



ENGLISH DEPARTMENT
Graduate Course Descriptions

Fall 2015

MASTER'S LEVEL

EGL 502.01 (91222): Studies in Shakespeare: Page, Stage, and Screen

This course is designed to re-introduce graduate students to Shakespeare's plays as literature, in history, and as performance. Reading almost exclusively plays, we will concentrate on bringing the verse to life, imagining the historical stagings and contexts, and discussing and analyzing recent performances. Students will be asked to memorize and discuss a small section of verse, present on a supplementary reading, and write a final paper. Students will also post and respond to postings on Blackboard about each week's play and, occasionally, film. Plays we will read include: *As You Like It*, *Henry IV*, *Henry V*, *Titus Andronicus*, *Macbeth*, *Hamlet*, and *The Winter's Tale*. Films we will watch include *Titus*, *Richard III*, and *Twelfth Night*.

M 4:30 PM - 7:20 PM

Humanities 2030

Amy Cook

EGL 503.01 (94117): Studies in Milton

TU 4:00 PM - 6:50 PM

Humanities 3014

Benedict Robinson

EGL 510.01 (96788): *Old English Lang and Literature*

(EGL 300/WRT 509)

Despite its title, **this is primarily a language course**. Its aim is to teach students to read the oldest form of English: that spoken and written from (presumably) 450 to 1100 AD. Most of our class-time, therefore, will be spent on translation and grammatical analysis. Though readings will be short (these texts take time), there will be regular homework assignments involving translation, the acquisition of vocabulary, and the study of grammar. Homework will be checked orally at every class meeting.

The course grade is based on weekly quizzes, a midterm, a final, and a twelve-page exercise in translation and grammatical analysis.

TUTH 4:00 PM - 5:20 PM

Humanities 2030

Joaquin Martinez-Pizarro

EGL 565.01 (94120): 19th Century American Literature – American Gothic

This course will trace the origins and development of the gothic mode in American literature. Beginning with the first encounters between European and the unknown land and peoples of America, we will consider the range of fears growing out of this encounter and examine how new anxieties and fears evolved throughout the nineteenth century. We will consider how a wide range of literary texts express individual and national anxieties about the dark side of American experience--fears of the unknown, the irrational, the supernatural; fears of victimization, of sexuality, of identity-loss; fears of dissolving or transgressing boundaries between self and other, sanity and madness, civilization and savagery, good and evil. Beginning with a brief look at the literature of colonial encounter, we will trace the development of the American gothic through nineteenth-century writers including, Charles Brockden Brown, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Harriet Jacobs, Louisa May Alcott, Emily Dickinson, Charles Chesnutt, Charlotte Perkins Gilman and Henry James, and conclude with the twentieth-century gothic novel *Beloved*, by Toni Morrison. Throughout the course, we will consider various sub-genres of the American gothic, including "female gothic," "racial gothic," and the "psychological gothic." We will read a selection of recent critical and pedagogical essays to provide a context for your own writing and teaching. For your final project you will be expected to participate in current critical engagements with the gothic as you develop your own critical interpretation and/or strategies for teaching the gothic.

W 4:00 PM - 6:50 PM

SOCBEHAV SCI N 102

Susan Scheckel

EGL 592.S01/WRT 592.S01 (84618) Problems in Teaching Writing or Composition

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. (EGL/WRT 592.S01 xlist)

TU 4:00 PM - 6:50 PM

HUMANITIES 3019

Patricia Dunn

EGL 598 Thesis Research 1-3 credits

EGL 598 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.** See the Graduate Coordinator for the necessary form. **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.** **STAFF**

Doctoral Level

EGL 600.S01 (91223) The Discipline of Lit Studies #Pro-Sem

This course surveys various approaches to literary study, in sections concerned with textual criticism, the history of the book, genetic criticism, reader-response theory, new criticism, structuralism, poststructuralism, feminism, critical race theory, psychoanalysis, and more. Students will select one literary text to use as a case study upon which to apply the methodologies and theories we'll be studying over the course of the semester. Regular participation and in-class presentations, four short papers, and one panel presentation are required.

