

ENGLISH DEPARTMENT

Graduate Course Descriptions

Fall 2006

MASTER'S LEVEL

EGL 502.01 Studies in Shakespeare

Reading: *Richard III*, *Richard II*, Part I of *Henry IV*, *A Midsummer Night's Dream*, *Hamlet*, *Merchant of Venice*, *King Lear*, *Winter's Tale*. Texts: The issue of which editions of the plays you can use will be discussed at the first class meeting. In general, a large one-volume edition, such as Riverside Shakespeare, is fine; or one-play-per-volume editions with notes, such as the Signet. I have ordered Signet paperback editions of these plays for those of you who wish to buy them. The format of this course will be lecture/discussion, concentrating on plot, characterization, theme and structure. Depending on class size, we may have oral reports periodically. Audio/visual material will be used when available; however, since I have no a/v budget, I would appreciate any help I can get – who has access to films and video tapes? Your task; come to class (two absences permitted, no excuses needed; more than that, see me); a complete final project, typically a term paper, due at the last day, as well as any incidental assignments I give you during the semester, and, a reaction or response paper (or “log”), due at the beginning of every class.

Tues. 6:50 to 9:40 p.m.

C. Huffman

EGL 510.01 Old English Language and Literature

An introduction to both the language and literature of the Anglo-Saxon literary period (450-1100). Students will be expected to read the literature in the original language and become familiar enough with the technical aspects of the language to do that reading accurately. In order to fully understand the period, we will also look at the history and culture of the time. Readings will include both prose and poetry, encompassing the major works of the period with the exception of *Beowulf*. There will be a mid-term and final exam. Students will be expected to keep a reading log and produce one manuscript explication and one longer (15-page) paper. Attendance and participation will be factors in the final grade.

Mon. and Wed. 5:20 to 6:40 p.m.

P. Belanoff

EGL 565.01 19th-Century American Literature: Henry James

Social critique and narrative method in James's shorter works, including novels (*The Spoils of Poynton*), novellas (*In the Cage*, *The Turn of the Screw*) and selected tales, such as “The Aspern Papers,” “The Beast in the Jungle,” “The Death of the Lion,” “The Jolly Corner,” “The Middle Years,” and “The Pupil.” Also, recent fictional riffs on James,

Toby Litt's *Ghost Story*, Alan Hollinghurst's *The Line of Beauty*, and/or Colm Toibin's *The Master*. Film adaptations as well, e.g., Jack Clayton and Truman Capote's *The Innocents* based on *The Turn of the Screw*).

Wed. 3:50 to 6:40 p.m.

E. Haralson

EGL 582/THR 650 Drama Workshop

An introduction to the craft of writing plays. By the end of the semester, students are expected to have written and rewritten a one-act play or a substantial section of a full-length play. Student participation is required.

Prerequisite: Permission of instructor

Mon. 6:50-9:40 p.m.

J. Levy

EGL 585.01 Language, Literacy and American Literature

According to the authors of *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (1989), in the cultural development of former settler colonies like the United States "some of the most important theoretical writing emerged in creative texts." That is, during the formative period of national identity, literary artists were especially interested in the roles of language and writing in defining communities and establishing relationships between exogenous (as opposed to indigenous) peoples and the lands they occupy. Several prominent American writers explored these processes, and they have also participated in them. In this course, we will be concerned with the "cultural work" of the 19th-century American literature, including its pedagogical uses into the twentieth-century. The syllabus will include works by Charles Brockden Brown, James Fenimore Cooper, Nathaniel Hawthorne, Frederick Douglass, Mark Twain, and a sampling of relevant theoretical and critical texts.

Thurs. 3:50 to 6:40 p.m.

A. Newman

EGL 588.01 Writing Workshop: Novella

A writing workshop in which students produce a work of original fiction of approximately 60 pages (15,000 words). Neither a short story (in which the principal action has already happened) or a novel (several events converging on a theme), a novella usually takes a single event and sees how it plays out. Students will write weekly installments of 1,500 words, and they and the instructor will discuss them in class.

Tues. 3:50 to 6:40 p.m.

R. Rosenblatt

EGL 592/WRT 592 Problems in Teaching Writing or Composition

For students with a B.A. degree, this course will explore the multi-disciplinary field of Composition Studies and help participants develop well-theorized practices for teaching writing in various academic settings and levels: two-year and four-year colleges and universities, writing across the curriculum programs, secondary and middle schools, and writing centers. By drawing on research in writing, this course will explore the theory and practice of helping student writers analyze and address the challenge of writing in different rhetorical contexts. MAT students are particularly welcome.

