

ENGLISH DEPARTMENT
Graduate Course Descriptions
Spring 2018

MASTER'S LEVEL

EGL 502.01 (49093) Studies in Shakespeare: Teaching Shakespeare

This class is not about teaching Shakespeare to students today. It is about teaching the student who would later become Shakespeare, and it is about how the grammar school curriculum in which Shakespeare studied shaped his understanding of the nature and resources of drama. We will approach the question of Shakespearean education from two angles. First, we will look at two plays Shakespeare certainly would have encountered at school, one by Terence, one by Seneca; then we will look at examples of the exercises regularly used in the humanist grammar schools, which taught writing by having students compose brief narratives or speeches in the persona of various figures from myth or history (often, interestingly, impassioned women: Dido, Philomena, Medea). Once we have a picture of the school curriculum in which Shakespeare was educated, we will turn to a series of his plays and think both about how they imagine scenes of education and how they use, transform, or even deliberately pervert some of the resources of the system in which he was educated. Readings include *Love's Labor's Lost*, *Titus Andronicus*, *Othello*, *The Tempest*. Despite what I wrote at the outset, we will clearly also be thinking about Shakespeare's place in the educational curriculum today, or, still more broadly, about the nature and purposes of literary education. The system in which Shakespeare was trained did not "intend" to produce someone like him, nor, clearly, would producing a Shakespeare be a sensible goal for any educational system. But the system Shakespeare studied in was based on a set of ideas about the place of literature in basic education that are worth revisiting today, at a moment when our society seems to be veering toward some very narrow ideas about the utility and purpose of education—ideas that often seem to leave little place for literature at all, and little way of articulating the value and purpose of literary education.

LEC 01

TUESDAY

5:30-8:20

BENEDICT ROBINSON

EGL/WRT 506.01 (49094) Studies in Literary Theory

This seminar focuses on the convergences of literary and rhetorical theory in English—in both the past and present, and the possibilities for future theoretical work as well. We will use texts from varying genres to examine the ways that literary, rhetorical, and composition theories shape our relationship to textual arts as a whole and to build a conceptual framework to continue future scholarship. As this is an online class, participation in discussion/ projects online is critical. Discussion, reflection, research review, and one seminar paper are required.

LEC 30

ONLINE

NICOLE GALANTE

EGL/WRT 509.01 (54110) Studies in Language and Linguistics

This course provides an introduction to English Language history, its growth and change over time, as well as the rich variety of English languages that exist today. The course will focus on historical and contemporary reactions to this growth and change, including traditional and changing attitudes towards these varieties. We'll also examine important social, economic, and political controversies surrounding language use, including judgments about accent, register, style, grammar, error, and perceived error, and how those judgments play out in educational and professional contexts.

LEC 01

THURSDAY

5:30-8:20

PATRICIA DUNN

EGL 585.01 (54111) Topics in Cultural Studies: The Anthropocene and Climate Change in U.S. Literature and Film

"'Anthropocene' is the proposed term for a geologic epoch in which humans have become the major force determining the continuing livability of the earth. The word tells a big story: living arrangements that took millions of years to put into place are being undone in the blink of an eye. The hubris of conquerors and corporations makes it uncertain what we can bequeath to our next generations, human and not human." —Anna Tsing, et al. in *Arts of Living on a Damaged Planet* (G1)

According to Mark Maslin, a geographer and an environmentalist, scientists are predicting that if we continue on our current carbon emissions pathway we could warm the planet by between 2.8 °C and 5.6 °C in the next 85 years (*Climate Change* 12). This global warming would lead to the collapse of Earth's ecosystems (e.g., worldwide crop failures and the mass extinction of plants and animals) and cause the end of human civilization as we know it. Since the late 1980s, "climate change has emerged as one of the biggest scientific and political problems facing humanity" (Maslin 12). In this regard, anthropogenic (human-induced) climate change and the Anthropocene have become major topics in recent literature, art, film, and popular culture. For example, creative writers have invented a new literary genre called climate fiction, or climate change fiction. Climate fiction is a subgenre of literature that deals with the topics of climate change and global warming. Such works have been produced from a variety of literary perspectives, including that of science fiction, environmental dystopia, and realism (from the Wikipedia entry on Climate Fiction). In the United States, as California deals with devastating drought, New Jersey continues to recover from Hurricane Sandy, and every photo from the Arctic seems to reveal more brown than white, there is a growing sense of urgency among writers and artists today to address climate change. But what can recent U.S. literature, film, and popular culture reveal about how we will cope with dramatic alterations to the environment in our current epoch of the Anthropocene? How do American writers and artists communicate what scientists have been saying about the planetary environmental crisis and catastrophe of climate change? This seminar examines recent American writings (both fiction and nonfiction) and films that feature our contemporary moment of global ecological ruin in consequence of climate change in the Anthropocene. Drawing on writings by scientists (geographers, environmentalists, climatologists, and historians), we will analyze recent literary and artistic perspectives of the global environmental crisis, which is the basis for imagining present and future societies and places in the Anthropocene. Some of the topics we will consider as we discuss the books and films are national identity, gender and sexuality, displacement, divided identity, multiple migrations, constructions of home, and a sense of place and belonging in a world transformed by anthropogenic climate change and ecological crisis. This course requires demanding reading,

active participation in seminar discussions, an oral presentation, and written work: two papers and analytical questions posted in Blackboard.

