

## ENGLISH DEPARTMENT

### Undergraduate Course Descriptions

**Fall 2020**

**EGL 111.01-B, GLO, HUM      Masterpieces / World Literature: Ancient      SBC: GLO; HUM**

This course will delve deep into Greek literature and dabble in secondary sources on its historical contexts. We will read across genres including epic, lyric poetry, tragedy, comedy, and philosophy. Secondary sources will focus on the social and historical changes that allowed for such an unprecedentedly rich production of literature and other art forms.

**Not for English Major Credit.      LEC 01      R. WEITZER**

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**EGL 112.01 – B, GLO, HUM      World Literature: Modern to Contemporary      SBC: GLO; HUM**

This course will focus primarily on canonical texts of Western and non-Western literature from the 20th through the 21st century, exploring cross-cultural contact and the legacies of colonialism, empire, and our more current epoch of globalization. Throughout the course, we will be asking ourselves two main questions: Why is this text important in a greater global landscape? What is the historical and temporal significance of this text and how is it a reflection of the time in which it was composed? Furthermore, we will discuss how the writers of the various poems, short stories, and novels we will read use literature in order to explore issues of colonization, war, migration/immigration and forced diaspora in order to formulate racial, cultural, and linguistic identity. Assignments will include quizzes, short response papers (3-4 pages), and one longer final paper (5-7 pages)

**Not for English Major Credit.      LEC 01      M. BUCKLEY**

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**EGL 112.02– B, GLO, HUM      World Literature: Modern to Contemporary      SBC: GLO; HUM**

Offers an introduction to world literature of the modern and contemporary periods, focusing especially on the nineteenth, twentieth, and/or twenty-first centuries. Students will study divergent global literary traditions, including a focus on their relationship to English literature; they will also discuss the histories of cross-cultural contact, colonization, and exchange through which such traditions encountered and shaped each other.

**Not for English Major Credit.      LEC 02      E. HARALSON**

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**EGL 121.01 – B, GLO, HUM      Global Film Traditions*****Animated films and Literary Adaptations!***

This class will introduce students to a diverse range of modern and contemporary films from around the world, focusing on animated films and cinematic adaptations of literary texts. We shall examine movies of varied genres, created by moviemakers of various genders, races, classes, and nationalities. Due to the wide reach of our subject, we shall draw upon feminist, race, disability, and ecocritical theory (amongst others) to aid in our intersectional cultural analysis of cinematic media. Apart from learning about aesthetical, technological as well as cultural developments in global cinematic traditions, we shall also develop tools for formally analyzing films and writing film reviews. Some example of films that shall be covered in the class are as follows: *Rabbit-Proof Fence* (2002); *Persepolis* (2007); *Haider* (2014); *The Breadwinner* (2017); *Hair Love* (2019); *The Boat* (2015); *My Neighbor Totoro* (1988).

**Not for English Major Credit.****LEC 01****S. KUMAR****EGL 121.02 – B, GLO, HUM      Global Film Traditions**

How do we look at the world? How might society influence or restrict how we look at the world? In this introductory film course, which focuses on the cross-cultural study of film from multiple world traditions, we will explore how global film compels us to look (and to listen) in new ways. We will learn the basics of film analysis and terminology, attending not only to *what* stories these films tell, but also to *how* these films tell their stories. Together we will consider how the various elements of filmmaking (such as script, sound, cinematography, editing, acting, and production design) work together in order to create an effect on us, the audience. We will consider how such an effect, within the context of global cinema, often compels us to interrogate matters of class, race, gender, sexual orientation, age, and nationality.

Our films, which will span at least five continents, will include *A Separation* (2011), *Casablanca* (1942), *Parasite* (2019), *Portrait of a Lady on Fire* (2019), *Roma* (2018), *White Material* (2009), *Xala* (1975), and *XXY* (2007).

Assignments will include quizzes, shot analyses, and a final paper.

**Not for English Major Credit.****LEC/LAB 02****L. PELUCACCI****EGL 121.03 – B, GLO, HUM      Global Film Traditions**

A broad survey of films from across the globe. Countries of origin will include China, France, India, Iran, Japan, Mexico, Senegal, and South Korea. The aims of the course are two: 1) to provide an introduction to a broad range of global film traditions; 2) to provide students with a set of terms and tools for the analysis of film.

**Not for English Major Credit.****LEC/LAB 03****B ROBINSON**

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**EGL 130.01 – H, CER, STAS      Literature, Science, and Technology****“O You Mortal Engines”:** Cybernetic Science Fiction and Theories

Technology surrounds us, and as Amber Case once proclaimed, “We are all cyborgs now.” This course will sample science fictional and theoretical treatments of the human-*ish* — clones, cyborgs and cyberpunks (and biopunks), robots and androids, augmented and artificial intelligences — and the general imbrication of technology with our bodies, minds and environments in what has variously been termed the Age of Information, the Computer Age and the Digital Age. Our readings, analyses and discussions will trouble, again and again, the definitions and boundaries of the human, the inhuman and the posthuman. We will resist the temptations of purely utopian and dystopian thinking alike while working toward a more nuanced consideration of our relationship with technology: of the many ways in which it defines, connects, isolates, frees and controls us as individuals, as members of communities (non-virtual and increasingly virtual) and as economic and political subjects. Course readings will include short stories and essays and a few novels. Occasional films and episodes of tv series may also be included. Course requirements will include participation in class discussions, occasional short in-class writings and quizzes, periodic blog-style posts and a couple of more formal essays.

