

ENGLISH DEPARTMENT

Graduate Course Descriptions

Spring 2006

Master's Level

EGL 501 STUDIES IN CHAUCER

A close reading of the *Canterbury Tales*. There will be two exams and a paper. No previous knowledge of Middle English is expected.

Tues. 3:50 to 6:40 p.m.

S. Spector

EGL 506 STUDIES IN LITERARY THEORY: The Art of Rhetoric

A survey of rhetorical theory done largely in two takes: first, as the art of persuasion from its classical origins to the present. Second, as a perspective in literary criticism, focusing on the modern period. We may also examine briefly a special topic, for example, the nature of conversation. Among the authors to be read will be: Plato, Aristotle, Wayne Booth and Stanley Fish. A main goal of the course is to enable students to recognize a rhetorical conception of a subject matter when they encounter it. Required work: three short argumentative papers and a final examination.

Mon. and Wed. 5:20 to 6:40 p.m.

B. Bashford

EGL 509 STUDIES IN LANGUAGE AND LINGUISTICS

This course offers a hands-on, fundamentally practical and philological introduction to English grammar and vocabulary in their historical development. Students work on specific Old English and Middle English texts, which they must learn to translate and analyze with the help of glossaries, grammars, and the account of English linguistic structure provided in class. Class meetings revolve around homework in translation and analysis that is examined and discussed in detail. Two twelve-page papers are required, the first on an Old English text chosen in consultation with the instructor, the second on a literary, historical, or sociolinguistic topic of the student's preference.

Thurs. 3:50 to 6:40 p.m.

J. Martinez-Pizarro

EGL 520 STUDIES IN THE RENAISSANCE

We will be discussing three "fads" in Renaissance drama: Domestic Drama; the Witch Drama; the City Comedy. All three subgenres were immensely popular in their day, and we will examine why this was the case and how performed drama and audience mutually affect each other. We will examine the plays both as literary texts and stage drama, and relate them to topics current at their time. There will be weekly presentations of a topic related to our readings, and a final 15 to 20-page paper.

Mon. and Wed. 3:50 to 5:10 p.m.

B. Videbaek

EGL 525/THR 520 17th-CENTURY LITERATURE: “Elizabethan-Jacobean Drama”
An intensive primarily lecture course examining the theatre and the major dramatic works of the Elizabethan-Jacobean era (excluding most of Shakespeare) and focusing on Marlowe, Chapman, Jonson, Marston, Heywood, Tourneur, Middleton, Beaumont and Fletcher, Webster, Massinger, Ford and Shirley, with special focus on issues of gender, dramatic and social history and ideology.

Fri. 9:30 a.m. to 12:30 p.m.

M. Zelenak

EGL 535 18th- CENTURY BRITISH LITERATURE: Race, Gender, English Literature and Culture 1660-1800 (Co-scheduled with EGL 606.4)

In this course we will consider the relationship of literature and historical constructions of gender and race in the Restoration and eighteenth century. During the late seventeenth century England became engaged fully and successfully in colonial expansion. Literary renditions of the colonial project in this period depict the New World in complex and ambivalent ways. They typically render the New World as a feminized garden of Eden—beautiful, fertile, full of vast riches; they simultaneously portray this new land as depraved, wild, and dangerous—needing to be saved. For many Restoration and eighteenth-century writers, representations of ‘non-European’ people and their land(s) function as a means of attempting to resolve political conflicts at ‘home’. In our course of study, we will read a wide variety of literary texts by both male and female writers of the age, as well as travel narratives and brief historical summaries. In addition, we will read postcolonial, feminist, and new historical criticism and theory. Primary texts for the course will include: Shakespeare’s *Tempest*, Dryden’s *Indian Queen* and *Indian Emperour*, Behn’s *Oroonoko* and *Widow Ranter*, Southerne’s *Oroonoko*, Steele’s *Inkle and Yarico*, Henry Neville’s *Isle of Pines*, Defoe’s *Robinson Crusoe* and *Moll Flanders*, Olaudah Equiano’s *Interesting Narrative*, Cumberland’s *West Indian*, and Edgeworth’s *Belinda*. A class presentation and an essay will be required.

Tues. 3:50 to 6:40 p.m.

H. Hutner

EGL 582 DRAMA WORKSHOP: Playwriting

This is a course in the craft and art of playwriting. Requirements: a series of written exercises during the course and a one-act or a good part of a full-length play by the end of the course. During the course, students will be asked to read parts in and comment usefully on their fellow student’s work. Students other than matriculating graduate students need the permission of the instructor to enroll.

Tues. 6:50 to 9:40 p.m.

