



DEPARTMENT OF ENGLISH  
**Graduate Course Descriptions**

*SPRING 2016*

**MASTER'S LEVEL**

**EGL 545: 01 ( 54129) Studies in Victorian Literature: #VICTORIANS GO TO THE MOVIES**

The great and popular literature usually labeled Victorian and Edwardian (ca 1832-1914) moved with ease into the new medium of the movies and keeps up with technology in its television adaptations. This course will sample some of those amazing adaptations, along with carefully reading the original texts. The literature picks and chooses among different genres, from purely literary ones, such as work by Charles Dickens, Bram Stoker, Lewis Carroll, Sir Arthur Conan Doyle, Robert Louis Stevenson, and Rudyard Kipling, to plays, J.M. Barrie, Bernard Shaw, to a comic opera of Gilbert and Sullivan. There will be five texts taken from the above authors and for a few texts more than one sample of the movie adaptation, perhaps a silent film and a musical. The course is also intended as an overview of the period's enduring contributions to western culture.



The assignments range from reading literary texts and some short critical essays about film adaptation—and we'll look at some illustrations of these texts as well, in order to consider the difference between images, both moving and still, and words. Students will make short prepared presentations—about five minutes—and are expected to participate in class discussion. Depending on the level—undergrad, masters, and Ph.D.—students will write a final paper, with the choice of selecting among films we have not seen together or a television adaptation, such as a Sherlock Holmes episode. The Victorians keep going to the movies up to our minute, and we watch their modernization with bated breath. Everyone in the course will have the opportunity to put on a show—with visuals, if desired—to demonstrate the degree of going to the movies along with them.

**M 4:00pm – 6:50pm PHYSICS P123 Adrienne Munich**

**EGL 555.01 ( 54130) Studies in Irish Literature: #DIGITAL ULYSSES**

James Joyce's 1922 novel Ulysses is often considered not only one of the most important and influential literary works of the 20th century, but also one of the most difficult. The complexity of the work has spawned an industry of explication, and inspired some of the early cutting edge experiments in the use of digital tools to explore the meanings of literary texts: data visualization, nGrams, mapping, modeling, and more. This course thus has a dual aim: to give students the opportunity to encounter the rich humanity of Ulysses as a literary text, and to explore the very latest technological methods of textual interpretation. We will aim to interpret, enjoy, engage with, and demystify Joyce's novel.

**TU 4:00pm – 6:50pm HUMANITIES 2045 Jean Graham**

**EGL 584.01 (51780) Topics in Genre Studies: #SCIENCE FICTION**

In this class we will be looking at science fiction that examines social issues as relevant to the historical time of writing and our present day. We will examine artificial intelligence, time travel, star travel, aliens, nuclear destruction, ‘last man on earth’ scenarios, and run-away science.

Sci-fi is speculative fiction, often of the ‘cautionary tale’ variety. We’ll see if we can determine whether the science is, indeed, ‘hard’ enough to be probable, and why this particular author has opted to tell his/her tale in the way we find it at the historical moment the tale was written/published. We will be comparing films and the texts that sparked them.

You will write a research paper of 15–20 pages, on a topic of your choosing, approved by me. If you are early with a serious, thorough draft, you can revise. And you will be talking about the readings a lot!

Participation counts!

You will also give a 20–25 minutes long presentation centered on our readings (background of an author; a period; relevance of science; your choice).

MAT students: I try to be relevant to your future HS teaching. Some of this may come in handy.

**TH 4:00pm – 6:50pm**

**HUMANITIES 2045**

**Bente Videbaek**

**EGL 587.01 (54131) Topics in Race, Ethnic Studies: #POSTCOLONIAL NARRATIVES**

During the second-half of the 20th-century the world experienced the dramatic, incomplete, dismantling of several major European empires and the proliferation of newly independent post-colonial states— including decolonized portions of Africa, the Middle-East, and the Caribbean. Significantly, these nations have since navigated and negotiated within a world-system still dominated by the interests of western powers. From Cold War struggles to new systems international banking, from new farming practices to the formation of a “new world order” centered around the logic and logistics of “free trade,” postcolonial narratives critically examine and invent alternative meanings and modes of living through such histories. In this course we will explore a selection of writers, literary critics, and activists who engage these still unfolding processes and the attendant issues of individual and collective belonging, ecological destruction, migration, exile, refuge, pleasure, and neo-colonialism. We will read literary works by J.M Coetzee, Doris Lessing, Jamaica Kincaid, Indra Sinha, Tayeb Salih, Mohsin Hamid, NoViolet Bulawayo as well as critical texts by Franz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak, Achilles Mbembe, Jasbir Puar, Gloria Anzaldua, Rob Nixon, Robert Young, Anne McClintock, Alexander Weheliye, and others.

**M 5:30 pm – 8:20 pm**

**SOCBEHAV S228**

**Justin Johnston**

**EGL 598 Thesis Research 1-3 credits**

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.

