

| Course Number | Course Title | Instructor | Day/Time | Room |
|---|---|-------------------|-------------------------|--|
| Engl-GA 1084 xlisted w/ Irish Lit | Lit of Modern Ireland II | Kelly Sullivan | Tuesday 6:10-8:40PM | Ireland House |
| Engl-GA 1085 xlisted w/ Irish Lit | Topics in Irish Lit | John Waters | Monday 6:10-8:40PM | Ireland House |
| Engl-GA 1972 | Topics in Digital Humanities: Digital Literary Studies | David Hoover | Thursday 6:20-8:50PM | TBA |
| Engl-GA 2075.001 | Writing Workshop | Jini Watson | Wednesday 2:00PM-4:00PM | 306 |
| Engl-GA 2075.002 | Writing Workshop | Juliet Fleming | Thursday 5:05-7:05PM | 805 |
| Engl-GA 2270.001 | Topics in Medieval Lit: The Medieval Miscellany | Martha Rust | Tuesday 4:55-7:25PM | 306 |
| Engl-GA 2270.002 x- listed with Casa Italiana | Paradiso | Allison Cornish | Wednesday 3:30-6:15PM | Casa Italiana Zerilli- Marimò, Library (Room 203) |
| Engl-GA 2323 | Law and Shakespeare | John Archer | Thursday 2:00-4:30PM | 306 |
| Engl-GA 2838 | American Romanticism | Jennifer Baker | Monday 11:00-1:30PM | 105 |
| Engl-GA 2839 | Emily Dickinson | Pat Crain | Wednesday 11:00-1:30PM | 105 |
| Engl-GA 2902 | Toni Morrison | Elizabeth McHenry | Thursday 11:00-1:30PM | 306 |
| Engl-GA 2916 | Latinx Performance | Ura Noel | Tuesday 2:00-4:30PM | 105 |
| Engl-GA 2917.001 | Transatlantic Modernism | Patrick Deer | Wednesday 11:00-1:30PM | 306 |
| Engl-GA 2917.002 | Ideologies of Civilization | Zachary Samalin | Tuesday 4:55-7:25PM | 105 |
| Engl-GA 2930 | Staging Revolution | Greg Vargo | Thursday 11:00-1:30PM | 105 |
| Engl-GA 2944 | Social Life of Paper | Lisa Gitelman | Monday 2:00-4:30PM | 306 |
| Engl-GA 2957 | Literature and Philosophy | Wendy Lee | Monday 11:00-1:30PM | 306 |
| Engl-GA 2958.001 xlisted w/ HBRJD | Topics in Lit Studies: Narrative and Nation | Roni Henig | Thursday 11:00-1:45PM | 25 W4 Room C-17 |

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| Engl-GA 2958.002 xlisted w/ Comp Lit | The End of Man: Modernism, Structuralism, Post-Humanism | Zakir Paul | Tuesday 4:55- 7:40PM | 60 5 th Ave, Room C03 |
| Engl-GA 2958.003 x- listed w/ GERM | <i>Problems in Critical Theories:</i> Mask and Masquerade: Theory and Performance | Gabriele Brandstetter | Tuesday 2:00- 4:45PM | GCASL Room 279 |
| PUBHM-GA 1101 | Practicing Public Humanities Graduate Seminar | Lenora Hanson and Prita Meier | Wednesday 2:00-4:30PM | 105 |

Spring 2022 Graduate Course List

Engl-GA 1084.001 x-listed with Irish Studies

Literature of Modern Ireland II: Big Irish House Novel

Kelly Sullivan

This course surveys two centuries of Irish literature through exploration of the Irish Big House novel and related writing. We begin with Joseph Sheridan Le Fanu's classic gothic novel, *Uncle Silas* (1864), and conclude the course with Tana French's best-selling mystery novel, *The Likeness* (2009). The literature we cover in between ranges from WB Yeats's late poems and his great play *Purgatory* through Catholic nationalist writer Dorothy Macardle's 1942 *The Uninvited*; the course emphasizes work by women including Elizabeth Bowen, Molly Keane, and Edith Somerville and Martin Ross. It charts the rise and decline of the Protestant ruling class in Ireland, considering the stylistic and genre conventions of literature as they are shaped by political, social, and postcolonial forces. Close readings will intersect with discussion of social and political contexts including Empire, anti-colonial movements, WWI, the War of Independence, 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, and the environment.

