

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2018

EGL 111.01: World Literature: Ancient to Modern**SBC: GLO; HUM**

Throughout human history, literature always has served as a mirror for people to reflect their figures and the world surrounding them. This course offers an introduction to the various types of stories and literary forms, roughly from 2000 B.C.E. to 1600 C.E., on a global scale. Learning with an interest in history and culture behind each text, we will see how “the mirrors” people used are drastically different from each other according to a specific location at specific time. We will start by reading ancient myths and creation narratives, proceeding to early classical literature like Greek tragedy and Eastern/Western epics. Then we will read early novelistic prose writings in medieval Europe, China, and Japan, and some precursors of modern novels such as Cervantes’s *Don Quixote*. Grading will be based on attendance and class participation, regular contribution to online class discussion thread, and two short paper assignments.

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 01****TUTH****8:30-9:50 AM****R. HAGINO****EGL 112.01-B****World Literature: Modern to Contemporary****SBC: GLO, HUM**

This course is designed to introduce you to world literature from the late nineteenth century through the present. Our course will be divided into three units of study: Modernism and Modernity, Postwar and Postcolonial, and Contemporary World Literature. During these units, we will be exploring various literary forms in a wide array of different styles from a range of cultures. In addition to considering the formal aspects of world literature, we will address the historical and cultural contexts surrounding the texts, in order to deepen our understanding of individual works, as well as larger literary trends. We will work to develop strategies for interpreting literature and analyzing it in academic writing by performing close readings both in group discussions and in your own writing. Required assignments for the course will be two formal essay assignments, an informal blog post, two exams and a series of reading quizzes. Class participation will also be a critical component of the course.

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 01****MWF****10:00-10:53 AM****L. CONELLI****EGL 130.02-H****Literature, Science & Technology****SBC: CER, STAS**

This course will look at literature that deals directly with climate change science as well as texts that deal with it indirectly by foregrounding stories of adaptation to the changing environment. We will consider the problems of presenting the global scale of something like climate change at the human scale of stories and images. Texts we will study will be graphic novels such as *Climate Changed* by Philippe Squarzoni and *Here* by Richard McGuire, foundational literary texts such as *Walden* by H.D. Thoreau and *Silent Spring* by Rachel Carson, as well as films and

essays. Class participation will be discussion-based and students will run short presentations alongside essays throughout the semester.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

12:00-12:53 PM

D. RODRIGUEZ

EGL 130.03-H

Literature, Science & Technology

SBC: CER, STAS

This course will explore the intersections between literature and technology through a focus on pre-Web 2.0 digital technology. Most of the course will survey a range of late 20th century literature spanning the genres of cyberpunk (which began literary exploration of personal computing from the perspective of society's margins), postcyberpunk (which brings high-tech visions into everyday settings), slipstream (which examines the forms of cognitive dissonance produced by our contemporary society), and electronic works (which combine traditional text stories with computer-based mediums such as hypertext). Those readings will be bookended by examining the films *Johnny Mnemonic* and *The Matrix*. The course will then end with a unit on Thomas Pynchon's 2013 novel *Bleeding Edge*, which looks back to the historical moment at the end of our study. Students will learn how to utilize literature in studying scientific and technological histories. Besides regular reading, students will be expected to complete quizzes, writing assignments, and a midterm exam..

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

TUTH

7:00-8:20 PM

T. WILCOX

EGL 191.01-B

Introduction to Poetry

SBC: HUM

Poetry is often lauded as a genre which celebrates imperfect meanings and antagonizes closed structures of thought. The poet Marianne Moore composes her poetry in order to convey "imaginary gardens with real toads in them." Poet James Merrill weaves an intricate poetic nightgown of words which "appear to warm" and inform his readers. Meanwhile, poet Archibald MacLeish comments that a poem should not *mean* but should just *be*. And, poet Gwendolyn Brooks writes poetry in order to "vivify the universal fact." This course will investigate the intricate implications of poetry in all its varied forms. We will explore a survey of American poetry that investigates the complex innovations of the poetic word and its stake within contemporary society. Students will explicate various poems, noting the nuances of sound, rhythm, voice, and meaning. In addition, students will be required to perform a poetry recitation and complete written analyses which recognize the unions and rifts between form and content. In all, this course presents an introduction to poetic language, interrogating the ways in which the various shades and meanings of words influence our current moment.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 01

MWF

10:00-10:53 AM

J. MANN

EGL 191.02-B

Introduction to Poetry

SBC: HUM

Poetic Form(ations)

This course is designed to introduce you to the literary genre: poetry. Throughout the course, we will be examining the formal features of different poetic structures, including rhyme, meter, figurative language, and other literary devices.

We will be exploring various poetic forms from a range of historical periods, with an emphasis on English language poetry from the Renaissance to the present. In addition to considering the formal aspects of poetry, we will examine the historical and cultural contexts surrounding the poems, for critical analysis purposes. We will work to develop strategies for interpreting poetry and analyzing it in conjunction with critical essays by performing close readings both together in group discussions and through formal and informal written assignments, including an analytic recitation. Together, we will aim to establish a collaborative learning environment in which we can discover and explore the different methods of analyzing poetry.

Not for English Major Credit.

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

SEC 02 TUTH 8:30-9:50 AM A. RIMBY

EGL 192.01 - B Introduction to Fiction SBC: HUM

This course will introduce students to basic terminology and critique of fiction. Selections from the literature provide the basis for analytical and critical essays that explore the ways writers use works of the imagination to explore human experience. Texts to be read will include a range from short stories, novellas, and novels.

Not for English Major Credit.

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

LEC 01 MW 8:30-9:50AM M. BUCKLEY

EGL 192.02 - B Introduction to Fiction SBC: HUM

This course will explore a plethora of fictional texts - from short stories to novels - ranging from the Renaissance through contemporary times. As we progress through the semester, we'll examine what makes literature "good" and who gets to decide. Though we'll primarily look at texts from England and the United States, readings will also come from Anglophone writings of post-colonial nations. Grading will consist of formal papers, informal written assessments, a mid-term, and a final.

Not for English Major Credit.

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

LEC 02 MWF 11:00-11:53 PM R. DUSHKEWICH

EGL 192.03 - B Introduction to Fiction SBC: HUM

This course is an introduction to the genre of fiction: its forms, functions, and particular challenges, as well as the analytic and interpretive techniques needed to meet those challenges. To those ends, we will read a variety of texts from a wide range of periods and locations within the Anglophone world. Coursework includes class participation, quizzes, formal and informal writing assignments, and exams.

Not for English Major Credit.

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

LEC 03 MWF 12:00-12:53 PM M. MOSHER

EGL 192.04 - B Introduction to Fiction SBC: HUM

This course introduces students to the formal study of literature and aims to provide students with the skills necessary to read, to write about, and to discuss critically works of prose fiction. In this section of English 192, we will encounter texts from disparate backgrounds that question understandings of personal identity and community. The readings will take us from Victorian England to modern-day Pakistan, and we will pay close attention to how these works respond to and are shaped by the historical moments from which they first emerged. Assignments: reading quizzes; annotated bibliography assignment; short paper; longer paper.

Not for English Major Credit.

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

LEC 04 TUTH 8:30-9:50 AM B. HARTWIG

EGL 192.05 - B Introduction to Fiction SBC: HUM***Growing Up in the Twentieth Century***

This course offers students an introduction to fiction through a theme that has entranced twentieth-century writers: coming of age. This fiction usually follows a young protagonist as he or she matures and achieves self-awareness; at the same time, coming of age novels often assess the state of the protagonist's culture and country and draw attention to changing social and economic conditions. The course will cover modern and postmodern fiction by men and women, bringing students from 1916 to 1985. Readings include work by Willa Cather, Virginia Woolf, James Baldwin, and Jeanette Winterson, among others.

Not for English Major Credit.

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

LEC 05 TUTH 1:00-2:20 PM C. MARSHIK

EGL 192.06 - B Introduction to Fiction SBC: HUM***American Gothic***

From the moment Europeans set sail for America, the "New World" represented a land of promise and untold possibilities, but also a place of unknown dangers. The United States developed as a nation founded on high ideals and haunted by deep guilt. In tracing the development of American gothic literature from its beginnings to the present, we will consider how representations of horror and terror in American literature encoded both individual and national conflicts and anxieties, such as: fears of the unknown or the irrational; fears of sexual and/or racial difference; fears of dissolving and/or transgressing boundaries--between self and other, reason and madness, civilization and savagery, good and evil. Among the varieties of American gothic we will explore are: frontier gothic; (dark) Romantic gothic; female gothic, racial gothic, Southern gothic; psychological gothic; urban gothic. We will end by considering what contemporary fears haunt us and what forms are being deployed to represent and explore those fears. This course requires attentive reading, active participation, and substantial writing, including: short exercises and quizzes; two formal papers; a midterm and a final exam.

Not for English Major Credit.

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

LEC 06 TUTH 11:30-12:50 PM S. SCHECKEL

EGL 193.01 - B**Introduction to Drama****SBC: HUM**

This course, "Texts and Tyrants," will study the dramatic literature of the past 2500 years in order to expand students' understanding of drama as a genre. The assigned readings often contain themes of leadership, citizenship, and the dangers inherent in either. The syllabus will include works ranging from Aeschylus, Sophocles, Aristophanes, to Shakespeare, Royall Tyler, and Eugene O'Neill

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**LEC 01****MW****8:30-9:50AM****S. ZUKOWSKI****EGL 193.02 - B****Introduction to Drama****SBC: HUM**

Using a selection of Shakespeare's English History plays, the course will compare medieval issues with later Renaissance and modern understandings, thereby enabling students to appreciate, analyze and discuss theatrical representations of reality in their cultural/historical contexts as well as their contemporary relevance.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**LEC 02****TUTH****7:00-8:20PM****C. HUFFMAN****EGL 194.01 - B****Introduction to Film****SBC: GLO, HUM**

This course will introduce the fundamentals of film criticism while providing a broad overview of the history and development of the medium from the latter part of the 20th century to the present. Through a combination of screenings, readings, class discussions, and writing (both formal and informal), we will develop the skills necessary to be active, engaged viewers and to enjoy a film as both art and entertainment. Some of the guiding questions of the course will be: What does it mean for a movie to be *believable*? How do films and the act of movie-making shape the world? And are movies a way of understanding reality or escaping it? Works discussed will tentatively include Sophia Coppola's *The Virgin Suicides*, Werner Herzog's *Fitzcarraldo*, Terrance Malick's *Badlands*, and Ousmane Sembène's *Black Girl*.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**LEC 01****M****5:30-7:20 PM****J. SWANSON****LAB L01****W****5:30-7:20 PM****J. SWANSON****EGL 194.02 - B****Introduction to Film****SBC: GLO, HUM**

This course will introduce tools and strategies to analyze films critically. We will read scholarship and background texts to give us a better understanding of how to view works closely and contextualize their importance. There will be a special focus on films adapted from written texts such as novels, short stories, and plays. The films will cover a range of time periods, genres, origins, and styles. Grades will be based on quizzes, class participation, and written assignments, including essays.

Not for English Major Credit.

Note: No adds after the first week of classes

LEC 01 MWF 11:00-11:53AM P. MANNING

EGL 217.01-K American Literature I SBC: HUM, USA

The study of American literature from 1865 to 1945, with attention to the antebellum historical and cultural contexts instrumental to the emergence of Modernism.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TUTH 11:30-12:50 PM A. NEWMAN

EGL 218.01-K American Literature II SBC: HUM, USA

The study of American literature from 1865 to 1945, with attention to the antebellum historical and cultural contexts instrumental to the emergence of Modernism.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM E. HARALSON

EGL 226.01-G 20th Century American Literature SBC: HUM, USA

A broad-based survey that deals with representative literary works that concern themselves with key issues and concerns of the twentieth century—immigration, popular culture, history, politics, aesthetics—with the goal of examining the ways in which the idea of “America” has been formulated over the years. Beginning with the portrayal of *Amerika* imagined by Franz Kafka, a European who never visited the (ostensibly) New World, the course will then turn to the depictions by authors—such as Vladimir Nabokov, Bharati Mukherjee, Don DeLillo, Joan Didion, Manuel Puig, Toni Morrison, Leslie Marmon Silko, Joy Kogawa, and E. L. Doctorow—whose depictions reflect their various experiences in, and of, the nation.

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

Note: No adds after the first week of classes

LEC 01 TUTH 11:30-12:50 PM S. OLSTER

EGL 261-B The Bible as Literature SBC: HUM,

A close reading of Old and New Testament texts, asking modest questions like “Who is God?” We’ll apply our findings to current events, exploring how differing conceptions of God influence the views of different groups in America today. There will be two exams and a number of quizzes.

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

Note: No adds after the first week of classes

LEC 01 MW 4:00-5:20 PM S. SPECTOR

EGL 274 **African American Literature** **SBC: HUM, USA**

This survey course of Black American Literature from the 19th Century through present day examines social and political texts reflecting the political realities of the Black American experience before, during and after the Civil War as well as the Civil Rights Movement. Particular attention will be paid to the Harlem Renaissance and the Creative Arts movement as an influential literary movement. The course will conclude with a study of contemporary Black American literature, film and music.

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

Note: No adds after the first week of classes

LEC 01 ONLINE S. ANTHONY

EGL 301.01 **Authors, Periods, Topics with Intensive Writing** **SBC:ESI, SPK, WRTD**

Paradise Lost

John Milton, *Paradise Lost*

In this course we read Milton's *Paradise Lost*, together with selection of his shorter poetry, and some of his prose in the context of seventeenth-century English religion, philosophy, politics, and literary culture. Our classroom time will be devoted primarily to the close reading of key passages from the primary texts, mainly *Paradise Lost*, the greatest epic poem in the English language. As all versions of EGL301, this is a writing intensive course: there will be weekly short written assignments and a series of formal papers, culminating in a lengthy final research paper. There will also be required in-class presentations. The final grade will be based on a combination of the written work, presentations, and class participation.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

co-rec: EGL 207

Note: No adds after the first week of classes

SEM 01 MW 5:30-6:50 PM D. PFEIFFER

EGL 301.02 **Authors, Periods, Topics with Intensive Writing** **SBC:ESI, SPK, WRTD**

19th Century American Tales

The subject matter of this intensive-writing course is the American antecedents of modern literary short fiction: nineteenth-century tales by authors such as Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Mark Twain, Charles Chesnutt, Sarah Perkins Gilman and Sarah Orne Jewett. This material will provide occasion to: a) practice interpretive analysis of primary sources; b) engage with secondary source criticism; c) develop writing and oral-presentation skills and build familiarity with the discourse conventions of literary-studies. All the readings will be available on-line, and we will also employ some digital-humanities tools. Assessments will include a

series of scaffolded writing assignments, culminating in a substantial research paper. No examinations. For more information please visit <https://you.stonybrook.edu/egl301s18/>.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 02 TUTH 2:30-3:50 PM A. NEWMAN

EGL 301.03 Authors, Periods, Topics with Intensive Writing SBC:ESI, SPK, WRTD

Modernism and the Middlebrow

Definitions of high modernism often emphasize its difficulty and disdain for middlebrow cultural and intellectual pursuits. Recent scholarship has, however, challenged these assumptions by suggesting that modernists were deeply invested in mass culture and by advocating the study of middlebrow writers. This course will examine the relationships between the high and middle to determine how writers in the 1920s and 1930s understood the claims of each label and how different “brows” produced sometimes overlapping—and sometimes radically opposed—visions of modernity. Because 301 is a writing-intensive course, we’ll spend time reflecting on how to construct persuasive literary analysis and how to use research to enhance our own arguments. Readings include work by Virginia Woolf, D. H. Lawrence, W Somerset Maugham, and others. Assignments include three papers (with revisions), a class presentation, engaged participation, and occasional quizzes.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 03 TUTH 10:00-11:20 AM C. MARSHIK

EGL 303.01 -G Genre and Media SBC: HFA+

Elizabeth Bishop & Her Circle

This course will be based on the poetry of Elizabeth Bishop, with a particular focus on her epistolary correspondence with Robert Lowell, Marianne Moore, and Anne Stevenson, which will be essential in guiding our attempts to describe her poetics. In the words of Dana Gioia, an emphasis on Bishop’s “quiet virtuosity, imaginative integrity, and technical dexterity” will govern our study—not her biography. That said, alongside Bishop we will also read “confessional poetry,” which was all the rage during the time she was writing, and a stark opposite to Bishop’s own detached and noncommittal art. The supplements of confessional poetry will allow us to situate Elizabeth Bishop as a peripheral mid-century poet who, while successful, was also criticized as being too traditional and “tame” at the time she was practicing her craft. From that stance we will consider how her fame exploded in retrospect, allowing her a more resolute entry into the canon posthumously, which will also enable us to entertain not a linear but dialectical historical overview of twentieth-century American poetry.

The late John Ashberry called Miss Bishop “a writer’s writer’s writer.” Mostly by immersing ourselves in Bishop’s *Collected Poems* in addition to supplemental readings, through active thinking and careful close reading, we will aim to solve the riddle of why.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 10:00-11:20 AM

Z. SEYRAN

EGL 304.01 -G

Renaissance Literature in English

SBC: HFA+

This course will help familiarize students with the history and structure of Sixteenth Century English literature. Students will read texts closely with attention to nuances of language, content and form, and will view theater (video) performances in period settings. Students will learn and become familiar with literary terms, genres, and rhetorical, poetic and theatrical devices.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 TUTH 5:30-6:50 PM

C. HUFFMAN

EGL 308.01

Single Author

SBC: HFA+

Chaucer

A close reading of *The Canterbury Tales* in Middle English. We’ll consider issues like Chaucer’s views of love, the mysteries of human motivation and attraction, and the value of learning, wit, and art. This course deals with the darkness and fun in *The Canterbury Tales*. There will be two papers, an exam, and several quizzes. No prior knowledge of Middle English is needed.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 5:30-6:50

S. SPECTOR

EGL 309.01 -G

Interdisciplinary Study of Literature

SBC: HFA+

History-Writing & Fiction

In his 1828 essay “History” Thomas Babington Macaulay proposes that “history begins in novel and ends in essay.” Prior authors would have formulated that relation differently, but the border between history and fiction has always been ambiguous. Macaulay insists that the historian “must see ordinary men as they appear in their ordinary business and their ordinary pleasures.” He argued that “momentous revolutions . . . are always the consequences of moral changes,” so that “an intimate knowledge of the domestic history of nations is therefore absolutely necessary to the prognosis of political events.” His model is Walter Scott, who “has used those fragments of truth which historians have scornfully thrown behind them in a manner which may well excite their envy. He has constructed out of their gleanings works which, even considered as histories, are scarcely less valuable than theirs. But a truly great historian would

reclaim those materials which the novelist has appropriated.” In this course we will move from exploring the conjectural historians of the Scottish Enlightenment and histories of England by Hume and Macaulay to Scott’s *Old Mortality* and *Waverley*, excerpts from Carlyle’s *French Revolution*, and Dickens’s *A Tale of Two Cities*. Secondary reading will include works by William Godwin, Francis Jeffrey, Georg Lukacs, and others who have studied the kind of historical fiction Scott exemplifies. By the end of the semester we should have a richer understanding of the overlaps and differences between writing history and devising fictions and of the varieties of both. Three papers, two short and a longer final one, a midterm examination, no final examination.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 2:30-3:50 PM P. MANNING

EGL 311.01 -G Literary or Critical History SBC: HFA+
Aestheticism and Decadence

This course in literary history examines two loosely allied movements in Victorian Britain. Ideas of “art for art’s sake” became common coin at the end of the nineteenth century, appearing and re-appearing in the work of Matthew Arnold, Walter Pater, Oscar Wilde, and an assortment of others. These writers invested new value in literature: “culture,” they claimed, could afford a solution to petty politics, healing the vast rifts and crowded conditions of modern social experience. What expressive and ethical commitments followed from these ideas? What older orthodoxies did they seem to resist, and what new hierarchies did they install in their wake?

Through the progression of our readings this term, we will examine a number of issues in the history of the period, including ideas about race, class, gender, sexuality, economics, and empire. We will think about birth of sexual science and the waning of the British colonies, the rise of mass culture and the re-constitution of the Woman Question. Through it all, we will trace the curious persistence of a distinctively Victorian idea, the culture concept, as it reverberates through modernism to the present. Readings might include Wilde, Arnold, Thomas Hardy, Joris-Karl Huysmans, Bram Stoker, William Morris, Michael Field, the Rossettis, James Frazer, and Max Nordau.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MW 4:00-5:20 PM M. TONDRE

EGL 320.01-G Modern and Contemporary Literature SBC:HFA
Narrating the Globe

Concentrating on short stories and poems from numerous countries, the course will seek to understand the enticements, the artistic challenges, and the fundamental obstacles involved in the project of "narrating the globe." By working together to appreciate the diversity, the complexities, and the pleasures of reading this breadth of cultural expression, we will try to keep pace with these extraordinary world authors--their copious talents and aspirations.

.Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

LEC 01 TUTH 1:00-2:20 PM E. HARALSON

EGL 345.01-G

Shakespeare I

SBC: HFA+

We will study a number of Shakespeare's plays in depth, covering the histories and comedies. We will examine how Shakespeare makes use of the thrust stage, i.e. the plays as acted drama, and also subject them to literary analysis and relate them to themes current in the Renaissance. There will be a midterm and two 5-7 page term papers on a topic of your own choosing but approved by instructor. No student should miss more than one week's worth of meetings to pass the course.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 MW 4:00-5:20 PM B. VIDEBAEK

EGL 350.01-G

Major Writers In US Literature Colonial to 1900

SBC: HFA+ USA

"The problem of restoring to the world original and eternal beauty, is solved by the redemption of the soul."

(Emerson "Nature," 1836)

The second quarter of the nineteenth century was an era of unprecedented optimism in American culture. Steady westward expansion and growth in the market economy (fuelled by cotton profits) seemed to suggest that the United States was virtually unlimited. On the spiritual plane, too, it seemed that there was no limit to man's capacity for improvement. Ralph Waldo Emerson expresses the abiding belief at the heart of American Romantic faith in the human capacity to elevate one's soul and, simultaneously, redeem the world. At the same time, though, there were those who felt profound anxiety in the face of the rapid changes in American society and who doubted the capacity of human beings to achieve moral perfection or attain absolute Truth. Poe, for example, believed that when one looked within one was more likely to discover unreason and madness rather than divine truth and beauty. Hawthorne insisted that the sins of the fathers lived on to haunt the present, and Melville, too, was keenly aware of the various shadows that darkened American dreams of (intellectual, political or economic) mastery. By reading and discussing selected writings by Poe, Hawthorne and Melville in literary, historical, philosophical and biographical contexts, we will consider each author's unique vision, while also identifying the elements they share as they explore the dark side of American Romanticism.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 2:30-3:50 PM S. SCHECKEL

EGL 370.01**Literature and Ethics,****SBC: CER, HFA+***Ethics and Literature: Globalism and its Discontents*

This course uses literature as a vehicle for perspective-taking, an activity apparently in short supply in the divided, and arguably acrimoniously tempered, country in which we're now living. With explicit reference to the backdrop of the 2016 presidential election in view, students will read literature which exhorts them to get into the mind of the person who does not share their political and cultural worldview. How could someone have possibly voted for Hillary Clinton? How could someone have possibly voted for Donald Trump? The course will involve lots of reading, writing, thinking, discussing, and most importantly, listening.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 TUTH 10:00-11:20

A. FLESCHER

EGL 373.01-J**Literature in English from Non West****SBC: GLO, HFA+***Environmentalism and Ecological Crisis in Asian American and Asian-Pacific Literature*

This course explores literature and one film about environmentalism and ecological crisis in the Asia-Pacific region. In these works, the Asia-Pacific region is, among other things, a place that has been severely affected by catastrophic and long-term environmental challenges such as climate change, militarism, resource extraction and the exploitation of animals, the pollution and degradation of the environment, and the ruinous commodification and commercialization of the natural world. We will examine how these works express an Asian-Pacific ecocriticism to address and critique environmental violence in ways that are inseparable from assessing the ecological horrors and destruction wrought by imperialism, colonialism, and capitalist (profit-driven) exploitation. Some topics to be explored include knowledges of nature, land and indigenous identity in the wake of forced relocation and displacement; theorizing human/non-human (animal) relations; the militarized physical environment; pollution and greenhouse gas emissions (climate change); and the Anthropocene (our current epoch when the activities of humans started to have a significant global impact on Earth's geology and ecosystems). Through four units, we will focus on environmentalism and ecological crisis in Asian American and Asian-Pacific literature: Unit 1. Climate Change, the Anthropocene, and the Asia-Pacific (China); Unit 2. South Asia (India): Being human in a time of ecological crisis; Unit 3. East Asia (Japan): Animal cruelty, human violence, and environmentalism; Unit 4. The Pacific Islands (Hawaii and the Marshall Islands): Indigenous people and the militarized environment.

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first day of class

SEC 01 MW 2:30-3:50 PM

J. SANTA ANA

EGL 381-WRT 381.01-G Advanced Analytic and Argumentative Writing:

"Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence--in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want him or her to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages--proposal, preliminary draft, multiple versions, literature review--culminating in a 20-30 page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and extensive elaboration. This course will fulfill the second half of the Writing Pre-Med/Pre-Health prerequisite. This course is offered as both EGL 381 and WRT 381."

Prerequisite: U3 OR U4 standing

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

Note: Offered as both EGL 381 and WRT 381

LEC 01**MW****5:30-6:50 PM****R. KAPLAN****EGL 391.01-G * Topics in Literary and Cultural Studies in American or Anglophone Literature*****Radicalism and Revolution***

What constitutes a "radical" action? What makes a text, song, or individual "revolutionary"? This course aims to explore such questions by providing a rigorous look at 20th- and 21st-century radicals and revolutionaries. We will examine the artistic, social, political, and cultural scenarios that make art (literary fiction, journalism, graphic novels, film, and music) "radical" and consider the implications of such works. Artists to be considered include Kathy Acker, James Baldwin, Joan Didion, Sarah Kane, Ursula Le Guin, David Markson, Catherine Millet, Upton Sinclair, and Hunter S. Thompson.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01**TUTH****4:00-5:20 PM****D. IRVING****EGL 394.01-H * Topics in Literary and Cultural Studies of Science****SBC: CER, STAS*****Novel Laboratories***

In this course we will examine how a variety of contemporary novels, short stories, and films imagine ecological change and biotechnology in the 21st century. While many climate scientists, such as Paul Crutzen, have referred to our era as the "Anthropocene" or the "Age of Man," many biologists, such as E.O. Wilson, have warned that new biotechnologies could permanently alter the biological foundations of human behavior. In this way, the literature we

will be reading in this class engages an urgent dilemma in the humanities: what is the status and standing of “Man,” “human,” “human being,” “humanity,” and “homo sapiens” in a world marked by ecological and technological interdependence? In this course we will encounter human clones, animal-human hybrids, and whole societies radically transformed by the chemical composition of their environments. As these narratives bounce between utopian and dystopian views on technology, we will carefully parse the social, political, and ethical meanings of species, nature, kinship, evolution, and energy as they are represented in contemporary literature.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01 TUTH 2:30-3:50 PM J. JOHNSTON

EGL 491.01 Honors British Literature before 1800

Anger

This class pursues a literary and cultural history of anger, from ancient epic and tragedy to the current moment. It is not about what anger is, but about what it has been, or has been said to be: we will look at the way a series of literary works emplot anger, at the way particular cultures imagine paradigmatic scenes of anger, and we will discuss the meanings, values, and ideologies those cultures attach to such scenes. Since anger is almost continually understood as entailing issues of status and power, we will be particularly concerned with its relationship to imagined social and political relations. We will not attempt to be comprehensive, but will concentrate on a few, contrasting moments in time. Alongside literary works like the Iliad, Medea, and Notes from Underground, we will read selections from some particularly angry philosophers—Aristotle, Seneca, Nietzsche—not because they answer the questions of anger for us, but simply as one more source of evidence for evolving cultural understandings of anger.

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

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 TUTH 2:30-3:50 PM B. ROBINSON

EGL 496.01 Senior Honors Project

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

Note: Open to EGL Honors Students Only

SEC 01 APPT TBA

English Education Courses

WRT 392.01 Mentoring Writers

This course closely examines the difficulties implicit in mentoring writers, with special consideration for the roles of cultural expectations and social dynamics on both the teaching of writing and writers themselves. In small groups and one-to-one interactions, students explore theories and practices upon which composition instruction and writing center work depend. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students also learn to analyze and problem-solve issues that become barriers for effective writing and communication. Designed for those who are, or will be, teaching courses that involve writing, this course is intended to achieve a number of goals.

Prerequisite: acceptance into the English Education Program,

P. DUNN

EGL 440.01 Performance & Technology in Teaching Literature and Composition

A course in advanced methods of teaching of literature and composition in secondary schools, EGL 440 will examine the use of performance methods of instruction and the use of technology in the context of the Common Core State Standards, NCTE Learning Standards, and current New York State Regents Assessments. Topics to be covered include the use of web 2.0 technologies for writing instruction, authentic and educative assessment, performance activities and assessments for reading and writing instruction, use of multimedia (including film) in English classes, and teacher dispositions.

Prerequisite: C or higher in EGL 441, acceptance into the English Education Program, Corequisite: equivalent section of EGL 450. Meets with CEE 593.

SEC 01 W 4:00-6:50 PM N. GALANTE

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

SEC 01 W 4:00-6:50 PM W. FISHON

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

W. FISHON

EGL 450 Field Experience: Grades 7-12

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in

technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Co-requisites: Equivalent sections of EGL 452 and 454. Meets with CEQ 592

N. GALANTE

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

TBA

EGL 452 Supervised Student Teaching: Grade Levels 10-12

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

TBA

EGL 454 Student Teaching Seminar

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01	W	4:00-6:50 PM	TBA
SEC 02	TH	4:00-6:50 PM	TBA

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2019

EGL 111.01:B World Literature: Ancient to Modern SBC: GLO; HUM

The course will concentrate on the works of the great Athenian dramatists--Aeschylus, Sophocles, and Euripides--looking first at the context in which their works were produced and the nature of Athenian dramatic performance. As a means of heightening our sense of context and of important formal and thematic features we will also look at the sole comedy on the syllabus, Aristophanes' *Lysistrata*., and a modern version by Tony Harrison; we will also look at Harrison's imagining of the satyr play that closed Athenian dramatic performances. We will consider the variety of translations in which these plays now reach us, and the subsequent life of the dramas in later treatments of their materials: for example, the *Hippolytus* of Euripides compared with Racine's *Phèdre* and Tony Harrison's *Phaedra Britannica*, Jean Anouilh's *Antigone*, Jean Giraudoux's *Tiger at the Gates*, a remarkable production of Igor Stravinsky's *Oedipus Rex* by Julie Taymor, and the Hofmannsthal / Richard Strauss *Elektra*. Throughout the term we will look at modern films of the plays (including the versions of *Antigone* and *Elektra* starring Irene Papas) to sharpen our sense of interpretive choices and differences in medium. No prior knowledge of Greek drama is assumed.. The requirements are a series of short papers throughout the term, a mid-term and a final exam. All written work must be completed to pass the course. The class is relatively small; participation is expected and will be factored into the final grade.

