



# Stony Brook University

## DEPARTMENT OF ENGLISH Graduate Course Descriptions

*SPRING 2015*

### **MASTER'S LEVEL**

#### **EGL 506: 01 (55042) Studies in Literary Theory**

This seminar focuses on the intersections of literary and rhetorical theory. Drawing on writers who discuss poetics, rhetoric, and literary criticism, we will examine how and why each kind of theory conflates or severs the relationship between the others. In doing so, the course aims to provide you with fluency in some of the central rhetorical and literary theories that inform current scholarship. A research review and a seminar paper are required.

**TH 4:00pm – 6:50pm**

**Soc & Behv Sci (SBS) S328**

**Roger Thompson**

#### **EGL 509.01 (45402) Studies in Language and Linguistics: History and Structure of the English Language**

The course provides a graduate-level introduction to the historical development of English. The focus is on texts in Old and Middle English to be translated and analyzed by students. This homework is then reviewed and discussed in class. Emphasis is placed on grammar, syntax, and the development of English vocabulary. Students are expected to acquire information of two kinds: 1) they become acquainted with the earlier forms of the language and 2) they learn to use the linguistic and grammatical concepts needed to understand the evolution of English. Two twelve-page papers are required, the first an exercise in the translation and analysis of Old English, the second a research paper on a topic of the student's choice.

**M 4:00pm – 6:50pm**

**HUMANITIES 3017**

**Joaquin Martinez-Pizarro**

#### **EGL 520.01 (55043) Studies in Renaissance**

This course is designed as a transition between undergraduate coverage of English Renaissance literature and doctoral seminar work. In addition to the assigned plays, students will also do supplementary assigned readings; and will be required to submit weekly response papers at all class meetings (except the first and last). They will also prepare a term project.

**TU 7:00pm – 9:50pm**

**HUMANITIES 3008**

**Clifford Huffman**

#### **EGL 584.01 (55045) Topics in Genre Studies: #Novel – Antiquity to Modernism**

The novel is the master-genre in contemporary literature. Studies of its history often assume that it is a hallmark of modernity, and propose origins in the sixteenth or seventeenth century. On the other hand it has always been known that western antiquity had prose fiction, some of which deserves serious literary consideration and was read and imitated by classical authors of the Renaissance (Cervantes and Racine among them). EGL 584 is a survey of the novel that takes these ancient roots seriously. It begins with three of these classical works (two Greek and one Latin) and then, skipping the Middle Ages, moves on to the Renaissance, the Enlightenment, Romanticism and modern times. The novels chosen for this second part of the course are Spanish, French, German, Russian, and Italian. The assignments have a double focus: stories of separated lovers and/or families and stories about heroes whose identity keeps changing as they adapt to new circumstances.

Two twelve-page papers are required, as well as three pages of reading notes for every assignment.

**W 4:00pm – 6:50pm**

**SBS N102**

**Joaquin Martinez-Pizarro**

#### **EGL 586.01 (55046) Topics in Gender Studies:**

## # Queer Studies: Theorizing Race, Gender, and Sexuality in Literature and Film

This course examines sexual orientation and gender identities with emphasis on contemporary queer cultural criticism. The term “queer” expresses a political practice based on transgressions and critiques of the normal and normativity, rather than a straight/gay binary of the heterosexual/homosexual identity. Many of today’s works in queer literature and film can be traced to the politics of gay, lesbian, bisexual, transgender (LGBT) activism in the 1980s, as well as the writings of lesbians, bisexuals, transgender and transsexual people in the 1960s, 70s and 80s. In this course, we will read writings in the fields of LGBT studies, feminist criticism, and postcolonial studies to understand how these works express and challenge (or depart) from the cultural practices of lesbian, gay, bisexual, and transgender (LGBT) people of the past two decades. To what extent, we will ask, do today’s queer writings and films theorize ways of both accommodating and resisting a normative gender and sexuality? Under what social and political conditions do these works challenge a cultural politics that relies on sameness and the exclusion of differences?