Engl-GA 1085.002 x-listed with Irish Studies

Black Irish Writing

John Waters

This course will examine how imaginative writers grappled with the crisis in Northern Ireland, and within the broader crisis in Irish and British culture and politics. We will examine a variety of genres in order to answer the question of how social crisis can prove generative of, and destructive to, literary culture. What were the cultural pre-conditions for the outbreak of the crisis, and how were these expressed in writing before 1968? Why did poetry flourish in the worst years of the conflict, and in what ways did poets express their own relation to the different communities on the island? How was violence brought within the field of representation across literary genres? With what different tools did popular culture, popular literary genres, film and folk music and punk rock, relate to the conflict? How has the literary culture of Northern Ireland changed in the period after the Good Friday Agreement of 1998? How has a place with such local conditions of crisis been represented against wider global trends such as neoliberalism, globalization, and migration? We will consider a range of theoretical reflections on the state and crises of legitimacy, the rise of mass surveillance practices, internment and

imprisonment in the context of global human rights discourse, and post-colonial theoretical concepts as applied to a developed European economy and a late-imperial/post-imperial state

Engl-GA 1972

Topics in Digital Humanities

David L. Hoover

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—methods possible only since the advent of huge collections of publicly available digital texts. We will study works 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. 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, although the current plan is to hold the class in a computer lab.

Engl-GA 2270.001

The Medieval Miscellany

Martha Rust

This course will focus on a series of manuscripts produced in late-medieval England that have been grouped by scholars in the loose and highly permeable category of "miscellanies": a "provisional term,"

as Georg N. Knauer has put it, “for a manuscript of mixed contents.” Indeed, given the rich variety of these manuscripts’ inclusions--everything from romances and lyrics to prayers, charms, lists, recipes, and prognostications--one aim of the course will be to explore a broad spectrum of texts that usually fall outside the scope of surveys of medieval literature. On another level, our aim will be to investigate the very idea of miscelleneity: are these manuscripts considered miscellaneous simply because to modern scholars they appear to be a hodge-podge of everything but the proverbial kitchen sink? Or do they exhibit methods of organization that have not so far been discerned? Or do they exemplify an “order” that may properly be termed “miscellaneous” and thus attest to an aesthetic of miscelleneity? In considering these questions, we’ll examine the material facts of each of our miscellanies in detail and undertake a study of medieval “literacies” and modes of textual production and transmission in late-medieval England (in this way the course will also serve as an introduction to manuscript studies). In addition, we’ll put the terms miscellany and miscelleneity in dialogue with their more orderly twins--the anthology and monumentality--and, in turn, with the concepts and categories that underwrite them, including genre, the author, the scribe, the reader, and the book. This dialogue will be aided by our readings of a range of scholars and critics--from Hugh of St. Victor to Deleuze and Guatari--and by our consideration of such contemporary phenomena as blogging and scrapbooking. Finally, we’ll bring our study to bear on the question of how best to make these “miscellanies” available to students and scholars; this thread of the course will entail transcribing texts from medieval manuscripts (either from digital or photographic facsimiles) and a trip to Columbia University’s Rare Books and Manuscripts Library to see a selection of real “live” miscellanies.

Engl-GA 2270.002 x-listed with Casa Italiana

Paradiso

Alison Cornish

The final third of the *Divine Comedy* is its least user-friendly. T. S. Eliot charged this up to a certain modern prejudice against beatitude as material for poetry, since “our sweetest songs are those which sing of saddest thought.” Far less seductive than the *Inferno* and more abstract than the brightly-colored *Purgatorio*, the *Paradiso* has a reputation for being formidable, verbose and somehow irrelevant. All the more reason to study it together. It is simultaneously the most “medieval” part of Dante’s masterpiece, being rooted in historical and political upheavals of the moment and the most *au courant* philosophical debates coming out of Paris, as well as the most “modern,” radical and daring. Grounded in the necessity of happiness and the reality of evil, it is a reflection on the foundational ideals of a culture in constant tension with the world as it is. For this reason it can and has been studied from the perspectives of history, politics, philosophy, psychology, literature and art. The course will follow the trajectory of the *Paradiso*, delving into the questions it poses and the history it presupposes. Students are encouraged to investigate connections between Dante and their own research interests.

Engl-GA 2323

Legal Shakespeare

John Archer

Over the past few decades, critics of Shakespeare’s plays have drawn on the history of law and current legal theory alike as venues for debates about the relation between drama and political power. For their part, scholars of law and literature continue to reckon with the continued cultural force and institutional sway of Shakespeare as an exemplary if wayward literary figure.

