

ENGLISH DEPARTMENT
Graduate Course Descriptions

Fall 2010

MASTER'S LEVEL

EGL 510.01 OLD ENGLISH LANGUAGE AND LITERATURE

In spite of its title, EGL 510 is **primarily a language course**, and its aim is to familiarize students with the grammar and vocabulary of the oldest written form of English, used in literary composition from the eighth to the eleventh century, so that they may read some of the prose and poetry produced in these centuries in the original texts. The course is structured around homework and assignments in grammar and translation, assignments that are presented orally and corrected in class at every meeting of the course. Readings will cover selections from the various genres of the Old English period: chronicles and saints' lives in prose, heroic and religious compositions in verse. There will be some coverage of literary, historical, and religious backgrounds to the assignments, but the main emphasis of the course will be on the language and on acquiring reading skills. There will be weekly quizzes, a midterm, and a final, both translation-based. In addition, students will hand in a 12-page exercise in translation and grammatical analysis.

Mon., Wed. 2:20 to 3:40 pm

J. Martinez-Pizarro

EGL 582.01 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 part of a full-length play. Student participation is required.

Wed. 6:50 to 9:40 pm

J. Levy

EGL 584.01 TOPICS IN GENRE STUDIES: The Novel from Antiquity to Modernism

This course approaches the novel using the broadest historical scope for its development and transformation. Beginning with the romances of antiquity (*Chaereas and Callirhoe*, *Ethiopian Romance*) and the unclassifiable but highly influential *Golden Ass* of Apuleius, it will turn to the novels of the Renaissance and Enlightenment and trace the genre to its full bloom in nineteenth-century realism and the modernism of the past century. Assignments will focus on the Continental tradition and include, in addition to the ancient novels mentioned above, the Spanish *Lazarillo de Tormes*, Madame de Lafayette's *Princess of Cleves*, Laclos's *Dangerous Liaisons*, Goethe's *Elective Affinities*, plus two or three more recent titles to be announced. Much attention will be paid to stylistic and thematic traditions. The course is taught by a combination of informal lecturing and class discussion. Students will do oral presentations and hand in two 12-page papers.

Wed. 3:50 to 6:40 pm

J. Martinez-Pizarro

EGL 584.02 TOPICS IN GENRE STUDIES: Shakespeare's Drama

Reading: *Richard III*, *Richard II*, Part I of *Henry II*, *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 pm

C. Huffman

EGL 585 TOPICS IN CULTURAL STUDIES: Europe and Islam

TBA

Mon. 5:20 to 8:10 pm

B. Robinson

EGL 592.01/WRT 592 PROBLEMS IN TEACHING WRITING OR COMPOSITION

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 pedagogy, 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 who are, or will be, teaching courses that involve writing, this course is intended to achieve the following goals:

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

- Give course participants access to major rhetorical theories;

- Show how rhetorical theory can be used to enhance writing instruction, including theories and practices related to college-level writing as well as writing in high school and middle school;

- Help course participants develop their own responsible theories for teaching writing;

- Give course participants a chance to write for an authentic rhetorical situation, taking them through a process of peer response and revision;

Help those course participants who are MAT students further develop Professional Education Program candidate proficiencies, especially those proficiencies which relate to the English Language Arts.

Thurs. 6:50 to 9:40 pm

K. Lindblom

EGL 593.01 PROBLEMS IN TEACHING LITERATURE: Approaches to Teaching American Tales and Sketches

This course is on 19th century short fictional forms and the writers who employed them, including Irving, Poe, Hawthorne, Melville, Chesnutt, and Gilman. The course readings, both primary and secondary, will consist entirely of e-texts. Assignments will include close-reading analyses, a presentation and a seminar paper.

Mon. 5:20 to 8:10 pm

A. Newman

EGL 598 MASTER'S THESIS

Students enroll for 1-3 credits of EGL 598 while writing a master's thesis of 30 to 40 pages under the guidance of a thesis advisor. Instructor permission and Graduate Director approval are 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 23**. Please see the Graduate Coordinator for the form. Independent Study is **BY PERMISSION ONLY**.

Staff

DOCTORAL LEVEL

EGL 600 THE DISCIPLINE OF LITERARY STUDIES

This seminar introduces new Stony Brook doctoral students in English to the profession of literary studies. Topics include textual analysis, scholarly methodology and bibliography, critical theory and practice, and current trends and debates in scholarship and criticism. The seminar will be divided between discussions of weekly readings, practica on research techniques and on the main genres of academic writing, and in-class talks and readings by guest faculty. A couple of the semester's classes may be held at libraries on campus. Please note: in the first two weeks of the semester, seminar members will choose one primary text (a play, novel, volume of poetry, or prose work) about which they will give a presentation and write a series papers. All seminar members will read and prepare each member's selected text for discussion on the day of its presentation in class.