Not for English Major Credit.*Prerequisite:* WRT 101

LEC 01

MWF

10:00-10:53 AM

P. MANNING

EGL 111.02:B World Literature: Ancient to Modern SBC: GLO; HUM

The course will offer an introduction to world literature from the earliest recorded literary history to the beginning of the modern period. A few readings that we will discuss during the course include *Gilgamesh*, *The Odyssey*, Plato's *Symposium*, Sophocles' *Oedipus*, Aristophanes' *Lysistrata*, Zhuangzi, selections from *Shahnameh*, *The Thousand and One Nights*, Dante's *Inferno*, *The Tales of the Heike*, and a selection of Shakespeare's sonnets. We will also be viewing a few film adaptations of the texts discussed including *O Brother, Where Art Thou?* and Julie Taymor's version of the *Oedipus* opera. The assignments will include weekly Voice Thread posts and comments, one close-reading response paper (3-4 pages), an adaptation response paper on either a film, play, musical, or opera

adaptation of one of the texts (3-4 pages), a midterm exam, and a digital recitation project which you will present to the class. Active participation is required, and students should be ready to discuss questions they have about the text or questions that the instructor has asked them to prepare.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

11:00-11:53 AM

A. RIMBY

EGL 111.03: B

World Literature: Ancient to Modern

SBC: GLO; HUM

A close reading of the Bible, with special reference to its relevance today. There will be several quizzes.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

MW

5:30-6:50pm

S. SPECTOR

EGL 112.02-B

World Literature: Modern to Contemporary

SBC: GLO, HUM

The goal of this course is to gain an appreciation for world literature, while developing an understanding of the cultural politics that surround translation, comparison, race, and ethnicity. Broadly speaking we will concern ourselves with colonial thought and postcolonial experiences; the writing of national traditions; diasporic and immigrant life; and the ways that world literature is shared with others. In doing so we will investigate the impulses behind creating a category like world literature, and see how particular experiences and historical forces shape many of the formal differences found in this collection of works. Critical reading and writing skills will be developed as we engage poetry, short stories, and novels.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

12:00-12:53 PM

T. AUGUST

EGL 112.03-B

World Literature: Modern to Contemporary

SBC: GLO, HUM

This course introduces modern and contemporary world literature by examining the development and spreading of the “novel” as a literary genre from the late 19th to the 21st century. Specifically, we investigate the relationship between the formation of the novel and that of modern nations, the way the novel became a dominant media to represent a nation’s language, values, mind, culture, etc. We start with reading European realist fiction in the late 19th century, and then move on to a wealth of modernist and postmodernist literature in the United States, South American countries, China, and Japan in the 20th century. Grading will be based on attendance and class participation, in-class reading quizzes, and two short paper assignments

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

MF

1:00-2:20 PM

R. HAGINO

EGL 121.02-B

Global Film Traditions

SBC: GLO; HUM

Environmental Representation Across Globe & Genre

According to Indian Prime minister Narendra Modi, “We will never be able to tackle climate change without bringing climate into our culture.” This interdisciplinary course seeks to do just that by teaching the basics of film analysis and

terminology while also surveying cross-cultural representations of environmental issues. Through in-depth analysis of a variety of traditions and cinematic categories, including cli-fi and documentary, we will ask several key questions: How do film genres affect audiences in different ways for different purposes? What role does film play in the representation of environmental issues internationally? Does film capture and protest climate change, climate (in)justice, and climate trauma more effectively than other media? Can filmmakers serve as environmental activists? Together we will view and discuss at least seven films in which directors, actors, and cinematographers – from both within and outside of the U.S. – attempt to convey corporeal, psychological, and ecological experiences and enact change locally and globally. Requirements for the course consist of regular attendance and participation in class discussion, weekly film reflections, and two multimodal projects. Potential films may include *Soylent Green* (1973) by Richard Fleischer, Hayao Miyazaki’s *Princess Mononoke* (1997), *Manufactured Landscapes* (2007) by Jennifer Baichwal, Emmanuel Vaughan-Lee and Gayatri Roshan’s *Elemental* (2012), *Mad Max: Fury Road* by George Millerand (2015), and *The Oil Spill in Lebanon* (2007) by Hady Zaccak.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 02

TUTH

10:00-11:50 AM

S. DAVIS

EGL 121.03-B

Global Film Traditions

SBC: GLO; HUM

This course introduces a range of global film movements and traditions that have influenced or been influenced by Hollywood cinema over the past century. These traditions include German Expressionism, Italian Neorealism, French New Wave, Cinema Novo, Martial Arts cinema, Bollywood cinema, Chinese Melodrama, Taiwanese New Wave, Japanese Horror, and New Iranian cinema, etc. We will examine representative films through the lens of social, historical, racial, and gender formations within each tradition. An introduction to the stylistic and cultural significance of each tradition will offer us a better understanding of cinema as a global phenomenon shaped by a network of cultural productions across traditions.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 03

TUTH

4:00-5:50 PM

E.K. TAN

EGL 130.01-H

Literature, Science & Technology

SBC: CER, STAS

Science, Technology, and National Identity in American Literature

This course examines representations of technology and technological advancement in American literature, with a focus on the fraught relationship between science, technology, and national identity. Throughout its history, the United States has defined itself as both “nature’s nation” and as the land of progress—two competing ideals, the friction between which results in a pronounced ambivalence over scientific and technological advancement. How does this ambivalence play out on the pages of American literature? How is technology both condemned as a threat to nature and lauded as a means of progress? What attempts are made to reconcile these competing representations, and how? To address these questions, we will read a variety of texts from crucial moments in the history of science and

technology in America. Coursework will include class participation, quizzes, formal and informal writing assignments, and a brief presentation.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MW

2:30-3:50 PM

M. MOSHER

EGL 192.01 - B

Introduction to Fiction

SBC: HUM

This course will introduce students to basic terminology and critique of fiction. Selections from the literature provide the basis for analytical and critical essays that explore the ways writers use works of the imagination to explore human experience. Focusing on the works of major writers, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course

addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? What validates a particular interpretation of a literary text, and how do various interpretations contribute to our understanding of a story's meaning? Narrative technique, point of view, character development, and other elements of fiction are examined in the course. Texts to be read will include a range from short stories, novellas, and novels, with an emphasis on American and anglophone literature from the twentieth and twenty-first centuries. The course itself will span 16 weeks, with students being evaluated throughout via three short response papers (5 pages ea.), a formal midterm examination, and a longer, final paper (8-10 pages).

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MW

8:30-9:50 AM

M. BUCKLEY

EGL 192.02 - B

Introduction to Fiction

SBC: HUM

Why read fiction? What makes a work worth reading? How is fiction informed by its own time and place? How does it speak to us in our current world? These are some of the big questions we will address in this course. Students will read a sampling of works from the 19th century to the present. In doing so we will explore the formal properties of fiction and consider ways that meaning is constructed. Students will develop strategies for reading closely and critically.

“Low stakes” writing will be used to prompt reflection on the reading process. Formal essays will be used to evaluate students' progress in constructing sound literary analysis arguments.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

TUTH

10:00-11:20AM

B. McAULIFFE

EGL 192.03 - B

Introduction to Fiction

SBC: HUM

In this course, you will discover various forms of English language fiction from a wide range of historical and cultural periods. We will examine the formal features of prose fiction—including theme, character, plot, point of view, setting, and style—and many other literary elements related to fiction. In addition to the primary texts, we will discuss the

contexts in which they emerge. In other words, we will discover the historical, cultural, social, and political environments that help shape, and are shaped by, fiction itself. We will collaborate as a class to discover various methods of interpreting prose fiction texts and their contexts through online discussion, short and long form writing assignments, and academic research and analysis.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 03

TUTH

8:30-9:50 AM

S. PALLAS

EGL 192.04 - B

Introduction to Fiction

SBC: HUM

Contemporary Fiction and Popular Culture

In this course, students will be introduced to the variety of ways in which contemporary fiction depicts popular culture, with particular emphasis placed on complicating a view of popular culture as a vehicle of cultural imperialism. To that end, the novelists to be read will include both American and non-American authors, such as Don DeLillo (*White Noise*), E. L. Doctorow (*Ragtime*), Jessica Hagedorn (*Dream Jungle*), Manuel Puig (*Kiss of the Spider Woman*), Haruki Murakami (*A Wild Sheep Chase*), Junot Díaz (*The Brief Wondrous Life of Oscar Wao*), Larry Beinhart (*Wag the Dog*), and Jess Walter (*Beautiful Ruins*). Popular artifacts to be considered in conjunction with these writers will include movies (e.g., war films, zombie films, Elizabeth Taylor films), music (Scott Joplin, Elvis Presley), television, and comic books.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 04

TUTH

11:30-12:50 PM

S. OLSTER

EGL 193.01 - B

Introduction to Drama

SBC: HUM

Political Drama

This course traces the development of dramatic literature from antiquity to the present day, with particular attention paid to the relationship between drama and politics. Drama as a literary form is defined by conflict; whether its conflict occurs at the level of race, class, gender, ideology, ethnicity, or sexuality, dramatic literature is particularly equipped to explore, question, and even challenge structures of power and the way in which they influence the individuals and groups who accept, resist, or work within them. Beginning with the ancient Greeks and ending with contemporary American and British drama, students will analyze and discuss canonical and lesser known works by authors such as Sophocles, Shakespeare, Moliere, Strindberg, Wilde, Williams, Miller, Wilson, Churchill, and Kushner. While the scope of the course is admittedly limited by the constraints of time and practicality, the ultimate goal is to provide students with a preliminary understanding of how dramatic literature, both in print and performance, is constantly in dialogue with prevailing social, historical, political, and cultural trends.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MWF

10:00-11:53 AM

B. KRUMM

EGL 194.01 - B Introduction to Film SBC: GLO, HUM

This module offers an introduction to film, including a basic familiarity with the terminology of film production and with techniques of film analysis. The course emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology. The course also offers an introduction to multiple cinematic traditions from across the globe.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102

LEC 01	TU	1:00-2:50 PM	S. BRIONI
LAB L01	TH	1:00-2:50 PM	S. BRIONI

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.

English Major Requirement, No adds after the first week of classes*Prerequisite:* Completion of WRT 102

LEC 01	MW	4:00-5:20 PM	H. HUTNER
LEC 02	TUTH	11:30-12:50 PM	M. RUBENSTEIN
LEC 03	TUTH	5:30-6:50 PM	M. TONDRE

205.01-I Survey of British Literature I SBC: HFA+

This course introduces you to British literature from its seventh-century beginnings through the end of the Restoration period. Lectures will balance literary history and the close examination of key passages from the primary texts.

Attendance is mandatory. Substantial weekly reading. Written work: weekly short assignments consisting alternatively of imitations and passage explications, impromptu reading quizzes, three take-home essay exams, and a Renaissance-style commonplace book. Authors: Chaucer, The Pearl Poet, Marlowe, Marie de France, Wyatt, Spenser, Sidney, Shakespeare, Donne, Jonson, Marvell. Lecture attendance is mandatory. Genres discussed:

anatomy, comedy, dialogue, dream vision, eclogue, elegy, epic, epigram, epyllion, essay, familiar epistle, forensic oration, hymn, lai, lyric poem, riddle, short story collection, sonnet, tragedy. Your final grade will be based on your

attendance record and written work, including demonstration in your papers and quizzes of your working familiarity with the lectures and with the above-mentioned authors and genres once discussed in class. **Covers English Survey**

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

Note: No adds after the first week of classes

LEC 01	MW	2:30-3:50 PM	D. PFEIFFER
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EGL 218.01-K American Literature II SBC: HUM, USA

This course will conduct a survey of American literature between the Civil War and WWII. This is an incredibly intense era in American history, marking the rise of literary regionalism against the fall of slavery, the rise of masculinized literary traditions in naturalism and modernism alongside women's rights and suffrage movements, and a revolution of world-wide conceptions of "humanity" in the wake of the first World War. This survey will highlight texts that respond to and reveal some of these epistemological crises. We will study authors including Sarah Orne Jewett, Charlotte Perkins Gilman, Charles Chesnutt, Kate Chopin, Langston Hughes, W. E. B. DuBois, T. S. Eliot, Ernest Hemingway, Willa Cather, Zitkala-Sa, and others. Course organization will include extensive in-class activities, completing assigned reading, discussion board posts, student-led discussions and group projects, regular quizzes, one short paper, and a final exam.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM B. SO

EGL 224.01-G 20th Century Literature in English SBC: HUM, GLO

We will concentrate on world poetry, using the Ecco Anthology as our primary text. The bulletin calls for literary offerings composed "in English" from almost anywhere around the globe, but as Rebecca Walkowitz observes, most writing in diverse original languages targets an English-speaking market and is effectively "born translated"—so we won't be too fussy about the "originally in English" business (i.e., we will read some translated works). Global poetry readings will alternate with global short stories, most likely drawn from Daniel Halpern's *The Art of the Story* and/or *The Art of the Tale* (watch the required books list). The prime objective will be to gain a new appreciation and respect for the diversity and complexity of literary expression in the many extraordinary cultures that constitute our extraordinary planet. Expect a midterm and a final exam, both of which will test your fidelity to assigned readings and your ability to analyze thoughtfully your favorite texts in the form of in-class ("bluebook") essays.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 (hybrid) MW 4:00-5:20 PM & ONLINE E. HARALSON

EGL 301.01 Authors, Periods, Topics with Intensive Writing SBC: ESI, SPK, WRTD***Greek Tragedy***

This class will focus on the three great ancient Greek tragedians, Aeschylus, Sophocles, and Euripides. We will read a selection of their works, including works that have been absolutely central to a series of critical, philosophical, sociological, and psychological appropriations, re-readings, and transformations over the centuries: the *Oresteia* of Aeschylus; Sophocles' *Oedipus* trilogy; Euripides' *Antigone* and *Medea*. We will discuss the ancient origins of tragedy as a form; explore some of the differences between ancient and modern ideas of what is "tragic"; and investigate how

the afterlife of these plays has shaped the history of culture and thought down to our own moment. Brief secondary readings will be taken from Aristotle, Hegel, Nietzsche, Freud, Judith Butler. The reading load will not be too high, however, because the course also fulfills a series of SBC objectives, which will also be essential to our activities: ESI, SPK, WRTD. At that level, our focus will be on building a series of skills: analytic writing; research; public speaking.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

co-rec: EGL 207

Note: No adds after the first week of classes

LEC 01 MW 5:30-6:50 PM

B. ROBINSON

EGL 301.02

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Walt Whitman and His Worlds

Writing in 1855 to a nation torn by divisions soon to erupt into the violence of war, the young Long Island born poet Walt Whitman confidently declared, "I am large...I contain multitudes." Whitman attempted through his writings to absorb and unify the diverse and at times contradictory energies, principles, and peoples that constituted the United States of the mid-nineteenth century. In this course, we will read a wide range of writings by Whitman reflecting his experiences in and reflections on nineteenth-century American culture: his memories of boyhood on Long Island; his observations on life in NYC, including the arts and music scene; his celebration of sexuality and the body; his nursing of wounded soldiers during the Civil War; and his views of the potential and dangers of American democracy. Whitman's writings will be placed in conversation with other historical and literary voices to reveal the larger movements and debates in which Whitman participated.

Because this year marks Whitman's 200th birthday, students will have the opportunity to participate in a series of events (held at SBU and beyond) that will bring together scholars, musicians, artists and writers to celebrate Whitman's legacy. The reading, research, discussion and writing we do in this class will draw upon and contribute to these efforts to reassess Whitman's writings and their continuing relevance. Students will attend (during class time) a program on "Whitman's Poetic Legacy" by award-winning contemporary poets Rowan Ricardo Phillips and Cornelius Eady. They will be encouraged to attend a half-day symposium at SBU on "Whitman, Long Island, and the World" and an exhibition at nearby Long Island Museum "Walt Whitman's Arcadia: Long Island Through the Eyes of a Poet and Painters."

Assignments will include short research reports, short analytic exercises, an extensive research paper, and an oral presentation on your research. Students who wish to **satisfy EXP+** will be able to address their research and writing to a broad public audience by contributing to the ongoing digital project "Mapping Walt Whitman's Long Island."

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH 1:00-2:20 PM

S. SCHECKEL

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRD**
Science, Technology, and the Humanities

In this section, our theme is the history of how media and technology have influenced participation in science and the arts. We will explore questions surrounding issues of technological determinism, asking: how fundamentally are we shaped by the time we live in? How does the shape of a media technology, such as print, paint, or software, shape the work produced in a culture that depends on that technology? What are other ways of construing the relationship between a media technology and its practitioners? We will investigate these problems by examining specific case studies in science and the humanities; along the way, we will consider the relationship between these two fields, which seem at times to be interdependent and at times to be mutual solitudes. What are the fundamental differences between scientists and humanists, and what are the common nodes that link them together? Are there moments in history when they powerfully influenced one another's work, and if so, what shape did that influence take? Examining the cultural impact of media technologies ranging from oral communication to new media, students will consider how technological changes have shaped the work and ideas of critics, scientists, and creators.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 03 TUTH 2:30-3:50 PM E. GRAHAM

EGL 303.01 -G **Genre and Media** **SBC: HFA+**

Epic & British Romantic Legacy

For centuries the apex of poetic genres was the epic. The reading in this course begins with Homer's *Iliad* and *Odyssey*, followed by Virgil's *Aeneid*, Milton's *Paradise Lost*, and Byron's *Don Juan*.. We will pay attention to such questions as the difference between oral and written epic, the different effect of the translations in which the classical poems have reached us. and the self-revising nature of the epic tradition across widely different circumstances. Making meaning by moving between its heritage and contemporary innovation the epic may be seen as a model of self-conscious poetic composition. We will also look briefly at responses to epic in other genres, such as Sappho's lyrics, Ovid's *Heroides*, and Purcell's opera *Dido and Aeneas*, to sharpen our awareness of the gains and chosen limits of convention. Two papers of 5 to 7 pages each plus a number of brief exercises, a midterm examination and a final exam. All written work must be completed to pass the course; participation is expected and will be factored into the final grade
Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MWF 12:00-12:53 PM P. MANNING

EGL 303.30 -G **Genre and Media** **SBC: HFA+**

Reading 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

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.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MWF 10:00-10:53 AM T. AUGUST

EGL 311.02 -G Literary or Critical History SBC: HFA+

Utopia / Dystopia: Tales of Alternate Reality

This course will focus on utopian and dystopian literature from the early sixteenth to the late twentieth century. What is at stake in a story designed to expose its readers to a painstakingly crafted parallel universe, be it paradise or living hell? Do utopian visions represent attempts to escape the contingency of history or are they embedded with targeted criticism of contemporary deficiencies? Are dystopian nightmares tokens of radical disillusionment, pessimistic warnings about future perils, or vehement rejections of idealized versions of human society? In what ways do such texts incorporate and address a wide range of issues and fields of experience, from politics, economy, religion, morality, freedom, agency, community, justice and law to time, space, nature, culture, technology, progress, race, gender, and sexuality? And what triggered the transition from the pre-modern obsession with utopian perfection to the modern predilection for dystopian chaos? Questions are legion, but we will have a semester at our disposal as well as a number of key texts that will provide answers to as many of them as possible.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 02 TUTH 11:30-12:50 PM N. PANOU

EGL 320.01-G Modern and Contemporary Literature SBC:HFA

The American Political Novel, Part I

This is the first of an intended two-course survey of the American political novel (the second of which will be offered in Fall 2019 as English 321). Beginning with excerpts from John Reed's reporting of 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. Assigned texts will be selected from (but will not include all of) the following list: John Dos Passos's *1919*, Michael Gold's *Jews Without Money*, Ernest Hemingway's *For Whom the Bells Tolls*, Richard Wright's *Native Son*, Lionel Trilling's *The Middle of the Journey*, Mary McCarthy's *The Groves of Academe*, Ralph Ellison's *Invisible Man*, Richard Condon's *The Manchurian Candidate*, Jack Finney's *Invasion of the Body Snatchers*, and E. L. Doctorow's *The Book of Daniel*. Please note: While the second half of the survey, English 321, which will span the Civil Rights and New Left movements through the Occupy movement, is intended to

pick up in the fall where English 320 will leave off in the spring, the first course is not a prerequisite for the second. Students can choose to enroll in either or both courses as they see fit.

.Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

LEC 01 TUTH 2:30-3:50 PM S. OLSTER

EGL 333.01-K Italian-American Literature and Culture SBC: HFA+

This module explores the literary representation of the Italian migration to the United States, with a particular emphasis on cultural displacement, translation and cultural mobility, and the self-representation of minority cultures and identities. Moreover, they will acquire familiarity with a number of texts written by authors such as Mark Twain, Leonardo Sciascia, John Fante, Pietro di Donato, Tennessee Williams and Kym Ragusa. Topics of analysis of these texts – which include both canonical and non-canonical literature – include cultural displacement, the construction of national and transnational identities, and the connection between narration and power.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM S. BRIONI

EGL 346.01-G Shakespeare II SBC: HFA+

This course studies William Shakespeare's tragedies and romances, focusing on his later plays from c. 1600 to 1611. During this period Shakespeare produced some of his greatest dramatic works, innovating characters and conflicts that explore and develop enduring questions about human desire, ambition, suffering, and redemption. Throughout the semester students will read eight plays (six tragedies and two romances). We will examine these plays and their language in depth, and consider their contemporary contexts as well as how, why, and what makes these works endure in our world and time. Readings include: *Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra, Coriolanus, The Winter's Tale, The Tempest*, and a selection of relevant criticism.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 5:30-6:50 PM D. LEE

EGL 369.01-G Topics in Ethnic American Literature and Culture SBC: HFA+ USA

Staging Immigrant Life

This course, “Staging Immigrant Life,” will focus on the interplay between theater and American literature that addresses the issue of immigration in the United States during the late nineteenth and early twentieth centuries. Moving between dramatic (plays) and prose works (novels and short stories), we will investigate how these disparate genres and authors “stage” immigration; that is, we will explore how American writers from this period, regardless of the form of their works, employ dramatic conventions in order to examine what is particularly “theatrical” about

immigrant life in the United States. Throughout the course, we will return to the following essential questions: what is particularly theatrical about immigrant life? how can this approach to this body of literature enhance our understandings of American life during this period? why do prose writers rely on theatricality in order to grapple with the complexities of American immigration? what about the federal legislature from this historical moment is inherently theatrical? Primary texts will include Stephen Crane's *Maggie: A Girl of the Streets* (1893), Abraham Cahan's *Yekl* (1896), Jacob Riis's *How the Other Half Lives* (1901), Upton Sinclair's *The Jungle* (1906), and Willa Cather's *My Ántonia* (1916), among others. These works will be supplemented by related dramatic works and by secondary readings by historians, literary critics, and playwrights, including William Dean Howells, Peter Brooks, Richard Hofstadter, John Higham, Eric Bentley, Alan L. Ackerman, Jr, Alan Trachtenberg, and Lawrence W. Levine. Requirements: active class participation; quizzes, close reading assignment and presentation; short paper; midterm exam; term paper.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 4:00-5:20 PM

B. HARTWIG

EGL 370.01

Literature and Ethics,

SBC: CER, HFA+

Reading Thru Eyes of Another

This course uses literature as a vehicle for perspective-taking, an activity apparently in short supply in the divided, and arguably acrimoniously tempered, country in which we're now living. With explicit reference to the backdrop of the 2016 presidential election in view, students will read literature which exhorts them to get into the mind of the person who does not share their political and cultural worldview. How could someone have possibly voted for Hillary Clinton? How could someone have possibly voted for Donald Trump? The course will involve lots of reading, writing, thinking, discussing, and most importantly, listening.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 MW 2:30-3:50 PM

A. FLESCHER

EGL 380.01

Senior Seminar:

SBC: SPK, WRTD

21st Century Poetry vs. Poetry in the 21st Century

This senior seminar focuses on poetry written during the 21st century with an eye toward understanding periodization. In other words, what aside from date of publication, makes 21st Century Poetry 21st Century Poetry? What are some of the identifiable themes and structures used by poets in the 21st Century? How do these themes and structures differ from those used by poets in the 20th Century among others? Is there a difference between 21st Century Poetry vs. Poetry in the 21st Century? What is and has been the role of periodization in the study of poetry? And how can we use what we discover in answering these questions to better understand the poetry that has come before the 21st Century?

This seminar is an in-depth study in a small classroom setting. Students will learn how to create and deliver effective oral presentations. Students will also write a research essay that makes proper use of secondary sources.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

TUTH 1:00-2:20 PM

R. PHILLIPS

EGL 380.02

Senior Seminar:

SBC: SPK, WRTD

Teaching Shakespeare

This class is not about teaching Shakespeare today. It is about teaching the student who would become Shakespeare, and it is about how the grammar school curriculum in which Shakespeare studied shaped his understanding of the nature and resources of both drama and poetry. We will approach this question from several angles. We will read *about* the grammar school system, but our more important engagements will be practical: we will read texts that Shakespeare would have read in that curriculum; and we will both look at and undertake exercises of the kind that he would have been asked to undertake as part of his schooling. Once we have a picture of the curriculum in which he was educated, we will turn to a series of his works and think both about how they imagine scenes of education and how they use, transform, or deliberately pervert some of the resources of the system in which he was educated. Despite what I wrote at the outset, we will also be thinking about Shakespeare's place in the educational curriculum today, and, still more broadly, about the nature and purposes of literary education. The system in which Shakespeare was trained did not "intend" to produce someone like him, nor, clearly, would producing a Shakespeare be a sensible goal for an educational system in any case. But the system Shakespeare studied in was based on a set of ideas about the place of literature in basic education that are worth revisiting today, at a moment when our society seems to be veering toward some very narrow ideas about the utility and purpose of education—ideas that often seem to leave little place for literature at all.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 02

MW 2:30-3:50 PM

B. ROBINSON

EGL 381.01

Advanced Analytic & Argument Writing

SBC: ESI

"Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence--in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want him or her to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages--proposal, preliminary draft, multiple versions, literature review--culminating in a 20-30 page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01 TUTH 11:30-12:50 PM T. WILCOX

EGL 397.01-J Topics in Lit /Cultr Studies in Asia, Africa and Latin America SBC: HFA+

Chicanx Literature; Body Parts and Borders in Chicanx Literature

“The U.S. – Mexican border *es una herida abierta* wherethe Third World grates against the first and bleeds. And Before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country – a border culture.” - Gloria Anzaldúa, *Borderlands/La Frontera*

One doesn't need to look far to find the fractured and fragmented bodies scattered throughout Chicanx literature. From Gloria Anzaldúa's wild tongue to Oscar "Zeta" Acosta's bleeding ulcers, depictions of the body and metaphors using isolated body parts have been key to establishing a Chicanx voice in US literature. These splintered and wounded bodies speak to the lived history of the Mexican-American community and the fragmentation enforced through borders, international law, and cultural stigma. But as Anzaldúa and the other authors we'll be reading shows us, wounds and fragmentation are not simply destructive; they can also be generative, invigorating, and empowering. With special attention to the relationship between materiality and metaphor, this conversation based and student directed course will consider how authors represent their hybrid/mixed/mestiza identities through bodily fragmentation and discussions of the US-Mexico border. In our conversations we will ask: How is a wound transformed into a birth? What are the continued legacies of generation through attempted destruction? And how have depictions of the body changed alongside the increased militarization of the US-Mexico border? In addition to class conversations, a reading journal, and two essays, students will be expected to present a course project that demonstrates their learning over the semester. Readings will include: Gloria Anzaldúa's *Borderlands/La Frontera*, Oscar "Zeta" Acosta's *Autobiography of a Brown Buffalo*, Luis Valdez's *Zoot Suit*, Laurie Ann Guerrero's *A Tongue in the Mouth of the Dying*, Natalie Diaz's *When My Brother Was an Aztec*, and works by Sandra Cisneros, Ana Castillo, and Valeria Luiselli, among others.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01 MW 4:00-5:20 PM J. SWANSON

EGL 491.01 Honors British Literature before 1800

Drama, Performance, and the Brain: How the literature of the Medieval, Renaissance, and early Romantic period reveals changing ideas of the mind and body.

This seminar will explore critical moments in British Literature from a psychological and cognitive perspective; what does the art of a period tell us about the minds of those using and consuming this work? How and

why do we engage with the arts? We will think specifically about performance and how to re-imagine and engage with something that leaves so few traces. Our readings will contain plays and literary texts from the periods (*Abraham and Isaac*, *Henry V*, *Hamlet*, *School for Scandal*, for example) as well as current essays on cognitive approaches to literature. No previous experience in cognitive science necessary but an adventurous love of interdisciplinarity is an advantage.

This course is designed to introduce honors students to the period and also research and scholarship happening at the intersection of cognitive science and the arts and humanities. The arts and humanities move us and change our minds—not just metaphorically but literally. Making sense of how we are moved and changed and what it takes to do this to another person requires a convergence of methods, evidence, lenses, and insights.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 TUTH 10:00-11:20 AM

A. COOK

EGL 496.01 Senior Honors Project

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 APPT TBA

English Education Courses

WRT 392.01 Mentoring Writers

Closely examines the difficulties implicit in mentoring writers, with special consideration for the roles of cultural expectations and social dynamics on both the teaching of writing and writers themselves. In small groups and one-to-one interactions, students explore theories and practices upon which composition instruction and writing center work depend. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students also learn to analyze and problem-solve issues that become barriers for effective writing and communication.

Prerequisite: acceptance into the English Education Program,

ONLINE

N. GALANTE

EGL 440.01 Performance & Technology in Teaching Literature and Composition

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

Corequisite: Equivalent section of EGL 450
 Prerequisite: *C or higher in EGL 441, acceptance into the English Education Program, Corequisite: equivalent section of EGL 450. Meets with CEE 593.*

SEC 01 W 4:00-6:50 PM N. GALANTE

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

SEC 01 W 4:00-6:50 PM N. GALANTE

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

W. FISHON

EGL 450 Field Experience: Grades 7-12

SBC: CER; EXP+; SPK

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Co-requisites: Equivalent sections of EGL 452 and 454. Meets with CEQ 592

N. GALANTE

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites:

Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1

T. MANGANO

VO2

TBA

EGL 452 Supervised Student Teaching: Grade Levels 10-12

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites:

Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****V02****TBA****EGL 454 Student Teaching Seminar**

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01	W	4:00-6:50 PM	TBA
SEC 02	W	4:00-6:50 PM	TBA
SEC 03	M	4:00-6:50 PM	TBA

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Spring 2021

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

Introduction to Modernism

We will read fiction, poetry, essays, and manifestos of “modernists” (self-identified or not) and their precursors. A particular emphasis will be given to aesthetics, including theories of symbolism and the idea of the avant-garde. Authors may include Charles Baudelaire, Friedrich Nietzsche, Sigmund Freud, James Joyce, Virginia Woolf, Franz Kafka, Andre Breton, Ezra Pound, Malcolm Cowley, Siegfried Kracauer, Gertrude Stein, and Edmund Wilson among others.

Not for English Major Credit.

Prerequisite: WRT 101 **LEC 01** **TUTH** **In-Person** **6:30-7:50 PM** **R. WEITZER**

EGL 121.01-B **Global Film Traditions** **SBC: GLO; HUM**

Adaptations and Animated Films

This class will introduce students to a diverse range of contemporary films from around the world (South Asia, Iran, Jamaica, Afghanistan, Australia), focusing on animated films and cinematic adaptations of literary texts. We shall examine movies of varied genres and draw upon feminist, diaspora, disability, and ecocritical studies (amongst others) to aid in our intersectional socio-cultural analysis of the role of cinematic media in challenging dominant discourses. Apart from learning about cultural developments in global cinematic traditions, we shall also develop tools for formally analyzing films and writing film reviews. Some examples of films that shall be covered in the class: Rabbit-Proof Fence (2002); Persepolis (2007); Haider (2014); The Breadwinner (2017); Hair Love (2019); The Boat (2015); Life and Debt (2001). Students will have the option of submitting a multi-modal project in lieu of a final paper.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC/LAB 01** **MW** **Online** **4:25-6:15 PM** **S. KUMAR**

EGL 121.02-B **Global Film Traditions** **SBC: GLO; HUM**

A broad survey of films from across the globe. Countries of origin will include China, France, India, Iran, Japan, Kenya, Mexico, 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.