How does juridical thought relate to politics and representation, and how do the English common law and Roman civil law traditions inform the language and practice of early-modern theater? What role did

church or canon law play, and how did real and imagined versions of the Mosaic law condition legal attitudes? What retrospective light is cast upon Shakespeare's stage by the Anglo-American legal scene today? Beginning with legal history, the history play, and comic drama, our seminar will compare common law and equity in England as rival systems that place competing versions of the public good (inheritance as common wealth, and commonwealth as state power) above particular interests. Then, through a range of tragedies, we will consider competing versions of "political theology" in the work of Ernst Kantorowicz and Carl Schmitt and their grounding in the early modern period. What is the place of the sovereign both inside and outside divine, natural, and human concepts of law? *The Comedy of Errors*, *The Merchant of Venice*, *Measure for Measure*, *King Lear*, and *Hamlet* have been crucial plays for legal readers of Shakespeare. This year, we will also consider two Roman plays, *Titus Andronicus* and *Coriolanus*. Critics and theorists include Giorgio Agamben, Lorna Hutson, Braden Cormack, and Julia Reinhard Lupton. Requirements: research papers, a class presentation, and lively participation.

Engl-GA 2838

American Romanticism

Jennifer Baker

This course is a study of Romantic literature, philosophy, and visual arts of the mid-19th-century United States. We will consider how European Romantic ideas were transplanted in the U.S. and how they resonated with American artists and intellectuals engaged in debates over theology, science, law, psychology, social reform, education, industrialization, and the environment. We will also discuss the role that the critical category of Romanticism has played (or not played) in Americanist scholarship.

Our conversation will be structured around a set of key Romantic tenets: a conception of the self as organic and always capable of cultivation and growth; a celebration of intuition, mysticism, and transcendentalism as crucial modes of knowing; a faith in the individual conscience as the basis for social reform; and a conviction that modern life had severed humankind's relationship to the natural world but that the relationship could still be repaired. As part of this conversation, we will also examine the key figures or character types who embody these ideals in literary works: the genius, the poet, the madman or madwoman, the "noble savage," and the child.

Readings will likely include works by Louisa May Alcott, Emily Dickinson, Frederick Douglass, Ralph Waldo Emerson, Margaret Fuller, Frances Harper, Nathaniel Hawthorne, Washington Irving, Herman Melville, Edgar Allan Poe, Henry David Thoreau, and Walt Whitman. We will also examine the work of landscape painters (Washington Allston, Thomas Cole, Frederic Edwin Church) who influenced and were influenced by these writers. Class requirements will include a book review, an oral presentation, and a final research paper.

Engl-GA 2839

Emily Dickinson

Pat Crain

All of the poems (one-volume Franklin "reading edition").

Additional readings may include Sharon Cameron, Susan Howe, Virginia Jackson, Mary Loeffelholz, Maureen McLane, Adrienne Rich, Martha Nell Smith, Michael Snediker, Helen Vendler, et al.

Students will be asked to read a biography of their choice; present in class on secondary readings; write a review of a full-length study, a close reading essay or two, and a final seminar paper.

Engl-GA 2902

Topics in African American Literature: Reading Toni Morrison

Elizabeth McHenry

The object of this seminar is to focus closely on one of the most significant writers of the twentieth century: Toni Morrison. The eighth woman and first African American ever to receive the Nobel Prize for Literature, Morrison has been cited as an author “who, in novels characterized by visionary force and poetic import, gives life to an essential aspect of American reality.” This course seeks to identify and to examine what is “essentially American” about Morrison’s writing by exploring the ways she unsettles history, identity, nation, race, gender, sexuality, and community. The aim will be to understand the formal aspects of her writing (novels, nonfiction, plays) “works” as literature as well as the cultural and historical interventions it makes. In addition to reading most of her major novels and nonfiction prose and critical assessment of her work, our study of Morrison will include a close examination of her background as an editor and her work at Random House, and a consideration of the readership of her fiction (as well as how Morrison asks us to read) and the diverse outlets, including the university classroom and Oprah’s Book Club, where her work has been championed. We will also consider how she has been reviewed and what she herself read. Students taking this class should expect to read great books that inspire challenging conversations about race, gender, sexuality, and American social and cultural history. The course is recommended for students new to reading Morrison’s writing as well as those interested in developing existing interest in her work and in the broader network of thinkers, writers and intellectuals of which she was a part.