M 2:30 PM - 5:30 PM

HUMANITIES 2094

Michael Rubenstein

EGL 606.S01 (94112) Period and Tradition: Literature of 9/11

This course will examine the literature of 9/11 with respect to four criteria: trauma, domestication, binarism, and representation. We will begin by exploring the degree to which 9/11 functions as cause or confirmation of trauma in fiction (e.g., Don DeLillo's *Falling Man*, Jonathan Safran Foer's *Extremely Loud & Incredibly Close*, Jess Walter's *The Zero*). We then will turn to examples of works that approach 9/11 by way of indirection, specifically by way of domestic arrangements (e.g., Ken Kalfus's *A Disorder Peculiar to the Country*, Anita Shreve's *A Wedding in December*, Helen Schulman's *A Day at the Beach*, Jay McInerney's *The Good Life*.) From there we will consider the portrayal of the Islamic Other in works written by Muslim authors (e.g., Laila Halaby's *Once in a Promised Land*, Mohsin Hamid's *The Reluctant Fundamentalist*, Shaila Abdulla's *Saffron Dreams*) and non-Muslim authors (e.g., John Updike's *Terrorist*, Andre Dubus III's *The Garden of Last Days*, Amy Waldman's *The Submission*). Finally, we will explore the limits of language, as portrayed in novels that query the efficacy of words at a time when the government is opportunistically manipulating words (e.g., Lynn Sharon Schwartz's *The Writing on the Wall*, Paul Auster's *Man in the Dark*) and extending to those artifacts that presume from the outset that words alone are insufficient to convey the enormity of 9/11 (e.g., Art Spiegelman's *In the Shadow of No Powers*, Scott Blake's *9/11 Flipbook*, and Sid Jacobson and Ernie Colón's *The 9/11 Report: A Graphic Adaptation*). Time permitting, we will examine some of the (relatively few) novels devoted to the war in Iraq (e.g., Kevin Powers's *The Yellow Birds*, David Abrams's *Fobbit*, Ben Fountain's *Billy Flynn's Long Halftime Walk*) in order to consider the question of why the longest military conflict in US history has resulted in the publication of so very few works of fiction to date. NOTE: The titles listed above are intended as a sampling of the works that address the issues the course will cover; a final list of assigned texts will be available over the summer.

TU 1:00 PM - 3:50 PM

HUMANITIES 2094

Stacey Olster

EGL 608.S02 (94114) Problems in the Relationship of Lit to Other Disciplines: Climate Trauma, Dystopian Fantasies, and New Humanities Environmentalisms

Against the background of the 2014 Intergovernmental Panel on Climate Change, the most sobering report yet issued by the scientific panel, this course examines the impact of realities of global warming on cultural discourses, individual and public consciousness, and media representations. Narratives of a destroyed planet, inhospitable to life in all forms, emerge at the intersection of scientific predictions about global warming (finally seeping into public media), and corporate businesses, determined to resist costly changes to their practices. We will explore a new psychological condition, what I call “Pretraumatic Stress Disorder” (in contrast to the familiar Post-Traumatic Stress illness), and then study how this disorder is represented in a sub-set of the Science Fiction genre, the pretraumatic climate disaster film. Through close-readings of these texts, we will see how viewers become “virtual future humans,” as they identify with terrifying future selves they should hope to avoid. We will see how such fantasies, rather than inoculating viewers from the catastrophe to come, function as a kind of wake-up-call, what I call “memory for the future.”