LEC 01

MONDAY

5:30-8:20

JEFFREY SANTA ANA

EGL 586.01 (49096) Topics in Gender Studies: Gems and Gender

This course blends theories about gender with reference to cultural meanings of gems in literature and film. The theory portion of the course includes early works on gender that divide people into two sexes and some that argue about the inadequacy of such divisions. Julia Kristeva, Jacques Lacan, Joan Scott, Salvatore Cucciari, Judith Butler, Gayle Rubin, Eve Sedgwick, and Slavoj Žižek are among thinkers about gender we discuss for themselves and for their possible applications. Such films as James Cameron's *Titanic* and Nicole Garcia's *Place Vendôme*, a Spike Lee film, perhaps *Bamboozled*, are among films enabling us to visualize constructions of gender in relation to meanings of gems. Challenges to gender categories in such a film as *Some Like it Hot* will be linked to constructions of masculinities and femininities. And we cannot ignore traditional representation of genders when Marilyn Monroe belts out "Diamonds Are a Girl's Best Friend" in *Gentlemen Prefer Blondes*. Short fiction, such as a Sherlock Holmes story, will be part of the fiction. With this course as a template, we will be better able to discuss the gender dynamics in past and present works and to see how gems have both formed and reflected the gender constructions of our culture. Attendance at all classes is required. Short presentations, class participation and one final project to be proposed by the student in writing proposal, then discussed with the professor will each constitute a third of the grade.

LEC 01

WEDNESDAYS

4:00-6:50

ADRIENNE MUNICH

EGL 598: Thesis Research

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

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EGL 599: Independent Study

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

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DOCTORAL LEVEL

EGL 605.01 (54112) Problems in Convention and Genre: The Epic

SEM 01

MONDAYS

1:00-3:50

DOUGLAS PFEIFFER

EGL 606.02 (54113) Period and Tradition - The American Political Novel: From Old Left to Occupy

An examination of the American political novel, a genre often dismissed as inferior to its European and Third World counterparts that has witnessed a flourishing over the last thirty years. Beginning with novels published in the 1930s, this course will trace the history of the American political novel from Old Left to New Left to the twenty-first-century Occupy movement. Topics to be discussed will include: the Old Left's depiction of Communism as "twentieth-century Americanism" and the degree to which what Vivian Gornick has termed the "romance of American Communism" was able to withstand the conflicting demands of aesthetics and politics; the decline of liberalism following events such as the Moscow Trials and the Nazi-Soviet Pact; the emergence of a New Left inspired more by Castro's Cuba than Soviet Russia; the re-evaluation of American activism as American terrorism; the efficacy of all political protest in an age of globalization defined by multinational moving targets impossible to pin down. Students are advised to consult the instructor's office in December for a final list of novels to be read. Likely candidates are: Michael Gold's *Jews Without Money*, John Dos Passos's *1919*, Richard Wright's *Native Son*, Lionel Trilling's *The Middle of the Journey*, Norman Mailer's *The Armies of the Night*, E. L. Doctorow's *The Book of Daniel*, Philip Roth's *American Pastoral*, Thomas Pynchon's *Vineland*, Rachel Kushner's *Telex From Cuba*, Dana Spiotta's *Eat the Document*, and Jonathan Lethem's *Dissident Gardens*.

SEM 02

THURSDAYS

1:00-3:50

STACEY OLSTER

EGL 608.01 (48247) Relations of Literature and Other Disciplines: Theories in literature and Performance

This seminar is designed to introduce graduate students to important theoretical approaches to literature and performance: cognitive science, affect theory, and performance studies. We will examine them separately and also interrogate how they may conflict or complement one another. The course will probe the methodological strengths and weaknesses, focusing on what is gained by this interdisciplinary approach to disciplinary problems.

Just as previous generations were interested in literature as a symptom of history or a symptom of psychological disturbance, my current interest is in what can be said about the experience of literature: how do we process poetry? How do narratives engage us? What is the relationship between a perceived fictional world and the body doing the perceiving? How do we feel real things and learn real lessons from fictional people in fictional situations?

The readings for this course will be almost exclusively theoretical and methodological. We will then apply these approaches to the literary examples that we are most drawn to. In other words, students will be invited to return to their period or author of interest for applicability. We will read influential scholars from the humanities--such

EGL 695.01 (40954): Methods of Teaching English

TUT 01

PATRICIA DUNN

EGL 697.01 (45625): Practicum in Teaching Literature

TUT 01

PATRICIA DUNN

EGL 699: Dissertation Research on Campus

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

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EGL 700: Dissertation off Campus Domestic

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, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

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EGL 701: Dissertation off Campus International

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation**

Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

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IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING. DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE. SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

NOTE: All graduate students should obtain advising before they register. MATs should see Dr. Galante. MAs and PhDs should see Dr. Dunn or Theresa Spadola.

Important: If you are interested in taking a graduate course that is not EGL or not cross-listed with EGL, you must obtain the permission of the Graduate Program Director--the semester before the course begins. (Just because SOLAR might allow you to register for a non-EGL course does not mean that it can count toward your degree.) Get permission first.