***It is my hope that students will have access to Morrison’s papers at Princeton University, but this will depend on COVID restrictions and logistical matters.

Engl-GA 2916

Latina/o/x Performance

Urayoán Noel

This seminar explores Latina/o/x performance at the intersection of two interdisciplinary fields: Latina/o/x Studies and Performance Studies. Beginning with a brief overview of both fields, the seminar will focus on classic and recent critical interventions. In engaging these critical perspectives, we will consider a range of Latina/o/x performance cultures (from underground theater and drag to spoken word, reggaeton, and performance art), while seeking to highlight differences (race, sex, gender, disability, immigration status, etc.). We will also approach performance as a frame from which to understand everyday life (questions of embodiment, ritual, and practice), from our own locations in and beyond New York City. Accordingly, New York City Latina/o/x will be a particular focus. We will talk to some theorists and practitioners, and we will examine archives of classic performances (e.g. Ana Mendieta, Asco, Josefina Báez, etc.) as well as work by emerging performers, including work that interrogates the status of performance in our digital age. Critical readings may include work by José Esteban Muñoz, Guillermo Gómez Peña, David Román, Alicia Arrizón, Laura G. Gutiérrez, Deborah Paredez, Ramón Rivera Servera, Arturo J. Aldama, Leticia Alvarado, Patricia Ybarra, Karen Jaime, Juan Flores, Frances Aparicio, Petra R. Rivera Rideau, Lawrence La Fountain-Stokes, Wilson Valentín-Escobar, Paul Joseph López Oro, Amy Sara Carroll, Camilla Stevens, Francisco J. Galarte, Sandra Ruiz, Ren Ellis Neyra, Omaris Zamora, Diana Taylor, Petra Kuppens, and Patricia Herrera. In lieu of a final paper, students will have the option of a creative project with a framing essay.

Engl-GA 2917.001

War and the Avant-Garde

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, technology and war, 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, resistance, and the poetics of violence across a variety of genres, we will read novels, poetry, memoirs, military writings and theoretical texts, film and documentary, and popular culture. Beginning with 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, into the present. We will also consider the relationship between artistic experimentation, avant garde performance, and protest, from twentieth century antiwar and decolonial movements to the Black Lives Matter protests against militarized policing. 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, Virginia Woolf, Mina Loy, TS Eliot, Mary Borden, Vera Brittain, Ezra Pound, Djuna Barnes, HD, WH Auden, Nathaniel West, HT Tsiang, Elizabeth Bowen, Aimé Césaire, Samuel Beckett, Sarah Kane, Don Mee Choi, Ahmed Saadawi, and Claudia Rankine. We shall also examine works by a number of relevant theorists: Benjamin, Lukacs, Levinas, Derrida, Blanchot, Burger, Jameson, Kristeva, Theweleit, Fanon, Deleuze and Guattari, Said, Scarry, Caruth, Mbembe, Ngai, Chamayou and others.

Engl-GA 2917.002

Ideologies of Civilization

Zachary Samalin

This seminar critically engages the idea of “civilization” across three historical periods. We will track its rise in the nineteenth century as the ideological justification for imperialist domination and capitalist exploitation; examine its racialized pathologization as a constrictive process of social conditioning and subject formation in early twentieth-century psychoanalytic and critical theory; and consider its uneasy afterlives in anticolonial and postcolonial literature and theory. Our goal will not only be to analyze the coercive violence that historically has been embedded in ideas of being “civilized,” but to examine the forms of knowledge that have been produced by civilizational ideology, in its entanglement with other concepts such as race, culture, and progress, and to gauge their ongoing effects on the present. To contend with the incoherence and the scope of the civilization concept, our readings will necessarily encompass a wide variety of subjects, fields, and literary genres, from the history of manners to the history of empire, from colonial anthropology to anticolonial thought, and from the lost world of *King Solomon’s Mines* to that of *Black Panther*. Likely authors include: Theodor Adorno, Jorge Luis Borges, Hannah Arendt, Charlotte Brontë, Octavia Butler, Aimé Césaire, Mary Douglas, Norbert Elias, Sigmund Freud, H. Rider Haggard, Stuart Hall, Samuel P. Huntington, C.L.R. James, John Keene, Claude Lévi-Strauss, Harriet Martineau, Karl Marx, John Stuart Mill, Ishmael Reed, Edward Said, David Scott, Herbert Spencer, Gayatri Spivak, Ann Laura Stoler, Jonathan Swift, Edward Tylor, H.G. Wells, and Raymond Williams.