To address these questions, the course will explore a range of gender and sexuality issues primarily in recent U.S. literature and film, such as the simultaneous construction of gender, sexuality, ethnicity/race, culture and class; heterosexual, homosexual, and bisexual projects; formations of gendered and racialized subjects in both domestic and transnational (global) contexts; ideological inscriptions on the body; gender and sexual transgressions; transgender subjectivity and identity; family relations (nuclear, extended, and affiliative); and inventions of matrilineal and patrilineal traditions, as well as resistance to these customs and norms.

We will also be locating queer studies as a field of knowledge production. The initial weeks will serve as an introduction and historical foundation for those students without prior experience in the field. By the end of semester, we will be working at an advanced level with texts that use theory to open new ways of seeing—and representing—race, gender, sexuality, and queer modes of being in both a non-Western context and a globalized world.

**TU 4:00 pm – 6:50 pm HUMANITIES 3015 Jeffrey Santa Ana**

### **EGL 598 Thesis Research 1-3 credits**

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. Registration **BY PERMISSION ONLY**. **STAFF**

### **EGL 599 Independent Study 3 credits**

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

### **Doctoral Level**

### **EGL 606.01 (48069) Period and Tradition - # Why British Writers Defined Modernity**

We will take up a sequence of novels that dramatize, interrogate, satirize, or generally brood about the social and political landscape of British modernity—its antecedents, present potentials and predicaments, and beclouded future. Topically this covers a lot of ground, and one way of narrowing our focus somewhat will be to study novels centered on the “modern Babylon” of London. The works to be covered are James’s *The Spoils of Poynton*, Conrad’s *The Secret Agent*, Wells’s *Tono-Bungay*, Forster’s *Howards End*, Woolf’s *Mrs. Dalloway*, and Bowen’s *The Death of the Heart* (a few texts are bound to be added). We will alternate between sessions devoted to addressing each work on its own terms—paying attention to innovations in novelistic form—and sessions in which we delve into the best recent criticism of the particular novel on the table. For the latter meetings, one special discussion-point will be: what distinguished these articles to ensure their acceptance for publication, and what can we learn for our own practice from these exemplars of success?

**TU 1:00 pm - 3:50 pm HUMANITIES 2094 Eric Haralson**

### **EGL 606.02 (48719) Period and Tradition - # Embedded Victorian Poetry and Prose**

In the throes of cultural revolutions—gender, technological, scientific, financial, class, and religious—all in the wake of the Industrial Revolution, the Victorian period indeed felt like a world turned upside down. This course, which uses poetry as the center with a surrounding cluster that includes novels and treatises, examines responses in literary texts to those upheavals. The title of the course indicates that texts will be interpreted and understood largely as they are embedded in particular signs of the times. In that sense, the course is an exercise in cultural studies, again using some poems as touchstones for cultural issues or topics. For instance, Alfred, Lord Tennyson's *Idylls of the King* will be a focus for considering how the poet medievalizes his concerns about a new order, interpreted here as a new social system, including finance, fashion, and gender relations. Paired with that text, we will read some prose of the period, most likely Thomas Carlyle's *Past and Present*, also a medievalized account of a new Victorian order. That cluster contains some theoretical essays, along with some scholarship.

There will be a major poem by Robert Browning about religious and class conflicts, along with Charles Dickens's *A Christmas Carol* and Margaret Oliphant's novel, *Salem Chapel*. In conjunction with those literary texts, we may read Frederick Engels, *The Condition of the Working Class in England in 1844* and samples of white papers on sanitation. Secondary reading that combines finance with religious practice might include Max Weber, *The Protestant Ethic and the Spirit of Capitalism*. The Rossetti poets, Christina and Dante Gabriel, will exemplify gender and financial issues as will George Eliot's *The Mill on the Floss*. Colonialism, the significance of objects, and identity as a social construction will be the focus of two texts: Robert Browning's *The Ring and the Book* and Wilkie Collins's *The Moonstone*. Thing theories and theories of colonial networks will be in this cluster. In embedding poetry among the primary concerns of the age, this seminar helps students to become conversant with poetry, perhaps as comfortable as most are with novels. Embedded Victorian literature also will act as an introduction and/or overview to the historical period. In selecting different kinds of theoretical texts, the course also provides a foundation for knowing about theoretical approaches to literature—even beyond the Victorian; in sampling current scholarship students will become acquainted with trends in literary studies of our moment. Two outstanding guest scholars will lead two seminars about their current work —these open to the university community— one in global Victorian poetry in English and the other in fin de siècle poetry. Requirements for the course include active participation in all the seminars and a series of short papers that have potential for expansion. The seminar will end with a colloquium that brings students' findings about their particular interests to a roundtable discussion.

