

ENGLISH DEPARTMENT

Graduate course descriptions

Fall 2009

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 pm

C. Huffman

EGL 506.01 STUDIES IN LITERARY THEORY

This is an introduction to the Anglo-European and, later, American tradition of writing about literature. Reading chronologically, we begin with the ancient Greek Sophist Gorgias in the fourth century B.C.E. and end with a 1966 by French theorist Jacques Derrida. Attendance and vigorous participation are required. There will be a series of short papers on individual theorists and one longer final piece of writing. In the course of the term, each member of the seminar will also deliver a presentation to the class. Authors include Plato, Aristotle, Horace, Augustine, Dante, Sidney, Pope, Kant, Wordsworth, Arnold, Eliot, Brooks, Barthes, and Freud.

Wed. 6:50 to 9:40 pm

D. Pfeiffer

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 assignments in grammar and translation that are presented orally and corrected in class at every meeting of the course. Readings 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.

The course involves weekly quizzes, a midterm, a final, and a 15-page paper, the last three translation-based.

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

J. Martinez-Pizarro

EGL 570.02 20TH CENTURY AMERICAN LITERATURE: Contemporary American Literature

A survey of American literature published during the second half of the twentieth century. The subjects to be examined will include popular culture, metafiction, the historical novel, minimalism, New Journalism and the Vietnam War Papers. Oral presentations and active participation are required.

Mon. 3:50 to 6:40 pm

R. Rosenblatt

EGL 575.01 BRITISH AND AMERICAN LITERATURE

We will read classic novels of Anglo-American modernism by James, Conrad, Woolf, Forster, Faulkner, Cather, and Barnes.

Tues. 3:50 to 6:40 pm

E. Haralson

EGL 582.01 DRAMA WORKSHOP

An introduction to the craft and art of writing for the stage. 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

Tues. 6:50 to 9:40 pm

J. Levy

EGL 585.01 TOPICS IN CULTURAL STUDIES: Literary Studies and Civic Education in Twentieth Century America

In this course, we will learn how literary studies, especially in high school, have been a vehicle for teaching patriotism and democratic values. We will consider how this civic emphasis informed approaches to literary pedagogy in general and to the teaching of the curricular mainstays of the twentieth-century, such as Shakespeare's *Julius Caesar* and Hawthorne's *The Scarlet Letter*. In addition to literary works, we will read works on literary criticism, educational policy and the history of education. This course may seem especially relevant to present or future K-12 teachers, but it may also be of interest to those pursuing careers in literary and American studies. One of its central premises is that the classroom – perhaps because it is right under our noses – is a seriously neglected site for scholars concerned with the “cultural work” of literary texts.

Wed. 3:50 to 6:40 pm

A. Newman

EGL 592/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

P. Dunn

EGL 598 MASTER'S THESIS

Students following the new MA curriculum (Plan B) enroll for 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 16**. Please see the Graduate Coordinator for the form. Independent Study is **BY PERMISSION ONLY**.

Staff

DOCTORAL LEVEL

EGL 600.01 THE DISCIPLINE OF LITERARY STUDIES

This seminar introduces new doctoral students to the profession of English literary studies. Topics include the history of the discipline and of literary theory, debates about the present nature of the field(s), some fundamentals of textual and material book studies, and current trends in scholarship and criticism. Seminar time will be divided between discussions of weekly readings, practica on research techniques and on the main genres of academic writing, and lectures by guest faculty. A few of the semester's classes may be held at libraries and archives off campus.

Tues. 12:50 to 3:40 pm

D. Pfeiffer

**EGL 603.01 PROBLEMS IN LITERARY THEORY AND CRITICISM:
Interdisciplinarity and Literary Study: Using Non-Literary Sources, Navigating
Disciplinary Boundaries**

This course addresses the theoretical and methodological problem of using non-literary materials in literary study. When and how did the use of images, objects, instruments, space, data, music, digital media and other “non-literary” textual sources become a commonplace in the field of “literary study”? At point does “literary study” become simply synonymous for “cultural studies”? How useful or important might it be to maintain distinctions between the “literary” and the “non-literary”?

Taking as our subject the shifting boundaries between disciplines in the humanities and the call for greater interdisciplinarity in the last twenty years, this course will examine the case for interdisciplinary research within predominantly textual fields that focus on literary sources. In the process, we will examine how such interdisciplinarity may be achieved within the confines of specific graduate-student projects. This course will, therefore, be a rapid introduction to research methods in a variety of fields, as well as a theoretical investigation of that methodology.

