***GRADUATE FLYER***

***FALL 2014***

**ENG.100: Modern Critical Theories (75209)**

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

**Dr. Elda Tsou**

This course is an intensive, graduate-level introduction to literary theory. Its goal is to familiarize students with the major thinkers and their writings and to introduce the beginning graduate student to an array of theoretical orientations for the purposes of sharpening and clarifying her own critical acuity. The course will eschew the instrumental or practical application of literary theory to the literary text—already an unacknowledged theoretical position about language, knowledge and the subject—and instead, will focus on the central problematics that these various writings/thinkers engage. The course will end in a literary reading exercise, as these theoretical insights will be brought to bear in reading a literary text through thinking theory.

**ENG. 110: Introduction to the Profession (73696)**

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

**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 paper, but also how to think about graduate school---choosing an advisor, planning to write the dissertation, and apply for jobs. There will be some critical reading, but the majority of each week's work will be focused research activities, posted online by students, and then discussed in class afterwards. The course will emphasize key activities such as the "half-way projects" of writing proposals based on a little research, whether they be for papers or grants; finding summaries of others' research like book reviews and annotated bibliographies; and acknowledging the variety of scholarly approaches that our profession supports under the general flag of a "literature department." The class will have some practical aspects but I hope to expose students to a variety of *methods* for humanities research: social science approaches with human subjects that require and institutional review board approval; literary analysis; historical approaches; creative ones. Each approach asks different evidentiary questions and poses different sorts of interpretive frameworks. Each could be the subject of a class in itself but I hope to survey them.

**ENG. 150:Research Methods in English Studies (75537)**

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

**Dr. Harry Denny**

Under the umbrella of English Studies, many currents of scholarship explore texts through critical and/or interpretive lens, ways of doing research that many of our courses already address. From developing dossier for teaching portfolios and tenure files to ordinary reflection and assessment of courses, curricula, and programs, another current of research looks to a wider range of texts as foci for modes of inquiry that require a different set of tools with which to conduct research. This swath of English studies intersects with a multitude of humanities and social science disciplines—from cultural studies and history to sociology, anthropology, political science and linguistics.  Inquiry may explore the content of texts (student, faculty, syllabi, bodies, films, other media representations) for analysis, a variety of pedagogical and mentoring landscapes (coffee shops, classrooms, study spaces) might be observed and theorized, various stakeholders in any number of dynamics might be questioned and interviewed by a range of means. Such research invoke ways of thinking and inquiry that requires posing hypothetical questions, considering means for testing them out, crafting rhetorical devices to presenting results, and challenging one’s own and other’s findings.  This course introduces a wide set of techniques and debates for conducting inquiry for a range of needs in English studies. Building from other courses, students will continue explore community building and collegial conversations through workshopping drafts and collaborative revision with a eye toward professional outlets for their work (conferences, journals, etc.).

**ENG. 195: Digital Literary Studies (75913)**

**What is Digital Humanities and What’s It Doing in English Departments?**

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

**Dr. Jennifer Travis**

We’ll take Matthew Kirschenbaum’s question as a starting point for examining the rapidly growing field of study known as digital humanities. From the digitization of printed texts to the analysis of texts using machine algorithms, this course will engage and experiment with various digital humanities methods and practices. We also will look at the ways in which the digital humanities pose significant challenges to familiar assumptions in literary study, from how we read to the meaning of authorship.

**ENG. 230: CHAUCER’S CANTERBURY TALES (75538)**

**T. 2:50-4:50pm**

**Dr. Nicole Rice**

Geoffrey Chaucer, famously called “the father of English poetry,” has long delighted and shocked readers with his greatest work, *The Canterbury Tales*. This course considers selected tales in the context of the poem as a whole, while introducing some important recent critical approaches to the *Tales*. Chaucer lived during a period of major social, religious, and political upheaval, and his work engages fully with the complexities of late medieval English culture. In our readings of the *Tales*, we will consider the following topics as they relate to the poem: chivalry and its discontents; economic changes and controversies; gender roles, sexuality, and marriage; Christian practices and encounters with other faiths. Students will learn to read and pronounce Chaucer’s Middle English. No prior knowledge of Middle English is necessary.

**ENG. 580: Studies in 19th Century British Authors (75539)**

***The Condition of English Fiction: 1848***

**M. 2:50-4:50 pm.**

**Dr. Amy King**

Thomas Carlyle coined the phrase “the Condition of England Question” in 1839 to reflect contemporary debates about working-class social conditions and the situation of the poor. When novelists began to address the condition-of-England question in the 1840s they did so in the context of working-class agitation by the Chartists, and in response to dire social conditions —economic depression, high unemployment, deflationary wages, and inflationary food prices—that lent the period its popular name (“the Hungry 40s”) and rendered England into, as Benjamin Disraeli famously and strikingly put it, “two nations.” Europe in 1848 saw outright revolution and political chaos in Sicily, Paris, Germany, and Italy; in 1848-9, Austria’s government fell, hostilities broke out between Germany and Poland, Russia prepared for war to preserve Poland, Sardinia went to war with Austria, and Austria with Hungarian forces. The fear of revolution of middle and upper classes in England reached a crisis in 1848: as revolutions burst out in February on the continent, there were riots in London, Liverpool, Glasgow, and other large towns. The English government responded by barricading London and Parliament was provisioned for a siege; and so England’s Chartist movement climaxed— then collapsed and fizzled.