**TU 4:00 pm - 6:50 pm**

**HUMANITIES 2094**

**Adrienne Munich**

### **EGL 608.01 (55047) Relat of Lit and Other Discipl - # Storytelling With Data Humanities**

This course introduces students to a selection of digital methods and tools for working with large data sets in literature, history, and the arts. In recent years, a series of revolutions in our ability to mine and explore data has raised new challenges across many fields of cultural studies. Methods of “distant reading” are raising questions about what it means to interpret literary history. Data-driven news sites represent an increasingly influential brand of journalism, focused on making meaning of quantitative analysis. Museums are reconceiving aspects of curation and research in the context of crowdsourcing platforms.

This course teaches students how to use data to tell meaningful stories and how to ask questions of data sets that point in useful directions. In a series of classes and workshops, we will explore data acquisition and storytelling, visualizing data, and designing digital humanities spaces through rapid prototyping, as well as some foundational readings in the digital humanities.

The course is intended for a mixed class of students from across the humanities. It will integrate theoretical concepts with hands-on project development in the digital humanities.

**TH 1:00 pm - 3:50 pm**

**HUMANITIES**

**2094**

**Jean Graham**

**EGL 608.02 (48145) Relat of Lit and Other Discipl - # Mind/Body/Emotion in 19<sup>th</sup>-Century American Culture**

This course explores a period of dramatic transformation in theories of mind, body and emotion in relation to constructions of the self—as privately experienced, publicly performed and scientifically explained. We will begin with late eighteenth-century understandings of sentiment as a moral capacity whose public circulation formed the foundation of social and political identity, and proceed through increasingly interiorized models of identity wherein emotion became the site of (often anxious) negotiations between mind and body, private and public, individual and community, pathological and normative.

We will read select literary texts alongside contemporaneous primary works that illuminate particular debates or crises in nineteenth-century negotiations of mind/body/emotion. For example, we will consider the anxieties expressed in the gothic literature of Charles Brockden Brown and the medical models he used to frame his explorations of the mind as it related to the political formations of the new nation. Our (very selective) series of case studies ends with the development of “modern” psychology and sexual science that emerged in the U.S. after the Civil War. Charlotte Perkins Gilman’s classic text “The Yellow Wallpaper” illustrates several of these developments. We will also read some of the most provocative and influential recent theoretical and critical re-considerations of nineteenth-century models of mind, body and emotion. Finally, we will bring our understanding of nineteenth-century debates into conversation with the current turn toward theorizing the mental, bodily, social, political and aesthetic dimensions of emotion (and affect). Implicit in this conversation between past and present is the assumption that the past informs the present as much as the present continually re-constructs the past. .

**M 1:00 pm - 3:50 pm HUMANITIES 2094 Susan Scheckel**

**EGL 690 Directed Readings.** For G4 students studying for exams and working on Dissertation Prospectus. **STAFF**

**EGL 699 Dissertation Research on Campus**

Prerequisite: Advancement to candidacy (G5).

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring **STAFF**

**EGL 700 Dissertation off Campus Domestic**

Prerequisite: Must be advanced to candidacy (G5). Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus.

All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring **STAFF**

**EGL 701 Dissertation off Campus International**

Prerequisite: Must be advanced to candidacy (G5). Major portion of research will take place outside of the United States and/or U.S. provinces.

**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.**