Students from all fields/disciplines are welcome.

While tracing the critical trajectory of such debates, students will learn to incorporate a diverse range of primary source material into their own research, and to test the theoretical legitimacy of such incorporations. We will begin with a brief overview of debates over the relationship between literary and cultural studies, and arguments for and against interdisciplinary study, before turning to a week-by-week analysis of specific topics. At the moment these include: maps, pictorial images in a range of media, objects (material culture”), landscape and architecture, scientific instruments, non-literary texts (cookbooks, travel narratives, legal cases, etc.), music and digital media. The final set of topics to be discussed will vary based on the composition and research interests of the class.

Assignments: visits to archives/repositories as appropriate, bibliographic assignments, a conference paper, and a final research paper. Expect a lot of writing and come with a willingness to learn about material that may not seem to be directly related to your work!

Tues. 3:50 to 6:40 pm

A. Ramachandra

**EGL 603.02/CLT 602 PROBLEMS IN LITERARY THEORY AND CRITICISM:
Postmodernisms**

What is the postmodern—culturally, aesthetically, politically, philosophically? What are the differences between the postmodern and the modern? What is the relation between a postmodernism and post-modernity? How have those differences been articulated by various contemporary philosophical, cultural, and art theorists—particularly in European thought of the late 20th and early 21st centuries? In what sense, is the postmodern plural—as postmodernisms? In the post-Sept 11 world, how does postmodern thinking help us to understand significant events in contemporary thought and cultures?

This time, we will focus on theories of painting and the visual and on their sociological implications. The avant-gardes (Marinetti, Tzara, Duchamp, Breton) mark a new way for the visual arts to undermine traditional expectations; phenomenology (Husserl, Merleau-Ponty, Dufrenne) offer a method for rethinking the perceptual and the visible; semiologists and poststructuralists (Barthes, Foucault, Deleuze, Kristeva) look for sign systems and structures of thought and cultural practices; postmodern architectural theorists (Venturi, Philip Johnson, F.

Jameson, c. Jencks) juxtapose and shape differing styles, deconstruction (Derrida, Lyotard, Nancy) provides an alternative way to read margins, edges, frames in terms of textualities, visualities, and immaterialities; postmodern hermeneutics and cultural critique (Vattimo, Perniola) look for weak moments in thought and practice, cultural enigmas, and dimensions of ritual thinking; feminist psychoanalytic theories (Irigaray, Kristeva) open up alternative choric spaces, regions, and intervals for thought and semiosis. Out of these different postmodernisms, we shall ask painting, installations, architecture, visual and digital practices open up spaces for thinking differently for the contemporary world?

Lectures, readings, visuals, and discussions will retrace these postmodern itineraries and landmarks of contemporary – particularly European – thought and cultures. Texts and reading packets will include selections from Avant-Garde Manifestos, *The Merleau-Ponty Aesthetics Reader*, Foucault's *This is Not a Pipe*, Deleuze's *Francis Bacon*, Charles Jencks' *What is Postmodernism*, Derrida's *The Truth in Painting*, Lyotard's *Postmodern Condition* and *The Inhuman*, Nancy's *Muses*, Vattimo's *Ends of Modernity*, Perniola's *Art and its Shadow*, and selected writings of Irigaray and Kristeva.

Mon. 6:50 to 9:40

P. Carravetta and H. Silverman

EGL 605.01 PROBLEMS IN CONVENTION AND GENRE: American Tragedy and Feminism: Staging Women

This course will focus on heroines as vehicles for expressing the tragic impulse in modern American drama. We will consider a variety of plays that foreground female and feminized characters; and we will discuss ways in which structure, staging, and audience response are shaped by an emphasis on what Helene Cixous has called “the uncanny stranger on display.” Special attention will be given to the analysis of scripts and the performance of gender. Among the playwrights who may be considered are: Crothers, Glaspell, Treadwell, O'Neill, Booth Luce, Hellman, Bowles, Williams, Hansberry, Albee, Kennedy, Norman, Shepard, Mamet, Henley, Fornes, Kushner, Parks, and Ruhl. Among the theorists whose work may also be considered are: Aston, Brook, Butler, Case, Cixous, Dolan, Eagleton, Garber, Hart, Kaplan, Kristeva, Showalter, and Williams. This course may be cross-listed with both the Department of Women's Studies and with the Department of Theater Arts.

Thurs. 3:50 to 6:40 pm

C. Rosen

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, fashion and sexuality. 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 towards the Women's Studies Certificate must write a seminar paper relevant to that program.