Designed for graduate students in English or Writing who are, or will be, teaching courses that involve writing, this course is intended to achieve the following goals:

1. Encourage course participants to recognize that all methods of teaching or tutoring writing have theories behind them and that all kinds of teaching make significant assumptions about learning;

2. Provide course participants with a broad overview of the field of Composition Studies;

3. Give course participants access to the major theories that underpin contemporary professional writing instruction, including theories and practices related to Writing Centers, Writing Across the Curriculum, and English Language Arts in high schools and middle schools;

4. Help course participants develop their own responsible theories of pedagogy for teaching writing;

5. Help those course participants who are MAT students further develop PEP candidate proficiencies, especially as they relate to the English Language Arts.

Tues. 6:50 to 9:40 p.m.

P. Dunn

EGL 598 Master's Thesis

Students following the new MA curriculum (Plan B) enroll for 1-3 credits of EGL 598 while writing a master's thesis of 30-40 pages under the guidance of a thesis advisor.

Instructor permission and Graduate Director approval required. See the Graduate Coordinator for the necessary form.

Staff

EGL 599 INDEPENDENT STUDY

Requests for independent studies must be submitted to the Graduate Director by **April 14**. English majors only. Please see the Graduate Coordinator for the form. Independent Study is **BY PERMISSION ONLY**.

Staff

DOCTORAL LEVEL

EGL 600.01 PROSEMINAR; THE DISCIPLINE OF LITERARY STUDIES

This course serves as an introduction to graduate study in English, and thus has a double purpose, on the one hand to open up a wide-ranging conversation about what it is people in English departments do, and on the other hand to introduce the various professional activities that constitute our work as critics (publication, conference presentations, grant applications, etc.). Our conversations will take as their central term what has perhaps been the central question of literary theory, a questions that recurs like a leitmotiv through a whole series of otherwise very different, even antagonistic critical methodologies: the theory of form. We will read a series of critics and theorists who address the question of form from positions that could be called formalist, historicist, materialist, bibliographic, and so forth, and we will debate the nature of the object (text, book, culture, discourse, history) that is at the center of our attention as literary scholars. One of the most traditional terms for assessing what it is critics study, literary form seems to have returned to the agenda in our current moment, both in theoretical re-readings of

the concept, and in critical practices that have variously identified themselves as “new formalism,” “historical formalism,” and so forth. Through these conversations, and through our conversations about professional practices, the course aims to help orient students in their respective fields of study, and to help them enter into professional dialogues in the contemporary academy..

Wed. 3:50 to 6:40 p.m.

B. Robinson

EGL 603.02 Problems in Literary Theory and Criticism: What Counts?: New Economic Criticisms

The so-called “new economic criticism” that takes into consideration theoretical perspectives of the last fifteen or twenty years, has enjoyed an increasingly visible place in literary and cultural criticism and theory. This seminar, shaped to introduce students to this theoretical perspective, focuses on the emerging body of work founded upon economic paradigms, models and tropes, while locating most of its primary texts in the eighteenth-and nineteenth-centuries. Such writers on political economy as Thomas Hobbes, Adam Smith, John Stuart Mill, Karl Marx will provide a foundation for examining later writers such as Georg Simmel and Werner Sombart. Recent critics, such as Reginia Gagnier and Catherine Gallagher, who use this approach, are included in the reading. Questions of valuation, of counting, both figurative and literal senses will be applied to literature in such writers as Edith Wharton, Anthony Trollope, Charles Dickens, and others, focusing on theoretical questions of what counts? What is valued? How does interpretation “account” for economic questions? Such questions include considerations of sexuality, of politics, and of cultural difference. Students are encouraged to develop a bibliography pertinent to any historical period of their particular interest; the bibliography for all periods is increasing and exciting. Other students may opt to focus on theoretical rather than historical questions. Requirements are participation in all seminar meetings, a seminar paper, and a twenty-minute presentation. (Cross-listed with WST 610.01 and CLT 601.01.)

Tues. 12:50 to 3:40 p.m.

A. Munich

EGL 605.01 Problems in Convention and Genre: Issues in the Study of Modern Poetry

Issue-oriented, this graduate seminar will explore the relationships between poems and their antagonisms. Close-reading will be prioritized. We will pay close attention as well to an ample range of critical texts and invest time to discuss at length poetry’s role as a method of argumentation. The seminar will be weighted toward the lyric and long poems of the 20th century, however we will also cover poems and theories of poetry from the 19th and 18th centuries. Coverage will also include European, Caribbean and South American poets.

Tues. 3:50 to 6:40 p.m.