**Not for English Major Credit.      LEC 01      H. KINDRAT**

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**EGL 130.02 – H, CER, STAS      Literature, Science, and Technology**

In this course we will examine the subject of “Environmental Humanities.” We will look at a variety of issues and problems related to our current environmental and ecological crises: water pollution, climate change, nuclear waste, plastic pollution, animal rights, and toxic pollution as represented in film, literature, and media. We will read a range of texts—including journalism, scientific literature, poetry, and fiction, watch documentaries and narrative features, and examine constructions of the environment in various media. We will also study the history and roots of “environmentalism” as a movement. Students will complete a “solutions project” —they will study and write about a current environmental problem and propose and enact a viable solution.

**Not for English Major Credit.      LEC 02      H. HUTNER**

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**EGL 140.30 – ARTS      Shakespeare in Performance**

**Not for English Major Credit.      LEC 30      D PFEIFFER**

**EGL 194.01-B, HUM****Film: Mastering the Movies**

This course will introduce tools and strategies for critically analyzing film. We will focus primarily on analyzing the narrative elements of various films; however, considerable attention will also be paid to the status of the camera, sound, genre, costuming, and lighting, as well as ideology and historical/cultural contexts. We will read scholarship and background texts to give us a better understanding of how to view filmic works closely and contextualize their importance. With these goals in mind, this course will focus on cinematic representations of the vampire. Tracing the vampire through its history in film as monstrous other, erotic other, and sympathetic other, this course will include films from a range of periods and genres, such as *Nosferatu* (1922), *The Lost Boys* (1987), *Blade* (1998), *Twilight* (2008), and *What We Do in the Shadows* (2014). In this course, we will analyze the way in which the vampire functions as a flexible metaphor, adapting to reflect the anxieties of the age that is producing it. Course requirements will include participation in class discussions, quizzes, blog posts, and analytical essays.

**Not for English Major Credit.**

**Prerequisite:** WRT 101 or equivalent

**LEC / LAB 01**

**J HAUTSCH**

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**EGL 194.02-B, HUM****Film: Mastering the Movies*****American Horror Cinema***

This course will introduce tools and strategies to analyze films critically. We will focus primarily on analyzing the narrative elements of various films; however, considerable attention will also be paid to the status of the camera, ideology, historical/cultural contexts, sound, genre, costuming, and lighting. We will read scholarship and background texts to give us a better understanding of how to view filmic works closely and contextualize their importance. With these goals in mind, this course will focus on a single genre across time: the American horror film. Moving from Alfred Hitchcock's *Psycho* (1960) to Ari Aster's *Midsommar* (2019), we will examine the unique status of the horror film as mass-produced text containing subversive potential. Course requirements will include participation in class discussions, two short low-stakes writing assignments, a group presentation, and a final written project.

**Not for English Major Credit.**

**Prerequisite:** WRT 101 or equivalent

**LEC / LAB 02**

**C. DUFFY**

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**EGL 204****Literary Analysis and Argumentation**

An introduction to the techniques and terminology of close literary analysis and argumentation as applied to poetry, fiction, and drama. The course includes frequent demanding writing assignments and is designed for students beginning their major study in English.

NO ADDS AFTER THE FIRST WEEK

**English Major Requirement**

**Prerequisite:** Completion of D.E.C. Category A

<b>LEC 01</b>	<b>M. TONDRE</b>
<b>LEC 02</b>	<b>S. SANTOS</b>
<b>LEC 03</b>	<b>F. SPEDALIERI</b>

**EGL 205.30**            **British Literature I**

This course introduces you to British Literature from its seventh-century beginnings through the end of the Restoration period, with one final foray into the early eighteenth century. Synchronous class time will be balanced between literary history-oriented lectures and the close examination of key passages from the primary texts. There will be three essay exams and weekly short assignments, consisting alternatively of imitations and passage explications. You will also be required to keep a Renaissance style commonplace book. Your final grade will be based on your attendance record for our synchronous meetings, exams, weekly short assignments, and the successful completion of the commonplace book.

NO ADDS AFTER THE FIRST WEEK

**Prerequisite:** EGL 204

**EGL 207.01**            **The History of the English Language**

A survey of the history of the English language from its earliest roots to the present, with emphasis on the relationship between language, history, and culture. The class will read Old, Middle, and Early Modern English in the original phonology and will review Standard English grammar and usage. There will be two exams, several quizzes, and an assignment to produce a creative grammar project.

NO ADDS AFTER THE FIRST WEEK

OFFERED FALL SEMESTER ONLY

**Prerequisite:** EGL 204

**LEC 01**

**S. SPECTOR**

**EGL 217.01 K, HUM, USA**            **American Literature I**

Fall 2020 is a great time to study American Literature I, because it's the 400th anniversary of the founding of the first colony in New England by the Protestant separatists who became known to later generations as "Pilgrims." In this course, we will analyze writings from this early colonial period through to the Civil War, investigating the perspectives not only of the settlers and their descendants but also of indigenous and enslaved peoples, and the shaping of cultural memories of early America. All of the readings will be available in free, online editions. It will emphasize the development of analytical, research, and writing skills. Assessments will include short discussion, annotation and composition assignments, take-home mid-term and final examinations, and short papers.