Mon. 12:50 to 3:40 pm

C. Marshik

EGL 606.02 PERIOD AND TRADITION: Undoing and Remaking: Some (Post)modernisms in American Literature

This course will focus on aesthetic, cultural, and political concerns in contemporary American fiction and narrative. In particular, we will examine some concepts and theories of modernism and post modernism as they apply to American fiction and narrative throughout the twentieth century to the present. Critics refer to postmodernism in art and culture as a "condition" in which conventional forms of meaning and reason (like, the "self" or truth) become undone. Critics also argue that postmodernism has offered a way to reconstruct or remake meaning and reason, especially for historically excluded minorities and marginalized people. We'll look at these concepts and theories in an effort to explore specific themes in American literature and the varied qualities of our own modern, postmodern and global cultures. What are the literary aesthetics and devices of modernism and postmodernism? What impact does a global society such as ours have on recent American fiction and culture? We'll analyze the conditions and effects of modernism and postmodernism in American fiction and narrative as expressed by race, ethnicity, class/economics, sexuality, gender, region/nation, and immigration. We'll describe the arrangement of both modern and postmodern conditions through some overlapping interpretive axes in the texts and in one film. Texts may include: *The Awakening*, Kate Chopin; *The Great Gatsby*, F. Scott Fitzgerald; *Their Eyes Were Watching God*, Zora Neale Hurston; *Invisible Man*, Ralph Ellison; *The Crying of Lot 49*, Thomas Pynchon; *White Noise*, Don DeLillo; *Ceremony*, Leslie Marmon Silko; *The Woman Warrior*, Maxine Hong Kingston; *Beloved*, Toni Morrison; *Bastard Out of Carolina*, Dorothy Allison; *Unaccustomed Earth*, Jhumpa Lahiri; *Fun House: A Family Tragicomic*, Alison Bechdel. Film may include: *Blade Runner* (1982), directed by Ridley Scott.

Wed. 3:50 to 6:40 pm

J. Santa Ana

EGL 606.03 PERIOD AND TRADITION: American Poetry from 1900 to the Present

This seminar will be an extensive survey of the American poetic tradition from 1900 to the present. We will begin, nevertheless, with Whitman and Dickinson, whose work continues to have a pervasive influence of American poetry and poetic criticism. From there we will study the major periods of poetry from the past century as well as the corresponding criticism. Hence, we will also focus on critical movements such as New Criticism, Deconstruction, and Post-structuralism when and where they have been involved in discourses on American poetry. A prior familiarity with poetry is not required. Poets to be studied include, but will not be limited to, Frost, Dunbar, Pound, Eliot, Stevens, Williams, H.D., Hughes, Cullen, Moore, Crane, Bishop, Berryman, Lowell, Plath, Brooks, Ginsberg, Baraka, Olson, O'Hara, Ashbery, Wright, Strand, Harper, Merwin, Komunyakaa, Gluck, Bidart, Mullen, and Cole.

Thurs. 12:50 to 3:40 pm

R. Phillips

EGL 608.01/CST/CLT 609 FILM HISTORY, THEORY AND CRITICISM

This course provides students with an overview of both the four ages of cinema (primitive, classical/modernist, postmodern, digital) and the four ages of film studies (amateur, early disciplined, late disciplined, fusionist/futurist). By showing films primarily from the "classical"

Euro-American traditions, we hope to provide in each case a sense of the following aspects of cinema, from the silent period to the present:

The context – political, social (gender, race, class), technological, institutional – within which a film emerges;

Critical modes in place at the time;

Academic research ongoing at the time or at a later period regarding a film;

History of ideas and of artistic movements as they impact upon or relate to a particular film.

Our approach to the “four ages of Film studies” will introduce students to debates (philosophical, literary, aesthetic) that engaged film scholars in the past and that still have important legacies today. We will spend the majority of the course on the second stage of cinema, the “Classical/Modernist moment.”

Tues. 12:50 to 3:30 pm

K. Gabbard and A. Kaplan

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 EGL 190s courses

C. Marshik

EGL 698.01/WRT 698 PRACTICUM IN TEACHING WRITING

Students take the seminar in conjunction with teaching a section of WRT 101, Beginning Writing Workshop. This course provides hands-on experience and instruction in the basics of writing pedagogy, including designing writing assignments, sequencing assignments, motivating writing skill development and evaluating writing. Students will also be given a preliminary overview of the major theories driving composition pedagogy.

Mon. 3:50 to 6:40 pm

E. Hammond

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.

