

**GRADUATE FLYER
FALL 2013**

ENG. 100: Modern Critical Theories: Deconstruction and Ecocriticism (73968)

R. 7:10-9:10 p.m.

Dr. Steve Mentz

This course isolates two major turns in recent literary theory: the deconstructive turn of the late 20th century, as exemplified by the works of Michel Foucault and Jacques Derrida, and the ecological turn that has emerged in the past ten to fifteen years, as chronicled in the works of Cheryll Glotfelty and Lawrence Buell and recently expanded by Bruno Latour, Stacy Alaimo, and Timothy Morton. We will juxtapose these two movements in part to make sense of their radical disparities: the high linguistic skepticism of Foucault and Derrida insisting that there is nothing “outside the text” (*il n’y a pas de hors-texte*), while ecological thinkers require us to raise our eyes from the page to encounter nonhuman life. We’ll read a series of major works in these two contrasting traditions and apply both theoretical models to a very short compendium of English lyric poems that we’ll assemble together on the first day of class. We’ll also read one recent novel, Thomas Pynchon’s *Inherent Vice* (2009), and explore how it combines post-structural linguistic play and ecological vision.

ENG. 110: Intro to the Profession (73972)

T. 5:00-7:00 pm

Dr. Granville Ganter

This is a course to introduce students to the basics of graduate work in the humanities---how to research and write a graduate-level paper, but also how to think about doctoral education and the professoriate. Likely discussion topics will include how to choose an advisor, plan a dissertation or longer work, and wrestle with the changing nature of the humanities job market. Key activities that I tend to emphasize are the "half-way projects" of writing proposals based on preliminary research, whether they be for papers, conferences, or grants; and finding useful overviews of specialized areas of research, like review essays and book reviews. Beyond these practical aspects, the course will introduce students to the variety of *methods* for advanced humanities research that compose most present-day English departments: social-science approaches; literary analysis; historical approaches; composition and rhetoric; the revolution in digital humanities. Each approach asks different "evidentiary" questions and generates different sorts of interpretive frameworks. Each could be the subject of a class in itself but I hope to survey them. Weekly homework will be research activity and writing-based, rather than extensive theoretical reading. I will host at least one field trip to New York Public Library.

ENG. 120: Composition Theory & The Teaching of Writing (74983)

Queering Composition & English Studies

W. 5:00-7:00 p.m.

Dr. Harry Denny

This course channels Donna Haraway’s advice to be wary of people and theories that offer standpoint epistemologies of the (composition) world. Even better, how do our lenses inscribe us as they simultaneously render legible the world about us? The course also invokes Eve Sedgwick’s “How to Bring Your Kids up Gay?” to consider the power of concepts of

normalization, privilege, and essentialism, particularly in relation to institutional practices, dominant pedagogies, and everyday political action in our teaching. Channeling Judith Butler, Pierre Bourdieu and Michel de Certeau, the course will examine how ordinary performativity makes visible the teaching of caste and domination/oppression through our disciplinary knowledges and pedagogy, particularly around the teaching of writing and English studies. How can education be a practice in the teaching of freedom if it continues to enforce, especially in English, dichotomies of power and status? Just as these techniques manufacture and administer bodies and identities, they also make possible situated resistance and organic activism. What might that look like for the novice or experienced teacher, scholar, and activist? Wherever our paths intersect with learning and teaching, the point isn't to have settled answers on any of these issues; instead, the goal should always be about problem-posing and questioning our assumptions, especially when the field seeks to naturalize the "right" ones. Piercing those hegemonic instances involves risk-taking, reflection, and challenge, so students in this course will complement readings with interrogation of their own experiences as well as their peers through guided classroom discussion and on-going journaling.