Prerequisite: WRT 101*Corequisite:* WRT 102**LEC/LAB 02****TUTH Online 3:00-4:20 PM B. ROBINSON****EGL 130.01-H****Literature, Science & Technology****SBC: CER, STAS*****Nature. What A Concept!***

According to Bill McKibben, the end of nature is nigh. Human beings have fundamentally altered the ecosystems and very climate of the planet with their industrial effluvia, and it is increasingly apparent that no inch of its surface remains untouched, untampered. But “nature” has always been a shifty and elusive concept, highly subjective, a register of social and cultural values, and chances are it will endure. In this course we will read -- and analyze along historical, social, ethical and disciplinary lines -- some contemporary literature, nonfiction and theory of humanity’s fraught relationship with the quote-unquote natural world: stories of encounters, appeals to its preservation, requiems for its loss and speculations on its future. Course readings could possibly include work by Ernest Hemingway, William Faulkner, Aldo Leopold, Rachel Carson, John McPhee, J.G. Ballard, Philip K. Dick, Ursula K. LeGuin, Marian Engel, Octavia Butler, Karen Tei Yamashita, Louise Erdrich, Margaret Atwood, Anna Tsing and N.K. Jemisin. Online, asynchronous. Coursework will include text and video lectures, weekly discussion prompts and a few essays.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****Asynchronous Online****H. KINDRAT****EGL 130.02-H****Literature, Science & Technology****SBC: CER, STAS*****Neoliberalism***

This course will examine the logic and nature of neoliberalism through several literary, cultural, and critical texts. The focus of the class will be on interpretations of modern science and technology and the challenges they impose on the human—its body, its society, and its culture. The course will consist of four units, the first of which will look at literature at the dawn of the age of modern technology. We will think historically about the emergence of these technologies and the benefits and disadvantages that have corresponded to their development. While the first unit of the course will focus on the logic and ethics of creating life, we will transition to the second unit of the course, which will investigate literature and science about preserving life. We transition in the course’s third unit to examine the ethics and logic of extending life. Finally, in the last unit, we will consider the nature of ending life and its consequences.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 02****Asynchronous Online****S. PALLAS****EGL 130.03 - H****Literature, Science & Technology****SBC: CER, STAS*****Women and Science Fiction***

This course will provide an overview of the contributions that women have made to science fiction. We will look at a wide range of materials, including *The Blazing World*, a story of interdimensional travel written by the Duchess of Newcastle, Margaret Cavendish, in the seventeenth century; Mary Shelley's *Frankenstein*, the nineteenth-century novel often credited with birthing the science fiction genre; a short story from the Golden Age of science fiction by the "Queen of Space Opera," Leigh Brackett, who would go on to write an early draft of *The Empire Strikes Back*; an episode or so of *Star Trek*; Octavia Butler's *Parable of the Sower*, a dystopian novel that recently made the *New York Times* best seller list almost three decades after its initial publication; and *The Matrix*, the enormously successful cyberpunk film written and directed by the Wachowskis. While we will, of course, discuss the role of gender in the texts we cover in this class, we will also ask the same questions of them that we would of any other science fiction texts. What do these works have to tell us about how science and technology shape our society? About how society shapes our science and technology? About what it means to be human? And finally, what can they show us about the importance of imagining other worlds, of picturing alternative ways of being, as we work toward our own brighter future?

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC 01** **TUTH** **Online** **4:45-6:05 PM** **L. DEWITT**

EGL 192.03 - B

Fiction: The Art of the Story

SBC: HUM

Why read fiction? What makes a work worth reading? How is fiction informed by its own time and place? How does it speak to us in our current world? These are some of the big questions we will address in this course. Students will read a sampling of works from the 19th century to the present. In doing so we will explore the formal properties of fiction and consider ways that meaning is constructed. Students will develop strategies for reading closely and critically. "Low stakes" writing will be used to prompt reflection on the reading process and provoke group discussion. Formal essays will be used to evaluate students' progress in constructing sound literary analysis arguments.

Not for English Major Credit.

Prerequisite: WRT 101

Co-requisite: WRT 102 **LEC 03** **TUTH** **Online** **9:45-11:05 AM** **B. McAULIFFE**

EGL 194.01 - B

Film: Mastering the Movie

SBC: GLO, HUM

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, casting, and lighting, as well as ideology and historical/cultural contexts. We will read film reviews and introduce film theory 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 undead monster, specially ghosts, zombies, and vampires. Focusing on these monstrous, we

will consider their cultural significance and the way that they are used to engage with social and political conditions and anxieties by viewing films like *The Shining* (1980), *Host* (2020), *Night of the Living Dead* (1968), *Get Out* (2016), and *Twilight* (2008).

Not for English Major Credit.

Prerequisite: WRT 101

Co-requisite: WRT 102

**LEC 01
LAB L01**

**Asynchronous Online
Asynchronous Online**

**J. HAUTSCH
J. HAUTSCH**

EGL 194.02 - B

Film: Mastering the Movie

SBC: GLO, HUM

In this course we'll take a look at the birth of cinema, attending especially to early Hollywood films. We'll then look at a handful of contemporary films that fall under the "coming-of-age" genre. Assignments include two shot analysis papers, a final paper, and Blackboard discussions.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

**LEC 01
LAB L01**

**TU
TH**

**Online
Online**

**4:45-6:35 PM L. PELUCACCI
4:45-6:35 PM L. PELUCACCI**

CCS-202

Screenwriting for New Media

SBC: ARTS

Master the practice and (surprisingly complex) history of screenwriting for new media. Topics include short forms, genres, microgenres, plot, dialogue, conflict, the pitch, video streaming, and social media.

Note: No adds after the first week of classes

For Film & Screen Studies Minors

LEC/LAB 30 TUTH 9:45-11:35AM Online J. GRAHAM

CCS-203 D

Cinema History

SBC: ARTS, GLO

New Hollywood: American Movies in the 1970s

In the late sixties the American film industry was in a spiraling crisis of dwindling viewership. Starting with *Bonnie & Clyde* in 1967, a "New Hollywood" emerged in which films became renowned as the products of visionary directors instead of deep-pocketed studios; in which the political turmoil of the Vietnam War and Watergate, and the weakening of the censorship of the film production codes, produced works of increasing anger, cynicism, sex, violence, and revolutionary fervor. Films like *Chinatown*, *All the President's Men*, *Network*, and *Dog Day Afternoon* shocked and challenged audiences. And then new box office strategies changed the nature of Hollywood once again, such that blockbusters like *Jaws* and *Star Wars* dominated, and arguably still dominate, the world of Hollywood production. We will explore this cinematic history, as well as some correctives to the dominant histories of Hollywood in the period, including neglected women directors like Jane Wagner and

Claudia Weill, and less well-known African-American directors like Charles Burnett and Melvin Van Peebles. Requirements include frequent film viewings; three short papers; and weekly writing exercises and quizzes.

**Note: No adds after the first week of classes
For Film & Screen Studies Minors**

LEC/LAB 30 2:40-4:30PM Online M. RUBENSTEIN

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.

English Major Requirement, No adds after the first week of classes

Prerequisite: Completion of WRT 102

**LEC 01 MW 6:05-7:25 PM Online P. DUNN
LEC 02 MW 4:25-5:45 PM Online D PFEIFFER
LEC 03 TUTH 4:45-5:45 PM Online B. ROBINSON**

205.01-I Survey of British Literature I SBC: HFA+

A survey of English literature from Old English to the Early Modern period.

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

Note: No adds after the first week of classes

LEC 01 TUTH Online 9:45-11:05 AM S. SPECTOR

EGL 218.01-K American Literature II SBC: HUM, USA

The study of American literature from 1865 to 1945, with attention to antebellum historical and cultural contexts and special concentration on the period of Modernism.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

LEC 01 TUTH Online 11:30-12:50 PM E. HARALSON

EGL 226.01-G 20th Century American Literature SBC: HUM, USA

Twentieth-Century American Literature introduces students to the major literary works and artistic movements of the Twentieth Century. Throughout the semester, we will consider the historical moments and cultures from which these works emerged, paying close attention to issues of style and genre. Together, we will attempt to make

meaning of a century of American life by considering each of these works as representative of a particular movement/ mode of artistic expression. Particular attention will be paid to what American Studies scholars would call, “coefficients of Identity”: gender, race, nationality, class, sexuality, and religion.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 Asynchronous Online

M. BUCKLEY

EGL 243.01

Shakespeare’s Major Works

SBC: HUM

Shakespeare’s major works: on page, stage, and screen. This course will take an in-depth look at the plays from the perspective of the performance of which they are (an unreliable) record. We will learn about the performance conditions of the early modern period, the textual history of the plays, and scrutinize the language of the plays for signs of the performance it commands. We will briefly examine the theatrical tradition that preceded him as well as a couple of 20th century films and theatrical events inspired by his work. We will also use the plays to understand the changing historical, political, cultural, and social world in which he lived. Plays we will read include: *Henry V*, *As You Like It*, *Titus Andronicus*, *Othello*, *Julius Caesar*, & *Much Ado About Nothing*.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 Asynchronous Online

A. COOK

EGL 250.01

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 by Edgar Allan Poe and Ursula K Le Guin), memoirs of STEM leaders (such as James Watson’s Double Helix), contemporary texts (such as Scythe and comics about STEM subjects), fascinating nonfiction (such as Gulp:

Adventures on the Alimentary Canal) and even poetry about STEM. We will 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 films that inspired and/or raised alarms about ethical approaches to advancements in human understandings.

Note: No adds after the first week of classes

Prerequisite: WRT 102

LEC 01 TUTH 4:45-6:05PM Online K. LINDBLOM

EGL 301.01 Authors, Periods, Topics with Intensive Writing SBC: ESI, SPK, WRTD

Utopia / Dystopia: Tales of Alternate Reality

This course will focus on utopian and dystopian literature from the early sixteenth to the late twentieth century. What is at stake in a story designed to expose its readers to a painstakingly crafted parallel universe, be it paradise or living hell? Do utopian visions represent attempts to escape the contingency of history or are they embedded with targeted criticism of contemporary deficiencies? Are dystopian nightmares tokens of radical disillusionment, pessimistic warnings about future perils, or vehement rejections of idealized versions of human society? In what ways do such texts incorporate and address a wide range of issues and fields of experience, from politics, economy, religion, morality, freedom, agency, community, justice and law to time, space, nature, culture, technology, progress, race, gender, and sexuality? And what triggered the transition from the pre-modern obsession with utopian perfection to the modern predilection for dystopian chaos? Questions are legion, but we will have a semester at our disposal as well as a number of key texts that will provide answers to as many of them as possible. **Note: Intensive Writing Course open to EGL majors only**

Prerequisite: EGL 204

Co-requisite: EGL 207

Note: No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM Online N. PANOU

EGL 301.02 Authors, Periods, Topics with Intensive Writing SBC: ESI, SPK, WRTD

Course in English literary studies, with an emphasis on developing the skills necessary to research a topic, create and deliver effective oral presentations, and write a substantial analytic essay incorporating multiple secondary sources. **Note: Intensive Writing Course open to EGL majors only**

Prerequisite: EGL 204

Corequisite: EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH 11:30-12:50 PM Online F. SPEDALIERI

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD*****Exploring Human and Nonhuman Relations in Literature and Film***

Recent American literature that focuses on human and nonhuman (or more-than-human) relations have shown that the interests of humans in modern industrialized societies are often at odds with nonhuman animals, plants, and even with the planet. Human beings in modern society—particularly through the Western experience of industrialization—have viewed nonhuman animals, organisms, and plants as sympathetic, others as valuable (for human use and consumption), and others as pests. From resource allocation to food production to public policy, humans in modern society make decisions based on their preferences that are carried out by those with power. Moreover, humans in the so-called modern world often exert sovereignty and domination over the nonhuman (more-than-human) living world, and they have created boundaries between themselves and nonhumans that separates or removes humans from Earth’s natural ecosystems. By analyzing recent literature and films, this course explores human relations with the nonhuman living world. Some of the questions we will ask are: What does it mean to be human in our current time of anthropogenic (human-caused) environmental crisis and ecological collapse? How do contemporary artists and writers characterize differences and similarities between humans and nonhumans? How do these artists and writers represent and critique human relations with nonhumans and the impact that humans have on natural ecosystems (the more-than-human living world)? According to these artists and writers, who exerts power over other humans and nonhumans and to what end? This course requires demanding reading, active participation, and extensive writing with attention to specific strategies that will improve your writing and analytical skills. **Note: Intensive Writing Course open to EGL majors only**

Prerequisite: EGL 204

Corequisite: EGL 207

Note: No adds after the first week of classes

LEC 03 TUTH 4:45-6:05 PM Online J. SANTA ANA

EGL 303.01 **Genre and Media** **SBC: HFA+*****Documentary cinema in context***

This course focuses on the history, theory, and contemporary practice of the documentary film genre. The various modes in which documentaries engage in capturing “reality” and a concurrent issue of their dependence on ideology are going to be central to our discussions. The material introduced in weekly screenings and analyzed in class ranges from the classics of Soviet documentary filmmaking, through the practices of American direct cinema developed in the early 1960s, to a plethora of recent documentary work on subjects of political, social, and cultural importance. We will explore areas that are crucial to the documentary genre and various documentary practices in class discussions and by having participants develop group and individual projects that will be presented during our meetings.

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 4:25-5:45 PM Online I. Kalinowska-Blackwood

EGL 303.02**Genre and Media****SBC: HFA+*****International Novellas***

Although the formal attributes of the novella (length, narrative complexity, stylistic tendencies, etc.) have never been satisfactorily defined, many world authors have turned their hand to the genre with stunning results. I am referring to technical, affective, moral and political impacts, as well as the pleasures of reading. The course will pose questions calculated to sharpen our understanding of the novella's formal identity, or identities, while also exploring a given work's "universality," cultural specificity, or hybrid nature (range of cross-cultural connection, mobility, or translatability). The authors we will take up will likely include Miguel de Cervantes, Herman Melville, George Eliot, Leo Tolstoy, Henry James, Robert Louis Stevenson, Joseph Conrad, Thomas Mann, James Joyce, Franz Kafka, Katherine Anne Porter, Nathanael West, Graham Greene, Jenny Erpenbeck, and Ma Jian. Interested students can email me for titles of novellas that are certain to appear on the syllabus.

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 3:00-4:20 PM Online E. HARALSON

EGL 308.01**Single Author****SBC: HFA+*****Edgar Allan Poe***

Edgar Allan Poe was a writer of tremendous versatility and perplexing contradictions. His body of work straddles the high and low brows more than any other American author. A poet, short story writer, essayist, critic, and magazine editor, Poe was essential to the development of the detective story, the gothic mode, the horror genre, and American culture at large.

In this course we will study Poe as a writer who aimed to appeal to both "the popular and the critical taste" ("Philosophy of Composition"). We will read widely in Poe's works, including his gothic tales of doubling and haunting ("Ligeia," "The Fall of the House of Usher," "William Wilson" "The Masque of the Red Death," and "The Black Cat"), tales of detection and cryptography ("The Gold Bug," "The Murders in the Rue Morgue," and "The Purloined Letter"), exploration narratives (The Narrative of Arthur Gordon Pym), tales of sensation ("Berenice" and "The Tell-Tale Heart"), science fiction and hoaxing ("Maelzel's Chess Player" and "The Facts in the Case of M. Valdemar"), and selected poems and criticism.

We will also trace his definitions of the Romance, transcendentalism, the grotesque, the arabesque, and of course the gothic, in comparison to those of his peers. In fact, we will read short excerpts written by some of Poe's predecessors and contemporaries in order to understand how this master of terror influenced horror in his time, and how he continues to influence later portrayals of horror in the twentieth and twenty-first centuries, whether in Vincent Price's film adaptations, Lou Reed's album *The Raven*, Stanley Kubrick's *The Shining*, or music videos by Lady Gaga.

Assignments will include participation in weekly discussions, student presentations, two short papers, and one final “unessay” project.

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01 Asynchronous Online C. DUFFY

EGL 308.02 Single Author SBC: HFA+

Dante’s Inferno

An introduction to Dante and his cultural milieu through a critical reading of the Divine Comedy, and selected minor works. Topics in the Divine Comedy explored over the course of the semester include the relationship between ethics and aesthetics; love and knowledge; and exile and history. Readings of Inferno, and excerpts from Purgatory and Paradise seek to situate Dante’s work within the intellectual and social context of the late Middle Ages, with special attention paid to political, philosophical and theological concerns. Ultimately, we will attempt to see what ideas, problems, solutions that emerge in the Comedy are still relevant in the XXI century.

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 11:30-12:50PM Online G. GAZZOLA

EGL 309.01 Interdisciplinary Study of Literature SBC: HFA+

Literature of World War I

World War I has been described as a “literary” war because of the sheer volume of poetry and fiction it inspired. 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. Authors we'll read include Ernest Hemingway, Erich Remarque, Helen Zenna Smith, and Victor Daly. Requirements include participation, two papers and a final exam. Students will have the option to fulfill the EXP requirement through an additional assignment.

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 9:45- 11:05 AM Online C. MARSHIK

CCS 311.01 Gender and Genre in Film SBC: DIV, HFA+

The Problem With Disney

This seminar will expose the sexist, racist, and other stereotypes inherent to Disney culture by contrasting its fairy-tale films and other Disney films drawn from world's legends with the original stories that are much more complex in their representations of the sexes and society. Through several case studies such as *The Little Mermaid*, *Mulan*, *Pocahontas*, *Aladdin*, *Moana*, *The Princess and the Frog*, *The Hunchback of Notre Dame*, *The Jungle Book*, *The Lion King*, etc., we will deconstruct Disney's archetypes and stereotypes and propose a more critical reading of these modified plots in order to educate and sensitize students to Disney's subversive cultural biases, political messages, gender and race stereotypes and engage them in larger discussions on gender identity and politics as well as cultural competency.

Prerequisite: one D.E.C. B or HUM course and one course from the following: CCS 101, CCS 201, CLL 215, CLT 235, HUF 211, HUG 221, HUI 231, HUR 241, THR 117, EGL 204, WST 291, WST 305

**Note: No adds after the first week of classes
For Film Screen Studies Minors**

LEC 01 TUTH 9:45-10:40AM Online RAYNARD-LEROY

EGL 311.01**Literary or Critical Theory****SBC: HFA+*****How Humanities Became Digital***

This course offers 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?

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01 Asynchronous Online J. HEGGESTAD

EGL 319.01**Ecology and Evolution/American Literature****SBC: HFA+*****Ecology and Evolution***

This course will cover North American environmental literature and film. We will read utopian/dystopian novels, ecofeminist and environmental justice fiction and nonfiction, and view film and media. Through our class texts, we will learn about a wide range of environmental issues: climate change, synthetic chemical and ionizing radiation pollution, animal rights, ecofeminism, environmental justice (environmental racism), and activism-as-praxis. Literary texts to be read will include *Parable of the Sower* (Butler), *Handmaid's Tale* (Atwood), *Full Body Burden* (Iversen), *Refuge: An Unnatural History* (Tempest Williams), *Home Place* (J. Drew Lanham), *Milltown*

(Arsenault); and essays by Thoreau, McKibben, Wendell Berry, Sandra Steingraber, J. Drew Lanham, Rebecca Solnit, and others. We will watch films such as Silkwood, A Civil Action, Dark Waters, and A Fierce Green Fire. Students will give oral/visual presentations, write one long paper, and write weekly short assignments about our class texts.

Pre- co-requisite: EGL 204

Offered as SUS 321

Note: No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM Online H. HUTNER

EGL 320.01 G

Modern and Contemporary Literature

SBC: HFA+

American Political Novel

A course devoted to the American political novel, 1960-2020, that begins with the Civil Rights movement and ends with the Occupy movement. Among the subjects to be discussed are the emergence of a New Left inspired more by Castro's Cuba than Soviet Russia, the re-evaluation of American activism as American terrorism, the ethical discrepancy between intentions and actualities, the counterculture, the efficacy of any political protest in an age of globalization defined by multinational moving targets impossible to pin down, and the applicability of the term "post-race" in the wake of the 2008 election and more recent BLM movement. Authors to be read will include James Baldwin, Norman Mailer, E. L. Doctorow, Philip Roth, Dana Spiotta, Jonathan Lethem, and Paul Beatty.

Prerequisite: EGL 204

Advisory prerequisite: EGL 218, 224, or 226

Note: No adds after the first week of classes

LEC 01 MW 3:00-4:20 PM Online S. OLSTER

EGL 325.01

Screenwriting

SBC:ARTS

A general introduction to the principles of screenwriting, covering structure, character creation, visual storytelling, format, the writing of narrative description, and dialogue. 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.

Prerequisite: WRT102; one D.E.C. B or HUM course.

Note: No adds after the first week

LEC 01 TUTH 3:00-4:20 PM Online K. WEITZMAN

EGL 345.01 G**Shakespeare I****SBC: HFA+**

This course introduces students to Shakespearean comedy and history through reading and viewing in performance four plays from each of these two modes. In part, we approach the plays as written, published works: our in-class conversation focuses on analyzing individual passages of text. We also view performances of each assigned play, including (Zoom) attendance as a group of at least one stage version. Our chief concern will be tracing Shakespeare's remarkable combination of direct expression and thematic complexity: on the one hand, real people on stage speaking directly to us; on the other hand, a dramatized slice of history (from a past quite distant even to Shakespeare's contemporaries) evoking some of the present's most pressing issues, or a comedic situation subtly broaching a range of the most urgent of human concerns. We read eight plays in all: Love's Labour's Lost, A Midsummer Night's Dream, Twelfth Night, As You Like It, Richard II, Richard III, 1 Henry IV, and Henry V.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205 & 243

No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM Online D. PFEIFFER

EGL 370.01**Literature and Ethics****SBC: CER, HFA+*****Literature, Law, and Justice***

Almost anyone would agree that they want to live in a just society, but not everyone agrees on what that society looks like. For instance, we hear many politicians and public figures discuss the importance of social and economic justice: the state needs to protect the rights of all citizens regardless of race, gender, sexuality, and class while also providing them with the basic means of subsistence so as to make our society more just; goods, services, and wealth must be (re)distributed in a more just and equitable manner; victims of sexual assault and police brutality must have justice, and their assailants must be held accountable. At the same time, others use the phrase "law and order" to signify something different entirely: public safety, the protection of private property, and the harsh punishment of suspected criminals.

Traditionally, justice has many functions: it distributes to each according to their own, facilitates transactions between individuals, and maintains harmony in political communities. This course will consider the ways in which major authors have represented justice as a personal virtue, a legal concept, and a sociopolitical construction. We will begin with an introduction to the major extant theories of justice from antiquity to the present day that shape our understanding of the concept, followed by readings of literary texts that represent and even seek to resolve many of the issues, problems, and contradictions related to justice. Possible authors include Sophocles, Shakespeare, Dickens, Orwell, Kafka, Harper Lee, and James Baldwin. Some questions we will consider: What does it mean to give to each individual what they deserve? How does justice balance the interests of the individual with those of the political community? What is the relationship between justice and power?

Does the law protect us, liberate us, or constrain us? Does adhering to the letter of the law lead to injustice? What if the laws of the state are unfair or unjust, and what if the punishment does not fit the crime? What if those who are responsible for meting out justice are unjust themselves, or if the justice system itself is corrupted or biased against certain individuals and groups of people?

Prerequisite: EGL 204

No adds after the first week of classes

SEM 01 TUTH 6:30-7:50 PM Online B. KRUMM

EGL 370.02 **Literature and Ethics** **SBC: CER, HFA+**
Literature, Medicine and Ethics

This course utilizes literature to highlight the humility, wisdom, perspective-taking, and professionalism inherent in good care-taking, reflecting a fusion of the humanities and medicine, with an eye toward confronting the ethical issues which arise upon encountering the suffering human being in need. The course brings you into the room of the one ailing, addressing the threat of dehumanization in the increasingly technological and bureaucratized world of health care. We will use a narrative approach to problem-solving and look closely at un- or only partially solvable moral dilemmas in which difficult medical outcomes seem imminent.

Prerequisite: EGL 204

No adds after the first week of classes

SEM 02 TUTH 1:15-2:35 PM Online A. FLESCHER

EGL 373.01 J **Literature in English from Non-Western Cultures** **SBC: GLO, HFA+**
Global Anglophone Literature–Asia

This course introduces students to literature in English by Asian and Asian Diaspora writers. Extending beyond existing categories of postcolonial and world literatures, we will examine Global Anglophone literature from Asia in the 20th and 21st century not only as products of colonial history, postcolonial nation building, and globalization. Beginning with a survey of the various historical developments and phenomena in the region such as the colonialism, WWII, and the Cold War, we will engage with a range of literary works to explore themes such as war, decolonization, ethnic violence, war reparation, migration, developmentalism, (anti)communism and globalization. While we embark on a literary journey across Asia, we will also reflect on the globalization of the English language and its implications on Global Anglophone as a literary category. Readings may include works by Gina Apostol, Tash Aw, Amitav Ghosh, Xiaolu Guo, Kazuo

Ishiguro, Jhumpa Lahiri, Min Jin Lee, Arundhati Roy, Salman Rushdie, Shawna Yang Ryan, Tan Twan Eng, Madeleine Thien, etc.

No adds after the first week of classes

Prerequisite: U3 or U4 standing

LEC 01 TUTH 9:45-11:05 AM Online E.K. TAN

EGL 376.01 G Literature of Imperialism SBC: CER; GLO; HFA+

A course in the history and culture of European imperialism as it is evidenced in the literary texts produced both by Europeans and by the indigenous populations they colonized. May be repeated as the topic changes.

No adds after the first week of classes

Prerequisite: U3 or U4 standing

LEC 01 Asynchronous Online S. SANTOS

EGL 380.01 Senior Seminar SBC: SPK, WRTD

Irish Modernism

Ireland produced some of the most revered writing in English in the modernist period. How might we account for the outsized effect that a small colonial backwater like Ireland had on one of the most energetic and inventive literary movements of the last two centuries? We will examine the works of only a handful of these writers: some, like Joyce and Beckett, very well known, and others, like Flann O'Brien and Elizabeth Bowen, less so. Then we will read some works by contemporary Irish writers, like Anna Burns' *Milkman*, Sarah Rooney's *Normal People* (we'll also have a look at the now very popular serial televisual adaptation), and Mike McCormack's *Solar Bones*, to find out what was incorporated, and what was rejected, from their modernist heritage. Requirements include two short response papers and one longer research paper; about 50-100 pages of reading per week; a few film screenings; and weekly writing exercises and quizzes.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01 MW 6:05-7:25 PM Online M. RUBENSTEIN

EGL 380.02 Senior Seminar SBC: SPK, WRTD

Contemporary American Fiction

The last thirty years form an especially exciting period in American fiction, as older practitioners working at their peak (e.g., Philip Roth, Don DeLillo, Toni Morrison, Thomas Pynchon) have been joined by a set of younger

writers (e.g., Dave Eggers, Michael Chabon, Richard Powers, Karen Tei Yamashita, Jess Walters, Lori Moore, Chang-rae Lee) 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, climate change), 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.”

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 02 TUTH 11:30-12:50 PM Online S. OLSTER

EGL 380.03

Senior Seminar

SBC: SPK, WRTD

Climate Change

The realities of climate change promise to transform all aspects of life on our planet. But the climate catastrophes of our present, and the ways we understand them, were not born in the here and now. They have deep roots in the industrial era, when Victorian Britain became the so-called “furnace of the world.” By returning to the literature of the coal century, this course asks how novelists, poets, and other commentators first tried to understand the nature and effects of burned carbon. How did writers represent the transformative powers of fossilized sunlight on the factory floor, along the railroad, within the hearth and home, and indeed in the air itself? What dire warnings and celebrations about coal, petroleum, and natural gas inspired the great works of Victorian culture? In answering these questions, we will consider how novels think about energy and the environment more broadly, with attention to the politics of race, class, gender, sexuality, and national belonging. Authors may include Charles Dickens, Charlotte Brontë, Bram Stoker, Olive Schreiner, Joseph Conrad, and Amitav Ghosh, to be read alongside excerpts from Naomi Klein, David Wallace-Wells, Jason Moore, Ursula K. Heise, and Donna Haraway.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 03 TUTH 4:45-6:05 PM Online M. TONDRE

EGL 381.01

Advanced Analytic & Argument Writing

SBC: ESI

Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence--in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want him or her to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages--proposal, preliminary draft, multiple versions, literature review--culminating in a 20-30 page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and extensive elaboration. This course will fulfill the second half of the Writing Pre-Med/Pre-Health prerequisite. This course is offered as both EGL 381 and WRT 381.

Prerequisite: WRT 102

Note: No adds after the first day of class

LEC 01

MW 6:05-7:25 PM

R. KAPLAN

EGL 389.01-H

Science Fiction Literature

SBC: CER, STAS

This course examines the modern birth and development of science fiction, with a focus on influential novels, short stories, and films from the nineteenth century onwards. We will consider the core relation between “science” and “fiction” through which authors conceived of other worlds and modes of experience, and will learn to address a series of questions. In what ways did speculative fiction expand traditional scales of time, place, and social development? How did its major practitioners not only reflect but more radically re-imagine realities of race, class, gender, sexuality, and nationhood? Last but not least, what do otherworldly narratives of time travel, interstellar flight, and apocalyptic collapse tell us about the world we inhabit here and now, and about how that world might be different? Possible authors include Isaac Asimov, Samuel Butler, Octavia Butler, Samuel Delaney, Rokeya Sakhawat Hossain, N.K. Jesmin, Kim Stanley Robinson, Jules Verne, and H.G. Wells.

Prerequisite: WRT 102; one D.E.C. B or HUM course; one D.E.C. E or SNW course

Note: No adds after the first day of class

LEC 01

TUTH

1:15-2:35 PM

Online

M. TONDRE

EGL 394.01-H

Topics in Literary and Cultural Studies of Science

SBC: CER, STAS

Novel Laboratory

In this class we will examine how a variety of contemporary novels, short stories, and films imagine ecological change and biotechnology in the 21st century. While many climate scientists, such as Paul Crutzen, have referred

to our era as the “Anthropocene” or the “Age of Man,” many biologists, such as E.O. Wilson, have warned that new biotechnologies could permanently alter the biological foundations of human behavior. The literature we will be reading in this class, therefore, engages an urgent dilemma in the humanities: what is the status and standing of “Man,” “human,” “human being,” “humanity,” and “homo sapiens” in a world marked by ecological and technological interdependence? In this course we will encounter human clones, animal-human hybrids, and whole societies radically transformed by the chemical composition of their environments. As these narratives bounce between utopian and dystopian views on technology, we will carefully parse the social, political, and ethical meanings of species, nature, kinship, evolution, and energy as they are represented in contemporary literature.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01 TUTH 3:00-4:20 PM Online J. JOHNSTON

EGL 491.01

Honors British Literature

A close reading of the Canterbury Tales in Middle English, with emphasis on the portrayal of women, Muslims, and Jews in an age that often expressed open hostility to them. There will be two papers, several quizzes, a research assignment, and a dramatic performance of a tale.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 TUTH 11:30-12:50 PM Online S. SPECTOR

EGL 496.01

Senior Honors Project

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 APPT TBA

English Education Courses

EGL 440.01 Performance & Technology in Teaching Literature and Composition

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

Corequisite: Equivalent section of EGL 450
Prerequisite: C or higher in EGL 441, acceptance into the English Education Program, *Corequisite:* equivalent section of EGL 450. Meets with CEE 593.

EGL 454 Student Teaching Seminar

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01**W****4:25-7:15 PM****T. MANGANO**

ENGLISH DEPARTMENT
Undergraduate Course Descriptions

Fall 2021

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

Resisting Stereotypes: African American Cultural Production through History and Today

This course will serve to unpack specific stereotypes of African Americans whose provenance is the eighteenth and nineteenth centuries. Students will examine the roots of those stereotypes through study of archival materials like broadsheets for minstrel shows and narratives of travelers to Africa and the early colonies of America. They will also read various theoretical texts that outline the contours of stereotypes such as the angry black woman, the mammy, and the sambo, which they will then apply to current-day constructions, such as those found in Key and Peele sketches and Tyler Perry's Madea movies.