Tues. 12:50 to 3:40 pm

J. Santa Ana

EGL 606.01 PERIOD AND TRADITION: High/Middle/Low in the 1920s

Early definitions of so-called “high” modernism emphasized its exclusivity, reliance on a cohort of elite readers, and disdain for so-called middle and low brow cultural and intellectual pursuits. Recent work in literary modernism has, however, challenged these assumptions on two fronts: by demonstrating that figures previously regarded as mandarins were deeply invested in mass culture, a position reflected in their works, and by assessing the import of “middlebrow” writers to the development of modernism more generally. This course will examine the relationships among high, middle, and low literary cultures in the 1920s to assess both how writers in the period understood the claims of each label and whether reconsidering them might create a better understanding of modernism. Readings will include classic works of “high” modernism, including James Joyce’s *Ulysses* and T.S. Eliot’s *The Waste Land*; middlebrow works by E. M. Delafield, Dorothy Sayers, and others; and scholarly assessments of the “great divide” that for many decades separated modernists and their contemporaries. Requirements include presentations, a seminar paper, and participation in a class conference.

Mon. 12:50 to 3:40 pm

C. Marshik

EGL 606.02 PERIOD AND TRADITION: The 18th Century English Novel

During the late Restoration and eighteenth century, crucial innovations in both subject matter and narrative form take shape in the English novel. At the beginning of the period, we see the convergence of travel and amatory narratives in such texts as Behn’s *Oroonoko* and Defoe’s *Robinson Crusoe*. By the mid-century, overlapping discourses of regulated female conduct and the rise of the middle-class exert pressure on both the content and structure of the novel—as exhibited mostly overtly in Richardson’s *Pamela* and *Clarissa*. Parody of and counter-narratives to Richardson’s conduct fiction play an important part in the development of the eighteenth-century novel as well, as seen in Henry Fielding’s *Tom Jones* and Sterne’s *Tristram Shandy* among others. The discourses of colonialism, and expansionism impact the novel as well during this time, as seen in *The Narrative of Olaudah Equiano*, and these converge with the narrative in the latter end of the century, such as in Edgeworth’s *Belinda* among others. Finally, the period initiates the gothic form with Walpole’s *Castle of Otranto* and in the novels of Ann Radcliffe. In addition to exploring the novels of the eighteenth century, we shall examine another set of narratives—literary criticism that seeks to define the origins (or lack) of the English novel. Ian Watt’s *The Rise of the Novel* (1957) is the master narrative against which recent literary historiographers have staged these critiques. Some of these scholars include Michael McKeon, Ralph Rader, Lennard Davis, Catherine Gallagher, Nancy Armstrong, Ros Ballaster, Margaret Doody, and John Richetti. Novels to be read in this course shall include: *Oroonoko*, *The History of a Nun*, *Gulliver’s Travels*, *Moll Flanders*, *Pamela*, *Tom Jones*, *Shamela*, *Belinda*, *Castle of Otranto*, and *Emma*. Seminar requirements: seminar essay, annotated bibliography, and oral presentation.

Thurs. 12:50 to 3:40 pm

H. Hutner

EGL 606.03 PERIOD AND TRADITION: Renaissance Humanism

This course is designed to introduce graduate students to the work of ten of the most influential pre-modern humanist authors from Petrarch to Francis Bacon. While all the assigned texts have turned out to be foundational to their respective genres or disciplines, each was radical in its time. One of our central concerns will be to recover each text’s newness by examining the ways each author used received categories and traditional kinds of writing (dialogue, forensic oration, fable, historical narrative, grammatical exegesis, political treatise, familiar letter, story, *techne*, and conduct manual) to reinterpret such fundamental literary and educational concerns as the ethics of reading and writing, the relationship

of imitation to innovation, the epistemology of the example, the social roles of truth and fiction, the psychology of learning, the value of the past to the present, and the contest between the academic disciplines. We focus also on the methodological continuities between these texts, especially their shared indebtedness to the formal and conceptual resources of the classical rhetorical tradition. As a way to place this shared methodology in historical relief, we begin and end the term with Renaissance humanism's strongest alternatives at the start and at the finish of its 250 year Anglo-European career: the scholasticism of Thomas Aquinas and the "new Science" of Francis Bacon. We will also have one seminar on early print technology. For each seminar, one or two primary texts will be the focus of our attention, supplemented with a selection of required and suggested secondary reading.

Tues. 3:50 to 6:40 pm

D. Pfeiffer

EGL 606.04 PERIOD AND TRADITION: Periods and Canons in 20th Century American Literature

This seminar will examine a variety of debates confronting questions of periodization and canon formation in twentieth-century American literature through three cases: Carl Sandburg, Langston Hughes, and Zora Neale Hurston –prolific, multi-genre authors all, whose work underwent dramatic shifts in critical evaluation during the course of the century in question.

Thurs. 3:50 to 6:40 pm

O. Choi

EGL 608.01/CLT 609

TBA

Wed. 3:50 to 6:40 pm

P. Nganang

EGL 690 DIRECTED READING

Taken by G4 students studying for exams

Staff

EGL 695.01 METHODS OF TEACHING ENGLISH

For first-year and continuing TAs in English

R. Phillips

EGL 697.01 PRACTICUM IN TEACHING LITERATURE

For students teaching EGL 190s courses

R. Phillips

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