The course explores the masculinist and racialized aspects of the cli-fi genre, showing the cultural work the films perform and implications of films rarely presenting climate catastrophe from the vantage point of women or minority peoples. Against the background of first-wave eco-criticism, we will explore new, second-wave environmental humanities texts, such as those by Timothy Morton, Dipesh Chakrabarty, Rob Nixon, Ursula Heise, Bruno Latour. Cli-fi films include: *Soylent Green*, *The Happening*, *28 Days*, *Take Shelter*, *The Road*, *Blindness*, *Interstellar*, *Snowpiercer*. Documentaries include *Surviving Progress*, *Into Eternity*, *Manufactured Landscapes*, *Fukushima: Memories of a Lost Landscape or 311*, *Force of Nature*, and more. For contrast, in discussing gender in cli-fi narratives, we will look briefly at female sci-fi texts, such as those by Ursula K. Le Guin, Octavia Butler and Margaret Atwood. Students will develop their own research projects in Environmental Humanities as the course proceeds and according to their prior knowledge of this relatively new field.

TH 1:00 PM – 3:50 PM
(CST 609/WST 610)

Humanities 2052

Elizabeth Kaplan

EGL 608.S60 (Manhattan) (94113) Problems in the Relationship of Lit to Other Disciplines: “Exploring The Book”

As an immersive introduction to the physical book as an object of study, this seminar examines the letterpress technology, printing and publishing practices, book trade history, and some of the dominant habits of editing, annotating, and preserving books in the first era of print, roughly 1450-1700. Though student knowledge of early modern literature is welcome, it is not required, as the course will deal with features of the material book that pertain to print culture more broadly. Also, insofar as resources allow, our chief examples for each class discussion will be drawn from the enrolled students’ expressed research interests, whatever their period and field. To facilitate a radically hands-on approach, class will meet biweekly at Stony Brook Manhattan and on alternate weeks at a different NYC-area rare book facility: Stony Brook’s Special Collections and University Archives, The Berg Collection of The New York Public, The Rare Book of Manuscript Library of Columbia University, Union Theological Seminary’s Burke Library, The Pierpont-Morgan Library, The Grolier Club, Yale University’s Beinecke Library, Princeton University’s Firestone Library Rare Book Collection, and the pioneering mega-scale book storage collective in New Jersey known as ReCAP.

Requirements: At the beginning of the term, each student will choose an individual copy of book to serve as the focus of the semester’s assignments: a battery of skill-based exercises culminating in a synoptic final account – part-descriptive, part-analytical, part-narrative – of the unique copy of the physical book in question. In addition to attending the bi-weekly meetings at

SBU Manhattan and alternating-week onsite visits to area archives, students will also be required to attend a seminar (date and time TBA) at Stony Brook's Special Collections as well as the visiting scholar talks at SBU in professors Teplitsky's (History), Honisch's (Music), and Vialette's (Spanish) Fall 2015 "Colloquium on the Study of the Book: Cultures, Practices, Technologies". There will also be three optional three-hour Saturday workshops: (1) at the New York City Center for Books Arts (CBA), where Master Printer Barbara Henry will instruct us in the steps of letterpress printing, from composing type to working the press, (2) at the Woodside Press, Brooklyn, where we will learn the process of hot-metal typesetting on one of the few surviving Linotype machines, (3) an introduction to historical and contemporary papermaking processes at Dieu Donn e.

Goals: this course has three aims: (a) by multiplying the agencies involved in the creation of the material book and its meaning, to expand the students' sense of the literary object of study beyond the author and text and (b) in doing so, to introduce students to the fundamental skills of archival and rare-book research. (c) With direct access to some of the world's most important library collections and their curators, librarians, and preservationists, students in this class have the opportunity to work with primary materials that previously may not have been examined in detail. Participants thus stand to undertake truly new research.

Friday 1:00 PM – 3:50 PM Manhattan - Room TBD Douglas Pfeiffer

EGL 615 (Doctoral) 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.** **STAFF**

EGL 690 Directed Readings. For G4 students studying for exams and working on the Dissertation Prospectus Meeting. 3 credits **STAFF**

EGL 695.T01 (83614) Methods of Teaching English TBD

EGL 697. T01 (83615) Practicum in Teaching Literature TBD

EGL 698. S01/WRT 698 (96647) Practicum in Teaching Writing
W 7:00 pm – 10:00 PM HUM 2113 Eugene Hammond

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, and Summer **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, Summer **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.

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.

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.