Not for English Major Credit.

Prerequisite: WRT 101 **LEC 01** **MWF** **9:15-10:10 AM** **L. BORENSTEIN**

EGL 121.02-B **Global Film Traditions** **SBC: GLO; HUM**

This class will introduce students to a diverse range of contemporary films from multiple traditions around the world. Our films span many continents and countries to include India, New Zealand, Mexico, China, Iran, South Korea, and France. Some of the themes we will cover are family, coming-of-age, class, gender, sexuality, and normativity. Our films range from realistic representations to those that include supernatural elements and absurdist satire. The aims of the course are to introduce a broad range of global film traditions and to equip students with a set of terms and tools for the analysis of film.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC/LAB 02** **TUTH** **4:45-6:35 PM** **L. LEBLOND**

EGL 121.03-B **Global Film Traditions** **SBC: GLO; HUM**

This class is an introductory film course with a focus on the cross-cultural study of films from multiple world traditions. Students will learn the basics of film analysis and terminology. They will also develop a familiarity with film traditions within and outside the United States, including, but not necessarily limited to, parts of Europe (Italy, Spain, and France), Africa (Senegal), Asia (India and South Korea), the Middle East (Iran), Mexico and South America (Brazil and Chile), and Australia. Films will be studied in relation to larger issues addressed in the humanities, using a thematic approach. Of particular interest will be the question of the relationship between the representational politics of international cinema and how each of the films we see and discuss represent realism or naturalism and magical realism (enchantment, fantasy, and horror).

Not for English Major Credit.

Prerequisite: WRT 101
Corequisite: WRT 102

LEC/LAB 01 MW 4:25-6:15PM J. SANTA ANA

EGL 130.02-H Literature, Science & Technology SBC: CER, STAS

In this course, we will explore canonical works of global literature from the 18th, 19th, and 20th centuries that engage with science and emerging technologies; in so doing, we'll trace the evolution of literary attitudes towards industrialization and developing fields like chemistry, astronomy, and biology. Broadly, our goals will be to chart the sometimes fraught relationship between science and literature, to reconsider the art/science binary and, ultimately, to gain insight into major works of literature across several influential eras. Possible readings include: Voltaire's *Candide*, Defoe's *Robinson Crusoe*, Nathaniel Hawthorne's "The Birthmark," Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and Bram Stoker's *Dracula*, along with selections of romantic poetry.

Not for English Major Credit.

Prerequisite: WRT 101
Corequisite: WRT 102

LEC 02 TUTH 6:30-7:50 PM A. POLTRACK

EGL 130.03-H Literature, Science & Technology SBC: CER, STAS

Scientists have christened the past three hundred years as the Anthropocene, also sometimes termed "the human age": an era in which humankind has fundamentally shaped the Earth's geological condition, altering its established ecologies and conventions of living. This intro-level course explores the literature, science, and technology of the human age. With a focus on fiction, graphic novels, poetry, and film, we will ask questions like the following: in what sense have historical writers anticipated present struggles concerning energy and environmental ruin? And how present writers worked to conceive of alternative pasts and futures? To what extent has the ancient theme of catastrophe, first theorized by Aristotle, assumed a new life in the human age? Through these questions, we will learn to think deeply about the ties that bind literary, scientific, and non-scientific knowledge. No prior experience assumed.

Not for English Major Credit.

Prerequisite: WRT 101
Corequisite: WRT 102

LEC 03 MW 2:40-4:00 PM M. TONDRE

EGL 130.04-H Literature, Science & Technology SBC: CER, STAS

This course introduces students to the status and role of literature as it engages with scientific and/or technological concepts. Students will consider the principles and concepts that form the basis of knowledge in the humanities and develop awareness of the contexts (historical, social, ethical and disciplinary) in which literature and scientific knowledge emerge. Students will also develop the verbal and written skills to articulate valid arguments on the relationship between literature, science and technology.

Not for English Major Credit.

Prerequisite: WRT 101
Corequisite: WRT 102

LEC 04 TUTH 9:45-11:05 AM H. HUTNER

EGL 140.01**Shakespeare in Performance****SBC: ARTS**

An introduction to Shakespeare in performance. This course will focus on key scenes and soliloquies so students can take time with the language and theatrical tools of Shakespeare's work. We will watch these scenes performed in many different ways to think about how the language is brought to life in different times and contexts by and for different people. Students will create a performance as a way to think about the plays. We will discuss the plays as engaged works of art, not historical artifacts, and tools with which we learn to see more, see differently, see better.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****MWF****9:15-10:00 AM****R. WEITZER****EGL 191.01****Poetry: The Art of Verse****SBC: HUM**

This course aims to better position you to experience, consider, and, with a little luck, enjoy the strange medium of poetry. The premise of this course is that poems don't contain hidden meanings; all their tricks operate in plain sight (or plain hearing!). As the course unfolds, you will learn what makes poems tick formally, moving chronologically via the vehicle of poetic genre (sonnets, ballads, odes, free verse, ekphrasis etc.) from the Elizabethan sonnet to the formal explosion of our present moment, while picking up some basic western literary history along the way. You won't write poems, but can expect to write short essays including one 5-6 page essay about how a poem of your choice creates its meaning. You will learn the very basics of scansion, but mostly you will begin to hone an eye and ear for poetic moves along with an ability to, not only spot the tricks, but articulate your interpretations of them. Expect discussions that may range widely (indolence, eros, suicide, nature, the poet's role, race, justice, etc. etc.) or not—a mentor once told me all poems have at most 3 topics: God, sex, and death—nonetheless, every discussion will pivot on how poetic form creates the environment where such discussions can flourish in the first place.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****MWF****10:30-11:23 AM****F. HARDER****EGL 191.02****Poetry: The Art of Verse****SBC: HUM**

The originating questions of this course are “what is poetry?” and “how do we talk about it?” To begin with: do we always *read* it? What of oral poetry, poetry we *hear*, not meant to be written down or printed? How do oral, or aural, effects survive in printed texts? Do we think of poetry first as expressive, a window into the personality of the writer, or first as craft, a well-wrought urn, to borrow the title of Cleanth Brooks's influential collection of “studies in the structure of poetry”? How do we balance the interpretive freedom poetry gives us with questions of *meaning*? We will read a wide variety of poems, and of critical approaches to poetry, gaining familiarity with the terms of form and technique appropriate to attention to a made object, to sharpen apprehension of the apparent plenitude that eludes exhaustive specification. Short papers, midterm, final examination. Participation in class discussion expected.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102

LEC 02	MWF	11:45-12:38 PM	P. MANNING
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EGL 192.01 - B**Fiction: The Art of the Story****SBC: HUM*****Fiction of the American Dream***

Ever since Benjamin Franklin's 1803 Autobiography solidified what we mean when we talk about the American Dream—hard work, social recognition, more hard work, and eventual professional and financial success—Americans and immigrants alike have worked tirelessly toward their own version of the Dream only to realize that hard work and dedication does not guarantee happiness, success, or a sense of fulfillment.

This course will explore the art of fiction through the pursuit of American Dream post-World War I through the works of Richard Wright, Amy Tan, Anzia Yezierska, Jhumpa Lahiri, Richard Yates, John Steinbeck, and more.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102

LEC 01	MWF	10:30-11:25 AM	K. ROEDEL
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EGL 193.01 - B**Intro to Drama****SBC: HUM****The Space of the Stage and Page**

This course provides an introduction to the analysis of drama, emphasizing the literary more than the theatrical dimension of the works. We will examine a range of plays from the past 2500 years and a variety of global traditions to consider how certain dramatic genres and themes are tied to the specific historical moments in which they were produced. Works discussed will tentatively include pieces by Aeschylus, Sophocles, Moliere, August Strindberg, Sophie Treadwell, Una Marson, David Henry Hwang, and Tony Kushner, among others.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102

LEC 01	TUTH	6:30-7:50 PM	B. EBERLE
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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.

English Major Requirement, No adds after the first week of classes***Prerequisite:* Completion of WRT 102**

LEC 01	MW	2:40-4:00 PM	S. DAVIS
LEC 02	TUTH	11:30-12:50 AM	P. DUNN
LEC 03	TUTH	4:45-6:05 PM	C. MARSHIK

205.01-I**Survey of British Literature I****SBC: HFA+**

The study of British literature from the Old English period to Milton.

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

Note: No adds after the first week of classes

LEC 01 TUTH 6:30-7:50 PM B. ROBINSON

EGL 207.01 History of the English Language

A survey of the history of the English language from its Indo-European roots to the present with special attention to modern Standard English grammar and usage.

Prerequisite: EGL-204

Note: No adds after the first week of classes

LEC 01 MW 6:05-7:25 PM S. SPECTOR

EGL 220-B Critical Approaches to the Cinema SBC: ARTS, HUM

Analysis of film content and style through screenings and substantial readings in film history and theory.

Considers social issues, cultural artifacts, and forms of artistic expression. Students learn how to recognize, read, and analyze a film.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC/LAB 01 TUTH 9:45-11:05 AM S. BRIONI

EGL 224.01-G 20th-Century Literatures in English SBC: HUM, GLO

We will conduct a vigorously comparative and cross-cultural inquiry centered on post-1900 short stories and poetry originating in England, Canada, Scotland, Northern Ireland, the Republic of Ireland, diverse cultures of Africa and the West Indies, and Australia. The objective will be to expand our awareness, comprehension, and appreciation of a wide range of expressive forms and literary achievements throughout the emergent, variegated world we know today.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC/LAB 01 MWF 11:45-12:40 PM E. HARALSON

EGL 232.01 - I Rebels and Tyrants SBC: CER, HFA+

An exploration of literary rebels and tyrants central to Russian and Anglo-American traditions. The subversive tactics of such writers as Shakespeare, Dostoevsky, Sir Walter Scott, Solzhenitsyn, and Dickens are appraised in the light of the dominant social, political, and aesthetic systems they confront.

Prerequisite: WRT 102, and one HUM course

Note: No adds after the first week of classes

LEC 01 TUTH 6:30-7:50 PM T. WESTPHALEN

EGL 250.01 Introduction to English Studies for STEM Majors SBC: STAS

In this course, we will explore the history, culture, and myriad literatures of computer hacking. At the same time, we will learn a range of historical hacking techniques and how to defend against them. Topics include ethics, privacy, pseudonymity, postmodernism, zines, and the punk subculture. No prior coding or technological experience required.

Requirement for EGL STEM Minors*Prerequisite:* WRT 102

Note: No adds after the first week of classes

MW 4:25-5:45 PM E. GRAHAM

EGL 276.01 - B Feminism: Literature and Cultural Contexts SBC: DIV, HUM

An examination of works written by or about women reflecting conceptions of women in drama, poetry, and fiction. The course focuses on literature seen in relation to women's sociocultural and historical position.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 MW 4:25-5:45 PM F. SPEDALIERI

EGL 284.01 Public Humanities SBC: EXP+, HUM

In this project-based workshop we'll use interview-based documentary theatre techniques to tell stories about actual events and real people. We'll select a topic, learn about documentary theatre and interview techniques, conduct interviews and use them to gather material and create a script for archival purposes and for performance. No prior writing, research, or acting experience is necessary. This class is about putting humanities knowledge and methods into action.

Prerequisite: WRT 102

Note: No adds after the first week of classes

SEM S01 TUTH 1:15-2:35 PM K. WEITZMAN

EGL 301.01 Authors, Periods, Topics with Intensive Writing SBC: ESI, SPK, WRTD
Exploring Human and Nonhuman Relations in Literature and Film

Recent American literature that focuses on human and nonhuman (or more-than-human) relations have shown that the interests of humans in modern industrialized societies are often at odds with nonhuman animals, plants, and even with the planet. Human beings in modern society—particularly through the Western experience of industrialization—have viewed nonhuman animals, organisms, and plants as sympathetic, others as valuable (for human use and consumption), and others as pests. From resource allocation to food production to public policy, humans in modern society make decisions based on their preferences that are carried out by those with power. Moreover, humans in the so-called modern world often exert sovereignty and domination over the nonhuman (more-than-human) living world, and they have created boundaries between themselves and nonhumans that

separates or removes humans from Earth's natural ecosystems. By analyzing recent literature and films, this course explores human relations with the nonhuman living world. Some of the questions we will ask are: What does it mean to be human in our current time of anthropogenic (human-caused) environmental crisis and ecological collapse? How do contemporary artists and writers characterize differences and similarities between humans and nonhumans? How do these artists and writers represent and critique human relations with nonhumans and the impact that humans have on natural ecosystems (the more-than-human living world)? According to these artists and writers, who exerts power over other humans and nonhumans and to what end? This course requires demanding reading, active participation, and extensive writing with attention to specific strategies that will improve your writing and analytical skills.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

LEC 01

MW 2:40-4:00 PM

J. SANTA ANA

EGL 301.02

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Whitman's Multitudes

The course's focus will be on the reception of Walt Whitman's work by queer authors who came after him. The class will read a selection of Whitman's prose and poetry that influenced generations of queer writers like Oscar Wilde, Langston Hughes, Allen Ginsberg, June Jordan, and James Baldwin. By closely reading a selection of Whitman's work, we will locate how these queer writers critiqued and responded to his ideas on American Democracy. A major critical element of the course will be how LGBTQ* literature intersects with conversations around race, gender, and social class. For participation we will use Voice Thread and Discussion Board forums in which students will respond to key questions and critiques they have about the assigned texts. Because this is a writing intensive course there will be two close-reading papers (4-5 pages), and one research paper with secondary sources (7-8 pages).

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

LEC 02

TUTH 3:00-4:20 PM

A. RIMBY

EGL 301.03

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Colonial and Postcolonial Literature

Broadly speaking this course will look at literature and criticism that is concerned with a) colonial experience and decolonization, b) postcolonial conditions, and c) diasporic and immigrant issues. In doing so we will introduce ourselves to world writers, look at the interdependencies in the world system, and seek to understand what empire was, and continues to be, about. Investigating the contextual basis of postcolonial criticism, film, fiction, and poetry will force us to confront how particular experiences and historical forces shape many of the aesthetic differences found in artistic forms.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 03 TUTH 11:30-12:50 PM T. AUGSUT

EGL 303.01

Genre and Media

SBC: HFA+

9/11 Novel

This coming fall will mark the twentieth anniversary of 9/11. This course is devoted to the literary genre that emerged in its aftermath, a body of work that has been alternately termed “Ground Zero Fiction,” “Literature after 9/11,” or simply the “9/11 novel.” In so doing, it will consider the variety of ways in which novelists have dealt with the extended political, emotional, sociological, and psychological impact of that September day. To that end, we will read different kinds of novels: from domestic novels to graphic novels, from novels written by American authors to novels written by non-American authors. Supplementing the fiction to be read will be films such as Ric Burns’s *The Center of the World* and James Marsh’s *Man on Wire*. By the end of the semester, we will have explored the degree to which 9/11 functions as cause or confirmation of trauma, the historical contextualizing of terrorism, the ongoing significance of 9/11, and the degree to which words alone are sufficient to convey the enormity of an event that seems to defy representation. Assigned readings will be selected from (but will not include all of) the following works: Art Spiegelman’s *In the Shadow of No Towers*, Don DeLillo’s *Falling Man*, Jonathan Safran Foer’s *Extremely Loud & Incredibly Close*, Mohsin Hamid’s *The Reluctant Fundamentalist*, Shaila Abdullah’s *Saffron Dreams*, Sid Jacobson and Ernie Colón’s *The 9/11 Report: A Graphic Adaptation*, John Updike’s *Terrorist*, Joseph O’Neill, *Netherland*, Ian McEwan’s *Saturday*, and Colum McCann’s *Let the Great World Spin*.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 1:15-2:35 PM S. OLSTER

EGL 303.02

Genre and Media

SBC: HFA+

Rom-Com

This class offers a deep history of the rom-com. We will end the semester exploring the development of romantic comedy in Hollywood cinema from the mid-twentieth century to the recent past. But we will begin by looking at the much longer historical development of the form, which unfolds in three stages: first, ancient Roman "new comedy"; second, Shakespearean romantic comedy; and, finally, the development of the marriage plot in the novels of Jane Austen. The themes of the course will include tracking the changing cultural meanings placed on sexual and romantic relationships; tracking the development of new forms of psychology out of a plot-structure that was initially concerned largely with social relations; and thinking about the very long-term durability of plot conventions and what that can tell us about literary production and the long history of how sexuality and gender have been understood and represented in fiction.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02

TUTH

4:45- 6:05 PM

B. ROBINSON

EGL 308.01**Single Author****SBC: HFA+*****Byron and His Others***

Byron, according to his lover Caroline Lamb, was “mad, bad, and dangerous to know”; according to Matthew Arnold, he “bore, / With haughty scorn which mock'd the smart / Through Europe to the Ætolian shore / The pageant of his bleeding heart”; according to Algernon Swinburne, the power of Byron’s personality lies in “the splendid and imperishable excellence which covers all his offences and outweighs all his defects: the excellence of sincerity and strength.” He was a best-selling poet, a figure of scandal, a fighter for Greek freedom, a world-wide celebrity. My title, “Byron and His Others,” draws attention to the webs through which this overpowering effect was created. Byron was a deeply intertextual writer: his works continuously echo and play against other writers, from Homer and Milton through Wordsworth, Coleridge, and Southey. His fame arose in part in collaboration with his publishers, chiefly John Murray but also John Hunt, whose efforts formed “Brand Byron,” and was fed by ongoing dialogue with those newly powerful media figures, the reviewers for the great quarterlies, such as Francis Jeffrey. An English aristocrat, Byron was raised in Scotland, and from 1816 lived in Italy, a cosmopolitan figure at a time of rising nationalism. Course requirements include weekly responses and two essays, the first of which may be revised for full credit, a midterm and final exam on questions distributed in advance.

*Pre- co-requisite: EGL 204***Note: No adds after the first week of classes**

LEC 01

MW 2:40-4:00 PM

P. MANNING

EGL 308.02**Single Author****SBC: HFA+*****Philip Roth***

A course devoted to Philip Roth, one of the most important chroniclers of American life in the second half of the twentieth century and beyond, beginning with *Goodbye, Columbus* (1959) and ending with the final work, *Nemesis* (2010), published fifty-one years later. Starting with selections from that early short story collection and the essays in *Reading Myself and Others* (1975), we will consider those vexed questions of ethnicity, ethics, and aesthetics with which Roth grappled throughout his career, and the degree to which *The Ghost Writer*, the short novella published in 1979, offers a resolution to them. We then will turn to those more overtly political novels of the century’s final years—*American Pastoral* (1997), *I Married a Communist* (1998), and *The Human Stain* (2000)—and the counterfactual novel, *The Plot Against America* (2004), that illustrate Roth at his most topical and most complex. Time permitting, we will conclude with *Indignation* (2008), in which Roth returns to the figure of the young Jewish adolescent from Newark, and/or his final novel, *Nemesis* (2010), in which Roth depicts the polio epidemic of 1944 in ways that will seem tragically familiar to readers today.

*Pre- co-requisite: EGL 204***Note: No adds after the first week of classes**

LEC 02

TUTH 11:30-12:50 PM

S. OLSTER

EGL 309.01**Interdisciplinary Study of Literature****SBC: HFA+*****Modernism and Sexuality***

Modernism was understood by some of its foremost practitioners as an attempt to “smash the frame” of contemporary morality. Very few subjects smashed frames more readily than sexuality, which modernist writers examined in a detail that some readers, reviewers, and government officials found scandalous. In this course, we will examine works by modernists and their contemporaries in order to understand how writers of the period were attempting to forge a twentieth-century sexuality and literature. Among our concerns will be how these writers responded to developments in the field of sexology, how they understood what we now call gender, whether they represented sexuality as a biological or social behavior, and what literary forms and styles they used in their attempt to capture human experience.

*Pre- co-requisite: EGL 204***Note: No adds after the first week of classes****LEC 01****TUTH****1:15-2:35 PM****C. MARSHIK**

EGL 311.01**Literary or Critical History****SBC: HFA+*****Victorian Literature & Empire***

This course studies the evolution of science fiction as a literary genre, with a particular focus on *Afrofuturism*: narrative and visual art devoted to possible Black futures. We will ask how writers in this tradition come to terms with the enduring legacies of slavery and racial marginalization in the U.S. and Britain, and how they imagine futures beyond the distressing actualities of the past and present. How do Afrofuturist texts place the experience of Black individuals at the center of history rather than at its margins? What utopian desires do those texts voice about how our world might be otherwise, in ways that ask us to reconceive conventions of race, class, gender, and sexuality in inherited literary traditions? Possible texts include fiction from W.E.B. Du Bois, Octavia Butler, Samuel Delany, and N.K. Jemisin alongside visual media including Jean-Michel Basquiat’s canvases and Ryan Coogler’s *Black Panther* film.

*Pre- co-requisite: EGL 204***Note: No adds after the first week of classes****SEC 01****MW****6:05-7:25 PM****M. TONDRE**

EGL 360.01-G**Young Adult Literature****SBC: HFA**

The study and critical analysis of young adult novels and other YA literature, including works from diverse authors, in order to stimulate engagement with important societal, cultural, and ethical issues. Literary theories covered in the course (reader response, new historicist, New Critical, gender based, disability studies, etc.) 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.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 MW 4:25-5:45 PM TBA

EGL 373.01 Literature in English from Non-Western Cultures SBC: GLO, HFA+

The course will pursue an ambitious, inclusive overview of literature that captures the evolution of modern India, from the “jewel in the crown” of British imperialism to a multicultural, independent nation-state. Authors will include Kipling, Forster, Tagore, Narayan, Chandra, Rushdie, Roy, Ghosh.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM E. HARALSON

EGL 374.01 English Literature in Relation to Other Literatures SBC: HFA+
To Hell and Back

Hell is popular. In fact, it’s pretty hard to avoid: Hell and the underworld recurrently appear in literary works across time and space.

In this course, students will explore representations of Hell as they relate to the specific cultures and time periods from which they sprang, as well as their status within the larger literary tradition of depicting the underworld. We will approach Hell as a literary motif, not necessarily as a religious one. What are the components of Hell – the archetypes or depictions of Hell and the underworld - that helped to cement their importance in culture? And why is Hell so present in secular culture? When it appears in literature, is Hell activated to serve conservative or subversive ends?

This course will be divided into two parts. In the first portion, we will examine classic depictions of Hell and the underworld as they exist in the works of Homer, Virgil, Dante, Milton, Marlowe, and Hawthorne, as well as in texts like *The Epic of Gilgamesh* and the stories of Persephone and of Orpheus and Eurydice. The second half of the class will explore more recent examples of Hell and the underworld. Texts for this portion of the course might include Neil Gaiman’s graphic novel *The Sandman Vol 1: Preludes & Nocturnes*, Lil Nas X’s “MONTERO (Call Me by Your Name)” music video, and the streaming series *The Chilling Adventures of Sabrina*. Assignments will likely include quizzes, small written pieces, one in-class presentation, and a research-based project.

No adds after the first week of classes

LEC 01 MW 4:25-5:45 PM C. DUFFY

EGL 380.01 Senior Seminar SBC: SPK, WRTD
Paranoid Style in the Cinema

Classic and contemporary films in the genre of conspiracy thrillers are the primary texts for this course. From readings of the films of Carol Reed, Alfred Hitchcock, Ida Lupino, Alan J. Pakula, Mary Harron, Ari Aster, and Jordan Peele, amongst others, we will ask: in what ways is the conspiracy thriller a genre of its political time and

place? In what ways is it a reflection on how we as moviegoers derive our pleasures from the cinema? In what ways does it teach us about how we interpret the world, both in our everyday lives and in our roles as cultural critics? In what ways is it a reflection on the medium of film itself? Two in-class presentations and one longer research paper are required.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

MW 2:40-4:00 PM

M. RUBENSTEIN

EGL 380.02

Senior Seminar

SBC: SPK, WRTD

Environmental Literature and Film

EGL 380 will focus on contemporary environmental literature and film. Students will work on various forms of writing about our class texts and environmental issues, culminating in a fully researched and substantial seminar essay on a topic of the students' choosing (but related to our course material) and/or a related media project (film, drama, other visual arts) that buttresses and links to the seminar essay. Students will explore a variety of environmental issues as represented in our course texts: nuclear disasters, climate change, plastics and toxic pollution, activism, food and water rights, animal rights, environmental justice, and Ecofeminism.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 02

TUTH 11:30-12:50 PM

H. HUTNER

EGL 380.03

Senior Seminar

SBC: SPK, WRTD

Migrants in Cinema and Literature

This module explores how migrants have been represented in cinema and literature from the 1960s to present day and focuses on migration to, from and within Europe. It considers movies including Rainer Maria Fassbinder's *Ali*, *Fear Eats the Soul* (1974), Stephen Frears' *My Beautiful Laundrette* (1986), Michael Haneke's *Hidden* (2005), and Emanuele Crialesse's *The Golden Door* (2006) and a number of texts written by authors such as Sam Selvon, Marjane Satrapi, and Shirin Ramzanali Fazel. Topics of analysis include cultural mobility, the self-representation of minority cultures and identities, and the construction of national and transnational belongings.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 03

TUTH 1:15-2:35 PM

S. BRIONI

EGL 382.01- G

Black Women's Literature of Diaspora

SBC: DIV, HFA+

AFH/EGL 382 examines the political, social, and historical experiences of black women from the African Diaspora. The primary focus of the course is to examine the intersectional oppression of black women around the globe. We shall examine how patriarchal systems of oppression (i.e. religion and culture) and white supremacy work to keep black women marginalized and powerless. It will be important to consider how women themselves also take an active role in the oppression of their sex. The readings, movies, and projects selected for the course aim to highlight not only the struggles of women, black or otherwise, but also draw upon their empowerment

through art, activism, and scholarship. It is crucial that students are exposed to the works of both prominent and less-known black feminists from Africa, the Caribbean, and America. A number of theories (feminism, cultural criticism, film theory, and new historicism) will be applied to our reading of the texts.

Prerequisite: WRT 102, one HUM or SNW Course

Note: No adds after the first day of class

LEC 01

TUTH

9:45-11:05 AM

T. WALTERS

EGL 389.01

Science Fiction Literature

SBC: CER, STAS

Space Opera

This course examines a loose and enduring subgenre of science fiction known pejoratively and lovingly (depending on who you ask!) as “space opera.” With its roots in the lurid pulp magazines of the 1920s, ‘30s, and ‘40s, the space opera emphasizes action and adventure, high drama and romance, and, of course, interplanetary (or interstellar, or intergalactic) conflict. Traditionally campy, lacking in the actual science department, and burdened with sexist, racist, and orientalist tropes and stereotypes, it is commonly regarded as an antiquated form, a historical curiosity at best, and above all a model of how not to write. And yet, the oft-maligned space opera remains with us: its central tenants preserved in the massively popular Star Trek and Star Wars franchises, and refined in such award-winning classics as Frank Herbert’s *Dune*, Samuel Delany’s *Nova*, Iain Banks’s “Culture” novels, Ann Leckie’s *Ancillary Justice*, and Liu Cixin’s *The Three-Body Problem*. Even writers like Ursula K. Le Guin and Octavia Butler, distant as they may seem from the baser tendencies of space opera, have set themselves to engaging with and critiquing it. In other words, it’s hard to ignore! In this course, we will read exemplary short stories, novellas, novels from the tradition of space opera, a smattering of supplementary science fiction and postcolonial criticism and theory, and maybe a few films as well. We will examine space opera’s birth and development over the last century, the internecine squabbles over its validity that emerged within the larger genre of science fiction, and the many ways in which its conventions have prevailed, have been reworked, and have been critiqued. We will investigate how space opera’s practitioners have not only reflected but radically re-imagined our own, Earthbound realities of class and race, gender and sexuality, nationhood, imperialist expansion, and war. And more generally, we will consider the central relation of “science” and “fiction” through which writers have expanded traditional scales of space, time, and social development, conjuring stories, worlds, and modes of experience both familiar and alternative to our own. Assignments may include weekly journaling activities, quizzes, and a few short to medium-length essays. This is an in-person course.

LEC 01

MF 1:00-2:20 PM

H. KINDRAT

EGL 394.01-H

Topics in Literary and Cultural Studies of Science

SBC: CER, STAS

Fictions of Energy and Environment

This course introduces students to a field of cultural criticism called the energy humanities, whose project is to reread the cultural history of the west over the last 200 or so years as the history of petromodernity: the time in which humans began burning fossil fuels for energy on a global scale. Our aim is to understand how this great energizing – the enormous, and still increasing, energy intensity of modern life has registered in our cultural

artifacts, whether painting, installation art, poetry, novels, or films. We will sample texts in diverse media and genres from around the world, from the modernist era to the present, that exhibit signs and symptoms of our energy regime in their form as much as in their content. From European modernists like Proust and Woolf to postmodernists like Mohsin Hamid and Patrick Chamoiseau, or from the poetry of Elizabeth Bishop to the land art of Robert Smithson, we will ask how energy and environment inform these artists' works, and how their works have informed our understanding of energy and environment.

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

Note: No adds after the first week

LEC 01 MW 4:25-5:45 PM M. RUBENSTEIN

EGL-488.04

Herstory Internship

SBC: EXP+

Stories for Our Time: Memoir as a Tool for Action

This internship with Herstory Writers Workshop provides a hands-on exploration of how guided memoir writing can be used as a tool for societal change. Interns will be writing and working side by side with other students and community members to explore how individual experiences relate to larger social and political issues and how personal narratives can contribute to the process of change. Interns will hone their writing and communication skills, practice active listening, provide constructive feedback, and acquire fresh insights into the power of storytelling and community building. Each intern will be required to: attend one weekly 2-hour writing workshop (days vary); provide constructive feedback to fellow members of the writing community; write a short memoir (10-12 pages) and complete 3 reflection assignments during the semester. For more information contact susan.scheckel@stonybrook.edu. Interested students should fill out this brief application (https://docs.google.com/forms/d/e/1FAIpQLSfD07JyluoRv3n34EaiZsyRC5n2irWrGUdL0Ci_-SZ05pa8Yw/viewform?gxids=7628)

About the Partner Organization:

Herstory Writers Workshop is a LI-based, non-profit organization that works with diverse populations (women in prisons or shelters, immigrants, farm workers, students living with disabilities, etc.) to transform personal stories into moving narratives that "change hearts, minds and policies one story at a time." To find out more about Herstory go to <http://www.herstorywriters.org/>

S. SCHECKEL

EGL 492.01

Visual Culture

Honors 19th-Century American Literature

This course explores how nineteenth-century models of vision, visual culture, and new visual media informed attempts to define the meaning of character, citizenship, nationhood, truth, and the "real" itself. To this end, we will examine cultural representations of vision (and visual signs) along with responses to new breakthroughs in visual technologies (including the daguerreotype, photography, and early technologies of motion pictures) as they

appear in literature, scientific discourse, magazines, and other arenas of popular culture. Throughout the course we will be alert to how gender and class and race, inflect the ways in which individuals see and are seen.

In addition to exploring an exciting subject together, one goal of the course is to develop the research, writing, critical and analytical skills that will enable you to successfully complete an Honors Thesis. To this end, we will read critical and theoretical texts in conversation with the primary texts and each student will give a short presentation based on their independent investigation of a topic related to the course theme. Writing requirements include: several short essays/response papers, an annotated bibliography and a substantial research paper (8-10 pages).

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 TUTH 11:30-12:50 S. SCHECKEL

EGL 494.01 Honors Practicum

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.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 APPT J. Johnston

EGL 440.01 Performance & Technology in Teaching Literature and Composition

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

Corequisite: Equivalent section of EGL 450
Prerequisite: C or higher in EGL 441, acceptance into the English Education Program, Corequisite: equivalent section of EGL 450. Meets with CEE 593.