ENG 260: Medieval Romance (74980)

T. 2:50-4:50 p.m.

Dr. Nicole Rice

In this seminar, we will study one of the major literary forms of the high Middle Ages, the romance, and its development from twelfth-century France to fifteenth-century England. No previous knowledge of medieval literature is required. We will consider the following major issues: the concept of authorship and relations between the oral and the written in medieval culture; the legend of Arthur, the nature of kingship, and the meaning and function of knighthood; the chivalric ideal and gender relations at the court; and the romance's representation of the public arena and the private self.

ENG. 570: Monumental Form: Eliot, Dickens, Thackeray, Trollope (74985)

M. 2:50-4:50 p.m.

Dr. Amy King

Nineteenth-century large-scale fiction: its formal properties and its place in a society where monumentality itself was rapidly becoming a value will be our subject across texts known in part by their length and monumentality. We will think about a selection of novels by George Eliot, Charles Dickens, William Thackeray, and Anthony Trollope in their relation to an increasingly "massified," organized civil society and expansionist national/imperial agendas, and in relation to other art forms—opera, symphonic music—where scales of form were expanding. The triple-decker novel, which was at the center of Victorian literary culture, puts especial demands upon the reader's time; the course seeks to theorize this fact— issues of thematic connection and coherence, fatigue and forgetting— as well as overcome it in the effort to familiarize ourselves with these central texts. One of the strategies we will use in reading these texts is to read one novel across the entirety of the semester, as if in serial publication, while simultaneously reading the other novels in volume form. The seminar will consider how monumental form is to be read, and how it might have been read.

ENG. 616: Colonial American Literature (74981)

Caliban's Revenge: The Cultures of Creolization

W. 2:50-4:50 p.m.

Dr. Robert Fanuzzi

Colonial American literature brings us an America without the United States, cross-hatched by multiple European empires, indigenous American nations, newly arriving enslaved African peoples, and experimental forms of settlement and economic development expressly invented for the hemisphere. Can the dominant forms of European thought, technology, and culture—memorably recreated in Shakespeare's *Tempest* as Prospero's "magic"—survive the process of colonization? In this class we use recent scholarship in Colonial Studies to recreate the ferment and creativity of "creolization"—the transplantation of Anglo-European literatures and epistemologies into American forms. Topics and genres include: French, Spanish, and British travel narratives and their inter-cultural "contact zones"; religious enthusiasm and the role of "affect" in colonial social formations; new natural histories and sciences of racial diversity; the Caribbean as source of modernity. At the end of the course, we debate the outcome of creolization in two distinct populations: British Americans such as Thomas Jefferson, poised to become spokesperson for an American nationality; and enslaved Afro-creoles, building networks of communication and culture between the West Indies and the southeast US.

Eng 750: Contemporary Drama (74982)

R. 2:50-4:50 p.m.

Dr. Angela Belli

Through an examination of relevant, selected plays we will study how our post modern world is reflected in works written for the theater. We will examine the response of current drama to socio-political cultural contexts. Paying particular attention to the forces that have shaped the world in which we live--economic, political and scientific--we will review how the theater assesses the world about us. In examining representative dramas, we will consider the function of tragedy, of comedy and of the absurd in presenting us with a valid reflection of current life. We will study the plays of Samuel Beckett, Edward Albee, David Mamet, Brian Friel, Bernard Pomerance, Harold Pinter, August Wilson, Cheryl West, Neil Simon.

ENG. 765: American Ethnic Literature (74984)

M. 5:00-7:00 p.m.

Dr. Elda Tsou

Despite its proclamation of diversity, the triumph of multiculturalism in the university at large has not eradicated the division between the "literary," the canonical tradition, and ethnic literature, which tends to be treated as "minority" literature, that is, as intimately bound to ethnic experience. This course will challenge this division by drawing on a range of theoretical and literary texts to answer this question. The primary aim of this course will be to consider the question, how is ethnic literature to be read? If we disarticulate ethnic literature from the ethnic community or identity, how is ethnic literature to be defined? Our goal in reading literature and theory together will be to learn, from the theory texts, how the literary text is also "thinking"--theorizing--about its various historical problematics in distinctly literary ways. Do people of color, as Barbara Christian argued, theorize in literary forms? Is this a different form of theorizing than the "theory" that we encounter from the post-Enlightenment tradition in western

philosophy? Our literary texts will draw on the Asian American, Native American, Chicano, and African American literary traditions.