NO ADDS AFTER THE FIRST WEEK

OFFERED FALL SEMESTER ONLY

**Prerequisite:** EGL 204      **LEC 01****A. NEWMAN****CCS 200.01 D**      **Media History****SBC:ARTS****For Film Studies Minors**

Explores the emergence, development, and use of media technologies over time, from the spoken word and the printing press to computer graphics and the Internet. Through an investigation of social, economic, and technological conditions we will investigate how and why various media were developed, used, and repurposed by industries, governments, artists, and users. The course will also serve as a general introduction to historical analysis and research methods.

**Prerequisite:** WRT 102 or equivalent**LEC 01****E. GRAHAM****EGL 220.01 B, ART, HUM**      **Critical Approaches to Cinema**

This course introduces a number of texts that are foundational for film studies and for the understanding of film as a medium, as well as others that focus on issues that are part of contemporary theoretical discussions. In addition to pondering questions such as: what is film, and what is its relationship to the “real” world that it captures; what are the crucial aspects of film spectatorship? we will also consider a number of films as both case studies for the theoretical issues we discuss, as well as documents of their times in their own right. Authors include Dziga Vertov, Charlie Chaplin, Alfred Hitchcock, Agnieszka Holland, Mira Nair, Andrea Arnold, Claire Denis, and Bong Joon-Ho.

NO ADDS AFTER THE FIRST WEEK

**LEC/ LAB 01****M. RUBENSTEIN****EGL 224.01 G, HUM, GLO**      **20<sup>TH</sup> Century Literatures in English**

This course will offer an expansive survey of 20th-century novels written in English from Great Britain, Africa, the Caribbean, Canada, Ireland, India, Pakistan or other countries and areas that produce literature in English in the context of colonial or post-colonial experiences. These works will open up a series of thematic, historical, and formal concerns representative of 20th century literature: war, urbanization, nationalisms, modernisms, class conflicts, mass migrations, economic depressions, paranoia, postmodernisms, mass media, globalization, languages, biotechnology, civil rights movements, environmentalisms, and much more. Put differently, this grouping of novels provides a backdrop against which we can discern our own trajectory — both its challenges and opportunities

NO ADDS AFTER THE FIRST WEEK

**Prerequisite:** WRT 102 or equivalent**LEC 01****J. JOHNSTON**

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**EGL 231.01 I****Saints and Fools****SBC:CER; HFA+**

An introduction to literature about the lives of saints and the holy fool tradition in major texts of Russian, English, and European literature. Emphasis is placed on the ways authors have used fundamental religious values of humility, the transcendent irrational, and kenosis to confront their own times. This course is offered as both EGL 231 and HUR 231

**Prerequisite:** WRT 102 or equivalent

**LEC 01****T. WESTPHALEN**

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**EGL 250.01 G, HUM, GLO****Introduction to English Studies for STEM Majors*****Introduction to English Studies for STEM Majors***

STEM and Health Sciences majors at Stony Brook University will become leaders in their fields, steering advancements in knowledge in countless fields. Students in this first course in a new proposed minor--Literature, Humanities, and STEM--will leave it better prepared to explain their work to non-specialists and better prepared to understand ethical, social, economic, and even emotional ramifications of technological advancements.

Are you a major in Science, Technology, Engineering, Math, or Health Sciences who appreciates reading literature and discussing films? Are you one of many future STEM workers who wants to understand the roles that the humanities play in imagining, enhancing, and improving science and technology? Have you been inspired by *Star Trek*, *Star Wars*, *West World*, *The Matrix* or other popular films and television shows that feature science and technology? Are you concerned about the ethical ramifications of technology, health care, automation, and artificial intelligence? Then this course is for you.

EGL 250 will focus on literature and films that showcase issues related to STEM. We'll read classic texts (such as *Frankenstein*), contemporary texts (such as *Scythe*), fascinating nonfiction (such as *Gulp: Adventures on the Alimentary Canal*) and explore the ways in which they raise problems and insights about our understandings of science and technology for solving contemporary problems. We will also explore scenes from a number of well-known films that inspired and/or raised alarms about ethical approaches to advancements in human understandings.

**NO ADDS AFTER THE FIRST WEEK**

**Prerequisite:** WRT 102 or equivalent

**LEC 01****K. LINDBLOM**

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**EGL 260.01 G, HUM, GLO            World Mythology**

Ancient Greek tragedy is one of the most celebrated chapters in world mythology as well as one of the most prolific reservoirs of bizarre and fascinating stories. Passion, despair, madness, cruelty, deception, betrayal, revenge, incest and murder are just some of the motifs that abound in the world of tragic myth. In this course we will delve deep into that world with three primary goals: examine fundamental aspects of ancient Greek society and culture as expressed through dominant themes and archetypes; shed light on the intricate relationship between tragedy and myth; and explore the ways tragic plays have been received and recycled in a wide range of chronological and geographical contexts. Through focused discussions of a number of tragic masterpieces, it will become clear not only why classical drama is still compelling and relevant for us today but also why it has been such a steady and seminal point of reference throughout the last two and a half millennia.

NO ADDS AFTER THE FIRST WEEK

*Prerequisite:* WRT 102 or equivalent

**LEC 01**

**N. PANOU**

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**EGL 301.01 – ESI, SPK, WRTD****Authors, Periods, Topics with Intensive Writing*****How Poems Work***

This course is an extensive foray into English-language poetry more or less from the Early Modern era (also known as the Renaissance) to the present; this will include a few works in translation as well. The majority of the poems will be lyric poems, but we will look at excerpts from epics as well. You will learn the essential forms of lyric poetry as well as about metaphors, irony, and the many other figures of speech and rhetorical techniques poems employ. Finally, you will also throughout the class explore poetic history and the many ways in which poets and their work have historically interacted with their eras, while also creating work that can powerfully speak to us in our present moment.

NO ADDS AFTER FIRST WEEK

**Note: Intensive Writing Course open to EGL majors only**

*Prerequisite:* EGL 204

*Co-requisite:* EGL 207

**LEC 01**

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**EGL 301.02 – Authors, Periods, Topics with Intensive Writing**

**SBC:ESI, SPK, WRTD**

***Contemporary American Plays***

This course will focus on plays written and produced within the last decade and the ways in which these plays engage with and respond to current issues in American society, including race, gender, class, war, and technology. Plays covered will include Pulitzer Prize winners that have entered the national conversation as well as plays that have only recently received theatrical production and have yet to receive major national

attention. We will explore these plays on the page while always focusing on the fact that they are specifically written for live performance. Part of this focus is to keep what the late actor/director Martha Lavey calls “...the central conviction of live theatre; that by listening closely to lives of others we will know ourselves more fully, and locate ourselves in a more generous world.”

Assessment: presentations, creative project, and papers.

301 is a Intensive Writing Course.

NO ADDS AFTER FIRST WEEK

**Note: Intensive Writing Course open to EGL majors only**

*Prerequisite:* EGL 204

*Co-requisite:* EGL 207

LEC 02

K. WEITZMAN

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**EGL 301.03 – ESI, SPK, WRTD**

**Authors, Periods, Topics with Intensive Writing**

*Disability Narrative, Fiction, Memoir, and Poetry*

In the traditional literary tradition, many texts are about people with disabilities: *Richard III*, *The Hunchback of Notre Dame*, Lennie in *Of Mice and Men*, Laura in *The Glass Menagerie*, etc. The literary value of canonical texts notwithstanding, these characters may be depicted in a manner that perpetuates negative hidden assumptions about people in the real world. To what extent do these texts feature well-developed characters with agency and voice? To what extent do these texts rely on harmful stereotypes? The Society for Disability Studies, an interdisciplinary organization, describes disability as “a complex and valuable aspect of human experience.” So is language. In this class, we will read narrative, fiction, memoir, poetry, essays, and blogs written *by* people with disabilities—and some *about* disability written by non-disabled writers. Using a disability studies perspective—one that questions harmful assumptions in our society and views disability as a normal part of the human condition—we will examine, analyze, and write about a variety of works in order to compare and contrast different treatments of disability.

Writing Intensive. Open to English Majors only.

NO ADDS AFTER FIRST WEEK

**Note: Intensive Writing Course open to EGL majors only**

*Prerequisite:* EGL 204

*Co-requisite:* EGL 207

LEC 03

P. DUNN

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**EGL 303:01 HFA+****Genre or Media****SBC:HFA+*****The Environmental Novel***

In this course we will study of the development of the novel, with an emphasis on the intersecting categories of environment, technology, gender, and race and how these categories are framed by and in fiction. We will begin in the British 18th century--with the novel *Oroonoko*, by Aphra Behn, a text about slavery, race, and environment. This work is considered by many literary critics to be the "first English" novel. We will move forward to read Mary Shelley's 19th-century novel, *Frankenstein*, a text that examines science, birth, gender, technology, and otherness. The rest of our readings will focus on the environment and the novel in the twentieth and twenty-first-centuries, including utopian/dystopian, post-apocalyptic, ecofeminist, disaster, and historical fiction. We will also view several films that have been adapted from the novel and discuss how this generic transition resolves in contemporary cinema.

NO ADDS AFTER FIRST WEEK

*Prerequisite:* WRT 102 AND EGL 204*Advisory Prerequisite:* One literature course at the 200 level or higher**LEC 01****H. HUTNER****EGL 303:02****Genre or Media****SBC:HFA+*****Cinema in the Twenty-First Century***

Streaming network technologies have fundamentally altered both the production and consumption of what used to be called film. Even the word "film" refers to a medium, celluloid, that has been superseded by digital techniques. Yet we still intuitively understand the difference between a feature film, for example, and a serialized television show. In this course we will view several films released since 2000 that help us to think about what film was before the digital revolution and what it has, since, become: examples include Michael Hanneke's *Caché* (2005); Alfonso Cuarón's *Children of Men* (2006); George Miller's *Mad Max Fury Road* (2015); Chantal Ackerman's *No Home Movie* (2015); Kirsten Johnson's *Cameraperson* (2016); Sam Mendes's *1917* (2019); and Bong Joon Ho's *Parasite* (2019). We will supplement our viewings with film and media theory that will reveal to us new ways of thinking about the history of film, from seminal critics such as John Berger, Marshall McLuhan, David Bordwell, Kristen Thompson, Marianne Doane, and Carol Clover, amongst others. Class requirements include in-class participation; a short presentation; one short paper and one longer paper (10 pages approx.).

NO ADDS AFTER FIRST WEEK

*Prerequisite:* WRT 102 AND EGL 204*Advisory Prerequisite:* One literature course at the 200 level or higher**LEC 02****M. RUBENSTEIN**

**EGL 303.03****Genre or Media****SBC: HFA+*****Social Media***

Social Media is no longer just a hobby, a habit, or a pastime. More than a billion people encounter information on Facebook, and hundreds of millions use Twitter, Instagram, Pinterest, LinkedIn or other platforms to exchange information and opinions, or to develop relationships both personal and professional. Crowdsourcing, social bookmarking, and social collaboration are powerful forms of communication. Big data analytics have given advertisers, pollsters, and institutions unprecedented access to societal trends. And family-Thanksgiving-dinner-table discussions will never be the same!

And yet--for all its power and influence--social media is not a consistent genre and there are few, if any, formal rules for what “good” or “correct” or even effective social media reading and writing is. What are the social, economic, and artistic stakes of this situation as we communicate in a time when rules of conduct and correctness are less clear than ever?

In this online course, we will explore the genres of social media, applying close reading strategies to critically analyze status updates, tweets, blogs, podcasts, and more. We will examine what makes them effective rhetorically; how different audiences react to different forms of reasoning; what language, image, and linking conventions are successful; what technological and rhetorical options are available to social media authors; and, how to approach social media ethically, especially for purposes of social justice. We will also confront the dark side of social media to explore how the genres can be used to manipulate readers, shame people publicly, and push out false information for nefarious purposes. Students will write three analytical reports (two short and one longer) and will participate in critical discussion via Twitter and blogs. We will take advantage of varied online instructional platforms (all free of charge) to create a dynamic online classroom experience. Students will be required to create accounts on several social media platforms. The instructor will assist in developing the online expertise needed to be successful in all class activities, so if this is your first online class, don't sweat it. Students, however, should be aware that this is a rigorous course and it requires considerable self-discipline.

NO ADDS AFTER FIRST WEEK

*Prerequisite:* WRT 102 AND EGL 204*Advisory Prerequisite:* One literature course at the 200 level or higher**LEC 30 FLEX ONLINE****L. LINDBLOM****EGL 308.01-****Single Author****SBC: HFA+*****Byron and his Others***

The course will track Byron's life and works, from *English Bards* to *Childe Harold's Pilgrimage* and *Don Juan*. He was the most flamboyant writer of his day, condemned by his detractors for a "misanthropic" self-involvement, but he was also a ceaselessly public figure, defining himself in dialogue or opposition to others--Wordsworth, Coleridge, Southey, Castlereagh, and Annabella Milbanke, the wife who separated from him. To apprehend the single author of the course rubric is to explore the cultural landscape in which he appeared. Two papers, midterm, and final exam.

**.NO ADDS AFTER FIRST WEEK**

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* EGL 206-British Literature II

**LEC 01**

**P. MANNING**

**EGL 308.02-**  
***Franz Kafka***

**Single Author**

**SBC: HFA+**

Franz Kafka is the quintessential author of modernity, at least on that side of our recent cultural history grounded in isolation, existential torment, and traumatic relations with Authority. His suffering inspired such masterpieces of lost souls and emblematic seekers as *The Metamorphosis*, "In the Penal Colony," "The Hunger Artist," and *The Trial*. Kafka's is not a happy vision of the human predicament (it's safe to say), but it is a scathingly candid one, and his gift for transposing his observations into fiction was inventive and engrossing, indeed without parallel. As the Argentine writer Jorge Luis Borges summarized, "Kafka could only dream nightmares, which he knew that reality endlessly supplies." The course will take up the question (or enigma) of Kafka's centrality, asking why his narrative probing of our "dark side" is captivating and perhaps illuminating. What truths does he seek to reveal about contemporary life—the individual psyche, emerging social formations, pernicious but pervasive institutional structures? Where are autonomy, hope, community, love in this picture of the world as experienced by Kafka—if anywhere at all? We will tune in to other voices in approaching these questions—for example, Borges's critical essays and short stories ("The Lottery of Babylon") that engage Kafka's work; J. M. Coetzee's incorporations of Kafka in writings like *Elizabeth Costello* and *The Lives of Animals*; Shirley Jackson's chilling Kafkaesque tale "The Lottery"; and Orson Welles's haunting film adaptation of the *The Trial*.

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* One literature course at the 200 level or higher

**LEC 01**

**E. HARALSON**

**EGL 309.01-**

**Interdisciplinary Study of Literature**

**SBC: HFA+**

***Non-Western Environmental Feminisms: Land, Bodies, and Climate (In)Justice***

“Those least responsible for climate change are worst affected by it.”

— Vandana Shiva, *Soil Not Oil: Environmental Justice in an Age of Climate Crisis*

In this interdisciplinary special topics course, we will explore “climate justice” and how it varies with gender, sexuality, race, and class, focusing specifically on regions known as the Global South. The first part of our class will introduce historical and ecological concepts, including settler colonialism, slow violence, the International Monetary Fund, ecofeminism, and biodiversity. We will survey how economic, social, and political history and power broadly inform environmental policies in Africa, Asia, the Pacific, and Latin America, as well as indigenous North American communities. During the second part, we will analyze narratives of several key environmental disasters and issues, such as Fukushima and food sovereignty, in those same geographical areas. We will read and listen to attempts by victims and officials to capture physical, emotional, and ecological experience within various contemporary media. We will spend much of our time investigating how Global South environmental activists – largely identifying as women – work to highlight these injustices and enact change locally and globally through literature, film, theater, and oral history. The following are some of our organizing questions for the semester: What is climate (in)justice? What is environmental activism? What is environmental feminism? How do environmental policies and disasters affect lands or bodies differently? Who is allowed to protest? Are certain modes or media for capturing and protesting climate injustice more effective than others? How can we become effective climate justice activists in our own communities? Potential environmental writer-activist-feminists we will research and discuss include J. Kēhaulani Kauanui (Kanaka Maoli), Mizuho Fukushima (Japan), Kathy Jetñil-Kijiner (Marshall Island), Winona LaDuke (Anishinaabe), Berta Cáceres (Honduras), Wangari Maathai (Kenya), Vandana Shiva (India), Makoma Lekalakala (South Africa), Jacqui Katona (Aboriginal Australia), and Máxima Acuña (Peru). *Because of the real world applications of activism our course will examine, students who wish to participate in experiential learning may, in close consultation with the instructor, fill out the appropriate paperwork to add the EXP+ component.*

NO ADDS AFTER FIRST WEEK

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* One literature course at the 200 level or higher

**LEC 01**

**S. DAVIS**

**EGL 311.01**

**Literary or Critical History**

**SBC: HFA+**

An introduction to different modes of analyzing literature by periods, ideas, traditions, genres, and aesthetic theories. Stress is placed on the rise of literary and critical theory, and on developments in literary analysis during the 20<sup>th</sup> and 21<sup>st</sup> century. We will work to understand these issues not only at the level of content, but also at the level of form. In essence, we will go beyond asking *what* a literary document is about; rather, we will engage how a cultural document goes about communicating a message both implicitly and explicitly

NO ADDS AFTER FIRST WEEK

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* One literature course at the 200 level or higher

**LEC 02**

**T. AUGUST**

**EGL 311.02**

**Literary or Critical History**

**SBC: HFA+**

*How Humanities Became Digital*

This course is meant to offer a number of entry points for those interested in the digital humanities. We will begin the course by asking what the digital humanities are, and who “counts” as a digital humanist. While DH’s emergence as both an academic field and a collection of methods has been fairly recent, we will trace the origins of this area of study through the nineteenth century to the present. By using a number of literary, film, and digital texts, our class will consider how the digital turn has affected humanistic studies while simultaneously exploring what digital methods have to offer literary scholars, specifically. By the end of the course, our class should be able to answer the following questions: How did the humanities become digital? What did we forget to theorize twenty years ago? And how *does* a prototype argue?

NO ADDS AFTER FIRST WEEK

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* One literature course at the 200 level or higher

**LEC 02**

**J. HEGGESGTAD**

**EGL 320.01 - G,**

**Modern and Contemporary Literature**

**SBC: HFA+**

*The American Political Novel: From First World War to Cold War*

A Fall 2020 investigation of the American political novel to coincide with the November 2020 presidential election. Beginning with excerpts from John Reed’s reporting on the 1917 Bolshevik Revolution in *Ten Days That Shook the World*, this course will cover fictional depictions of the First World War through the Cold War—in effect the rise and fall of the Old Left—and will include texts that range from proletarian novels to works of popular culture. Among the subjects to be discussed are the Old Left’s depiction of Communism as “twentieth-century Americanism,” the Spanish Civil War, McCarthyism, the Rosenberg Trial, the decline of liberalism, and the conflicting demands of aesthetics and politics. Texts to be read will be taken from the following list: John Dos Passos, *1919*; Michael Gold, *Jews Without Money*; Ernest Hemingway, *For Whom the Bell Tolls*; Richard Wright, *Native Son*; Lionel Trilling, *The Middle of the Journey*; Jack Finney, *Invasion of the Body Snatchers*; Richard Condon, *The Manchurian Candidate*; E. L. Doctorow, *The Book of Daniel*.

NO ADDS AFTER FIRST WEEK

*Pre- or Corequisite:* EGL 204

**LEC 01**

**S. OLSTER**

**EGL 325.01**                      **Screenwriting**                      **SBC: ARTS**

A course covering the fundamentals of screenwriting--structure, character creation, visual storytelling, format, narrative, and dialogue--via focused, creative exercises and the writing of several short screenplays. The objective of the course is to deepen each student's conceptual understanding of the craft of screenplay writing--and storytelling in general--and to put this knowledge into practice, writing several short screenplays.

NO ADDS AFTER FIRST WEEK

Offered as THR 325 and EGL 325

*Pre- or Corequisite:* EGL 204

**LEC 01**

**K. WEITZMAN**

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**EGL 340.01- G**                      **Chaucer**                      **SBC: HFA+**

A close reading of the *Canterbury Tales* in Middle English. There will be two papers and several quizzes as well as an assignment to research scholarship on one tale. No previous knowledge of Middle English is expected.

NO ADDS AFTER FIRST WEEK

Offered as THR 325 and EGL 325

*Pre- or Corequisite:* EGL 204

**LEC 01**

**S. SPECTOR**

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**EGL 346.01-G,**                      **Shakespeare II**                      **SBC:HFA+**

Toward the end of Shakespeare's *King Lear*, the dying king holds the lifeless body of his daughter in his arms, questioning why she must die and hoping for a sign that she still lives. Lear is largely responsible for this outcome, but it's unclear as to whether he truly realizes it. Depending on which of the two early published versions of Shakespeare's tragedy you read, Lear dies either knowing that Cordelia has predeceased him or falsely believing that she may still have some life left in her. This powerful moment represents the distinction between Shakespeare's tragedies and his romances: in tragedy, the hero's *hamartia*, or error, sets into motion a series of events that brings about not only the hero's downfall but the demise of those close to the hero, including spouses, lovers, fathers, sons, mothers, daughters, friends, and other loved ones – in most cases, the hero's actions affect the political society or community in which they live or over which they rule; in a typical romance, what some would call a tragicomedy, the unfolding of events indicates that we are on a trajectory toward a tragic outcome, but the conflict is resolved in a way that is more in line with comedy, i.e. happily.

Shakespeare's creative output during the last fifteen years of his career consists largely of tragedies and romances, and these later plays will be the focus of our class. We will consider these plays as works to be read and texts to be performed, while paying particular attention to issues related to drama as a mode of

fiction and tragedy and romance as dramatic genres. Some questions to be considered: is a tragic outcome an inevitable consequence of a tragic mistake? Can a hero's tragic mistake be motivated by good intentions? Do characters have agency in determining the outcome of the plays, or is the outcome decided by natural forces within the play or the artistic forces that shape it as a work of dramatic fiction? How does the decision of an individual affect the wellbeing of their loved ones as well as the community in which they live? Are happy endings realistic, or are they purely the stuff of fiction and fantasy? Are there plays that do not fit comfortably into any of the generic categories we will be exploring?

We will read eight plays in total, a list that may include *The Merchant of Venice*, *Macbeth*, *Othello*, *King Lear*, *The Winter's Tale*, and *The Tempest*. Assignments will consist of a few short papers, a final exam, and weekly participation in a blackboard discussion forum.

NO ADDS AFTER FIRST WEEK

*Pre- or Corequisite:* EGL 204

*Advisory Prerequisite:* EGL 205 and 243

**LEC 01**

**B. KRUMM**

**EGL 360.01-G,**

**Literature of Adolescence**

**SBC: HFA+**

This course is intended to acquaint students, especially those preparing to be secondary English teachers, with the vast field of contemporary young adult literature. The study and critical analysis of young adult novels, short stories and poetry from diverse authors will stimulate engagement with important societal, cultural, and ethical issues. Literary theories covered in the course will help students distinguish among the major interpretive and critical traditions that have shaped the role YA literature plays in contemporary ethical and societal debates.

NO ADDS AFTER FIRST WEEK

*Prerequisite:* EGL 204

*Note:* some seats reserved for students in teacher education program.

**LEC 01**

**M. LOMONICO**

**M. LOMONICO**

**EGL 369.01 - G**

**Topics Ethnic American Literature and Culture**

**SBC:HFA+, USA**

***Magical Realism***

Magical realism is a slippery genre of fiction that eludes and often frustrates readers. It blends narrative realism with the supernatural. In magical realism, the supernatural is often experienced by the characters as mundane and ordinary occurrences. This course focuses on the hybrid genre as an expression of postcolonial and cultural distress. We consider the ways in which the literature confronts the catastrophes of modernization and the often devastating consequences of globalization. We will consider where the intersections of myth and reality emerge and the extend to which these boundaries are not fixed, but rather

flexible and often difficult to ascertain. We will attempt to determine how best to makes sense of cultural history through narrative form and to understand how the past and the present simultaneously affect one another.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 Standing

LEC 01 FLEX

ONLINE

S. PALLAS

**EGL 380.01 -**

**Senior Seminar**

**SBC: SPK, WRTD**

Thinking and emotions are deeply connected: the most profound ideas can make us weep and that which moves our heart, moves our brain. This course will ask how theatre and performance artists have understood, evoked, and deployed emotion and empathy to reach an audience. We will read plays of different genres (such as *Our Town* and *Exonerated*), view performances (such as *Hamilton* and *The Vagina Monologues*) and read different theoretical positions on emotions and empathy (from Jean Decety and Antonio Damasio in neuroscience and Susan Leigh Foster in dance). We will discuss plays and performances that move us and those that seem strategically to deny our emotions. We will talk about performances of plays but also performances of commercials or political speeches. Students will develop an ability to integrate an emotional reaction to a play or performance with the analytical tools necessary to understand the ends to which these emotions being evoked and how. Students can expect to write and present their arguments and receive feedback from the instructor and their peers.

In analyzing plays we read and the performances we see, we will think through the following questions:

- What do I feel?
- Where do I feel it?
- Why do I feel what I feel? How did they make me feel?
- To what end am I being made to feel? What work is being done by my feeling this way?
- How can I historicize or contextualize my being made to feel this way?

Or, more briefly, we will be continually doing the following: Feel it; Describe it; Complicate it; Connect it to the world.

In order to enrich our discussion, we will also be thinking a lot about feelings. What are they? Where do they come from? How are feelings related to thinking? What's the difference between watching someone feel and feeling something myself?

NO ADDS AFTER FIRST WEEK

*Prerequisite:* EGL 301**LEC 01 MW****A. COOK****EGL 380.02 -****Senior Seminar****SBC: SPK, WRTD*****Contemporary American Fiction: From Home to Homeland***

The last twenty-five years has been an especially exciting period in American fiction, as older practitioners working at their peak (e.g., Don DeLillo, Philip Roth, Toni Morrison, Thomas Pynchon) have been joined by a set of younger writers (e.g., Dave Eggers, Michael Chabon, Richard Powers, Lori Moore, Chang-rae Lee, Jess Walters) of tremendous talent. Collectively, these authors have updated genres that occupy a prominent place in the American literary canon (e.g., the historical novel, regional fiction, the political novel, the war novel), addressed issues unique to contemporary times (e.g., 9/11, globalization, hypercapitalism), examined shifting notions of subjectivity and citizenship (e.g., the role played by border, race, and conspicuous consumption in the creation of American identity), and speculated about the future of print technology (e.g., the graphic novel, the hypertext novel, the e-book). This course will expose students to a sampling of these authors, and explore the ethics and aesthetics of the contemporary American novel, from the decline of postmodernism to the emergence of what has tentatively (and somewhat awkwardly) been termed “post-postmodernism.” Papers, oral presentations, and energetic classroom participation.

NO ADDS AFTER FIRST WEEK

*Prerequisite:* EGL 301**SEC 02****S. OLSTER****EGL 380.03 -****Senior Seminar****SBC: SPK, WRTD*****The End of the World***

Stories of apocalypse are probably as old as stories. But images of the end have been exerting a very particular fascination in the twenty-first century, for a series of reasons: fears of technological collapse, fears of global war, and now above all fears of climate change. This class will focus on the contemporary moment in fiction and film (and, very briefly, other media). Alongside the primary texts, we will read a series of secondary critical texts that will model ways of thinking about the cultural implications of the recent obsession with apocalyptic narrative, and of turning the questions at stake into the material of researched arguments. Primary readings by Margaret Atwood, Octavia Butler, N.K. Jemisen, Cormac McCarthy, Emily St. John Mandel, Colson Whitehead. Films by Bong Joon-ho, Hayao Miyazaki, George Romero, and the Wachowskis.

NO ADDS AFTER FIRST WEEK

*Prerequisite:* EGL 301**SEC 03****B. ROBINSON**

**EGL 492.01            Honors Seminar: American Literature*****Migrant Literature and the Anthropocene***

Migrant literature tells the stories of people who leave their homes either voluntarily or against their will to start a new life in another place, location, or setting internationally (in another country) or domestically (in one's own country of origin). Historical forces of war, imperialism and colonialism, despotic and authoritarian governments, environmental exploitation and destruction, social persecution (based on religion, sexuality, gender, race/ethnicity, or class), poverty and economic opportunity, and the struggle to protest and remedy injustice and human rights violations are some of the compelling reasons why people leave their homes to migrate. In the words of anthropologist Anna Tsing, the "Anthropocene is the proposed term for a geologic epoch in which humans have become the major force determining the continuing livability of the earth. The word tells a big story: living arrangements that took millions of years to put into place are being undone in the blink of an eye. The hubris of conquerors and corporations makes it uncertain what we can bequeath to our next generations, human and not human. The enormity of our dilemma leaves scientists, writers, artists, and scholars in shock. How can we best use our research to stem the tide of ruination?" (Anna Tsing, *et al.* in *Arts of Living on a Damaged Planet* G1). In recent literature about the Anthropocene, artists and writers show how humans have transformed Earth's atmosphere and terrestrial environments, committing our planet to more extreme weather, rising sea levels, melting polar ice caps, mass extinction, and ecological crisis and collapse. Considering that climate change and environmental devastation are compelling reasons for why people leave their homelands and migrate today, it can be understood that contemporary migrant literature is very much about the Anthropocene. In this course, we will read literature and watch films about migrants by authors and artists from diverse racial and national locations, including Asia (India, Vietnam, and South Korea), the Americas (North America, South America, and the US//Mexico border), and the Pacific Islands (Marshall Islands). We will focus on the intersection of ecological matters with issues of imperialism and colonialism, social persecution, poverty and economic opportunity, and the struggles of displaced people who are forced to leave or flee from their homes because of dystopic and environmentally destructive conditions and situations. NO ADDS AFTER FIRST WEEK

Note: Open to English Honors Students only  
 Prerequisite: EGL 204: Pre-co-req: EGL 301

**SEM 01****J. SANTA ANA****EGL 494.01            Honors Practicum: Research**

The Honors Practicum introduces students to proven methods for undertaking an honors thesis, which is a 30-40 page argument-driven research paper. It is generally offered once per academic year in the fall semester. Through various writing assignments, students explore possible thesis topics, and refine their

research and writing skills. By the end of the course, students will have completed significant preparatory work on a likely thesis topic.

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

**SEC 01**

**J. JOHNSTON**