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

SEC 01 F 3:00-5:50 PM V.CEREOLA

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

SEC 02

TH

3:00-5:50 PM

P. RIBEIRO

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

V.CEREOLA

P. RIBEIRO

EGL 450 Field Experience: Grades 7-12

SBC: CER; EXP+; SPK

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Co-requisites: Equivalent sections of EGL 452 and 454. Meets with CEQ 592

J. CABAT

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1

T. MANGANO

EGL 452 Supervised Student Teaching: Grade Levels 10-12

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1

T. MANGANO

EGL 454 Student Teaching Seminar

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close

study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01

W

4:25-7:15 PM

T. MANGANO

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2022

EGL 112.01-B **World Literature: Modern to Contemporary** **SBC: GLO, HUM**
Women's World Literature: Voice and Embodiment

We will look at the works of Shani Mootoo, Chimamanda Ngozi Adichie, Clarice Lispector, Jamaica Kincaid, and more in order to understand how different women explore their identities and grow into their bodies and voices. We will analyze how their particular styles, employments of voice, and embodiments are specific to their cultural contexts as well as how they resonate transnationally.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 01 **MWF** **10:30-11:25 AM** **K. ROEDEL**

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

This course will feature a broad sampling of stories and poems from many different countries and cultures around the globe. The syllabus will represent a compilation of literary works by world-renowned authors who are at once captivating, thought-provoking, and critically minded in engaging their own local “habitat,” cross-cultural experiences, and the human species at large. In the process, they render something uniquely perceptive for our consideration and intellectual/spiritual growth as inhabitants, and ideally citizens, of the globe. To enjoy these writings, to be challenged and stimulated, to learn something new about places and people that may be foreign to us—these are prominent among the course objectives. We will explore this expansive array of literary texts to promote our understanding of humanity’s diverse ways of confronting particular life circumstances—existential trials, triumphs, and sometimes defeats.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02 **TUTH 1:15-2:35 PM** **E. HARALSON**

EGL 112.03-B **World Literature: Modern to Contemporary** **SBC: GLO, HUM**

This course will examine various texts from world literature to gain familiarity with and foster an appreciation of different global literary traditions. Specifically, we will consider how authors writing within or around these traditions during the twentieth and early twenty-first centuries grapple with the weight of history and respond to the political and social concerns of their respective time periods. Our course will focus on how texts interrogate or

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC/LAB 02****TUTH****3:00-4:50 PM****J. SANTA ANA**

EGL 121.03-B**Global Film Traditions****SBC: GLO; HUM**

An introductory film course with a focus on the cross-cultural study of film from multiple world traditions. Students will learn the basics of film analysis and terminology. They will also develop a familiarity with film traditions outside the US, including (but not necessarily limited to) parts of Europe, Senegal and other parts of Africa, South Asia (India, Pakistan, and elsewhere), Iran, China, Korea, Japan, and elsewhere.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC/LAB 03****TUTH 4:45-6:35 PM****A. POLTRACK**

EGL 130.01-H**Literature, Science & Technology****SBC: CER, STAS**

This course introduces students to the status and role of literature as it engages with scientific and/or technological concepts. Students will consider the principles and concepts that form the basis of knowledge in the humanities and develop awareness of the contexts in which literature and scientific knowledge emerge. Students will also develop the verbal and written skills to articulate valid arguments on the relationship between literature, science and technology.

According to pioneering eco-journalist Bill McKibben, the end of nature is nigh. Human beings have fundamentally altered the ecosystems and very climate of the planet with their industrial effluvia, and nary an inch of its surface remains untouched, untampered. But “nature” has always been a shifty and elusive concept, highly subjective, a register of social and cultural values, and chances are it will endure in strange and fascinating ways. In this course we will read -- and analyze along historical, social, ethical and disciplinary lines -- historical and contemporary literature, nonfiction and theory of humanity’s fraught relationship with the quote-unquote natural world: stories of encounters, appeals to its preservation, requiems for its loss and speculations on its future.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****MF****1:00-2:20 PM****H. KINDRAT**

EGL 130.02-H**Literature, Science & Technology****SBC: CER, STAS**

Scientists have christened the past three hundred years as the Anthropocene, also sometimes termed “the human age”: an era in which humankind has fundamentally shaped the Earth’s geological condition, altering its established ecologies and conventions of living. This intro-level course explores the literature, science, and

technology of the human age. With a focus on fiction, graphic novels, poetry, and film, we will ask questions like the following: in what sense have historical writers anticipated present struggles concerning energy, pollution, and climate change? And how present writers worked to conceive of alternative pasts and futures? To what extent has the ancient theme of catastrophe assumed a new life in the human age? Through these questions, we will learn to think deeply about the traffic between scientific and non-scientific knowledge. No prior experience assumed.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

TUTH

4:45-6:05 PM

M. TONDRE

EGL 192.01 - B

Fiction: The Art of the Story

SBC: HUM

Why read fiction? What makes a work worth reading? How is fiction informed by its own time and place? How does it speak to us in our current world? These are some of the big questions we will address in this course. Students will read a sampling of works from the 19th century to the present. In doing so we will explore the formal properties of fiction and consider ways that meaning is constructed. Students will develop strategies for reading closely and critically. “Low stakes” writing will be used to prompt reflection on the reading process and provoke group discussion. Formal essays will be used to evaluate students’ progress in constructing sound literary analysis arguments.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 03

TUTH

9:45-11:05 AM

B. McAULIFFE

EGL 194.01 - B

Film: Mastering the Movie

SBC: GLO, HUM

This course will introduce tools and strategies for critically analyzing film. We will consider narrative elements, pay close attention to camera work, sound, and mise-en-scene, and examine the ideology and historical/cultural contexts of films. We will also watch interviews with filmmakers, read reviews of films, and introduce film theory to give us a better understanding of how to view filmic works closely and to contextualize their importance. With these goals in mind, this course will focus on cinematic representations of revenge films that in varying ways subvert this movie story type. While the revenge tragedy is generally filled with over-the-top violence and a protagonist who seeks reprisal for an imagined or actual injury some revenge films reframe this plot, deforming it to challenge legitimized violence or address the slippery state of closure; some even supplant linear temporality with a non-linear complexity that calls into question the meaning of revenge itself. Anti-revenge films may replace violent spectacle with a witnessing of each other’s suffering and a gesturing toward the possibility of forgiveness In this course we will critically analyze films like Memento (2000), Wild Tales (2014), and Promising Young Woman (2020), among others.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01/LAB 01****MW 6:05-7:55 PM****L. LEBLOND****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.

English Major Requirement, No adds after the first week of classes*Prerequisite:* **Completion of WRT 102**

LEC 01	MW	2:40-4:00 PM	M. RUBENSTEIN
LEC 02	MW	4:25-5:45 PM	A. COOK
LEC 03	TUTH	1:15-2:35 PM	M. TONDRE

206.01-I Survey of British Literature II**SBC: HFA+**

Covers the period from the Restoration of the Monarchy (1660) after the Civil Wars into the later nineteenth century--from Restoration, that is, through the French and American Revolutions and the rise of industrialism, from the couplet as the dominant literary form to the novel, from a fractured nation off the coast of Europe to world empire. By the end of the course students should have gained a familiarity with the range and shifts in British Literature over the centuries, and through that knowledge become thoughtful about the relations between literature and the social conditions in which it emerges and which it in turn influences, about its relations to its own past and to other disciplines and institutions, and about the specific forms and genres it takes. We seek to understand texts in their own moment, and by addressing to them the questions of today come to understand more about our own moment as well as theirs.

Covers English Survey Requirement*Prerequisite:* Completion of D.E.C. Category A

Note: No adds after the first week of classes

LEC 01	TUTH	4:45-6:05 PM	P. MANNING
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EGL 218.01-K American Literature II**SBC: HUM, USA**

In this course we will read a wide variety of American literature written between the Civil War and 1945. We will consider how individual literary works respond and contribute to larger aesthetic and historical developments, including: the shift from literary realism and naturalism to modernism; the social and political aftermath of the Civil War and Reconstruction; the ascendancy of American capitalism during the (first) "Gilded Age"; the impact of immigration and migration on the American city; and struggles to advance the rights of women, African Americans, Native Americans and workers during this period. Throughout the course, we will explore the

complex interrelations between literature and history and the ways in which the past continues to shape the present.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TUTH 9:45-11:05 AM S. SCHECKEL

EGL-220

Critical Approaches to Cinema

SBC: ARTS, HUM

Analysis of film content and style through screenings and substantial readings in film history and theory. Considers social issues, cultural artifacts, and forms of artistic expression. Students learn how to recognize, read, and analyze visual media.

TBA

I. KALINOWSKA-BLACKWOOD

EGL 226.01-G

20th Century American Literature

SBC: HUM, USA

The “American Dream,” Identity, and Canon Formation

In her novel *Americanah*, Chimamanda Ngozi Adichie claims, “The best thing about America is that it gives you space...I like that you buy into the dream, it's a lie but you buy into it and that's all that matters.” What is this “American Dream”? Who is allowed to pursue it? Why might Adichie label it a lie? And what role does literature play in representing, revising, or even rejecting that hope? This course will interrogate the American Dream within the social, political, and artistic movements of the 20th century United States while simultaneously exploring which authors and texts are chosen to epitomize the cultural myth. Moving through three units – Modernism & Postmodernism, Diversity & Inclusion, Globalization & Migration – we will ask questions of gender, race, class, ethnicity, sexuality, and religion to examine the role individual identity plays in the visualization and pursuit of a collective American Dream. While the course aims to provide a survey and introduce several major figures within the U.S. canon, we will read lesser known works and writers in an attempt to challenge traditional definitions of “American Literature.” Through novels, film, poetry, and graphic narratives, we also will explore the evolution of formal criteria (such as genre and medium) used to conceptualize this literary canon, especially after World War II.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 MW 6:05-7:25 PM S. DAVIS

EGL-231 – 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

Advisory Prerequisite; one D.E.C, B or HUM Course

Note: No adds after the first week of classes

LEC 01**TUTH 4:45-6:05 PM****T. WESTPHALEN****EGL-250.01****Introduction to English Studies for STEM Majors****SBC: STAS*****Black Hat, White Hat: The Practice and Literature of Hacking***

In this course, we will explore the history, culture, and myriad literatures of computer hacking. At the same time, we will learn a range of historical hacking techniques and how to defend against them. Topics include ethics, privacy, pseudonymity, postmodernism, zines, and the punk subculture. No prior coding or technological experience required.

Requirement for EGL STEM Minors

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01**MWF 11:45-12:40 PM****J. GRAHAM****EGL-290.01****What is Public Health?****SBC: CER, HUM**

The idea of “public health” could arguably be described as an endeavor of figuring out how to promote health protective measures across populations of disparate individuals, who, even though they are mostly strangers to one another, depend on one another in important ways. In this sense, despite individual needs and preferences, we are “all in it together.” At the same time, we are a society which prizes personal responsibility and seeks out individual attention and expression. That we are not a homogeneous people, but rather a mosaic of individuals in the United States, draws this problem of balancing values into bolder relief. How do we keep a population safe and healthy while respecting our highly individualized national character? This course adopts a humanities-based approach to thinking about how to answer this question, i.e., it utilizes non-fictional and fictional literature in order to induce students to think critically and adopt the perspective of disparate stakeholders invested in the good of keeping the public healthy and healthful. Thus, the course introduces the field of public health through narratives intended to highlight a tension between a population as a whole as well as the individuals who make it up. Throughout the semester, we will utilize novels, first-person accounts, drama, and essays where students have an opportunity to think through seminal “threshold” questions on their own. When should immunization be required and when does a mandatory vaccination policy violate bodily integrity? When it comes to health care,

are we responsible for our neighbor? How about policies pertaining to smoking cigarettes, or firearms, or even diet? Where should the government nudge paternalistically, and where does government oversight go too far? How about the opioid epidemic sweeping across the heartland? Who is accountable? How about the intersection between money and health care? What are our citizens owed just by virtue of being a citizen? Should healthcare in general not be socialized? This course is interdisciplinary, representing a fusion of the humanities and public health, with an eye toward confronting the many ethical issues which arise upon seeking a preventive approach to healthcare. While our topic is how to promote the collective good of health in a public setting, our approach will be to utilize a narrative approach to understanding our topic by accessing disparate voices from within different communities in order to bring into bold relief the merits and challenges inherent in alternative approaches to thinking about care preventively, communally, and in a manner that is maximally sensitive to the health crises facing us today.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH 1:15-2:35 PM

A. FLESCHER

EGL 301.01 **Authors, Periods, Topics with Intensive Writing**
Science, Technology, & Humanities

SBC: ESI, SPK, WRTD

In this section, our theme is the history of how media and technology have influenced participation in science and the arts. We will explore questions surrounding issues of technological determinism, asking: how fundamentally are we shaped by the time we live in? How does the shape of a media technology, such as print, paint, or software, shape the work produced in a culture that depends on that technology? What are other ways of construing the relationship between a media technology and its practitioners? We will investigate these problems by examining specific case studies in science and the humanities; along the way, we will consider the relationship between these two fields, which seem at times to be interdependent and at times to be mutual solitudes. What are the fundamental differences between scientists and humanists, and what are the common nodes that link them together? Are there moments in history when they powerfully influenced one another's work, and if so, what shape did that influence take? Examining the cultural impact of media technologies ranging from oral communication to new media, students will consider how technological changes have shaped the work and ideas of critics, scientists, and creators.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM

J. GRAHAM

EGL 301.02 **Authors, Periods, Topics with Intensive Writing**
Contemporary American Fiction – From Sweet Home to Homeland

SBC: ESI, SPK, WRTD

The last thirty years form an especially exciting period in American fiction, as older practitioners working at their peak (e.g., Philip Roth, Don DeLillo, Toni Morrison, Thomas Pynchon) have been joined by a set of younger writers (e.g., Dave Eggers, Michael Chabon, Richard Powers, Gish Jen, Karen Tei Yamashita, Gary Shteyngart, Lori Moore, Chang-rae Lee) 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, climate change), 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.”

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH 11:30-12:50 PM

S. OLSTER

EGL 303.01 **Genre and Media**
Science Fiction: Imagining the "Other"

SBC: HFA+

The goal of this course is to explore science fiction literature and cinema, and how this genre has constructed varying representations of sameness and otherness. It considers the representation of the “Other” in a number of movies and texts written by authors such as Herbert George Wells, James Graham Ballard, Richard Matheson and Phillis Dorothy James. The course shows the transnational development throughout history of the genre and its intersection with other genre conventions, including fantasy, horror, documentary, noir and road movies

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM

S. BRIONI

EGL 303.02 **Genre and Media**
Literature & the Broadway Musical

SBC: HFA+

“They say the neon lights are bright on Broadway. They say there’s always magic in the air.”

But, what makes that razzle dazzle of Broadway so literary?

We'll be looking at literature's central role in the development of the Broadway musical and will be reading the literature that inspired so many musicals and then will watch those musicals throughout the semester. A few musicals we will analyze include *Guys and Dolls*, *West Side Story*, *Carrie*, *Dreamgirls*, *Ragtime*, *Wicked*, and *The Prom*. Assignments will include mini reviews for each musical, a VoiceThread comparative close reading presentation, a live musical, play, opera, or ballet performance, and a final research paper. The classroom will feature an active in-class participation environment since we'll have a performative dynamic (pun intended). Think of this course as the literary classroom merging with the acting/theater workshop environment.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 4:45-6:05 PM A. RIMBY

EGL 305.01 – J The Pacific, Travel, and Empire SBC: HFA+
Empire and Environment in Pacific Islander and Asian Diasporic Literatures

This course explores cultural works (novels, poetry, graphic narratives, and films) that concern Asian, Pacific Islander, and North American cultural expressions in response to the impacts of colonialism and imperialism on ecological collapse and the production of environmental knowledge. These cultural works illuminate and emphasize histories of imperialism, colonialism, militarism, and global capitalism to show how these histories are integral to understanding representations of environmental violence that are revealed both as ongoing imperialist projects and as ecological ruination in regions of Asia, the Pacific Islands, and the Americas. We will examine how these works address and critique the environment and humanity or humankind in ways that are inseparable from assessing the ecological horrors and destruction wrought by imperialism, colonialism, and capitalist (profit-driven) exploitation. Some topics to be explored include knowledges of nature, land and Indigenous identity in the wake of forced relocation and displacement; theorizing human/non-human (animal) relations; the militarized physical environment; pollution and greenhouse gas emissions (climate change); and the Anthropocene (our current epoch when the activities of humans started to have a significant global impact on Earth's geology and ecosystems). Through four units, we will focus on environmentalism and ecological crisis in Pacific Islander and Asian diasporic literatures: Unit 1. Climate Change, Ecosystem Crisis, and the Decolonial Transpacific (China, Polynesia, and the Great Barrier Reef); Unit 2. South Asia (India): Being human in a time of ecological crisis (human—animal relations and divides); Unit 3. East Asia and Southeast Asia (Japan and Vietnam): War, environmental destruction, and the Anthropocene; Unit 4. The Pacific Islands (Marshall Islands, Guam/ Guåhån, and Hawai'i): Indigenous people, the militarized environment, and the oneness of humans with the natural world.

Prerequisite: Any 200 and/or 300 level course offered by EGL or Asian and Asian American Studies Departments

Note: No adds after the first week of classes

LEC 01 TUTH 6:30-7:50 PM J. SANTA ANA

EGL 308.01

Single Author

SBC: HFA+

James Joyce

James Joyce (1882-1941) revolutionized, some would even say outright destroyed, English literary language. The novel was never the same after *Ulysses* (1922), and *Finnegans Wake* (1939) departed for completely new territory, leaving the novel form behind. This course will explore the life and works of Joyce as a portal to discovering the explosive experimental creativity of high modernist art in an era of sweeping social and technological transformation. Issues include: narrative technique; literature, sex, and censorship; modernity and modernism; the birth of cinema; Irish language and identity; art, culture, and decolonization; Dublin, Trieste, Paris, and urban subjectivity.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 4:25-5:45 PM M. RUBENSTEIN

EGL 308.02

Single Author

SBC: HFA+

Hemingway & Fitzgerald

In both their colorful, tumultuous lives and their groundbreaking narrative style and culture-critique, Ernest Hemingway and F. Scott Fitzgerald captured the vitality and the vulnerability of Americans swept up in the so-called Jazz Age—or “Lost Generation.” They are justly credited with revolutionary advances in the art of fiction, and both authors employed their innovative techniques of storytelling to probe such cultural formations as gender roles, relations of love and friendship, the ravage and psychic aftermath of world war, the cruel dynamics of class and racial inequity, pervasive alcoholism, and the essential rootlessness of living within new constructs of “modernity.” Apart from its intrinsic dramatic interest and intensity, their fiction is quasi-documentary—an illuminating window on this exciting, traumatic transitional phase in American society.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 11:30-12:50PM E. HARALSON

EGL 309.01

Interdisciplinary Study of Literature

SBC: HFA+

Contemporary Literature and Popular Culture

A course in which we will explore the integration of contemporary literature and popular culture. Among the subjects to be examined are the origins and permutations of highbrow/lowbrow cultural distinctions, the impact of mechanical reproduction, the Hollywood novel, exported American popular culture and cultural imperialism, and

popular culture as a tool for nation building. Works will be selected from (but not include all of) the following list: Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*; F. Scott Fitzgerald, *The Last Tycoon*; Nathanael West, *The Day of the Locust*; Jess Walter, *Beautiful Ruins*; Dennis Potter, *Pennies from Heaven*; Manuel Puig, *Kiss of the Spider Woman*; Haruki Murakami, *A Wild Sheep Chase*; Don DeLillo, *Libra*; and Larry Beinhart, *Wag the Dog*.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 1:15-2:35 PM S. OLSTER

EGL 311.01 - G **Literary or Critical History** **SBC: HFA+**
Epic

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 6:05-7:25 PM B. ROBINSON

EGL 319.01 - G **Ecology and Evolution** **SBC: HFA+, WRTD**
Ecology and Evolution in Literature and Film

This course is a review of the 19th- and 20th-century (mostly) North American writers who trace the evolution of the US with respect to ecological practices through various multicultural perspectives. Literature covered will include transcendentalist essays, utopian/dystopian novels, ecofeminist and climate fiction, environmental narrative nonfiction and journalism. We will view films as well. Through literature and film, we will learn about a wide range of environmental issues including climate change, toxics and radiation pollution, animal rights, and environmental justice.

Prerequisite: WRT102

Note: No adds after the first week

LEC 01 TUTH 9:45-11:05 AM H. HUTNER

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

In this course we will engage Shakespeare's later works with an eye to the influence of the tragic and romantic genres, as well as to other formal choices Shakespeare deploys to create meaning. In some cases, we will also attend to the choices made in the plays' film and theatrical adaptations in order to understand and interrogate the reasons these adaptations give for their insistence that Shakespeare holds continual cultural importance for our own day. Plays include *Macbeth*, *Othello*, *Titus Andronicus*, *King Lear*, *The Tempest*, and *The Winter's Tale*. Grading consists of discussions, two short adaptation reviews, and a final paper.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 MF 1:00-2:20 PM F. HARDER

EGL 367 - G **Contemporary Afro-American Literature** **SBC: HFA+, DIV, USA**
Rewriting Racial Stereotypes

This course will serve to unpack specific stereotypes of African Americans whose provenance is the eighteenth and nineteenth centuries. Students will examine the roots of those stereotypes through study of archival materials like broadsheets for minstrel shows and narratives of travelers to Africa and the early colonies of America. They will also read various theoretical texts that outline the contours of stereotypes such as the angry black woman, the mammy, and the buck, which they will then apply to current-day constructions, such as those found in Key and Peele sketches and slave epics like *Django Unchained*.

Prerequisite: U3 or U4 standing

Advisory Prerequisite: EGL 274 or AFH 206

No adds after the first week of classes

LEC 01 TUTH 9:45-11:05 AM L. BORENSTEIN

EGL 369.30 - G **Topics in Ethnic American Literature and Culture** **SBC: HFA+ USA**
Immigration, Aesthetics, & Asian American Literature

This course examines the impact that immigration has had, and continues to have, on the creation and reception of Asian American literature. Looking across the literature of differing Asian American populations, we will examine how legal exclusion, border interrogations, internment, and refugee status have profoundly shaped the stories that Asian Americans tell. Studying the relationship between politics and aesthetics will help students develop their own research projects, while raising questions about which forms of writing they themselves want to engage. No prior knowledge of Asian American literature is required.

Pre- or Corequisite: EGL 204, U3U4

No adds after the first week of classes

LEC 01 TUTH 9:45-11:05 AM T. AUGUST

EGL 372.01 - G **Topics in Women and Literature** **SBC: HFA+**
Feminism, Ecology, Climate

Our course will examine the intersection of gender, poverty, and race in environmental literature, culture, history, activism, media, and film. We will trace the history and role of women and other underrepresented groups as they engage in and are impacted by a variety of environmental crises. We will study the work of Rachel Carson, Wangari Maathi, Terry Tempest Williams, Octavia Butler, Sandra Steinbraber, Winona LaDuke, Vandana Shiva, Jane Goodall, Robert Bullard, and many more. Students will learn about a wide variety of environmental issues,

including Climate Change, toxic pollution, nuclear waste, ecofeminism, environmental racism, water and air pollution, food rights, and animal rights. Students will create interactive presentations, write one long essay, and keep weekly blogs.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01

TUTH

1:15-2:35 PM

H. HUTNER

EGL 380.01

Senior Seminar

SBC: SPK, WRTD

The Twilight Zone: Classics of Horror Fiction

In this course we will discuss a number of seminal works – from Gothic novels to ghost stories and vampire tales – that exploit the oldest and strongest emotion of humankind: fear. We will seek to address a series of questions related both to individual texts and the genre in general. Why are authors and readers drawn to something as disturbing as horror, supernatural or not? How do the gruesome or the macabre become sources of intellectual excitement and aesthetic gratification? How can texts whose intended effect is to shock and distress compel us to confront suppressed instincts, challenge deep-rooted certainties, or reflect on things and ideas that we generally prefer to ignore? In what ways do such literary pieces stem from or respond to the sociocultural environment that gave rise to them, and how far do they go in their critical engagement with contemporary realities? Do they still have a message to convey today?

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

MW

2:40-4:00 PM

N. PANOU

EGL 380.03

Senior Seminar

SBC: SPK, WRTD

Mimesis: Marx and the Novel

In a famous passage of *The Manifesto of the Communist Party* (1848) Marx and Engels declare:

The bourgeoisie cannot exist without constantly revolutionizing the instruments of production, and thereby the relations of production, and with them the whole relations of society. Conservation of the old modes of production in unaltered form, was, on the contrary, the first condition of existence for all earlier industrial classes. Constant revolutionizing of production, uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation distinguish the bourgeois epoch from all earlier ones. All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into

air, all that is holy is profaned, and man is at last compelled to face with sober senses, his real conditions of life, and his relations with his kind.

That is one representation of the tumultuous social changes of the nineteenth century, but there were others, particularly in the great novels of the period, and we should not pass over the assumptions behind, and the work done by, the phrase “real conditions” of life. What constitutes the real in the nineteenth-century realist novel? What are the relations between manifesto and fiction? What sort of analysis do fictions perform? In this course we shall read Marx and Engels, pertinent secondary materials, and four novels-- one English, one French, one Russian, one American—to consider national and formal differences in the depiction of “the bourgeois epoch.”

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 03

TUTH 1:15-2:35 PM

P. MANNING

EGL 381.01

Advanced Analytic & Argument Writing

SBC: ESI

"Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence--in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want him or her to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages--proposal, preliminary draft, multiple versions, literature review--culminating in a 20-30 page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and extensive elaboration. This course will fulfill the second half of the Writing Pre-Med/Pre-Health prerequisite. This course is offered as both EGL 381 and WRT 381."

Prerequisite: WRT 102

Note: No adds after the first day of class

LEC 01

MW 4:25-5:45 PM

R. KAPLAN

EGL 488

Herstory Internship

SBC: EXP+

Stories for Our Time: Memoir as a Tool for Action

This internship with Herstory Writers Workshop provides a hands-on exploration of how guided memoir writing can be used as a tool for societal change. Interns will be writing and working side by side with other students and community members to explore how individual experiences relate to larger social and political issues and how personal narratives can contribute to the process of change. Interns will hone their writing and communication skills, practice active listening, provide constructive feedback, and acquire fresh insights into the power of

storytelling and community building. Each intern will be required to: attend one weekly 2-hour writing workshop (days vary); provide constructive feedback to fellow members of the writing community; write a short memoir (10-12 pages) and complete 3 reflection assignments during the semester.

For more information contact susan.scheckel@stonybrook.edu. Interested students should fill out this brief application (https://docs.google.com/forms/d/e/1FAIpQLScHrY7Gv4YDwL-ALxt7oKsLMlk55mYW4A_7P-SLZrSYqqsyGg/viewform?usp=sf_link)

About the Partner Organization:

Herstory Writers Workshop is a LI-based, non-profit organization that works with diverse populations (women in prisons or shelters, immigrants, farm workers, students living with disabilities, etc.) to transform personal stories into moving narratives that "change hearts, minds and policies one story at a time." To find out more about Herstory go to <http://www.herstorywriters.org/>

Registration by Permission Only

EGL 491.01

Honors British Literature

The Artist in Modern Novels

Artist figures are common in Western literature, but modernists and their contemporaries seem to have embraced them with a particular fervor. In fact, the subject was so popular in fiction that it became the butt of humor in the 1920s. Novels of the early twentieth century repeatedly use the artist as a privileged figure of opposition and alienation; the artist also becomes a way of thinking about the possibilities of, and limits to, art. Moreover, these novels can challenge our assumptions of what it takes to be an artist, with some works offering democratic, as opposed to heroic, models of authorship. In this course we will look at "portraits of the artist" to consider how experimental and popular literatures use artist characters to challenge traditional values and to examine the process of creation.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01

TUTH 9:45-11:05 AM

C. MARSHIK

EGL 496.01

Senior Honors Project

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only**SEC 01****APPT****TBA****English Education Courses****WRT 392.01****Mentoring Writers**

This course closely examines methods of and challenges implicit in mentoring writers, including writing for real audiences in authentic rhetorical situations, experiencing writing as a social activity, and incorporating culturally relevant content and socially just practices of assessment. Building on writing as recursive processing (planning, drafting, revising, editing, and publishing), students also learn to analyze and problem-solve issues that inhibit effective writing and communication. This course is designed for those who are, or will be, teaching courses in writing at the grades 6-12 and college levels.

Prerequisite: acceptance into the English Education Program,

MW 2:40-4:00 PM**TBA****EGL 440.01****Performance & Technology in Teaching Literature and Composition**

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

Corequisite: Equivalent section of EGL 450

Prerequisite: C or higher in EGL 441, acceptance into the English Education Program, Corequisite: equivalent section of EGL 450. Meets with CEE 593.

LEC 01**TU 6:30-9:20 PM****J. CABAT****EGL 441****Methods of Instruction in Literature and Composition**

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

LEC 01**W 4:25-7:15 PM****P. RIBEIRO****EGL 441****Methods of Instruction in Literature and Composition**

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

LEC 02

TU 4:45-7:35 PM

V. CEREOLA

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

P. RIBEIRO

V. CEREOLA

EGL 450 Field Experience: Grades 7-12

SBC: CER; EXP+; SPK

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Meets with CEQ 592

J. CABAT

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites:

Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1

T. MANGANO

EGL 452 Supervised Student Teaching: Grade Levels 10-12

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites:

Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1

T. MANGANO

EGL 454 Student Teaching Seminar

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01

W

4:00-6:50 PM

T. MANGANO

EGL 121 GLOBAL FILM TRADITIONS (ONLINE)



This class will introduce students to a diverse range of contemporary films from multiple traditions around the world. Our films span six continents and many countries to include New Zealand, Mexico, Iran, South Korea, Africa, France and more. Some of the themes we will cover are family, coming-of-age, class, gender, and sexuality. We will discuss formal elements of film such as mis-en-scène, camera work, and sound as well as learn about film traditions and the historic and cultural contexts of these films.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102 |
SBCS:GLO, HUM | 3 credits

Summer I 2022 May 23-July 2nd

For more information contact lisa.leblond@stonybrook.edu

SCREENWRITING

EGL 325

A general introduction to the principles of screenwriting, covering structure, character creation, visual storytelling, format, the writing of narrative description, and dialogue.

SUMMER SESSION I

ONLINE

K. WEITZMAN

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. The emphasis is on writing short screenplays that each student could have made or make themselves in the near future

SBC:

ARTS



EGL 346.30 SHAKESPEARE II: TRAGEDIES AND ROMANCES



In this class, we will engage Shakespeare's later plays with an eye to the influence of the tragic/romantic genres and other formal methods of meaning-making. We will also attend to adaptational choices (film/stage) to understand and interrogate the reasons for their suggested insistence that Shakespeare holds continual cultural importance for our own day. Plays may include Macbeth, Othello, Titus Andronicus, King Lear, The Tempest, and Winter's Tale. Grading consists of discussion posts, adaptation reviews, and a final paper.



Summer I 2022 (Online)

5/23-7/2 | Pre- & Corequisite: EGL 204

SBC: HFA+



EGL 303: RACE AND REALITY TV

EXT. SUM. SESSION 1 MAY 23-JULY 5

THIS COURSE WILL EXAMINE VARIOUS REALITY TV PRODUCTIONS FROM THE EARLIEST TO CURRENT SERIES. WE WILL FOCUS ON RACE IN THESE PRODUCTIONS, WHETHER IT BE IN CASTING, THE INFLUENCE OF CURRENT POLITICAL ISSUES, BOTH STEREOTYPICAL AND SUBVERSIVE REPRESENTATIONS, THE ROLE OF SOCIAL MEDIA, ETC. SPECIFICALLY, WE WILL DISCUSS THE STAKES INVOLVED IN ENGAGING RACE IN THIS POPULAR FORMAT, THE PROBLEMATICS AND THE POTENTIAL WITH THIS MEDIUM. OUR APPROACH WILL INVESTIGATE THE HUMAN RELATIONSHIPS BETWEEN CAST MEMBERS, PARTICULARLY AS THEY NAVIGATE EACH OTHER'S EXPECTATIONS, THE ASSUMED IMPERATIVES OF THEIR OWN CULTURAL BACKGROUNDS, AND THEIR INDIVIDUAL STANCES ON LARGER SOCIETAL ISSUES. SHOWS THAT MAY BE INCLUDED ON THE SYLLABUS ARE THE REAL WORLD, BIG BROTHER, AMERICA'S NEXT TOP MODEL, THE APPRENTICE, THE REAL HOUSEWIVES, AMAZING RACE, SURVIVOR, THE BACHELOR/BACHELORETTE, AND RUPAUL'S DRAG RACE.

SBC:HFA+



EGL 218

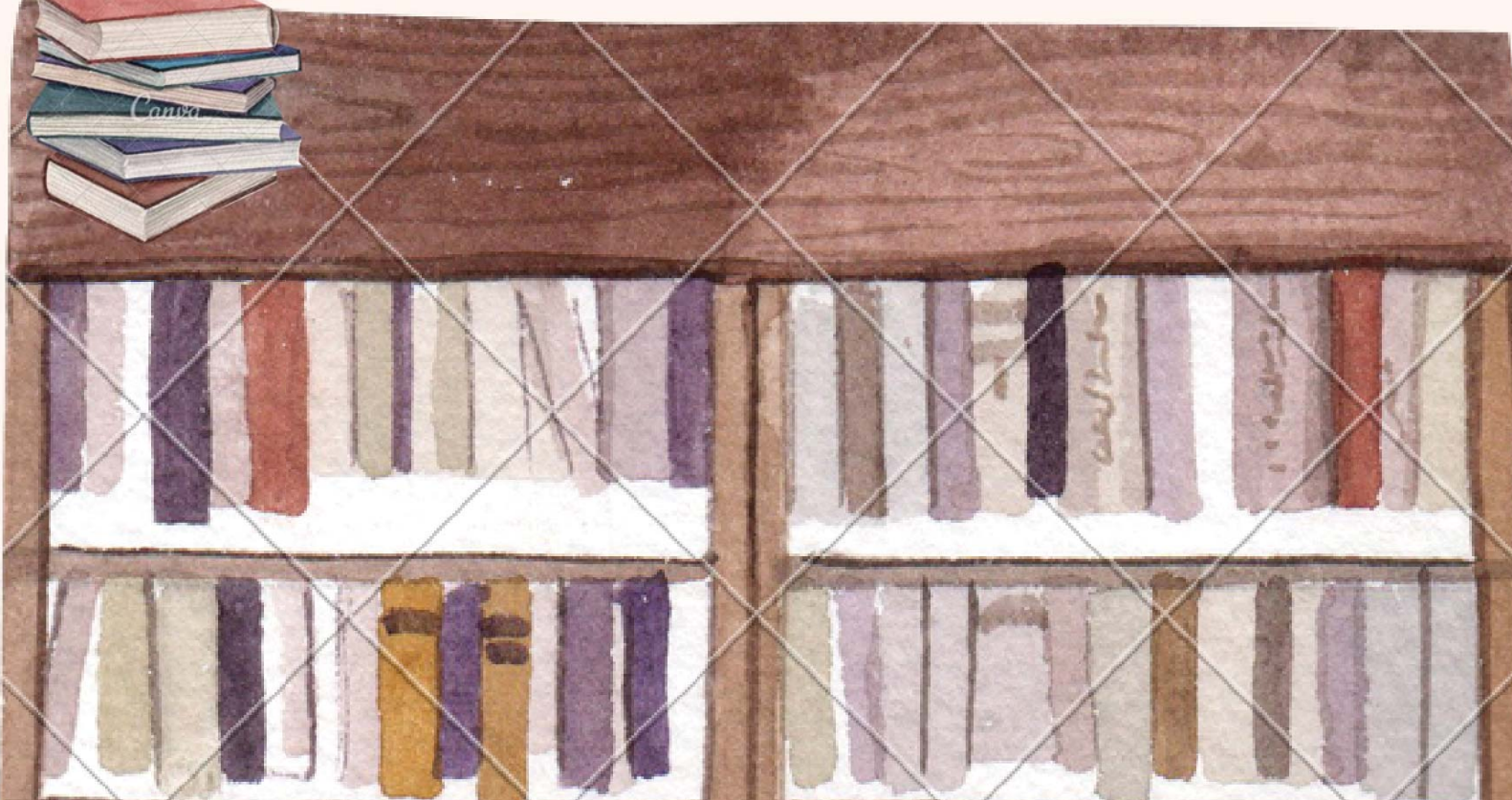
American Literature II

Online
Summer I Extended

This online, asynchronous course is a chronological survey of the literature of the United States between the Civil War and World War II, beginning in 1865 and ending in 1945, give or take a couple of years. Over the course of eight weeks we will examine the literature and literary trends of this period, from regionalism to realism and naturalism to modernism, alongside the country's tumultuous history: from the end of slavery and Southern Reconstruction to the rise of industrial capitalism in the Gilded Age, immigration and migration at the turn of the century, the Roaring Twenties and the Dirty Thirties, and the country's transformation into a global power between the World Wars. As we read a wide range of texts — fiction, nonfiction, poetry— we will try to connect them to prevailing themes of the American experience, including: democracy, national and international identity, the changing social and political status of women, ethnic and racial dimensions of social and political life, class tensions, and the wages of scientific and technological progress. Course requirements will include regular participation in Blackboard modules and discussion forums, several short write-up assignments, and preparatory exercises for a final written exam paper.

SBCs: HUM, USA

Instructor:
Hayden Kindrat



EGL 243 – Shakespeare's Major Works Online, Summer Session I Extended

Instructor: Bernard Krumm



This course provides students with an overview of Shakespeare's dramatic works across four genres: history, comedy, tragedy, and romance. We will contextualize Shakespeare's career as a dramatist by reading his work against the backdrop of early modern London's vibrant, commercial theater scene. We will consider his works as texts to be read and plays to be performed by tracing the textual and performance history of select plays while also paying close attention to their distinctly literary aspects. Students who take this course will: acquire an understanding of Shakespeare's creative output and his development as a literary dramatist; identify and analyze the conventions of the major dramatic genres and the nuances of Shakespeare's language; and better understand The Bard's contributions to British literature in general and early modern drama in particular. Major assignments include a passage analysis, a performance review, and weekly blackboard posts.

SBC: HUM

English 266: The 20th-Century Novel (Online)

Summer I Extended (5/23 - 7/16)

Email: brian.eberle@stonybrook.edu

“History...is a nightmare from which I am trying to awake” – *Ulysses* (1922)

This class will examine major works and developments in the modern and contemporary novel by looking at how specific twentieth-century texts grappled with the idea of history. If, as Stephen Dedalus remarks in James Joyce’s *Ulysses*, history is a “nightmare,” then how does the novel respond to the twentieth century’s many nightmares—situations like racism and gender discrimination, colonialism, war, and genocide? In what ways does it imagine alternative histories? How does the novel shape our view of the individual and collective histories it might work to record or recover?

To address these questions, we will look at how our course texts actively engage with the idea of history, both in terms of theme and form. Our reading list *may* include works by Joseph Conrad, Virginia Woolf, Chinua Achebe, Tayeb Salih, Isabel Allende, Martin Amis, and Zadie Smith. Assessment will be based on short reading responses and/or discussion board activities, creative reflection assignments, and a longer final paper.

SBC: HUM

Instructor: Brian Eberle



EGL 130.30 LITERATURE, SCIENCE & TECHNOLOGY

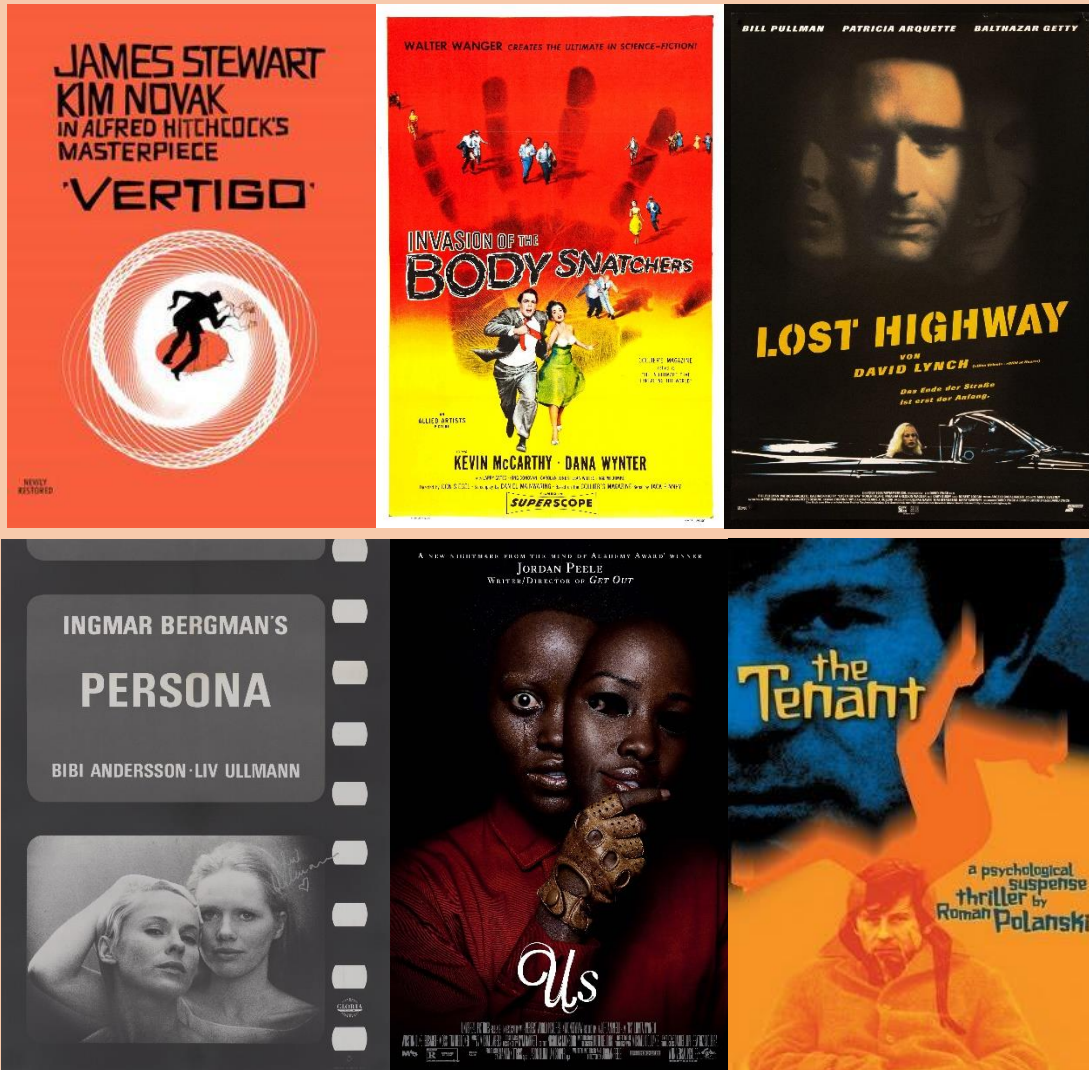
"In this course, we will explore canonical works of global literature from the 18th, 19th, and 20th centuries that engage with science and emerging technologies; in so doing, we'll trace the evolution of literary attitudes towards industrialization and developing fields like chemistry, astronomy, and biology. Broadly, our goals will be to chart the sometimes fraught relationship between science and literature, to reconsider the art/science binary and, ultimately, to gain insight into major works of literature across several influential eras. Readings include: Nathaniel Hawthorne's "The Birthmark," Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, E.M. Forster's "When the Machine Stops" and Mary Shelley's *Frankenstein*

SBCS:
CER &
STAS

• • •
SUMMER SESSION II
ONLINE
A.POLTRACK

SEEING DOUBLE: DOPPELGÄNGERS IN CINEMA

(EGL 194: MASTERING THE MOVIES)



What commentaries on selfhood and society might doppelgängers make?
In this introductory course, we will learn the language of film through an
inquiry into the mysteries of cinematic doubles.

SBCS: GLO, HUM

Summer Session II (Online, Jul 5, 2022 - Aug 16, 2022)

Instructor: Lindsey Pelucacci (lindsey.pelucacci@stonybrook.edu)

What role does literature—the act of reading, writing, and discussing of it—play in an age that is increasingly called “post-literate?” Or, is such a term naïve, a signifier for those who want to simply celebrate or criticize our growing relationship and acceptance of electronic media? What, we might further ask, can literature do to resolve or help us understand crises—environmental and otherwise—that are often seen as requiring the guidance of STEM?

This course will serve as an accessible entrypoint to literature studies for those in the STEM discipline. Through an examination of literature and film that showcase issues and ethical dilemmas related to STEM, we will embrace such questions as those above to illuminate the various ways the humanities can influence the many relationships humans have to science and technology. Along the way, we will develop the necessary skills needed to convey complex information to non-specialists. This course may include works from such authors as Octavia E. Butler, Mark Fisher, Edgar Allan Poe, Ursula K Le Guin, Roland Barthes, and Philip K Dick. We will also survey interdisciplinary thinkers like Naomi Klein, Ursula K. Heise, and Robin Wall Kimmerer. Coursework includes weekly blackboard discussion posts, VoiceThread participation, and a final paper.

SUMMER
SESSION II
2022

INSTRUCTOR:
ANTHONY
GOMEZ

SBC: STAS

EGL 250 INTRODUCTION TO ENGLISH STUDIES FOR STEM MAJORS

July 6th - August 16th

For More Information Contact: anthony.gomez@stonybrook.edu

EGL 303: GRAPHIC MEDICINE IN PRACTICE

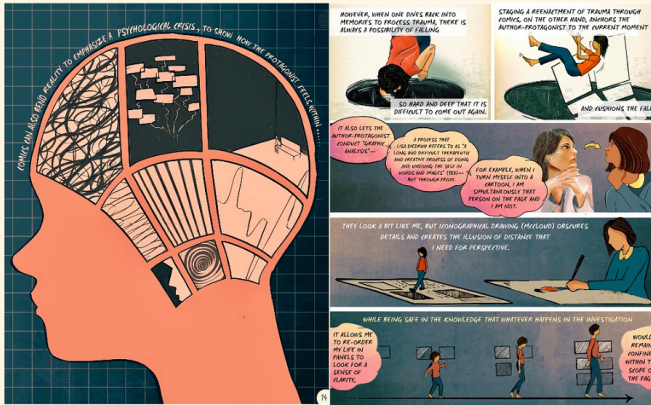
Kay Sohini | July 5 - August 16 | Online

MK Coerper
Graphic Medicine Co-founder



Comics about topics such as bullying, racial injustice, war, migration, climate change, and gender identity all would be considered graphic medicine when they discuss the profound impact these issues have on mental and physical health.

This class will focus on the rapidly growing field of Graphic Medicine that lies at the intersection of graphic narratives and healthcare. We will look at how comics are used to challenge ableist ideas and the perception of illness as a weakness or a failing, as well as to combat disinformation at a time when illness and healthcare are politicized detrimentally.



We will examine how comics can function as a “holding environment,” where the author-protagonist can map their memories to mediate their lived experiences of trauma. We will analyze how comics as a medium lends itself to visual metaphors, and how drawing comics can itself be a therapeutic act.

The final project can be a short comic, a creative non-fiction essay pertaining to any aspect of illness and disability (including lived experiences), an analytical paper on the texts covered in class, or other multi-modal work relevant to the premise of the course.

PRIMARY READINGS

1. *Are You My Mother?*

by Alison Bechdel

2. *The Best We Could Do*

by Thi Bui

3. *Marbles: Mania, Depression, Michelangelo, and Me*

by Ellen Forney

4. *Seek You*

by Kristen Radtke

SHORT COMICS

1. “Mr Stevenson”

by Ebony Flowers

2. “Carnival Comes to Town” by Mimi Pond

3. “In/Vulnerable”

by Reveal and

Thi Bui

4. “America isn’t

ready for a

Pandemic”

by Whit Taylor

EGL

309

CogSci & SciFi on Screen

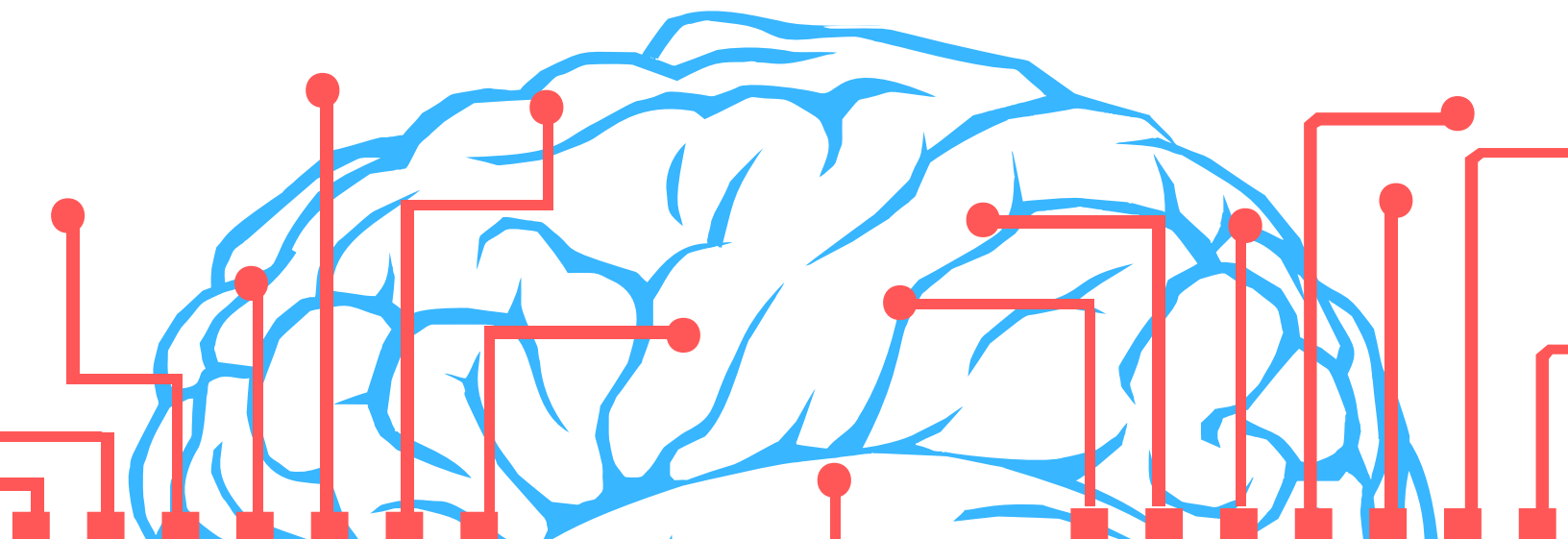
SUMMER
SESSION III
2022

**INSTRUCTOR:
JESSICA HAUTSCH**

What is the mind? How do we make meaning of the people and things around us? What does our thinking look like? How do we represent it in popular culture? In this class, we will interrogate questions about the human mind by pairing scientific and theoretical texts focusing on cognition with science fiction films that address issues of consciousness, the brain, the body, and the self. We will explore the role of the body, emotions, and environment in how we think about and make sense of the world. We will ask ourselves how cognition is represented in science fiction films and television shows, like *Eternal Sunshine of the Spotless Mind*, *Get Out*, and *Altered Carbon*, what these films and shows can teach us about how we understand the mind, and we will ask ourselves what representing cognition that is embedded, extended, embodied, and enacted might look like.

This course will be delivered asynchronously and online.

SBC: HFA+



methods of analysis appropriate for any narrative art. Ultimately, this course aims to give students the tools needed to think deeply about why these particular stories were told, how the form in which they were told affects their meaning, and what truths these stories reveal about the human experience.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 02 MWF 10:30-11:25 AM

L. DEWITT

EGL 121.03-B

Global Film Traditions

SBC: GLO; HUM

An introductory film course with a focus on the cross-cultural study of film from multiple world traditions. Students will learn the basics of film analysis and terminology. They will also develop a familiarity with films made in diverse national and transnational contexts, including, but not limited to, parts of Europe, Asia, North America, and elsewhere.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

**LEC/LAB 03 TUTH 1:15-2:15 PM
Online LAB FLEX**

S. BRIONI

EGL 130.02-H

Literature, Science & Technology

SBC: CER, STAS

"In this course, we will explore canonical works of global literature from the 18th, 19th, and 20th centuries that engage with science and emerging technologies; in so doing, we'll trace the evolution of literary attitudes towards industrialization and developing fields like chemistry, astronomy, and biology. Broadly, our goals will be to chart the sometimes fraught relationship between science and literature, to reconsider the art/science binary and, ultimately, to gain insight into major works of literature across several influential eras. Readings include: Nathaniel Hawthorne's "The Birthmark," Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, E.M. Forster's "When the Machine Stops" and Mary Shelley's *Frankenstein*."

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02 MW 4:25-5:45 PM

A. POLTRACK

EGL 130.04-H

Literature, Science & Technology

SBC: CER, STAS

This course introduces students to the status and role of literature as it engages with scientific and/or technological concepts. Students will consider the principles and concepts that form the basis of knowledge in the humanities and develop awareness of the contexts (historical, social, ethical and disciplinary) in which literature and scientific knowledge emerge. Students will also develop the verbal and written skills to articulate valid

arguments on the relationship between literature, science and technology

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

TUTH 11:30-12:50 PM

H. HUTNER

EGL 194.01 - B

Film: Mastering the Movie

SBC: GLO, HUM

An introduction to cinema studies, with emphasis on the films of Bergman, Hitchcock, and Tarkovsky

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01/LAB 01

MW 4:25-6:15 PM

L.PELUCACCI

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.

English Major and Minor Requirement

No adds after the first week of classes

Prerequisite: Completion of WRT 102

LEC 01 MW 2:40-4:00 PM

C. BUGAN

LEC 02 TUTH 1:15-2:35 PM

A. FLESCHER

LEC 03 TUTH 3:00-4:20 PM

S. SCHECKEL

EGL 205.01-I

Survey of British Literature I

SBC: HFA+

Covers Survey Requirement

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

Note: No adds after the first week of classes

LEC 01 TUTH 4:45-6:05 PM

B. ROBINSON

EGL 207

History of the English Language

A survey of the English language from its origins to the present, with emphasis on the historical development of the language and on modern English grammar and usage.

Covers Survey Requirement

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 3:00-4:20 PM

E. GRAHAM

EGL-220

Critical Approaches to Cinema

SBC: ARTS, HUM

Analysis of film content and style through screenings and substantial readings in film history and theory. Considers social issues, cultural artifacts, and forms of artistic expression. Students learn how to recognize, read, and analyze a film.

LEC 01/LAB 01

**TUTH 9:45-10:45
LAB Online**

S. BRIONI

EGL-250.01

Introduction to English Studies for STEM Majors

SBC: STAS

STEM and Health Sciences majors at Stony Brook University will become leaders, steering advancements in knowledge in countless fields. Students in this course 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. This course is also part of the minor in Literature, STEM, and Culture at Stony Brook.

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 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 by Edgar Allan Poe and Ursula K Le Guin), memoirs of STEM leaders (such as James Watson's Double Helix), contemporary texts (such as Scythe and comics about STEM subjects), fascinating nonfiction (such as Gulp: Adventures on the Alimentary Canal) and even poetry about STEM. We will 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 real events (such as the Tuskegee Study) and films that inspired and/or raised alarms about ethical approaches to advancements in human understanding.

Requirement for STEM in Literature and Culture Minors

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 2:40-4:00 PM

K. LINDBLOM

EGL-260.01

World Mythology

SBC: GLO, HUM

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.

Covers Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 6:05-7:25 PM

N. PANOU

EGL 301.01

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Vampire on the Screen and Page

Since Bram Stoker's 1897 novel *Dracula*, the vampire has become an enduring figure in popular culture. Vampires can be found in literature, films, television shows, graphic novels, video games, and trending on Tumblr. We continue to be fascinated by this monstrous mirror of ourselves. In this class, we will interrogate why the vampire continues to captivate us. We will look at the different iterations of the vampire, tracking its evolution from monstrous other to dreamy, paranormal heartthrob. And we will explore how the figure of the vampire enables us to delve into themes of gender, sexuality, race, addiction, violence, intergenerational tensions, and our relationship to our planet and natural resources. As scholars like Nina Auerbach have posited, vampires don't have a reflection, because what they reflect is us, and we will study what the vampire reveals about our anxieties, fantasies, and desires.

Our inquiries will take the form of engagement with primary and secondary texts. We will read novels by authors like Bram Stoker, Anne Rice, and Octavia Butler, and we will watch films like *Nosferatu*, *A Girl Walks Home Alone at Night*, and *Twilight*. Students will also work to compile a class bibliography of secondary sources and practice integrating their close readings and existing scholarship into researched argument paper about a topic relating to the course.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 01 TUTH 11:30-12:50 PM J. HAUTSCH

EGL 301.02 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Intersections of Disability

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 fiction, poetry, drama, narratives, and articles 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.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH 1:15-2:35 PM P. DUNN

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Renaissance Literature

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 02 MW 2:40-4:00 PM D. PFEIFFER

EGL 303.01 **Genre and Media** **SBC: HFA+**
Black Spec Fiction and Film

This course will examine Black literature and film that is speculative, in other words, that force us to imagine possibilities that do not exist in our understanding of the world as we know it. Speculative texts include, but are not limited to dystopian tales, fantasy, sci-fi, horror, and alternate histories. The books and films in this course range from works that are largely realistic tales with mere glimpses of the supernatural to those that are more

overtly fantastical. The topics covered include slavery, immigration, climate change, a future post-apocalyptic plague, capitalism, technology, and navigating the prejudices of contemporary U.S. society. We will closely analyze the form of these stories to learn how the authors and directors tell their tales and we will look at the otherworldly content for what these tales tells us as they reimagine the past, address the present, and offer messages for the future. Authors/Directors include Morgan Parker, Charles Chesnutt, Nalo Hopkinson, Nana Kwame Adjei-Brenyah, Juno Diaz, Octavia Butler, and Jordan Peele.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 6:05-7:25 PM L. LEBLOND

EGL 303.02

Genre and Media

SBC: HFA+

Television Studies

How does television shape our views of the world and our relation to it? What role has television played and what role does it still play in the formation of communities? And what do we, the viewers, do when we tune in, whether to CNN or to The Simpsons? Do we simply accept the medium's inherent promise of viewing (vision) far (tele), or can we also imagine more reflexive, critical viewing practices that will really help us to view farther, and to become more ethical viewing subjects?

The course addresses both the theory and practice of televisual culture, including such practical considerations as programming, policies, ownership, and institutionalization, as well as theoretical issues surrounding ideology, politics, narrative, and critique. We will address debates in television and media studies about the role TV has played in the shaping of our communities (whether local, national, or global) as well as our ideas about good citizenship and civil society.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 9:45-11:05 AM T. AUGUST

EGL 308.01

Single Author

SBC: HFA+

Joseph Conrad

This single author course explores a selection of Conrad's more notable novels and shorter fiction (Heart of Darkness, The Secret Sharer, and others) culminating in his experimental novel Nostromo. The course intends to trace Conrad's aesthetic development and experimentation as his works engage questions of race, imperialism, capitalism, the environment, art, and modernity. We will also examine his influence, particularly in the film Apocalypse Now.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM F. HARDER

EGL 309.01 Interdisciplinary Study of Literature SBC: HFA+

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 3:00-4:20 PM C. BUGAN

EGL 311.01 Literary or Critical History SBC: HFA+
Posthumanism

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 1:15-2:35 PM J. JOHNSTON

EGL 319.01 - G Ecology and Evolution SBC: HFA+, WRTD
Ecology and Evolution in Literature and Film

This course is a review of the 19th- and 20th-century American writers who trace the evolution of the US with respect to ecological practices through various multicultural perspectives. Literature covered will include transcendentalist essays, utopian/dystopian novels, ecofeminist fiction, environmental fiction and nonfiction, and journalism. We will view films as well. Through literature and film, we will learn about environmental issues including climate change, toxics and radiation, and animal rights. Students will write one long essay, create group oral/visual presentations, write weekly short reading-responses to our class texts, and take a midterm.

Prerequisite: WRT102

Note: No adds after the first week

LEC 01 TUTH 9:45-11:05 AM H. HUTNER

EGL 320.01 – G Modern and Contemporary Literature SBC: HFA+
London in Literature

Critic Pamela K. Gilbert has argued that “there are only imagined Londons.” If this is the case, how do major literary texts of the twentieth century depict these Londons, and what—if anything—distinguishes them from one another? How have these different renderings of the physical space, inhabitants, and history of this capital city shaped subsequent understandings of it? This course will consider these questions by studying texts that feature London as a setting and examining how modern and contemporary writers have imagined, interrogated, and challenged the metropolis as an artistic and colonial “center” (along with the relationship between those two descriptors). We will read the work of canonical British modernists alongside authors writing from specifically de/colonial perspectives to understand how their texts imagine the city space of London and the political and

social implications of their aesthetic choices. Possible authors and texts include Joseph Conrad (Heart of Darkness), E.M. Forster (Howards End), Virginia Woolf (Mrs. Dalloway), Una Marson (London Calling), Elizabeth Bowen, Sam Selvon (Lonely Londoners), Tayeb Salih (Season of Migration to the North), George Lamming (The Emigrants), Amitav Ghosh (The Shadow Lines), and Zadie Smith (NW).

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 MWF 11:45-12:40 PM B. EBERLE

EGL 325.01 - G Screenwriting SBC: ARTS

A general introduction to the principles of screenwriting, covering structure, character creation, visual storytelling, format, the writing of narrative description, and dialogue.

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. The emphasis is on writing short screenplays that each student could have made or make themselves in the near future.

Prerequisite: WRT 102

No adds after the first week of classes

LEC 01 TUTH 1:15-2:35 PM K. WEITZMAN

EGL 351.01 Documentary Cinema: History, Theory, Practice

Inquiry into the history, theory, and contemporary practice of documentary cinema. Focus on the historical development of the genre of documentary film, its major theoreticians, and the various modes in which documentaries engage in capturing "reality," across national and cultural boundaries. A selection of recent global documentary work on subjects of political, social, and cultural importance introduced during weekly screenings. Covers the Genre or Media topic for the English major.

Prerequisite: WRT 102

No adds after the first week of classes

**LEC 01/LAB 01 MW 4:25-5:25 PM I. Kalinowska-Blackwood
TU Online**

EGL 360.01 - G Young Adult Literature SBC: HFA+

We will take up the study and critical analysis of contemporary young adult novels and other YA literature, including works from diverse authors, in order to stimulate engagement with important societal, cultural, and ethical issues. Literary theories covered in the course (reader response, new historicist, New Critical, gender based, disability studies, etc.) will help students distinguish among major interpretive and critical traditions that have shaped the role YA literature plays in contemporary ethical and societal debates.

In this section we will focus on texts related to resistance. How do YA texts define, encourage, or discourage young people from engaging in social, political or other forms of resistance? What ethical issues arise in novels and short stories about resistance for young people who live in a democracy? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States.

Please note this course will require at least ten novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in summer 2022.

****Only Offered in Fall Semester****

Prerequisite: EGL 204, Admission in EGL Teacher Prep

Note: No adds after the first week

	LEC 01	MW	4:25-5:45 PM	K. LINDBLOM
EGL 361.01 - G	<u>Poetry in English</u>			SBC: HFA+

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

	LEC 01	TUTH	3:00-4:20 PM	R. PHILLIPS
EGL 368.01 - G	<u>Caribbean and American Connections in Literature</u>			SBC: HFA+

This interdisciplinary course focuses on Caribbean and North American writers and artists of the 20th and 21st centuries. We will explore a wide range of texts in the fields of literature, film, music, visual and performance art using literary techniques designed to enhance our understandings of both transhistorical and cross-cultural connections of these regions by exploring their different aesthetic, social, political, and cultural perspectives. Through an immersion into the works of writers such as Jamaica Kincaid, Caryl Phillips, Derek Walcott, Edwidge Danticat, and others, students will learn how to articulate what contexts condition both the creation and the reception of Caribbean and American connections in literature in today's complex and diverse world.

Prerequisite: U3 or U4 standing

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

No adds after the first week of classes

LEC 01

TUTH 11:30-12:50 PM

R. PHILLIPS

EGL 380.01

Senior Seminar

SBC: SPK, WRTD

Thinking the Author

When we think of authors do we conceive them as a “a creator, cause, or source,” as the OED has it, or as “the writings of an author,” as the OED also has it. Is Shakespeare the origin of the texts attributed to him, or the person we infer from them? The presiding genius, as Keats called him, or someone “whose occupation is writing books” (also the OED)? In Shakespeare’s case, someone writing plays for and with a specific company of actors, whose texts are subject to the conditions of the time: the stage, the actors, the vagaries of memorial reconstruction, and the exigencies of the printers. Starting with the Renaissance we shall look historically at the question of the interaction of authors with the changing conditions of their times, considering shifting audiences, the effects of the publicity generated by publishers, and the resonance of frontispiece portraits, on to the role of the author in the New Criticism (Cleanth Brooks’s *The Well-Wrought Urn* and W.K. Wimsatt’s “The Intentional Fallacy” and “The Affective Fallacy,” and in Deconstruction and Cultural Studies (Barthes, Derrida, De Man, Foucault) and the insights brought by our current interest in quantitative criticism (e.g., the work of Andrew Piper).

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

MW 2:40-4:00 PM

P. MANNING

EGL 380.02

Senior Seminar

SBC: SPK, WRTD

Rise of Orientalism

In his classic book *Orientalism*, Edward Said described two kinds of orientalism: an academic discipline of study, in which “Western” experts typically allied with colonial regimes turn “the Orient” into an object of knowledge and power; and a “poetic” orientalism that depicts “the Orient” according to an emerging set of imaginative patterns: as a place of intense sexuality and violence; as a place radically different from “the West”; as a place associated with the past, so that traveling there is in some sense going back in time. This class will focus on poetic orientalism, tracing it from its origins in the late Middle Ages to its definitive modern codification in Romanticism. We will start from Said’s work, which provides a key concept for cultural criticism that has validity to this day, but we’ll also look at some critiques of Said: for not paying enough attention to gender; and for not thinking enough about representations of East Asia: Orientalism focuses overwhelmingly on discourses about the Middle East, even though “Orientalism” as a discipline and a concept claimed applicability to all of Asia and

some of Africa. We will focus on literary texts, though we will also consider visual arts, material culture, and opera. The course will cover the period from about 1400 to 1800, with readings ranging from medieval romance to Shakespeare to Mozart to gothic fiction and Romantic poetry. But we will also have an eye on contemporary culture: in many ways, the paradigms created in the early modern period continue to define contemporary orientalist discourses and representations. The problem of orientalism has in no sense gone away, even if the conditions sustaining it are different. Paying attention to the phenomenon's deep historical roots can perhaps help us understand, or at least contextualize, its persistence in our own time.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 03

TUTH 1:15-2:35 PM

B. ROBINSON

EGL 387.01

Playwriting

SBC: ARTS

Learn the fundamentals of the craft of playwriting -- structure, dialogue, conflict, dramatic action, creating a world -- via focused, creative exercises and the writing of several short plays. Get rid of that inner censor, write a lot, and learn how dramatic writing works from the inside out, from the point of view of the generative artist.

Prerequisite: WRT 102

Note: No adds after the first day of class

SEM 01

TUTH 11:30-12:50 PM

K. WEITZMAN

EGL 394.01 - G

Topics in Literature/Culture of Science

SBC: CER, STAS

Through the lenses of social realism, road novels, dystopian fiction, speed theory and petro-cultural criticism, and everything in between, this course will explore the social, economic, and political history of the automobile and its massive attendant transformations in the twentieth and twenty-first centuries. Cultural representation of the automobile and its landscapes — from roads and superhighways to oil towns and the “automotive city” — will be examined in terms of such perennial issues as mobility, gender, race, and environmentalism.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01

MW 2:40-4:00 PM

H. KINDRAT

EGL 398.01 – G

Literature of Cultural Studies In Asia, Africa, & Latin America

SBC: HFA+

Migrant Literature and Environmental Justice

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. Similarly, environmental justice literature "provides narratives of individuals and communities organizing and responding to economic and environmental problems on local, national, and international levels. Its stories and investigations show that environmental issues are deeply connected with issues of globalization, gender, race, and class" (Greta Gaard, "The Literature of Environmental Justice" www.asle.org/syllabi/the-literature-of-environmental-justice/). Considering that environmental exploitation and destruction is a compelling reason why people leave their homes and migrate, the concept of environmental justice is a primary theme explicitly or obliquely in migrant literature. In particular, migrant literature from the perspectives of postcolonial and Indigenous peoples often refers to nature and the environment to depict, protest, and remedy injustice and human rights violations. Moreover, nature and the nonhuman living world in migrant literature are often metaphors for remembering home and settings of ancestry and origins. In this course, we will read literature and watch films about migrants and migration by authors and artists from diverse racial and national locations, including Asia (India and Vietnam), the Americas (North America and Latin America), the Pacific Islands (Marshall Islands), Caribbean (Haiti), Africa (South Africa and Cameroon), and Australia. We will focus on the intersection of environmental and ecological matters with issues of imperialism and colonialism, social persecution, poverty and economic opportunity, and the effort to depict, protest, and remedy injustice and human rights violations.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01

TUTH 3:00-4:20 PM

J. SANTA ANA

EGL 488

Herstory Internship

SBC: EXP+

Stories for Our Time: Memoir as a Tool for Action

This internship with Herstory Writers Workshop provides a hands-on exploration of how guided memoir writing can be used as a tool for societal change. Interns will be writing and working side by side with other students and community members to explore how individual experiences relate to larger social and political issues and how personal narratives can contribute to the process of change. Interns will hone their writing and communication skills, practice active listening, provide constructive feedback, and acquire fresh insights into the power of storytelling and community building. Each intern will be required to: attend one weekly 2-hour writing workshop

(days vary); provide constructive feedback to fellow members of the writing community; write a short memoir (10-12 pages) and complete 3 reflection assignments during the semester.

For more information contact susan.scheckel@stonybrook.edu. Interested students should fill out this brief application (<https://forms.gle/855pYW3g4sBe8V4R6>)

About the Partner Organization:

Herstory Writers Workshop is a LI-based, non-profit organization that works with diverse populations (women in prisons or shelters, immigrants, farm workers, students living with disabilities, etc.) to transform personal stories into moving narratives that "change hearts, minds and policies one story at a time." To find out more about Herstory go to <http://www.herstorywriters.org/>

Registration by Permission Only

EGL 492.01 *Visual Culture*

Honors American Literature

This course explores how nineteenth-century models of vision, visual culture, and new visual media informed attempts to define the meaning of character, citizenship, nationhood, truth, and the “real” itself. We will examine cultural representations of vision and visual signs, along with responses to new breakthroughs in visual technologies (including the daguerreotype, photography, and early technologies of motion pictures), as they appear in literature, scientific discourse, magazines, and other popular culture. Throughout the course we will be alert to how gender, class and race inflect the ways in which individuals see and are seen.

In addition to exploring an exciting subject together, one goal of the course is to develop the research, writing, critical and analytical skills that will enable you to successfully complete an Honors Thesis. To this end, we will read critical and theoretical texts in conversation with the primary texts and each student will give a short presentation based on their independent investigation of a topic related to the course theme. Writing requirements include: several short essays/response papers, an annotated bibliography and a substantial research paper (8-10 pages).

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01

TUTH 1:15-2:35 PM

S. SCHECKEL

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.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEM 01 TUTH 4:45-6:05 PM J. JOHNSTON

English Teacher Prep Courses

EGL 440.01 Performance & Technology in Teaching Literature and Composition

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

Corequisite: Equivalent section of EGL 450

Prerequisite: C or higher in EGL 441, acceptance into the English Education Program, Corequisite: equivalent section of EGL 450. Meets with CEE 593.

LEC 01 W 6:05-8:55 J. CABAT

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

LEC 01 TH 3:00-5:45 PM P. RIBEIRO

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

LEC 02 F 3:00-5:45 PM V. CEREOLO

EGL 449 Field Experience: Grades 7-12*Corequisite: equivalent section of EGL 441***P. RIBEIRO****V. CEREOLA**

EGL 450 Field Experience: Grades 7-12**SBC: CER; EXP+; SPK**

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Meets with CEQ 592

J. CABAT

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****EGL 452 Supervised Student Teaching: Grade Levels 10-12**

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****EGL 454 Student Teaching Seminar**

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed

for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01

W

4:25-7:15 PM

T. MANGANO

Winter '22 (Online)

Reading Society: The Contemporary Short Story



In this course we will examine the short story as a site of political and cultural dialogue which we will engage and give voice to using tools of formal analysis. By attending to their effect on us, the readers, we can begin to understand and articulate how these stories compel us to interrogate matters of class, race, gender, justice, art, and identity. Readings may include such authors as Laura Van Den Berg, Denis Johnson, Kazuo Ishiguro, Raymond Carver, Alice Munro, Flannery O'Connor, Jhumpa Lahiri, James Baldwin, and Kristen Roupenian (of viral "Cat Person" fame). Grading consists of discussion posts and a short final paper.

EGL 192-30 Fiction: The Art of the Story | Prerequisite: WRT 101 or Corequisite: WRT 102

Jan 4th-22nd

A person wearing a white winter jacket with yellow and black stripes, white pants, and a white hooded scarf is walking away from the camera in a field of dry grass. The background shows a fence and a hillside under a clear sky.

WINTER 2022

**January 4 -
January 22**

EGL 194: MASTERING THE MOVIES: IT'S ENVIRONMENTAL!

This online asynchronous course offers an introduction to film, including a basic familiarity with the terminology of film production and with techniques of film analysis. The course emphasizes critical viewing and writing, with attention to matters of cinematography and composition, editing, sound, narrative, authorship, genre, and ideology.

In this particular course we will examine films, across a variety of genres and historical traditions, that evince and thematize our complicated relationship with our natural and built environments (at least when such convenient delineations are possible). Avenues we may explore include earthbound and spacebound science fiction, urban noir and suburban malaise, horror and arthouse surrealism, historical accounts of migration and settlement, and documentary accounts of the human and environmental wages of industry and climate change.

Instructor: Hayden Kindrat
(hayden.kindrat@stonybrook.edu)

EGL 130

Literature, Science and Technology

SBC: CER, STAS

This course introduces students to the status and role of literature as it engages with scientific and/or technological concepts. Students will consider the principles and concepts that form the basis of knowledge in the humanities and develop awareness of the contexts (historical, social, ethical and disciplinary) in which literature and scientific knowledge emerge. Students will also develop the verbal and written skills to articulate valid arguments on the relationship between literature, science and technology.

Prerequisite: WRT 101 or Corequisite: WRT 102

Jan 4- Jan 22, 2022

Online

A. Poltrack

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2023

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

This course will examine various texts from world literature to gain familiarity with and foster an appreciation of different global literary traditions. Specifically, we will consider how authors writing within or around these traditions during the twentieth and early twenty-first centuries grapple with the weight of history and respond to the political and social concerns of their respective time periods. Our course will focus on how texts interrogate or challenge prevailing attitudes of their historical moments—attitudes pertaining to alienation and belonging, race and gender, and colonialism and empire. The course may include work by such authors as Joseph Conrad, Lu Xun, James Joyce, Eileen Chang, Aime Cesaire, Derek Walcott, Jamaica Kinkaid, Isabel Allende, Wole Soyinka, and Amitav Ghosh. Assignments will include close reading activities, a short analysis essay, and a longer final paper.

Not for English Major Credit.*Prerequisite: WRT 101***LEC 01****MWF 10:30-11:25 AM****B. EBERLE****EGL 121.02-B** **Global Film Traditions** **SBC: GLO; HUM**

This introductory film course focuses on a cross-cultural study of films which project dystopian (or near-dystopian) visions. We will learn the basics of film analysis and terminology, attending not only to what stories these films tell, but how these films tell their stories. Together we will distinguish how various elements of filmmaking (such as sound, cinematography, editing, acting, and production design) work together to create an effect on us, the audience. We will consider how such an effect can compel us to interrogate matters of class, race, gender, art, technology, and society. Possible films include Blade Runner, Alphaville, Stalker, A Girl Walks Home Alone at Night, Brazil, La Hoya, Metropolis, Akira, Snowpiercer, Never Let Me Go, High-Rise, Cargo, City of Lost Children, A Touch of Sin.

Not for English Major Credit.*Prerequisite: WRT 101**Corequisite: WRT 102***LEC/LAB 02****MW 4:25-6:15 PM****F. HARDER****EGL 130.01-H** **Literature, Science & Technology** **SBC: CER, STAS**

The goal of this course is to recognize the many ways the fields of literature and science have intertwined and interacted to challenge our understanding of humanity, the environment, and technology. Engagement with film, television, novels, and short stories will help us develop a series of questions that can deepen our insight into the cultural, economic, and racial politics that influence and surround literature and science. In the process we will encounter such things as clones, altered climates, utopian and dystopian views of violence and nature, time-travel, Afrofuturism, and cyberpunk worlds. This course may include such authors as Octavia Butler, Haruki Murakami, Mohsin Hamid, Philip K Dick, Mary Shelley, Edgar Allan Poe, Suzanne Collins, Robert Louis Stevenson, Mark Fisher, and Ursula K Le Guin. Assignments will likely include online discussion posts, in-class presentations, and two essays.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

MWF 11:45-12:40 PM

A. GOMEZ

EGL 130.02-H **Literature, Science & Technology**
Representations of Artificial Intelligence in Literature and Film

SBC: CER, STAS

Artists imagined the idea of artificial intelligence (A.I.) long before it was a possibility. Writers and film directors created artificially-intelligent entities, including computers, robots, and androids decades and decades before even the first touches of technology would make those entities a reality. And yet, here we are in a world in which A.I. is not only possible, not only present, but growing every day in its power, its pervasiveness, and its impact on our lives. What can we learn from artists' representations about the possibilities and pitfalls of artificial intelligence?

In this course we will examine how, from the past century up to the present day, writers and film directors have represented artificial intelligence as benevolent, malevolent, or amoral entities, working in concert with or against humans. We will ponder questions such as: How is an artificially intelligent entity defined? What is at stake in ceding power to an A.I.? Can an A.I. learn empathy or sympathy? Should an A.I. have rights? If we have the technology to reduce human brains to code and upload them to computers, what is at stake in doing so? Are there ethical lines that human-machine relationships should not cross? And, ultimately, what is the difference between a fully-function A.I. and a human being? As we ponder these questions, we will consult fiction, drama, film, and other imaginative genres, as well as scientific texts and cultural & rhetorical theory that will enhance our examinations. In addition to small-group and whole-class discussion, there will be multiple mini-papers (in the form of blogs, reflection papers, slide presentations, and possibly social media) and a major written project that will incorporate oral presentation. This course is open to human beings only. No A.I.s will be permitted to enroll at this time. Assuming we can tell the difference.

Not for English Major Credit.

Prerequisite: WRT 101

*Corequisite: WRT 102***LEC 02****TUTH 3:00-4:20 PM****K. LINDBLOM****EGL 191.01-B****Poetry: The Art of Verse****SBC: HUM**

This course will panoramically scan twentieth and twenty-first century American poetry. Our primary goal is become what the contemporary American poet and critic Charles Bernstein calls “creative readers.” This means we will use the poetry to challenge us to match its inventions, originality, and contexts.

“A high moment of the creative spirit” is how the critic, poet, and editor Hayden Carruth describes twentieth-century American poetry. Modern American poetry may be—second only to jazz music—the most important contribution this country has made to world culture. You will develop the skills of literacy through writing (formal/informal) and discussion.

Not for English Major Credit**Prerequisite: WRT 101****LEC 01****MW 2:40-4:00 PM****E. WERTHEIMER****EGL 192.01-B****Fiction: The Art of the Story****SBC: HUM**

What makes a work of fiction worth reading? How does it typify its own time and place but at the same time speak to us in our current world? These are some of the questions we will address in this course as we discuss the importance of reading and writing fiction. We will read works of American literature in the form of short stories written from the late 19th century to the 21st century. We will explore the formal properties of these texts to determine “how” these authors craft their work and we will consider the ways that meaning is constructed, in other words, “why” these texts were written—what are the messages they are sending us? We shall pay close attention to an artist’s historical and cultural milieu, as well, discussing the ways that American fiction has developed over time. Requirements for the course include active class participation, quizzes, several short papers, and a final paper.

Not for English Major Credit**Prerequisite: WRT 101****LEC 01****MWF 11:45-12:40 PM****L. LEBLOND****EGL 194.01 - B****Film: Mastering the Movie****SBC: GLO, HUM****Not for English Major Credit.***Prerequisite: WRT 101**Corequisite: WRT 102***LEC 01/LAB 01****TUTH 9:45-11:35 AM****H. KINDRAT**

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.

English Major and Minor Requirement

No adds after the first week of classes

Prerequisite: Completion of WRT 102

LEC 01	MW	2:40-4:00 PM	J. JOHNSTON
LEC 02	TUTH	1:15-2:35 PM	E. GRAHAM
LEC 03	TUTH	3:00-4:20 PM	TBA

EGL 206.01-I

Survey of British Literature II

SBC: HFA+

Covers Survey Requirement

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

Note: No adds after the first week of classes

LEC 01	TUTH	9:45-11:05 AM	P. MANNING
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EGL 217.01- K

American Literature II

SBC: DIV, HUM, USA

“Let us tenderly and kindly cherish, therefore, the means of knowledge. Let us dare to read, think, speak, and write.”

--John Adams

“Such, such my case.”

--Phillis Wheatley

In this course we read some of the “classic” texts of early American literature. Our primary focus is literary, but we will be broadly concerned with the national culture that calls these works American. We will also be learning, in an indirect way, about critical theory insofar as we will bring theoretical models to bear on the literary and cultural issues. As we make our way through a challenging array of texts I want us to be sensitive to the hold--intellectual, emotional, or political--they may or may not have upon us. The questions we ask of our reading will

be a way of asking questions about the power of literature and the nation upon ourselves, today. Put another way: What does it mean to claim an American identity given the questions we ask of these old books?

Covers Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 MW 4:25-5:45 PM E. WERTHEIMER

EGL-220

Critical Approaches to Cinema

SBC: ARTS, HUM

The course offers a survey of film history and film theory from its beginning in the late 19th century to the present. It offers an introduction to the basic elements of film language such as the shot, camera placement, lighting, editing, mise-en-scène, and sound. Using case studies, students learn how to recognize, read, and analyze cinematic texts within a particular social, cultural, or political context, touching upon such important issues as ideology, class, gender, and race. An international selection of films screened for this class demonstrates the evolution and a wide variety of approaches to the medium.

As university study does not only aim to provide students with knowledge and skills in a particular academic discipline, the goal of this course is also to develop research, work, and self-expression skills. This course emphasizes the skills of textual analysis and those needed for independent study.

LEC 01/LAB 01

**MW 4:25-5:25 PM
TU Online**

I. KALINOWSKA-BLACKWOOD

EGL-232.01

Rebels and Tyants

SBC: CER, HFA+

An exploration of literary rebels and tyrants central to Russian and Anglo-American traditions. The subversive tactics of such writers as Shakespeare, Dostoevsky, Sir Walter Scott, Solzhenitsyn, and Dickens are appraised in the light of the dominant social, political, and aesthetic systems they confront.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 TUTH 4:45- 6:05 PM T. WESTPHALEN

EGL-272.01

American Narratives of Race and Justice

This course investigates the long and tangled relationship between race and justice in the United States. We will explore together the complexly intertwined narratives by which a wide range of individuals and institutions have shaped constructions of race, conceptions of justice and the very idea of what constitutes truth. We will examine a wide range of creative works (including literature, film and memoir) alongside legal and political discourse (both historical and contemporary), and engage with contemporary scholars, artists, activists, journalists and those who have experienced the criminal justice system from both sides, in order to deepen our understanding of how the past continues to shape the present and how new narratives surrounding race and justice in the United States might be created.

*Note: Given the focus of this course, language, imagery and ideas may be disturbing. Please speak to me with any concerns.

**Note: Students will have the option of fulfilling EXP+ by completing an optional experiential learning project related to the course topic.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 TUTH 9:45-11:05 AM S. SCHECKEL

EGL-276

Feminism: Literature and Culture Contexts

SBC: DIV, HUM

This course is devoted to examining works written by or about women in literature, focusing on literature in relation to, as the Stony Brook catalog states, “women’s sociocultural and historical position.” To that end, the late twentieth- and early twenty-first-century works we will be discussing offer a broad sampling of the different approaches that writers of various backgrounds have taken to that subject. The emphasis will be on American fiction. One of the questions we will be considering, in fact, is exactly what (if anything) distinguishes a text as peculiarly “American.” Another will concern the issue of aesthetics and literary genealogy. By the end of the semester, the complexities of the works read will enable us to expand any initial assumptions about a singular “position” of women with which we began to the more appropriate plural of “positions” with which we conclude. The assigned readings will be divided into four units: coming of age; race and ethnicity; films and fairy tales; land, landscape, planet. The authors covered will be selected from the following list: Joan Didion, Bobbie Ann Mason, Marilynne Robinson, Sandra Cisneros, Bharati Mukherjee, Toni Morrison, Manuel Puig, Joyce Carol Oates, Leslie Marmon Silko, Karen Tei Yamashita.

Covers Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 TUTH 11:30-12:50 PM S. OLSTER

EGL 301.01 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Milton's Paradise Lost

In this course we read Milton's twelve-book Paradise Lost, together with a selection of his prose of shorter poetry, in the context of seventeenth-century English religion, philosophy, politics, and literary culture. Our classroom time will be devoted primarily to the close reading of key passages from the primary texts, mainly Paradise Lost, greatest of English-language epic poems. As are all versions of EGL301, this is a writing intensive course: there will be weekly short written assignments and a series of formal papers, culminating in a final research paper. There will also be required in-class presentations. The final grade will be based on a combination of the written work, presentations, and class participation.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM D. PFEIFFER

EGL 301.02 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Migrants in Cinema and Literature

This module explores how migrants have been represented in cinema and literature. It considers movies including Rainer Maria Fassbinder's Ali, Fear Eats the Soul (1974), Stephen Frears' My Beautiful Laundrette (1986), Michael Haneke's Hidden (2005), and Emanuele Crialesse's The Golden Door (2006) and a number of texts written by authors such as Pietro di Donato, Kym Ragusa, and Shirin Ramzanali Fazel. Topics of analysis include cultural mobility, the self-representation of minority cultures and identities, and the construction of national and transnational belongings.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 1:15-2:35 PM S. BRIONI

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Autobiography: Theory/Practice

In this course we will explore a particularly rich form of life-writing, writing about the self. Autobiography and memoir are forms of self-documentation and self-narration that bring the personal, private aspects of people's lives into the public view. No other genre of literature deals with the anxiety of self-presentation more directly. We will consider several autobiographies and

memoirs from the scholarly perspective to understand various themes and writing styles associated with this genre of literature: censorship and self-censorship; fictionalizing the self; use of research, personal and public documents in testimonial autobiographical writing; authorship; confessional writing; epistolary writing. Students will also write creatively: one autobiographical essay; and one memoir piece.

The coursework will involve reading excerpts from/ or full texts of several autobiographies and memoirs, as follows: Confessions, by St Augustine; Anton Chekhov’s Letters; Hisham Matar’s The return; Alexandra Fuller’s Don’t let’s go to the dogs tonight; Rebecca Loncraine’s Skybound; Nelson Mandela’s Long walk to freedom; Anna Funder’s Stasiland. We will also listen to several podcasts from the Oxford Centre for Life Writing, Oxford University. In-depth class discussion is required and will be graded as “class participation”. Students will produce two creative writing pieces (an autobiographical essay; and a short memoir); one extensive research paper; and two oral presentations that discuss the material addressed in the research paper. This course is particularly suited for students interested in the intersection between the critical and the creative in the study of literature. The selection of texts provides a range of fascinating topics for discussion: religion, politics, illness, family bonds, culture, and the search for one’s place in the world.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 03 TUTH 11:30-12:50 PM C.BUGAN

EGL 303.01

Genre and Media

SBC: HFA+

Baseball and Literature

This course will focus on the subject of baseball in its various historical, sociological, and mythological relationships to literature, society, nation, and the imagination. We will use an interdisciplinary approach to explore the topic from its early appearances in the eighteenth century to the present.

Covers Genre/Media Topic for English Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 11:30-12:50 PM R. PHILLIPS

EGL 303.02**Genre and Media****SBC: HFA+*****The Video Essay***

The study of the development of the video essay, including theories and criticism of the form. Students will not only analyze successful examples, but they will also create their own videographic arguments about select course texts (poetry, fiction, and film). No prior video editing experience is required.

Covers Genre/Media Topic for English Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02**MW****6:05-7:25 PM****L. PELUCACCI****EGL 303.03****Genre and Media****SBC: HFA+*****Banned Books: Young Adult Literature***

Young adult novels take up controversial topics that engage young people and that mirror concerns that young people face in their lives as they are approaching full adulthood. Naturally, these topics include references to content that makes some adults uncomfortable in a variety of ways. Many of these texts take up plots involving sexual activity, sexual orientation and gender expression, sexual abuse and other forms of abuse and harassment, the role and responsibilities of school authorities and law enforcement, use of drugs and alcohol and the problems of addiction, crime and punishment, mental illness, the history of racism and the contemporary state of race relations in the US, and more.

According to PEN America and the American Library Association, book banning and other forms of censorship are on the rise in K-12 schools across the United States. In this course, we will read contemporary novels written specifically for adolescents and young adults that have been subject to such bans, many successfully. We will read these texts to understand what they are about, how accurate critiques of them are in book banning propositions, and how those books might inform and affect young readers. In addition, we will examine the arguments for banning specific books and arguments against those bans.

Covers Genre/Media Topic for English Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 03**TUTH****4:45-6:05 PM****K. LINDBLOM****EGL 308.02****Single Author****SBC: HFA+*****Ocean Vuong and the Place of Refugee Literature***

This class will take the literary work of Ocean Vuong, a Vietnamese American refugee author, as its

primary object. By examining his poetry and prose, we will explore the ways that race, class, gender, and sexuality are crafted throughout his brief but influential artistic oeuvre. This will require a combination of close reading and research skills, as we consider how his work has been received and how he shapes this reception, in interviews, book reviews, and journal articles.

In order to properly approach his artistic and social context, we will also contemplate his place in relation to other Southeast Asian American refugee authors such as Bao Phi, Viet Thanh Nguyen, Kao Kalia Yang, and Monique Truong. Specifically, we will query the strategy of naming oneself a refugee, while evaluating the ethics involved in claiming this position in artistic works to track the parameters and achievements of Asian American refugee writing.

Covers Single Author topic for English Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 1:15-2:35 PM

T. AUGUST

EGL 308.03

Single Author

SBC: HFA+

Ernest Hemingway

This course provides a focused, in-depth exploration of Hemingway's major novels and short stories (*The Sun Also Rises*, *A Farewell to Arms*, "Hills Like White Elephants", "The Killers", etc.) as well as key background and context on the author's life. Discussion and lecture topics to include everything from his revolutionary prose style, to his mythologized personal life, to his oft-caricatured attitude toward masculinity. We will also delve into his World War I experiences, separating fact from fiction in effort to account for the cynical stylings of he and his "Lost Generation" contemporaries.

Covers Single Author topic for English Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 03 TUTH 6:30-7:50 PM

A. POLTRACK

EGL 309.01

Interdisciplinary Study of Literature

SBC: HFA+

American Political Novel: WWI to Cold War

This course will investigate the twentieth-century American political novel. Beginning with excerpts from John Reed's reporting on the 1917 Bolshevik Revolution in *Ten Days That Shook the World*, we will go on to cover fictional depictions of the First World War through the Cold War—in effect the rise and fall of the Old Left—by way of 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* or *Ragtime*.

Covers the Interdisciplinary Study of Lit topic for English major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 3:00-4:20 PM S. OLSTER

EGL 311.01

Literary or Critical History

SBC: HFA+

Fictions of Self

Covers Literary History topic for English Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 3:00-4:20 PM P. MANNING

EGL 317.01

Energy Humanities in Literature

SBC: HFA+, SPK, TECH

Literature in the Age of Oil

Today the world is on fire, and fossil-fueled corporations keep raising the heat. But the planetary dilemmas bound up with oil and other fossil fuels our age are not only material in nature. Our modern dependencies on oil have deep imaginative roots in the fiction, film, and art of the petro-era. This course surveys stories devoted to what is arguably the most important, transformative, and misunderstood resource in human history. How did novelists conceive of oil as a foundation for modern life--for instance, in their depictions of the thrill of the road, the euphoria of flight, and the vertigo of sudden social transformation? What struggles did those writers encounter in trying to represent oil's vast global infrastructures? Can we discover, from canonical classics of our petroleum-powered past, the blueprint for a more livable world yet to come? Possible authors include Upton Sinclair, Ray Bradbury, Octavia Butler, Jack Kerouac, Italo Calvino, Chinua Achebe, and Margaret Atwood, and films by Bob Rafelson, Paul Thomas Anderson, and George Miller.

Covers the Interdisciplinary Study of Lit topic for English major

Prerequisite: WRT-102

Note: No adds after the first week

LEC 01 MW 4:25-5:45 PM M. TONDRE

EGL 328.01

Documentary Theatre

SBC: ARTS

In this project-based class we'll explore documentary theatre plays then use interview-based documentary theatre techniques to create and tell stories about actual events and real people. We'll select a topic, conduct interviews, and then use them to gather material and create a script for archival purposes and for performance. No writing, research, or performance experience is necessary. This class is about putting humanities knowledge and methods into action. Great class for students of English, Theatre, Creative Writing, or Communications and Journalism.

Covers Genre/Media Topic for English Major

Prerequisite: WRT-102

Note: No adds after the first week

LEC 01 TUTH 4:45-6:05 PM K. WEITZMAN

EGL 346.01 Shakespeare II SBC: HFA+

In this course, we will read and watch film adaptations of a selection of Shakespeare's tragedies and romances. Adaptations can improve our familiarity with the fine details of the source texts, and even more importantly, due to their inherently interpretive nature, these films can also deepen our understanding of the plays' larger thematic concerns. Possible plays include Titus Andronicus, Romeo and Juliet, Hamlet, Othello, King Lear, Macbeth, The Winter's Tale, and The Tempest.

Covers Single Author topic for English Major

Prerequisite: EGL 204

No adds after the first week of classes

LEC 01 MWF 10:30-11:25 AM L. DEWITT

EGL 360.01 Young Adult Literature SBC: HFA+

Covers Genre/Media for English Major

ONLY OPEN TO TEACHER PREP STUDENTS

Prerequisite: EGL 204

No adds after the first week of classes

LEC 01 F 12:00-2:40 PM V.DUKES

EGL 369.01 – G Topics in Ethnic American Literature and Culture SBC: HFA+, USA
Immigration, Aesthetics, & Asian American Literature

This course examines the impact that immigration has had, and continues to have, on the creation and reception of Asian American literature. Looking across the literature of differing Asian American populations, we will examine how legal exclusion, border interrogations, internment, and refugee status have profoundly shaped the stories that Asian Americans tell. Studying the relationship between politics and aesthetics will help students develop their own research projects, while raising questions about which forms of writing they themselves want to engage. No prior knowledge of Asian American literature is required.

