

ENGLISH DEPARTMENT

Graduate Course Descriptions

Spring 2010

MASTER'S LEVEL

EGL 509 STUDIES IN LANGUAGE AND LINGUISTIC: History and Structure of the English Language

This course offers a linguistic introduction to the development of English, with an emphasis on the Old and Middle English periods. The focus is on the sound-system, grammatical structure, and vocabulary of these earlier forms of the language. Classes center on the translation and analysis of assigned texts. Assignments are reviewed and corrected at every meeting of the course. Two twelve to fifteen page papers are required.

Thurs. 3:50 to 6:40 pm

J. Martinez-Pizarro

EGL 584 TOPICS IN GENRE STUDIES

We will be discussing *Revenge and Domestic Tragedy* on the Renaissance stage. We will examine how the two genres gradually merge and become one hybrid, and relate our findings to what interested and fascinated society at the time. In relation to working with the texts, we will explore contemporary documents and outside material through presentations

Class participation: 30%

Oral presentation: 35%

Term paper 15 (+) pages, MLA style: 35%

Mon., Wed. 5:20 to 6:40 pm

B. Videbaek

EGL 585 TOPICS IN CULTURAL STUDIES: Silk, Gold and Spices: Literature and International Trade

The importance of economic activity, particularly global trade, has become a crucial aspect of cultural studies in the last thirty years. As the world-market expands and becomes ever-more interconnected, we are witness to corresponding cultural phenomena--increasing consumerism, object fetishism, commercial desire—and their consequences which range from imperialism, slavery, and oppression to political resistance, social unrest and nationalistic pride. Yet, we are still to confront fully the importance of literary representation to this process: despite attempts to make objects speak, we are yet to listen to the literary texts that chronicle, manifest and question these economic transformations.

This course considers the representations of international trade and the circulation of commodities in literary texts from the Middle Ages to the present. We focus on three commodities –silk, gold/silver, and spices—and follow their historic and imaginative trajectories in the (mostly) Western imagination. Beginning with that network of ancient routes called the Silk Road, which wound its way across Eurasia from Java in the east through China, India and Persia to the Mediterranean world and Northern Africa, we will explore narratives of travelers from both East and West considering the representations of cultural and commercial encounters across continents. Moving from Chinese accounts of the silk routes, we will

read excerpts from *The Travels* of Marco Polo, the medieval *Romance of the Rose*, as well as two contemporary novels, Sebald's *Rings of Saturn* and Barico's *Silk*. Gold and silver entered Europe in vast quantities after the conquests of the New World in the sixteenth century, leading to a new currency standard and greater opportunities for international trade. We will read several early modern texts that emphasize new theories of value and depict the wealth of the New World, before turning to accounts of the California Gold Rush of the 1850s and the parallel British fascination with the fabulous wealth of India in the same period. Finally, we turn to the most dangerous and competitive of all the world's great trade routes – the battle to control the Spice Route from Asia to Europe. Here, we contrast Camoes's great Portuguese epic of trade, *The Lusiads*, with Rushdie's modern epic of postcolonial loss, *The Moor's Last Sigh* and Divakaruni's contemporary immigrant fable, *The Mistress of Spices*.

Wed. 6:50 to 9:40 pm

A. Ramachandra

EGL 586.01 TOPICS IN CULTURAL AND GENDER STUDIES; Performing Women in Modern European Drama