R. Phillips

EGL 605.02 Problems in Convention and Genre: Tragicomedy on Modern Stage

The focus of this seminar will be modern and post-modern drama and the twin phantoms of the contemporary theatre: the tragic impulse and the tragic response. Readings will include theoretical works by Eagleton, Fergusson, Styan, Williams, and, of course, Aristotle. Playwrights to be considered include Ibsen, Strindberg, Yeats, Chekhov,

Beckett, O'Neill, Stoppard, Shepard, Churchill and McDonagh. Emphasis will be placed on the shape and effect of plays onstage. (Cross-listed with THR 525.01 and CLT 604.01.)

Thurs, 12:50 to 3:40 p.m.

C. Rosen

EGL 605.3 Problems in Convention and Genre: Topics in Theatre and Education

An investigation into the variety of ways the theatre has been and can be used to teach. The course will attempt to provide an overview of this understudied field. It will examine questions of/in history, criticism, pedagogy, psychology and other related fields. Students should expect to do independent research and work from primary sources. Knowledge of foreign languages or experience in a relevant field (e.g. cognitive psychology) is very welcome.

Tues. 12:50-3:40 p.m.

J. Levy

EGL 606.01 Period and Tradition: Modernism and Cultural Studies

The recent renaissance in modernist studies has been accompanied by theoretical and methodological commitments to interdisciplinary work. A glance at a conference program or journal suggests that the study of modernism, while continuing to address canonical authors and texts, has expanded into a study of modernity writ large. This seminar will explore the relationship between literary modernism and cultural studies (as well as parallel approaches, including the sociology of literature and political formalism) to address several key questions: what is the relationship between canonical modernism and the new modernist studies? How might scholars primarily interested in literary texts use or engage with cultural studies of modernity? What challenges do such studies pose to the field as a whole? Our readings will include modernist texts (including both "high" and "middlebrow" works) as well as recent scholarly studies of modernity; many of the readings will focus on gender and sexuality (including Liz Conor's *The Spectacular Modern Woman* and Laura Doan's *Fashioning Sapphism*). In addition to regular participation in discussion, seminar requirements include one presentation and a 15-20 page paper. Students who intend to apply this course toward the Women's Studies Certificate must write a seminar paper relevant to that program. (Cross-listed with WST 611.01 and CLT 603.01.)

Thurs. 3:50 to 6:40 p.m.

C. Marshik

EGL 606.02 Period and Tradition: Contemporary American Fiction

A course in which students will sample a cross-section of American fiction published over the last forty years. Among the subjects to be addressed are metafiction and minimalism, science and cyberpunk, popular culture, New Journalism, history and politics, the Vietnam War, neo-realism, and race and ethnicity. The authors to be read will be selected from (but will not include all those whose names appear on) the following list: Paul Auster, Donald Barthelme, Ann Beattie, Philip Roth, Tim O'Brien, Joan Didion, Norman Mailer, Thomas Pynchon, Don DeLillo, Charles Johnson, Robert Coover, William Gibson, E.L. Doctorow, Susan Choi, Garry Shteyngart, Jonathan Safran

Foer, Truman Capote, Gilbert Sorrentino, Kevin Baker, Andre Dubus, and Susan Sontag. Each student will make two short oral presentations over the course of the semester and submit a 20-25 page research paper as a final project.

Mon. 12:50 to 3:40 p.m.

S. Olster

EGL 690 Directed Reading

Taken by G4 students studying for exams

Staff

EGL 695 Methods of Teaching English

For first-year and continuing TAs in English

Staff

EGL 697 Practicum in Teaching English Literature

For students teaching EGL 190s courses

Staff

EGL 698.01 Practicum in Teaching Writing

Geared toward (and required for) graduate students teaching their first semester in the Writing Program, this practicum provides a venue to problem-solve and develop curricula, syllabi, and methods of teaching composition courses, and it will also prepare students to become successful teachers of other writing courses and explore the relevance of writing and learning in courses across the curriculum. Students will examine theories and research related to composition, rhetoric, and learning to write, and they try out and reflect upon ways to engage students in learning in writing (and other) classes, such as, interactive discussions, collaborative group work, in-class writing, conferencing, assignments that foster critical thinking. The practicum will foster an environment where students engage in activities that support professional development and community building, such as, peer mentoring, workshops, self-reflection, and low-stakes observing. (Cross-listed with WRT 698.01)

Tues 9:50 to 12:40 a.m.

H. Denny

EGL 699 Dissertation Research on Campus

For students who have advanced to candidacy

Staff

EGL 700 Dissertation Research Off Campus, Domestic

Staff

EGL 701 Dissertation Research Off Campus, International

Staff

IF YOU PLAN TO REGISTER FOR EGL 599, 690, 699, 700, OR 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING. DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE.