

**ENGLISH DEPARTMENT**  
**Graduate Course Descriptions**  
**Summer 2020**

If you need permissions to enroll, please contact [theresa.spadola@stonybrook.edu](mailto:theresa.spadola@stonybrook.edu) and include your ID number in your email.

**SUMMER I (5/26-7/3)**

**EGL 587.30 Topics in Race, Ethnic Studies: Magical Realism in the Global South**

This course will examine notions of reality and its artistic representation in works that have been described as “magical realism.” Magical realism refers to narratives in which occurrences of the fantastic, the supernatural, the magical are taken as commonplace, accepted and integrated into the rational and material world of literary realism. By containing the binary between the rational and magical worlds—the term itself an oxymoron—magical realism allows for understanding categories without relying on absolute truth or fixed definitions. Instead, the artistic production leaves space for many truths to exist simultaneously.

Although most texts will come from the Latin American tradition with which magical realism is most often associated, we will read a number of novels, short stories, and theoretical pieces from different cultural contexts in the global south in order to compare the workings of magical realism from within different contact zones and explore the diversity of its philosophical, political, and literary implications. We will also discuss visual arts and their connection to the works we are reading. Possible authors include: Gabriel García Márquez, Jorge Luis Borges, Isabel Allende, Cristina Garcia, Ben Okri, Toni Morrison and others. This class operates completely online, and, as such, will require a great deal of reading and writing for discussions, formal assignments, and papers.

**LEC 30**

**ONLINE**

**NICOLE GALANTE**

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**EGL 588.30 Topics in Writing: Writing Workshop: Narrative Nonfiction Writing (or Creative Nonfiction)**

In this hybrid course we will study the form of narrative nonfiction (also called "creative"

nonfiction). To this end, we will read one narrative nonfiction book, as well as an assortment of narrative nonfiction essays--memoir, investigative, hybrid, and multimedia. Students will write one single narrative nonfiction essay for the course (on a topic of their own choice)--revising, developing, expanding the piece as the semester progresses. There will be guest lectures (on zoom) by professional writers.

**Zoom meeting dates: 5/27,6/3,6/10,6/17,6/24**

**LEC 30 WED 6:00-8:50PM/FLEX**

**HEIDI HUTNER**

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**SUMMER II (7/6-8/15)**

**EGL 584.30 Topics in Genre Studies: Shakespeare's Worlds**

In his dedicatory poem for Shakespeare's *First Folio* (1623), Ben Jonson memorializes his fellow poet and playwright: "Thou art a monument without a tomb, / And art alive still while thy book doth live / And we have wits to read and praise to give." Per Jonson's tribute, Shakespeare's writing remains vital in our own world and time, in literary education and criticism as well in stage performances, filmed adaptations, and our increasingly globalized popular culture. This course is designed to re-introduce graduate students to Shakespearean drama through intensive reading and discussion of his late tragedies and romances. We will consider the vitality and multiplicity of Shakespeare's created worlds: the dramatic worlds animated by the plays' language and thematic concerns that live on in performance and adaptation around the globe, as well as the historical and sociopolitical worlds of early modern England that produced Shakespeare's art and continue to inform our own cultural discourse. Readings will include *King Lear*, *Macbeth*, *The Winter's Tale*, *The Tempest*, and relevant criticism. Assignments will include weekly discussion posts, a web presentation, designing a Shakespeare classroom project for graduate students' future teaching, and a final research paper.

**LEC 30**

**ONLINE**

**DANIEL LEE**

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