Engl-GA 2930

Staging Revolution, course description

Greg Vargo

In the early nineteenth century, British commentators routinely associated the theater with the democratic energy and mass politics of the French Revolution. Sir Walter Scott complained of the “intellectual Jacobinism” of the new genre of melodrama, and the theatrical censor George Colman remarked that by producing “nothing but fascinating Debauchees, and heroick Conspirators” theaters threatened to turn “the weak part of the multitude ... [into] Profligates, and Rebels.”

Taking such worries seriously, this course explores the relationship between revolt and Romantic and Victorian drama along several axes. First, we will look at the depiction of revolutionary political action on stage, reading plays about Maroon rebellions in Jamaica and slave revolts in Haiti, the Irish rebellion of 1803, the Swing and Reform Bill riots of the 1830s, Chartist unrest in the 1830s and 1840s, and the movement for female suffrage in the early twentieth century. Next, we will consider theatrical audiences in terms of Judith Butler’s theory of assembly, attending in particular to moments when theatrical spaces became heavily contested (including riots over price increases; disputes about the singing of the national anthem; debates about censorship; and instances when audiences transvalued the meaning of works by interrupting the action in unexpected ways). Finally, we will explore the revolutions in dramatic form the period witnessed as melodrama, pantomime, and other “illegitimate” genres transformed styles of acting, stage production, and generic hierarchy.

Primary texts will likely include: Dion Boucicault, *Robert Emmet*; Mary Cholmondeley, *Votes for Men*; Charles Dickens, *A Tale of Two Cities*; Cicely Hamilton and Christopher St. John, *How the Vote Was Won*; George Dibdin Pitt, *Toussaint Louverture; or the Black Spartacus*; Douglas Jerrold, *Mutiny at the Nore*; Matthew Lewis, *The Castle Spectre*; William Murray, *Obi; or, Three-Fingered Jack, a Melodrama in Two Acts*; Mary Prince, *The History of Mary Prince*; Richard Sheridan, *Pizarro*; Robert Southey, *Wat Tyler*; Robert Taylor, *Swing, or, Who are the Incendiaries?*; John Walker, *The Factory Lad*; and John Watkins, *John Frost: A Chartist Play*. Secondary texts will likely include works by Judith Butler, Susan Buck-Morse, Jenna Gibbs, Saidiya Hartman, C.L.R. James, and Jane Moody.

Engl-GA 2944

Social Life of Paper

Lisa Gitelman

What is the cultural work performed by or with the technology of paper? How might a history and theory of paper supplement recent accounts of media, formats, and genres? What does focusing on paper stand to tell us about artifacts like “the book” or constructs like “the literary,” for instance? What is the work of paper in the production of knowledge, the shared imagination of value, and the persistence of inequalities? What would it mean to imagine a paperless future? Organized around discussions of readings in common, this course offers students an opportunity to think creatively about their own methods and objects of study.

Engl-GA 2957.001

Desire: Problems in Affect Theory & Psychoanalysis

Wendy Lee

In this seminar, we will take up the question of what desire *is* through mostly psychoanalytic and philosophical readings. Issues we will consider include subject and object relations, responsiveness and nonresponsiveness, queer and trans feelings, and the death drive. We will

also approach desire through theorizations of a variety of emotions, such as love, shame, sympathy, hatred, and melancholy.

Engl-GA 2958.001 x-listed with Hebrew & Judaic Studies

Topics in Lit Studies: Narrative and Nation

Roni Henig

If nationalism is to be understood not only as an ideology but as a mode of cultural signification, then what national entity exists prior to its artistic representation? How does the nation become perceptible as a form? Who may narrate the nation or speak in its name? This seminar explores the relationship between nationalism and literature as two, deeply entwined, modern institutions. Combining readings on the history of European nationalism with works in social and cultural analysis, postcolonial studies, and critical literary theory, it traces the ways in which national consciousness is constituted and reproduced within various sites of cultural imagination. We shall address particularly instances in which nationalist thinking has been internalized and transformed within minor or non-European cultures, thus creating a distorted mirror image of European nationalist ideas. While readings consist of theoretical texts by such authors as Homi Bhabha, Benedict Anderson, Gayatri Spivak, Stathis Gourgouris, and Marc Nichanian, students are encouraged to contribute to the discussion primary sources, case studies, and literary or artistic works that speak to their own research.