This course will focus on plays by major modern European dramatists which revolve around enigmatic and tormented heroines. Just as these heroines face a multitude of choices in the course of the action, the actresses who tackle these demanding roles face a multitude of choices in the course of the performance onstage. Among the modern characters who may serve as psychological, social, and even physical touchstones for dramatic theatrical, cultural, and feminist analyses are: Solveig in Ibsen's *Peer Gynt*; Nora in Ibsen's *A Doll House*; Hedvig and Gina in Ibsen's *The Wild Duck*; Hedda in Ibsen's *Hedda Gabler*; Hilda and Mrs. Solness in Ibsen's *The Master Builder*; Miss Julie in Strindberg's *Miss Julie*; Alice in Strindberg's *Dance of Death*; the Statue and the Young Girl in Strindberg's *The Ghost Sonata*; Nina, Masha, and Mme. Arkadina in Chekhov's *The Seagull*; Elena and Sonia in Chekhov's *Uncle Vanya*; Masha, Irina, Olga, and Natasha in Chekhov's *The Three Sisters*; Mme. Renevskaya, Varya, and Anna in Chekhov's *The Cherry Orchard*; Mother Courage and Katrin in Brecht's *Mother Courage*; Shen Te in Brecht's *The Good Woman of Setzuan*; Solange and Claire in Genet's *The Maids*; Mme. Irma in Genet's *The Balcony*; Winnie in Beckett's *Happy Days*; and Charlotte Corday in Weiss's *Marat/Sade*.

Wed. 3:50 to 6:40 pm

C. Rosen

EGL 587 TOPICS IN RACE, ETHNIC STUDIES: 20th Century World Literature

A reading tour of world literature apropos of experiences and histories of empire, colonization, decolonization, globalism, diaspora. Possible authors/readings include: Conrad (*Heart of Darkness*), Achebe (*Things Fall Apart*), Coetzee (*Disgrace*), Naipaul (*A Bend in the River*), Kipling (*Kim*), Forster (*A Passage to India*), Rushdie (*The Satanic Verses*), Eduardo Galeano (*Mirrors*), Can Xue (*Five Spice Street*) Ahlam Mostaghanemi (*Memory in the Flesh*), and Murakami (*Hardboiled Wonderland*).

Mon. 3:50 to 6:40 pm

E. Haralson

EGL 598 THESIS RESEARCH

Students following the MA curriculum 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 **November 25**. Please see the Graduate Coordinator for the form. Independent Study is **BY PERMISSION ONLY**.

Staff

DOCTORAL LEVEL

EGL 605.01 PROBLEMS IN CONVENTION AND GENRE: Victorian Sensation, Horror, Mystery

This course begins with a consideration of genre theory in order to ground and to theorize three related genres (or will we call them that?). The course studies some of the most popular literature, mostly prose fiction, of the English Victorian Period (1837-1901). It focuses on three newly forming kinds of work: literature aimed to stimulate certain emotions, a newly-forming genre called “sensation or sensational literature,” mystery stories, and horror tales. We may also examine the Whitechapel Murders, committed most likely by one person, the first famous serial killer, known as Jack the Ripper. We focus on fiction, but include sensation and murder poems by Robert Browning and Dante Gabriel Rossetti, and A.C. Swinburne (probably). Among the texts are Charles Dickens, *Bleak House*, Bram Stoker, *Dracula*, Robert Lewis Stevenson, *Dr. Jekyll and Mr. Hyde*, Wilkie Collins, *The Woman in White*, and a novel by one of the infamous women sensational novelists. We will read a Sherlock Holmes story. Oscar Wilde’s *The Picture of Dorian Gray* will make an appearance. There is a parody by W.S. Gilbert, he of Gilbert and Sullivan fame, that I’m trying to get my hands on. I am planning to introduce some paintings into the mix. Exposing the dark side of life in what was becoming the capital of a large empire, England, and its major city, London, and also emphasizing the dark side of human nature, this literature aims to scare, tantalize, and even titillate the reader with imaginings that the usually respectable middle classes banished from their everyday consciousness. In an age of scientific, technological, class, and gender revolutions, these fictions played on the fears of large numbers of readers by turning those terrors into horror, sensation, mystery –that is, to a strange, some might say perverse, kind of pleasurable entertainment. And the Victorians loved it! So do we: almost all of the literature we are reading this semester has been turned to successful plays and films, sometimes in many versions, some of them currently in theatres and cinemas near you. Requirements for the course: Attendance every session, two short presentations, a twenty-page seminar paper, selected from wide options, including film adaptations for cinema studies people.