J. Levy

EGL 592 CRITICAL PROBLEMS IN TEACHING COMPOSITION

In this inquiry-based graduate course we will explore several critical issues in the multi-disciplinary field of Composition-Rhetoric in order to develop well-theorized practices for teaching writing to diverse students in various academic settings: secondary schools, two- and four-year colleges and universities, writing centers, and writing across the curriculum programs. Our inquiry will be based upon writers’ workshops and experimenting with various kinds of writing, as well as the critical examination of research and theories that inform ways teachers effectively help student writers analyze and address the challenges of writing in different rhetorical situations. Issues will include:

What kinds of writing should we teach and how? Who wants what kind of writing and why? How do writers produce texts? Responding to and evaluating writing: What do writers want and need? Conventions, usage, & grammar: What do different readers expect and how can we help students understand and meet readers' expectations? Major writing projects may include: a literacy autobiography; annotated bibliography and review of an important figure in the field; taking and reflecting on the Regents' exam; and a peer-reviewed paper suitable for publication in an academic journal. Probable texts: Irene Clark, et al. *Concepts in Composition Theory and Practice in the Teaching of Writing*; articles available on Blackboard.

Wed. 6:50 to 9:40

V. Draper

EGL 599 INDEPENDENT STUDY

Requests for independent studies must be submitted to the Graduate Director by **November 18**. English majors only. Please see the Graduate Coordinator for the form. Independent Study is **BY PERMISSION ONLY**.

Staff

Doctoral Level

EGL 603.01/CLT 609.03 PROBLEMS IN LITERARY THEORY AND CRITICISM: Sovereignty, Violence and the State

One of the most remarkable features of the current cultural landscape is what has been referred to as the "return of the religious": almost always, this is presented as though something archaic has come back to haunt us whether in the outbreak of what journalists characterized as a "medieval" violence in the former Yugoslavia, or in new purisms and traditionalisms in Christianity, Hinduism, Judaism, Islam, etc. Everywhere the media and popular commentators present us with stark alternatives: a modernist statism, or a return to archaic religiosity. In this class we will try to address the problems of this moment through a series of readings on religion and the state. While we will spend most of our time engaging a series of post-Enlightenment critiques, we will approach these first through a conflicted early modern European moment, with a reading of *Samson Agonistes* and then the seminal theories of Kant and Hegel; we will then turn to works by Walter Benjamin, Jacques Derrida, Jacob Taubes, Talal Asad, Giorgio Agamben, and others, tracing a series of critiques of the work of the modern state.

Mon. 12:50 to 3:40 p.m.

B. Robinson

EGL 606.01/CLT 609.02 PERIOD AND TRADITION: Black British Cultural Studies
This seminar will focus on three periods of Black British Culture:

- 1) British slavery and emancipation: Olaudah Equiano, Mary Prince, Mary Seacole, J.J. Thomas.
 - 2) The “Windrush Generation” (writers who responded to the British government’s invitation to help rebuild Britain after the economic, physical, and psychological devastation of WWII): Sam Selvon, George Lamming, V.S. Naipaul, Beryl Gilroy, Joan Riley.
 - 3) The flourishing of Black British writing since 1980 (in which the term Black British” includes people of African and South Asian origins): Salman Rushdie, Fred D’Aguiar, Caryl Phillips, Hanif Kureishi, Ben Okri, Andrea Levy, Abdulrazak Gurnah, Bernadine Evaristo, Zadie Smith, Helen Oyeyemi, Diana Evans.
- We will read selections from the above writers, as well as selections from: Ron Ramdin, *Reimagining Britain: 500 Years of Black and Asian History*; Mike Phillips & Trevor Phillips, *Windrush: The Irresistible Rise of Multi-Racial Britain*; Baker, Diawara, Lindeborg (eds), *Black British Cultural Studies*; Morley and Chen, *Stuart Hall*; Paul Gilroy, *After Empire*; and relevant articles.
- Wed. 2 to 5 p.m. H. Cooper

EGL 606.02/CLT 604.01 PERIOD AND TRADITION: British Romantic Poetry
 This course is intended chiefly as a survey of poetry produced between the 1780s and the 1820s. We will consider the changing forms of publication and of audiences, the importance of the reviews and the rise of the annuals, attempting through these perspectives and others to consider the relations between literary text and social context. Students may write three short papers or build steadily toward one 20-25 page term essay.