Engl-GA 2958.002 x-listed with Comp Lit

The End of Man: Modernism, Structuralism, Post-Humanism

Zakir Paul

From the Enlightenment onward, “man” has been used as an ostensibly neutral, universal signifier in European political modernity. Yet by the mid-20th century, narratives of European decline both insisted on and reacted to the imminent provincialization of Europe, in part through wars, economic attrition and decolonization. The concomitant disappearance or the erasure of “man” from theoretical discourse cannot however be explained uniquely in terms of such historical changes. Focusing primarily on structuralism, with forays into modernist literature and post-humanist theory, this seminar will explore the epistemic configurations that accompanied the erasure of the figure of man. We will ask how the discourse of “man” was dispensed with and what if anything took its place.

Engl-GA 2958.003 x-listed with GERM

Problems in Critical Theories:

Mask and Masquerade: Theory and Performance

Gabriele Brandstetter

Since the global spread of the COVID 19-pandemic, the mask has become a part of our social everyday life in a novel way. It serves as a filter and hygiene-object, it marks rules of distance and physical boundaries to prevent infection. In theatre, dance and rituals in various cultures, masks are and have been used as (cult) objects of transformation. This transformative potential of masquerade highlights situations and interactions between identity and de-facement in role-playing, in festivities like carnival and masked balls and in artistic works such as photography, film and performance. Furthermore, the notion of „masquerade“ has become a key-word in feminist and queer theory since the 1990s (with Judith Butler, Marjorie Garber, Teresa de Lauretis among others) and in the following critical reflection of the debate around identity, body politics and strategies of de-hierarchization. The following subject areas of masks and masquerade will be among the topics of the seminar: moments of history and culture of masks in dance, performance and ritual; texts and examples of gender- and queer-theory of masquerades; research, reflection and practical handling of the current situation of wearing masks

during the “Covid” life (cf. G. Agamben; J. L. Nancy). In the course, we will read texts focusing on theory, aesthetics and politics of masks/masquerade (e.g. by J. Riviere, D. Haraway, J. Butler, J. Halberstam, A. Bolton, Trajal Harrel (on Voguing), K. Mezure and K. Sieg (on “Ethnic Drag”). The understanding of these texts will be deepened through the analysis of masks in dance (from e.g. M. Wigman, K. Jooss to contemporary dance and performance (ORLAN) and de-colonial approaches), in fashion, in Japanese dance/theater-tradition, in contemporary queer performances of voguing and in ethnic drag.

PUBHM-GA 1101

Practicing Public Humanities Graduate Seminar

Lenora Hanson (English and Prita Meier (Art History)

In this course, we will review some of the foundational concepts and histories of what has come to be called the Public Humanities over the last 20+ years. These include notions of the public sphere, audience, circulation, representation, and history. At the same time, we will consider the relevance and adequacy of the concept and history of the public to address conditions of social inequality, unequal access to resources, racism, misogyny, ableism, etc. In contrast to the public, we will pursue what Boaventura de Sousa Santos calls “alternative nouns,” including, but not limited to, the Underground, the Commons, the Black Radical Tradition, the Global South, Social Movements, Emergent, Transformative, Anti-Capitalist, Anti-Colonial, and Anti-Imperial. These nouns will help us to consider other collective forms in which texts and cultural objects are produced and circulated, that generate critical analysis and creative imaginings, and that practice “reflective and interpretive inquiry” (Woodward, 119)—i.e. what we call the humanities. In understanding the public as a specific (even colonialist category) rather than general or universal category, we will also be able to reflect on myriad other forms of agency, identity, organizing, and histories that may provide a different approach to the transformation and the future of the humanities. Throughout the course, we will have guest speakers who will push us to think about the limits of the Eurocentric public sphere discourse and other possible frameworks for humanistic and artistic practices through their own participation in global and local projects. Assignments for this class will be based on students’ research interests and the translation of them into non-academic spaces either in New York City or another concrete site relevant to students’ work.

Readings may include texts and works by Michel-Rolph Trouillot, Walter D. Mignolo, John Comaroff, Jean Comaroff, Achille Mbembe, Frantz Fanon, Ariella Azoulay, Julius S. Scott, Zora Neale Hurston, Samuel Delany, Barbara Smith, Mumia Abu Jamal, Ejeris Dixon, Leah Lakshmi Piepzna-Samarasinha, Stephen Dunifer, and by the Nest Collective, the Black Audio Film Collective, the Combahee River Collective, and the Interference Archives.