Thurs. 3:50 to 6:40 pm

A. Munich

EGL 606.01 PERIOD AND TRADITION: Romantic Atlantics

This course will consider the ways in which the burgeoning field of transatlantic Romantic studies has been construed by a number of important critics and theorists. We will also read a range of works by British, American, and selected Caribbean writers to explore the modes of exchange, of reception, and of generic innovation that circulated through the Atlantic world in the 18th and 19th centuries. Among the genres to be considered are the Gothic novel, periodical literature, slave narratives, poetry, and the confession. Authors to be studied include Irving, Poe, De Quincey, Brockden Brown, Walpole, Whitman, Scott, Wordsworth, Sansay, Melville, Equiano, Douglass, Emerson, and Coleridge. Students will be asked to take turns posting questions for seminar discussion during the semester and to produce one substantial essay at its end. Please note: students should register for either this course or section 02, but not both.

Tues. 12:50 to 3:40 pm

S. Scheckel

EGL 606.02 PERIOD AND TRADITION: Romantic Atlantics

This course will consider the ways in which the burgeoning field of transatlantic Romantic studies has been construed by a number of important critics and theorists. We will also read a range of works by

British, American, and selected Caribbean writers to explore the modes of exchange, of reception, and of generic innovation that circulated through the Atlantic world in the 18th and 19th centuries. Among the genres to be considered are the Gothic novel, periodical literature, slave narratives, poetry, and the confession. Authors to be studied include Irving, Poe, De Quincey, Brockden Brown, Walpole, Whitman, Scott, Wordsworth, Sansay, Melville, Equiano, Douglass Emerson, and Coleridge. Students will be asked to take turns posing questions for seminar discussion during the semester and to produce one substantial essay at its end. Please note: students should register for either this course or section 01, but not both.

Tues. 12:50 to 3:40 pm

P. Manning

EGL 606.03 PERIOD AND TRADITION: Premodern Subjectivities

This course aims to pursue a political history of the senses and the affects. Our readings will begin with a series of contemporary theoretical texts and cultural studies of affect including work by Rei Terada, Lauren Berlant, Sara Ahmed, and Judith Butler. But a major goal of the course will be to open this work up to a wider historical perspective. For this we will study Norbert Elias's seminal work on the late medieval/early modern transformation of what he calls the "structure of affects," as well as a series of philosophical, medical, and psychophysiological texts on affect, sense, and emotion, including works by Seneca, Plutarch, and Aristotle, as well as Martha Nussbaum's reading of this material; Robert Burton's famous text on melancholy; and Spinoza's political and philosophical therapy of the affections. We will think about the place of the affects or the emotions at the intersection of multiple disciplines; about affect as a political issue; and about the particulars of a range of affects, including embarrassment, disgust, and anger. Finally we will also try to assess the role of literature in reconstructing a history of the affects, taking as case studies the lyric sequences by George Herbert and Mary Wroth, and one excessively famous play by Shakespeare. While this means that some of our attention will be focused on the particulars of the early modern moment, as a way of opening contemporary work on affect to a longer history, the theoretical aims of the course will be compatible with work from a wide variety of fields, both earlier and later.

Mon. 5:20 to 8:10 pm

B. Robinson

EGL 606.04 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.

Tues. 3:50 to 6:40 pm

S. Olster

EGL 612/WRT612 COMPOSITION THEORY

Although it has roots in classical rhetoric, the contemporary field of composition-Rhetoric – a distinctly American field, which began in the mid-twentieth century—arose from a desire to understand more about how students learn to compose effective writing and how teachers can enhance students' writing development. We will begin with an in-depth examination of foundational essays that document the rise of the field. We will then move onto scholarly readings in two specific and important areas of writing pedagogy: teacher response to student writing and the new emphasis in Composition-Rhetoric on the third

ancient canon of rhetoric: style. This course is required for the Graduate Certificate in Composition Studies.

Tues. 5:20 to 8:10 pm

K. Lindblom

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

C. Marshik

EGL 697.01 PRACTICUM IN TEACHING ENGLISH LITERATURE

For students teaching GL 190s courses

C. Marshik

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 OF CAMPUS, INTERNATIONAL

Staff