**Registration BY PERMISSION ONLY.**

**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.**

**DOCTORAL LEVEL**

**EGL 606.01 (50567) Period and Tradition - # ROMANTIC ATLANTICS** } **Co-Teaching**  
**EGL 606.02 (51112) Period and Tradition - # ROMANTIC ATLANTICS** } **Peter Manning,**  
 } **Susan Scheckel**

In this course, we will read a range of works by British, American and select Caribbean writers to explore the modes of exchange, of generic innovation, of production and reception that circulated through the Atlantic world in the 18th and 19th centuries. We will also consider the ways in which the burgeoning field of transatlantic Romantic studies has been construed by a number of important critics and theorists. Among the genres to be considered are the Gothic novel, periodical literature, slave narratives, travel literature, poetry, and the confession. Authors to be studied include Susanna Rowson, Brockden Brown, Godwin, Jefferson, Equiano, Mary Prince, Adam Smith, Cobbett, Poe, De Quincey, Whitman, Scott, Coleridge, Wordsworth, Emerson, Thoreau, Melville and Longfellow. Students will be asked to take turns posting questions for seminar discussion during the semester and to produce one substantial essay at its end.

**TU 1:00 pm - 3:50 pm HUMANITIES 2094 Peter Manning, Susan Scheckel**

**EGL 608.01 (51782) Relat of Lit and Other Discipl: # THE GREAT WAR**

World War I has been described as a particularly “literary” war because of the sheer volume of poetry and fiction it inspired. But the war also left its impact on music, the visual arts and nonfiction: the music hall, cinema, painters, photographers and historians all vied to record and interpret the events of 1914-1918. Those who took the war as their subject had to wrestle with numerous questions: how to represent death and destruction without unduly aestheticizing pain and trauma; how to attend to the experiences of individuals caught up in historical events that emphasized collectives (armies, workers, “the nation”); whether and how to confront the tensions created by class, race and gender at home and at the front; and how to present combat to audiences that had largely experienced the war from afar. This course will consider these questions and others as we assess the relationship between historical events and cultural production. We’ll also consider how the war’s meaning evolved over the course of the twentieth century. This seminar is affiliated with the Dean’s Lecture Series on “Un/Conventional War” for spring; that means we’ll attend, as a group, three lectures in the Humanities Institute by experts on various aspects of modern war and we may also meet with the other seminars linked to the lecture series. Requirements for the course are active participation in seminar meetings; presentations and a final seminar paper.

**W 4:00 pm - 6:50 pm HUMANITIES 2094 Celia Marshik**

**EGL 608.02 (50633) Relat of Lit and Other Discipl - # EPISTEMOLOGIES OF SCIENCE**

The concept of the human underwent a fundamental re-imagining in nineteenth-century Britain. If the legacies of Enlightenment humanism had privileged “man” as an axiomatic concept, then an assortment of Victorian-era developments led to its increasing incoherence as a term. No doubt a vital influence was Charles Darwin’s evolutionism, which troubled the boundaries between the human and non-human even as it led to the consecration of new social hierarchies (of race, gender, class, and sexuality). Also of importance were new notions of matter and force, of sensation and perception, and of gradualist transformation across an explosion of scientific fields. Breakthroughs in technology (the telegraph, phonograph, and railroad) turned the knowable communities of the past into a moving matrix of relations. And through it all, major economic and administrative reforms sharpened an awareness of the self as a richly relational construct.

This course asks how nineteenth-century culture prefigured much of what has come to be theorized as the “posthuman.” How did writers anticipate—and question, complicate, resist, or repudiate—those theories? What alternative genealogies to the posthuman might we find in the literature and culture of the Victorian age? In answering these questions, we will sample major contributions in animal studies, science and technology studies, ecocriticism, queer theory, and disability studies. Readings may include texts from Charles Babbage, Charles Dickens, George Eliot, Thomas Hardy, Henry James, Olive Schreiner, Robert Louis Stevenson, and Alfred, Lord Tennyson; secondary selections may include Jane Bennett, Michel Foucault, Donna Haraway, Bruno Latour, Niklas Luhmann, Karl Marx, Timothy Morton, and Cary Wolfe.

**TH 1:00 pm - 4:00 pm                      HUMANITIES    2094                      Michael Tondre**

**EGL 614.01 (54719) Topics in Comp and Writing: #DIGITAL RHETORICS**

How do we define literacy and rhetoric in a world that is infused with multimodal (including the visual, aural, procedural, and interactive) rhetoric? We will explore a broad range of issues related to the rhetoric of productions in new media, then produce our own theories and works. We will explore online networked reading and writing practices, and examine the social, cultural, educational, and ethical dimensions of digital texts. We will also consider identity and representation, including class, race, and gender, in new media spaces. Students will create blogs and participate in online (as well as traditional) discussions of assigned texts, and will have the opportunity to engage a specific issue in depth through a final project with written and multimodal work (equivalent to approximately 20 pages of writing). Readings will include work by N. Katherine Hayles, Lisa Nakamura, Lawrence Lessig, Donna Haraway, and Cynthia Selfe.

**TH 4:00-6:50PM                              HUMANITIES    3015                              Cynthia Davidson**

**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**.

**EGL 690 Directed Readings.** For G4 students studying for exams and working on Dissertation Prospectus. **Registration BY PERMISSION ONLY.**

**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 **Registration BY PERMISSION ONLY.**

**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. **Registration BY PERMISSION ONLY.**

**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. **Registration BY PERMISSION ONLY.**

**IF YOU PLAN TO REGISTR 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.**