

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2018

SUMMER I (5/29-7/7)

EGL 587.30 (62554) 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

SUMMER II (7/9-8/18)

EGL 545.30 (65133) Studies in Victorian Literature: Victorian Literature and Science

This course examines the Victorians' electric, mind-altering fascination with science by sampling poetry and fiction throughout the nineteenth century. The rise of science marked a radical reorganization of the world—material, psychic, and religious—impacting every element of intellectual life and culture. Central to our purposes will be the technology of the realist novel. We will think carefully about the novel's investment in controlled observation, detection, and the defamiliarization of the everyday. In addition, we will look at innovations in poetics and versification, life writing, and social commentary. Rather than simply apply scientific “contexts” to literary “texts,” we will attempt close readings of both scientists and non-scientists, tracing their shared structures of thought, feeling, and belief. Key concerns include the growth of medical and sexual knowledge, new categories of race, gender, and ethnographic difference, the threat of religious apostasy and the problem of moral and social decline. Possible authors include Charles Dickens, Robert Louis Stevenson, George Eliot, Bram Stoker, Charlotte Brontë, Mary Shelley, Alfred Tennyson, and H.G. Wells.

LEC 30

ONLINE

MICHAEL TONDRE

EGL 584.30 (65134) Topics in Genre Studies: 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 films. This class seeks to understand Shakespeare with and through the continued fascination with interpreting and retelling the plays. This history of remounting and recycling both comes from and creates the Shakespeare brand. We see ourselves—our self, our world, our history and our future--through his plays. Some of the questions we will be asking are:

- o What is our understanding of the story and themes of each play?
- o How does “reading” the plays through performance impact our understanding of the play and our understanding of authorship?
- o How does each play—in its historical context and in the context of its reproduction or retelling—illuminate the “age and body of the time?”

To address these questions we will read and discuss the plays in conversation with contemporary films, records of theatrical productions, or new plays based on Shakespeare.

LEC 30

ONLINE

AMY COOK