ENG. 830: Allegory and Epic (74979)

R. 5:00-7:00 p.m.

Dr. Robert Forman

The course will quickly but closely read the four primary epics of classical antiquity: Homer's *Iliad* and *Odyssey*, Apollonius's *Argonautica*, and Vergil's *Aeneid*. What will concern us most, however, will be the variety of critical approaches to them that has appeared during the last fifty years.

The long-held position that oral literature as typified by Homer was a privileged singularity in now generally considered to have been refuted by Milman Parry. We will analyze Homeric formulas using Parry's metrics.

The interplay of Hellenistic Greek and first-century B.C.E. Roman epic is also fertile ground for modern critical approaches. Apollonius's characterization of Medea, one might argue, contributed mightily to Vergil's portrait of Dido, odd as that may seem. We will examine Donald Norman Levin's arguments.

Finally, we will compare the conservative Brooks Otis approach to Vergil's *Aeneid* (essentially structural) with the mathematical analysis of George Duckworth that it inspired. Then we will conclude by considering the iconoclastic *Homeric Lens* approach to the *Aeneid* of Edan Dekel, aimed primarily at the "odyssean" (1-6) and "iliadic" (7-12) halves of Vergil's poem as discerned by Viktor Pöschl.

Students will write short but documented responses to each of these critical positions and a final major paper that considers some limited aspect of one of these poems from a critical position of their choosing.

ENG. 878: Workshop in Poetry & Poetics (73979)

T. 7:10-9:10 pm

Prof. Lee Ann Brown

This graduate level writing workshop will engage and broaden our own writing practice through the lens of Ecopoetics. The term *ecopoetics* has become increasingly important to poets and scholars alike and points to new concepts of environmental systems on many levels. In addition to thinking about how poetry itself is a kind of ecosystem, we will examine how we might engage with ecopoetics in our own modes of poetic production. It is the hope of this course to combine creative and critical work into sustained dialogue on the historical and contemporary practices of ecopoetics, and to engage local sources and resources as well as international concerns. Readings include cody-rose clevidence, Emily Dickinson, Annie Dillard, Robert Hass, Brenda Ijima, Julie Patton Jonathan Skinner, Juliana Spahr, Cecilia Vicuna, Walt Whitman and others. We will engage with off-campus Academic Service Learning at the Maple Grove Cemetery in Kew Gardens, as well as digital and print resources.

ENG. 975: Doctor of Arts Research and Workshop (73090) (3 credits)

M. 5:00-7:00 p.m.

Dr. Jennifer Travis

This course is designed to assist students through all stages of the dissertation process. Students must register for this course from the start through the completion of the dissertation. The three credit course, in which students are required to enroll for two semesters, guides students through the early stages of dissertation research and writing and assists more advanced students in peer-review and revision. Students will choose and/or refine a dissertation topic, write a dissertation proposal, develop a dissertation timeline for completion of chapters, workshop a chapter with peers, and cultivate effective writing strategies. For more advanced students, the course will emphasize peer-review workshop techniques for revision, and strategies for completion.

ENG. 500: Colloquia (70285)

ENG. 900: Master'S Research (70979)

ENG. 901: Readings & Research (70980)

ENG. 925: Maintaining Matriculation (MA) (70126)

ENG. 930: Maintaining Matriculation (DA) (70125)

ENG. 975: Doctoral Research Essay (DA) workshop (73091) (1 credit)

This is the one-credit version of ENG. 975, only to be taken after the student has completed two semesters of the three-credit version of ENG. 975.