A striking compliment to this unique historical moment was the exceptional flourishing of English fiction in and around 1848. The novel of the late forties became open not only to thematic issues of social inequality, but to formal literary revolutions as well (in ways that the novel would not be even ten years later). As the “condition of England” was debated in 1848 the novel likewise flourished, sometimes but not always becoming an important site for overt politics. The condition of English fiction in 1848 was extraordinary, for that year saw the publication of some of the most renowned fiction of the Victorian era—*Vanity Fair*, *Wuthering Heights*, *Jane Eyre*, *Dombey and Son*, *Mary Barton*— as well as the document of revolution itself: *The Communist Manifesto*. The confluence and dissonances between history and literature, as well as historical and formalist modes of inquiry, will animate this course on “1848,” and will give students interested in the Victorian period a broad introduction to some of its most important texts.

The course will also introduce students to archival research via the database NCCO. The course readings will likely include the following: Charlotte Bronte’s *Jane Eyre;* Charles Dickens, *Dombey and Son*; Benjamin Disraeli, *Sybil, or The Two Nations*; Elizabeth Gaskell, *Mary Barton, A Tale of Manchester Life*; Karl Marx, *The Communist Manifesto*; Emily Bronte, *Wuthering Heights*; Friedrich Engels, *The Condition of the Working Class in* *England* ; Thomas Carlyle, *Chartism.*

**ENG. 670:  Topics in Ninteenth Century American Literature and Culture (75540)**

**Haitian Modernity**

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

**Dr. Robert Fanuzzi**

Haiti’s revolution and national emergence in the 1790s and 1800s was a game-changing event of the long nineteenth century that brought a new world into being.  Europeans simply could not comprehend that Africans and Afro-creoles had lead the world’s first successful slave rebellion, the second American revolution, and the second American nation-state, all at the expense of the colonialism’s greatest powers.  US Americans, deeply committed to their own racial order and plantation systems, obsessed whether they were next.  African-Americans, on the other hand, would look at the Haitian Revolution for the rest of the century as the starting point of a new dawn of history and black trans-nationality that would make the slave leader Toussaint L’Ouverture a byword for heroism throughout the Afro-Caribbean and the US.  Is there any wonder that the Haitian Revolution was “silenced,” as the historian Michelle Rolphe Trouillot has claimed, from the history we define as “American”?

This class explores some of the many paths opened by scholars’ recent inquiries into the Haitian Revolution, starting with the emerging US-Haitian literary axis that is bringing trans-national nineteenth century novels such as Leonora Sansay’s *Secret History, or the Horrors of St. Domingue* and Victor Hugo’s *Bug Jargal* into a broader hemispheric curricula.  The class also traces the impact of Haitian history on African-American writers Frederick Douglass, William Wells Brown, and Martin Delany, breaking boundaries between the US and the Caribbean that the “embargo” on Haitian history and culture had helped to create.  Finally, the class engages the tradition of critical theory and cultural studies that began with the Trinidadian historian C.L.R. James’s recovery of the Haitian Revolution and which continues to spur post-colonial and subaltern critiques of modernity, progress, and American-style global development.

**ENG. 760: Post Colonial Topics (75542)**

 **Contemporary Theories of Black/African Diaspora**

**T. 5:00-7:00 p.m.**

**Dr. Raj Chetty**

This course will engage with the field(s) of Black and African Diaspora Studies as they have developed over the past twenty years or so and specifically in relation to literary and cultural studies. The intention is to help students gain a deep understanding of the debates within the field as it has constituted itself during that time and as it is continuing to constitute itself today. Thus, the course will be focused around theoretical works that aim to conceptualize blackness, diaspora, and Africanness. Organized around the multiple and often competing visions of these contested terms, the course will include texts from major thinkers and writers from the United States, the Caribbean, and Africa and across English, French, and Spanish languages (all works will be read in English).

**Eng. 878:  Workshop in Poetry (73697)**

 **Possibilities for the Long Poem**

**T. 7:10-9:10 p.m.**

**Prof. Lee Ann Brown**

This graduate poetry writing course focuses on forms and possibilities for students' own poetry manuscript development. For models and inspiration, we will read and explore together a range of contemporary American long poems such as Bernadette Mayer's *Midwinter Day,* Gwendolyn Brooks' *Annie Allen,*Ronald Johnson's *Ark,* Gertrude Stein's *Stanzas in Meditation, Lifting Belly* and *Tender Buttons,* Harryette Mullen's *Recyclopedia*, Michael Ondaatje's *The Collected Works of Billy the Kid: Left-Handed Poems,* Frank Stanford's *The Battlefield Where the Moon Says I Love You,* Tom Raworth's *ACE,* and several of Jack Spicer's serial works. Workshops of our own creative work, as well as presentations on readings in contemporary poetry and poetics will make up the core of our studies. Attendance of at least one live literary event is required.

 **ENG. 975: Dissertation Workshop (72911)**

**T. 5:00-7:00 p.m.**

**Dr. Steven Mentz**

This course provides a workshop environment for students in all stages of the dissertation process. All doctoral students must register for 975 from the start through the completion of the dissertation. The three credit course, in which students must enroll for two semesters, guides students into 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. We will also practice habits of writing, revision, and presentation for professional success.

**ENG. 500: Colloquia (70276)**

**ENG. 900: Master’s Research (70945)**

**ENG. 901: Readings & Research (70946)**

**ENG. 901: Readings & Research (75259)**

**ENG. 925: Maintaining Matriculation (MA) (70125)**

**ENG. 930: Maintaining Matriculation (DA) (70124)**

**ENG. 975: Doctoral Research Essay (DA) Workshop (72912) ( 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.**