Thurs. 3:50 to 6:40 p.m. P. Manning

EGL 606.03 PERIOD AND TRADITION: Contemporary Fiction, Popular Culture, Nation
 This course explores the work of contemporary writers who study the role that popular culture has played in the creation of nation-states. The first part of the course will examine the role played by popular culture in the creation of the American Century, the casting, in effect of the United States as the Century’s preeminent (or central) power. By focusing on the works of three authors – Gore Vidal, John Updike, and Larry Beinhart – that collectively span the years 1898 (and the Spanish-American War) through 1991 (and the Persian Gulf War), this part of the course will investigate the degree to which America’s imperial rise to power in the twentieth century has been a function of the mass media: William Randolph Hearst’s yellow press, silent films, Walt Disney’s enterprise, and finally, television. The second part of the course will focus on literature written by non-American authors, Dennis Potter, Manuel Puig, and Murakami Haruki, three writers from provincial areas who grew up obsessed with American popular culture, to consider the degree to which exported American popular culture functions as a form of cultural imperialism. Finally, the third section will focus on the contemporary media spectacle and the representative figure as potential sources of national consolidation in the wake of those 5.6 seconds in Dallas that, in Don DeLillo’s view, “broke the back of the American century” in 1963. By examining Robert Coover’s depiction of the Rosenberg Trial in

The Public Burning, Don DeLillo's portrayal of the Kennedy assassination in *Libra*, and Diana Trilling's portrayal of the Scarsdale Diet Doctor murder in *Mrs. Harris*, this part of the course will interrogate how much the spectacle that Toni Morrison once described as "the best means by which an official story is formed" continues to serve as "a superior mechanism for guaranteeing its longevity," how much it conforms to Guy Debord's notion of the "pseudo-event" that is quickly forgotten "thanks to the precipitation with which the spectacle's pulsing machinery replaces one by the next," or how much it signifies an "event strike" of the kind Jean Baudrillard defines by a "refusal to signify anything whatever." (Note: Because some of the texts to be assigned for the course are long ones, and because obtaining others may be difficult due to the rapidity with which texts go in and out of print, interested students should check the instructor's office door, Humanities 2080, after Thanksgiving for a final reading list.)

Mon. 3:50 to 6:40 p.m.

S. Olster

EGL 606.4 PERIOD AND TRADITION: 18th-Century British Literature: Race, Gender, English Literature and Culture 1660-1800 (Co-scheduled with EGL 535)

In this course we will consider the relationship of literature and historical constructions of gender and race in the restoration and eighteenth century. During the late seventeenth century England became engaged fully and successfully in colonial expansion. Literary renditions of the colonial project in this period depict the New World in complex and ambivalent ways. They typically render the New World as a feminized garden of Eden—beautiful, fertile, full of vast riches; they simultaneously portray this new land as depraved, wild, and dangerous—needing to be saved. For many Restoration and eighteenth-century writers, representations of 'non-European' people and their land(s) function as a means of attempting to resolve political conflicts at 'home'. In our course of study, we will read a wide variety of literary texts by both male and female writers of the age, as well as travel narratives and brief historical summaries. In addition, we will read postcolonial, feminist, and new historical criticism and theory. Primary texts for the course will include: Shakespeare's *Tempest*, Dryden's *Indian Queen* and *Indian Emperour*, Behn's *Oroonoko* and *Widow Ranter*, Southerne's *Oroonoko*, Steele's *Inkle and Yarico*, Henry Neville's *Isle of Pines*, Defoe's *Robinson Crusoe* and *Moll Flanders*, Olaudah Equiano's *Interesting Narrative*, Cumberland's *West Indian*, and Edgeworth's *Belinda*. A class presentation and an essay will be required.

Tues. 3:50 to 6:40 p.m.

H. Hutner

EGL 608.01/CLT 609.01 PROBLEMS IN THE RELATIONSHIP OF LITERATURE TO OTHER DISCIPLINES: Introduction to Cultural Studies: Postcolonialism and Cultural Studies

Intro to Cultural Studies: the Postcolonial Moment. This course provides an introduction to the theory and practice of cultural studies in its literary and historical modes through the lens of postcolonialism. From Raymond Williams and E.P. Thompson to Gayatri Spivak and Paul Gilroy, configurations of empires and their aftermath have provided both texts and contexts for much postcolonial and cultural studies work. The roots and routes of these connections will be explored through a range of texts and temporalities, including the work of visiting speakers Simon Gikandi, Antoinette Burton and Ania

Loomba. Throughout we will also consider whether the postcolonial moment is indeed over in the context of the new imperialisms of the twenty-first century.

Thurs. 12:50 to 3:40 p.m.

M. Wakankar/K. Wilson

EGL 690 DIRECTED READINGS

Taken by G4 students studying for exams

Staff

EGL 695 METHODS OF TEACHING ENGLISH

For first-year and continuing TAs in English

Staff

EGL 697 PRACTICUM IN TEACHING ENGLISH LITERATURE

For students teaching 190s

Staff

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

NOTE: Enroll in these courses under the section number of your advisor. If your advisor is on leave, use the section number of another committee member **in the English department** or the section number of the graduate director (and notify her). Students who are on a TA line or graduating **during the summer** should enroll for zero credits of EGL 800 to maintain full-time status.