Covers the Interdisciplinary Study of Lit topic for English major

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01 TUTH 9:45-11:05 AM T. AUGUST

EGL 372.01 - G

Topics in Women and Literature

SBC: HFA+

Ecofeminism, Literature, and Film will examine the connections among ecology and feminism in literature, film, environmentalism, and sustainability. Ecofeminism is a complex ecocritical and philosophical approach to reading literature, film, and culture; it asks that we rethink our relationship to the earth and our responsibilities as human beings to all living creatures and to people of all races, cultures, and genders. In this course, students will study ecofeminist concepts in poetry, nonfiction, fiction, and films, and they will examine the work of prominent women ecologists, conservationists, and environmentalists. We will read literature by Margaret Atwood, Alice Walker, Toni Morrison, Octavia Butler, Kathy Jetnil Kijiner, and Jane Smiley, among others. We will watch a wide range of films on environmental topics. Students will write one long essay and weekly short journal reading responses; take a final exam; and create their own activist projects.

Covers the Interdisciplinary Study of Lit topic for English major

Prerequisite: U3 or U4 standing

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

No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM H. HUTNER

EGL 378.01

Contemporary Native American Fiction

SBC: HFA+, USA

Native American Renaissance

This course focuses on works by Native American writers from the period that has been controversially characterized as the Native American Renaissance, beginning with M. Scott Momaday's Pulitzer-prize winning novel *House Made of Dawn* (1968). Major works from the 1970s and 1980s, including Leslie Marmon Silko's *Ceremony* (1977) and Simon Ortiz's *From Sand Creek* (1982), and Louise Erdrich's *Love Medicine* 1984, share themes and concerns, setting

the stage for contemporary Native American writing. We'll be analyzing the rise of this literature in the context of related historical developments: the "Red Power" movement and the foundation of Native American Studies in American universities. Assignments will include response papers and other short assignments, as well as two longer papers with revisions.

Covers Literary History/Critical Theory for English Major

Prerequisite: WRT 102

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

No adds after the first week of classes

LEC 01 TUTH 11:30-12:50 PM A. NEWMAN

EGL 380.01

Senior Seminar

SBC: SPK, WRTD

The Victorian Anthropocene

The "long emergency" of climate change is now transforming the planet, our social systems, and our everyday rituals of survival. In this seminar, we'll explore the deep roots of our warming world to the industrial literature of the Victorian era, when Britain became the "furnace of the world." By returning to the texts of the coal century, we'll ask how novelists, poets, and other artists first understood the nature of burned carbon. How did writers represent the transformative powers of fossilized sunlight on the factory floor, along the railroad, within the hearth and home, and indeed in the air itself? What dire warnings about and celebrations of coal, petroleum, and natural gas inspired the great works of Victorian culture? In answering these questions, we will consider how novels think about energy and the environment more broadly, with attention to the politics of race, class, gender, sexuality, and national belonging.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01 MW 2:40-4:00 PM M. TONDRE

EGL 380.02

Senior Seminar

SBC: SPK, WRTD

Law & Literature in U.S

This course will explore intersections between law and literature (or narrative more generally) with special attention to the ways in which the law has addressed ethical, social and political challenges specific to the US. Topics will include: custom, law and the political order; law, society, and power; interpretation, authority, and legitimacy; punishment, retribution, and redemption; and others. We will read foundational works that shaped "law and literature" as a field of study alongside a wide range of literature (and films). Throughout the course, we will bring historical texts and legal debates into conversation with contemporary texts and issues.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 03

TUTH 1:15-2:35 PM

S. SCHECKEL

EGL 381.01

Advanced Analytic & Argument Writing

SBC: ESI

Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence—in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want them to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages—proposal, literature review, preliminary draft, multiple revisions—culminating in a 20-30 page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and extensive elaboration. This course is offered as both EGL 381 and WRT 381.

Prerequisite: WRT 102, U3 or U4 Standing

Note: No adds after the first day of class

LEC 01

TUTH 1:15-2:35 PM

S. SANTOS

EGL 386.01 - G

Advanced Poetry Workshop

SBC: ARTS

This course offers advanced practice in the original composition of poetry for discussion in regularly scheduled workshop meetings. Students will develop creative writing and analytical skills, explore the history of lyric poetry, immerse themselves in contemporary poetry, and gain perspective on the role of poetry among the liberal arts.

Covers Genre/Media Topic for English Major

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01

TUTH 3:00-4:20 PM

R. PHILLIPS

EGL 488

Herstory Internship

SBC: EXP+

Stories for Our Time: Memoir as a Tool for Action

This internship with Herstory Writers Workshop provides a hands-on exploration of how guided memoir writing can be used as a tool for societal change. Interns will be writing and working side by side with other students and community members to explore how individual experiences relate to larger social and political issues and how

personal narratives can contribute to the process of change. Interns will hone their writing and communication skills, practice active listening, provide constructive feedback, and acquire fresh insights into the power of storytelling and community building. Each intern will be required to: attend one weekly 2-hour writing workshop (days vary); provide constructive feedback to fellow members of the writing community; write a short memoir (10-12 pages) and complete 3 reflection assignments during the semester.

For more information contact susan.scheckel@stonybrook.edu. Interested students should fill out this brief application (<https://docs.google.com/forms/d/e/1FAIpQLSfshifsP6DKAfvobEG5GwfMzUfkIM1LBP-z5r1mv7VgmI4wA/viewform>)

About the Partner Organization:

Herstory Writers Workshop is a LI-based, non-profit organization that works with diverse populations (women in prisons or shelters, immigrants, farm workers, students living with disabilities, etc.) to transform personal stories into moving narratives that "change hearts, minds and policies one story at a time." To find out more about Herstory go to <http://www.herstorywriters.org/>

Registration by Permission Only

EGL 491.01

Shakespearean Tragedy

Honors British Literature

What is the nature of tragic drama? In what ways is it related to real-life tragedy? And how is it that tragic fiction – on page, stage, and screen – has commanded for so long such imaginative energy, such extensive critical attention, and such serious reader- and viewership? The hypothesis of this class is that, if we begin tackling these questions with sustained creative attention, we might begin to understand not only what distinguishes this major mode of literary expression from other literary modes but also what makes fiction sometimes more valuable than other modes of verbal communication. Our test case will be Shakespeare's tragic plays, which are some of the most influential works of their kind. On the one hand, we approach each play as a written, published text: our in-class conversation primarily will consist of the analysis of key passages. On the other hand, we will view filmed performances of each assigned play. Throughout the semester we will also read key theories of tragedy: by Aristotle, Donatus, Racine, Hegel, Nietzsche, and Terry Eagleton. The assigned tragedies will include Shakespeare's *Titus Andronicus*, *Richard III*, *Julius Caesar*, *Macbeth*, and *Hamlet* as well as the comedy *A Midsummer Night's Dream* (which embeds a stage tragedy in its fifth act) and pieces of the classical tragedy *Oedipus Rex* by Sophocles, the tragicomic *Le Cid* by Corneille, and Arthur Miller's "modern" tragedy, *Death of a*

Salesman. There will be weekly discussion responses, periodic explications of key passages from the primary and secondary texts, and a final research paper.

Prerequisite: Admission to the English Honors Program; EGL 204, Co-requisite EGL 301

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01

MW 4:25-5:45 PM

D. PFEIFFER

EGL 496

Senior Honors Project

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEM 01

TBA

English Teacher Prep Courses

WRT 392

Theories of Mentoring Writers

This course closely examines methods of and challenges implicit in mentoring writers, including writing for real audiences in authentic rhetorical situations, experiencing writing as a social activity, and incorporating culturally relevant content and socially just practices of assessment. Building on writing as recursive processing (planning, drafting, revising, editing, and publishing), students also learn to analyze and problem-solve issues that inhibit effective writing and communication. This course is designed for those who are, or will be, teaching courses in writing at the grades 6-12 and college levels

Prerequisite: Admission to the English Teacher Prep Program; EGL 204

Note: Open to EGL Teacher Prep Students Only

Note: No adds after the first week

LEC 01

MW 2:40-4:00 PM

P. DUNN

EGL 440.01

Performance & Technology in Teaching Literature and Composition

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

Corequisite: Equivalent section of EGL 450

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****EGL 452 Supervised Student Teaching: Grade Levels 10-12**

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****EGL 454 Student Teaching Seminar**

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01**W****4:25-7:15 PM****T. MANGANO**

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Spring 2024

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

This class examines modernism's relationship with subjective experiences and historical events of the twentieth century. The aim of the class is to consider how modernism, as an artistic movement, engages with the historical past and how this engagement can contribute to our understanding of memory in the present. What is modernism? Modernism can be seen as a complex and elusive term that defies single definition, much like the field of twentieth century studies itself. As an aesthetic concept, modernism is portrayed as having a temporality that appears to detach from political history. Recent scholarship, however, has been drawing attention to modernism's responses to world-historical events and circumstances. This class, therefore, will explore the dynamic interplay between historical events and cultural expressions, specifically focusing on the works of modernist writers. We will examine how these writers remember and challenge the erasure of humanity caused by events like wars. Throughout the course, we will discuss five modernist mottos demonstrated by various groups of modernist texts (visual/textual forms), in order to understand the liberating power of the aesthetic memory of historical events and human experiences. The class will explore how contemporary readers can interact with the remembering techniques employed by twentieth-century modernist writers. This could include experimenting with creative writing to preserve memories, reflecting the enduring impact of modernist ideas on contemporary artistic and cultural practices.

No adds after the first week of classes

Prerequisite: WRT 101

LEC 01

TUTH 10:00-11:20 AM

Y. LIU

EGL 121.01-B **Global Film Traditions** **SBC: GLO; HUM**

How does film express cultural fears and imagine possible futures? How does fear shape futures, and vice versa? Whose futures and fears do we get to experience? This course will introduce tools and strategies for critically analyzing film across different cultural traditions. We will be analyzing the films' narrative elements, 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. The films in this course span time periods and global contexts, but all will engage in questions of futures and fears, and often the overlap of the two.

No adds after the first week of classes

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 01	MWF	11:00-11:53 AM	J. BROWN
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EGL 121.01-B**Global Film Traditions****SBC: GLO; HUM****No adds after the first week of classes**

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 01	TUTH	1:00-2:20 PM	B. ROBINSON
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EGL 130.01-H**Literature, Science & Technology****SBC: CER, STAS****No adds after the first week of classes**

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01	TUTH	5:30-6:50 PM	R. BALUN
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EGL 130.02-H**Literature, Science & Technology****SBC: CER, STAS**

How do we understand the place of literature in today's world, rife as it is with technology? How does consumer technology, such as smartphones and computers, affect how we read? Moreover, what has been the role of technology in literature over the past several decades? On the other hand, how do we understand the distinction—if there is one—between the humanities and the sciences? How do we create a more interdisciplinary approach to the two fields, rather than resigning ourselves to C.P. Snow's idea that they form "two cultures"? This course will consist of two parts: one in which we will orbit around consumer technology and literature, and another in which we think about science and literature (as a subset of the humanities). We will constantly be exploring the interplay between science and literature and technology and literature; to do so, we will look at some texts from the field of history of science, some popular representations of technology, as well as various fictional texts.

No adds after the first week of classes

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02	TUTH	2:30-3:50 PM	I. MIKULSKI
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EGL 135.02-H**Literature, Film, and Environment****SBC: CER, STAS**

What is the human relationship to the biotic world around us? How are we connected and disconnected? How does human behavior impact the environment? How does the environment impact human bodies and cultures?

What is our ethical responsibility to care for nonhuman biotic life? What are the most pressing environmental concerns of the past, present, future? This course addresses these complex matters through a wide range of environmental philosophical positions, such as queer and feminist ecologies, environmental justice and racism, environment and disability, environment and religionism, environment and post-colonialism, and environment and nationalism. These intersecting questions will be examined as they are constructed in literature, film, media, and culture. Requirements: regular attendance, quizzes, bi-weekly writings, presentation, and final exam.

No adds after the first week of classes

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02 TUTH 10:00-11:20 AM H. HUTNER

EGL 194.01 - B

Film: Mastering the Movie

SBC: GLO, HUM

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 a cross-cultural study of cinematic representations of “Asia” and/or “Asian America.” Through in-depth analyses, we will ask several key questions that compel us to interrogate matters of class, race, gender, ecology, technology, and aesthetics.

No adds after the first week of classes

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01 TUTH 4:00-5:20 PM N. YANG

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.

English Major Requirement

No adds after the first week of classes

Prerequisite: WRT 102

LEC 01	MW	2:30-3:50 PM	M. TONDRE
LEC 02	TUTH	1:00-2:20 PM	L. PELUCACCI
LEC 03	TUTH	2:30-3:50 PM	E. WERTHEIMER

EGL 206.01-I

Survey of British Literature II

SBC: HFA+

Together we will read, analyze, and discuss British literature from the Restoration (1660) to the end of the 19th century. On the way we will track social and cultural developments that coincided with this literature such as the

new science, industrialization, revolution, imperialism, and the rise of the novel. My wager is that by examining these works in their contexts and interrogating the underlying ideas and assumptions that animate them, we may better understand both their historical moment as well as the values and conventions that inform our own times. The class covers multiple genres, especially poetry, and a few key texts such as Aphra Behn's *Oroonoko*, Mary Shelley's *Frankenstein*, Charles Dicken's *Hard Times*, and Joseph Conrad's *Heart of Darkness*.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH 4:00-5:20 PM

F. HARDER

EGL 210.01

Literature, Medicine, and Ethics

SBC: CER

This course utilizes literature to highlight the humility, wisdom, perspective-taking, and professionalism inherent in good caretaking, reflecting a fusion of the humanities and medicine, with an eye toward confronting the ethical issues which arise upon encountering the suffering human being in need. The course brings you into the room of the one ailing, addressing the threat of dehumanization in the increasingly technological and bureaucratized world of health care. We will use a narrative approach to problem-solving and look closely at un- or only partially solvable moral dilemmas in which difficult medical outcomes seem imminent.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH 2:30-3:50 PM

A. FLESCHER

EGL 243.01-B

Shakespeare's Major Works

SBC: HUM

This course introduces students to a series of Shakespeare's most consequential plays together with a bouquet of his greatest sonnets. We will read exemplars from each of his four main dramatic genres: tragedy, history, comedy, romance, and what has come to be called the "problem play." Class time will be divided between historical contextualization of the texts and close analysis of key passages. For each assigned play, students will be expected both to read the full text and view a complete screen version. There will be regular reading quizzes. There will be much reading aloud in class. There will be both at-home and in-class writing assignments, weighted towards the latter. And, to demonstrate your mastery of the material, there will be a one-on-one oral exam with the instructor. The goal is that, by end of the semester, you will have begun developing the ability to read and appreciate on your own the very challenging and rewarding work of one of the world's greatest authors.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 4:00-5:20 PM

D.PFEIFFER

EGL 250

Introduction to English Studies for STEM Majors

SBC: STAS

Black Hat, White Hat: The Practice and Literatures of Hacking

In this course, we will explore the history, culture, and myriad literatures of computer hacking. At the same time, we will learn a range of historical hacking techniques and how to defend against them. Topics include ethics, privacy, pseudonymity, postmodernism, zines, and the punk subculture.

Requirement for STEM in Literature and Culture Minors

Prerequisite: WRT 102

Note: No adds after the first day of class

LEC 02

TUTH 11:30-12:50 PM

E. GRAHAM

EGL 301.01

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01

MW 2:30-3:50 PM

S. KOSKI

EGL 301.02

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Law and Literature in the US

In this section of EGL 301, we will explore intersections between law and literature with special attention to the ways in which the law has addressed ethical, social, and political challenges in the US. Through close-reading and analysis of novels, poetry, memoir, film, legal writings, and legal opinions, we will examine how law and literature create interrelated narratives that shed light on issues like identity, sexuality, injury, power, policing, speech, and silence. We will explore connections between interpretation and world-making—that is, between how we read, respond to, and understand a story or event and how this understanding generates our sense of justice (or injustice) and our notions of responsibility. Throughout the course, we will bring historical texts and legal debates into conversation with contemporary texts and issues. Readings will focus on key moments of crisis in which Americans turned to the law to address challenges to social order, including the Salem witch trials; debates over slavery; the Civil Rights movement; questions of justice in the era of mass incarceration. The course requires extensive reading, independent research, oral presentations, and substantial writing incorporating research and literary analysis.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 02

TUTH

1:00-2:20 PM

S. SCHECKEL

EGL 301.03 **Authors, Periods, Topics with Intensive Writing**
Contemporary Literature and Popular Culture

SBC: ESI, SPK, WRTD

A course in which we will explore the variety of ways in which contemporary fiction depicts popular culture, with particular emphasis on replacing a hierarchical view of culture (high-, low-, and middlebrow) with a view of culture as constantly evolving and popular texts as lending themselves to polysemic interpretation. This examination will proceed by looking at a variety of popular artifacts (e.g., film, television, music, photography, comic books) and the ways in which they are portrayed by contemporary writers from a variety of backgrounds. Among the subjects to be addressed are the origins and permutations of highbrow/lowbrow cultural distinctions, the impact of mechanical reproduction, exported American popular culture and cultural imperialism, and popular culture as a tool for nation building.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 03

TUTH

2:30-3:50 PM

S. OLSTER

EGL 303.01 -G **Genre and Media**
20th and 21st Century Poetry in English

SBC: HFA+

In this course, we will study several significant trends and developments among the poems, poets, and poetry of the 20th and 21st centuries.

Covers Genre/Media Topic for Major

Pre-co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

TUTH

2:30-3:50 PM

R. PHILLIPS

EGL 308.01 **Single Author**
Whitman and Dickinson

SBC: HFA+

- How does it feel to have one's naked soul scalped? To break through a plank in reason?
- Who can assume the universe, and why would you want to?

This class is a chance to answer these and many other BIG questions.

Walt Whitman is thought of primarily as a poet of the body and the nation. Emily Dickinson, on the other hand, tends to be regarded as a dissenting religious poet, observer of minutiae, and things feminine. These characterizations are certainly useful. But things get interesting when we reapply the categories and go beyond them. How exactly are both poets theorizing the body, the nation, gender and philosophies of cognition and belief? Whose body and what kind of body, whose nation and what kind of nation, which genders and which sexualities, whose philosophy, etc.? How are both poets engaged with the spiritual world and that of found objects and nature? We will attempt to answer these questions by reading closely their works, as the work describes their lives and their times. We will also pay critical attention to the manuscript history of the authors--each poet has a complex and fascinating story of genre, textual materiality, literary dissemination and, finally, disappearance. Work for the course will involve the writing of a research/interpretive paper, as well as a fairly substantial oral presentation.

Covers Single Author Topic for Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

TUTH 4:00-5:20 PM

E. WERTHEIMER

EGL 309.01

Interdisciplinary Study of Literature

SBC: HFA+

American Political Novel

A course devoted to the American political novel, 1960-2020, that begins with the Civil Rights movement and ends with the Occupy movement. Among the subjects to be discussed are the emergence of a New Left inspired more by Castro's Cuba than Soviet Russia, the reevaluation of American activism as American terrorism, the ethical discrepancy between intentions and actualities, the counterculture, the efficacy of any political protest in an age of globalization defined by multinational moving targets impossible to pin down, and the applicability of the term "post-race" in the wake of the 2008 election and more recent BLM movement. Authors to be read will include James Baldwin, Norman Mailer, E. L. Doctorow, Philip Roth, Dana Spiotta, Jonathan Lethem, and Paul Beatt

Covers Interdisciplinary Study of Literature Requirement for Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

TUTH 11:30-12:50 PM

S. OLSTER

EGL 311.01 -G

Literary or Critical History

SBC: HFA+

Intro to Literary Theory

Covers Literary History / Critical Theory Topic for Major*Pre- co-requisite: EGL 204***Note: No adds after the first week of classes****LEC 01****MW 4:00-5:20 PM****S. KOSKI****EGL 317.01****Energy Humanities & Literature****SBC: HFA+, SPK, TECH**

Today the world is on fire, and fossil-fueled corporations keep raising the heat. But the planetary dilemmas bound up with oil and other fossil fuels our age are not only material in nature. Our modern dependencies on oil have deep imaginative roots in the fiction, film, and art of the petro-era. This course surveys stories devoted to what is arguably the most important, transformative, and misunderstood resource in human history. How did novelists conceive of oil as a foundation for modern life--for instance, in their depictions of the thrill of the road, the euphoria of flight, and the vertigo of sudden social transformation? What struggles did those writers encounter in trying to represent oil's vast global infrastructures? Can we discover, from canonical classics of our petroleum-powered past, the blueprint for a more livable world yet to come?

Covers Interdisciplinary Study of Literature Requirement for Major*Prerequisite: WRT 102***Note: No adds after the first week of class****LEC 01****MW 4:00-5:20 PM****M. TONDRE****EGL 319.01-G****Ecology and Evolution in Literature and Film****SBC: HFA+, WRTD**

This course reviews 19th- 21st-century primarily North American environmental philosophies, literature, art, film, and ideologies through various socio-political, gendered, and racialized perspectives. Literature covered will include transcendentalist essays (Thoreau and his male writer-descendants), feminist utopian/dystopian novels (Year of the Flood, Into the Forest, Parable of the Sower), environmental investigative nonfiction (Welcome to Shirley and Full Body Burden), environmental memoir (Body Toxic), poetry, film, media, and activist art (The East, Jetsonorama, David Solnit, Bidder 70, Erin Brockavich). We will delve deeply into environmental issues including climate justice, toxics and radiation pollution, animal rights and extinction, ecofeminism, environmental racism, and environmental activism. Requirements: attendance; quizzes; presentation/paper; bi-weekly writings; and final exam.

Covers Interdisciplinary Study of Literature Requirement for Major*Prerequisite: WRT 102***Note: No adds after the first week of class****LEC 01****TUTH 1:00-2:20 PM****H. HUTNER****EGL 360.01-G****Young Adult Literature****SBC: HFA+**

In this course, we will take up the analysis of contemporary young adult novels, stories, plays, graphic novels and literary non-fiction. We will use a wide range of critical lenses throughout the semester (reader response, new historicist, New Critical, gender based, disability studies, etc.); this will help students distinguish among major interpretive and critical traditions that have shaped the role YA literature plays in the search for identity in an increasingly complex world. Our essential question throughout will be: How do YA texts define, encourage, or discourage young people from engaging in both self-reflection and in attempting to understand what role they play, and by extension, what control they have over their environment? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States. Please note this course will require at least ten YA novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in January 2024.

****Only Open to English Teacher Prep Students****

Covers Genre/Media Topic for Major

Prerequisite: WRT 102

Note: No adds after the first week of class

LEC 01 TUTH 4:00-5:20 PM

J. CABAT

EGL 361.01-G

Poetry in English

SBC: HFA+

This course is a survey of lyric poetry in English. Students will learn the basics in understanding and enjoying the music of poetry, including scansion and prosody (beats and sounds). Students will also learn to appreciate the basic forms of lyric poetry, including ballads and sonnets and many other forms.

Covers Genre/Media Topic for Major

Prerequisite: WRT 102, U3 or U4 Standing

Note: No adds after the first week of class

LEC 01 TUTH 11:30-12:50 PM

R. PHILLIPS

EGL 369.01 -G

Topics in Race and Ethnicity

SBC: HFA+, USA

Immigration, Aesthetics, & Asian American Literature

This course examines the impact that immigration has had, and continues to have, on the creation and reception of Asian American literature. Looking across the literature of differing Asian American populations, we will examine how legal exclusion, border interrogations, internment, and refugee status have profoundly shaped the stories that Asian Americans tell. Studying the relationship between politics and aesthetics will help students develop their own research projects, while raising questions about which forms of writing they themselves want to engage. No prior knowledge of Asian American literature is required.

Covers Interdisciplinary Study of Literature Requirement for Major

Covers People of Color for Teacher Prep*Pre- or Corequisite:* EGL 204, U3U4**Note: No adds after the first week of class****LEC 01****TUTH 10:00-11:20 AM****T. AUGUST****EGL 380.01****Senior Seminar****SBC: SPK, WRTD*****The Equipment of Narrative***

This course explores the powerful proposition, propounded in literary culture for at least the last 2000 years, that stories can change – and maybe even save – readers’ lives. Yes. Each student will work towards a final project that uses a single syllabus text to explore this claim in the context of today’s grade schools or college classrooms. The reading, which will be intensive, begins with selections from a handful of the earlier Anglo-European tradition’s most foundational fictions-about-fiction (The Egyptian Tale of the Shipwrecked Sailor; Homer’s Iliad; Sophocles’ Oedipus Rex; Vergil’s Aeneid; Dante’s Inferno; Cervantes’ Don Quixote). We will then put these classic texts into dialogue with more recent works by Virginia Woolf, Salman Rushdie, and, possibly, Neil Gaiman. As the last of the English curriculum’s three intensive writing courses, this seminar will include weekly short writing assignments a long final paper.

Prerequisite: EGL 301**Note: No adds after the first week of class****LEC 01****MW****2:30-3:50 PM****D. PFEIFFER****EGL 380.03****Senior Seminar****SBC: SPK, WRTD*****Creative Nonfiction for the Digital Age***

This course explores the writing and critical understanding of "creative nonfiction," a category of nonfiction writing that uses the tools of literary fiction to communicate fact, in the digital domain -- from the super-short form to the infinite scroll. Forms of nonfiction writing that students learn to take apart and build include the personal essay, the narrative essay, the column, the blog, the tweet, the podcast, and the newsletter. Students will emerge with the ability to communicate effectively online, understand the tricks that others are using to hold audiences in a shifting attention economy, and create distinctive portfolios for fields from publishing to public relations.

Prerequisite: EGL 301**Note: No adds after the first week of class****LEC 03****TUTH 2:30-3:50 PM****J. GRAHAM****EGL 381.01****Analytic and Argument Writing****SBC: ESI**

Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence—in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want them to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages—proposal, literature review, preliminary draft, multiple revisions—culminating in a 20–30-page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and extensive elaboration. This course will fulfill the second half of the Writing Pre-Med/Pre-Health prerequisite. This course is offered as both EGL 381 and WRT 381.

Covers Interdisciplinary Study of Literature Requirement for Major

Substitute for EGL 494 for EGL Honors

Prerequisite: WRT 102

Note: No adds after the first week of class

LEC 01

TUTH 1:00-2:20 PM

S. SANTOS

EGL 397.01-J Literature/Culture Studies and Asia, Africa, and Latin America SBC: HFA+
Migrant Literature and Environmental Justice

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. Similarly, environmental justice literature “provides narratives of individuals and communities organizing and responding to economic and environmental problems on local, national, and international levels. Its stories and investigations show that environmental issues are deeply connected with issues of globalization, gender, race, and class” (Greta Gaard, “The Literature of Environmental Justice” www.asle.org/syllabi/the-literature-of-environmental-justice/). Considering that environmental exploitation and destruction is a compelling reason why people leave their homes and migrate, the concept of environmental justice is a primary theme explicitly or obliquely in migrant literature. In particular, migrant literature from the perspectives of postcolonial and Indigenous peoples often refers to nature and the environment to depict, protest, and remedy injustice and human rights violations. Moreover, nature and the nonhuman living world in migrant literature are often metaphors for remembering home and settings of ancestry and origins. In this course, we will read literature and watch films about migrants and migration by authors and artists from diverse racial and national locations, including North America (Native America and the

US-Mexico Borderlands), Asia (Pakistan and Vietnam), Africa (Cameroon), and the Pacific region (Guam and Australia). We will focus on the intersection of environmental and ecological matters with issues of imperialism and colonialism, social persecution, poverty and economic opportunity, and the effort to depict, protest, and remedy injustice and human rights violations.

Covers Non-Western Lit for Teacher Prep

Prerequisite: WRT 102

Note: No adds after the first week of class

LEC 01

MW 2:30-3:50 PM

J. SANTA ANA

EGL 491

Honors British Literature

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

LEC 01

MW 4:00-5:20 PM

M. TONDRE

EGL 440.01

Performance & Technology in Teaching Literature and Composition

This is the second course in the methods sequence leading to certification to teach English, grades 7-12.

Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. *Corequisite:* EGL 450

SEC 01

TU 6:30-9:20 PM

J. CABAT

EGL 441

Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. *Corequisite:* EGL 449

SEC 01

W 4:00-6:50 PM

P. RIBEIRO

EGL 449 Field Experience: Grades 7-12

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor.

Corequisite: equivalent section of EGL 441

EGL 450 Field Experience: Grades 7-12**SBC: CER; EXP+; SPK***Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor.***J. CABAT****EGL 451 Supervised Student Teaching: Grade Levels 7-9***Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.***VO1****T. MANGANO****EGL 452 Supervised Student Teaching: Grade Levels 10-12***Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.***VO1****T. MANGANO****EGL 454 Student Teaching Seminar**

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

*Prerequisite: C or higher in EGL 441.**Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.***SEC 01****T. MANGANO**

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Fall 2024

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

The goal of this course is to examine how global modernist literature addresses four key themes: crisis, climate change, gender and sexuality, and colonialism. Our exploration will encompass the evolution of modern literature from the Victorian era to the contemporary period, delving into various works to understand how writers and artists have shaped their perspectives on these issues. The course will also examine the stylistic and substantive elements employed by global modernist writers in addressing these issues. Finally, through close reading and argumentative writing, students will gain an understanding of the concept of “modern,” its evolution, and its relevance to our life in the twenty-first century.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW

9:30-10:50 AM

W. LEE

EGL 130.03-H **Literature, Science & Technology** **SBC: CER, STAS**

War, Technology, & the Environment

Wars shape and are shaped by the technology available and environments in which they take place. In this class, we will consider the significance of this commonplace within relevant fiction, poetry, non-fiction, film, testimonials and wartime ephemera. Examples will include but not be limited to: “spear-famed Achilles” struggling with the fury of the “fair-running river of whirling Xanthos” in the Iliad; critiques of gunpowder and the longbow in early-modern epics; the mud, trenches, mustard gas and shoddy hospital equipment littering the lyric poems and combat-nurse narratives of WW1; recurrent representations of humid junglescapes scrambling U.S. military strategy in the Pacific and Southeast Asia; spectacular, award-winning Hollywood films imagining the horrific impacts of all-out nuclear war; leaked videos of weaponized drones scouring rural and urban landscapes in the Middle East and body-camera footage of soldiers sifting through the rubble born of present-day conflicts. Throughout this course, we will try to keep in mind war’s impact on the environment and its inhabitants, as doing so will help us deepen our understanding of the complex, longstanding legacy of anthropogenic climate change. No prior familiarity with course subject matter assumed.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 03

TUTH

5:00-6:20 PM

D. PARRY

EGL 135.01-H

Literature, Film, and Environment

SBC: CER, STAS

In this course we will look at a selection of literary works and films that engage key questions about our relationship with the non-human environment. This course seeks to interrogate themes related to humanity's and the humanities' relationship with the non-human world, environmental justice, and environmental futures. The novels, plays, and films we will study in this course will reflect historical and contemporary environmental issues including climate change and nuclear disasters alongside works of ecocriticism that theoretically engage issues of gender, race, sexuality, class, and disability.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH

3:30-4:50 PM

A. ALDRICH

EGL 191.01 - B

Poetry: Art of the Verse

SBC: HUM

In this course, we will read a wide variety of poetry from around the world, past and present. We will approach the semester as an opportunity to enhance our overall appreciation of poetry, but simultaneously we will seek to better understand the mechanics of the art form itself. From nature to protest, politics to devotion, love to loss & everything in between, we will explore how poetry helps us express who we are as individuals & human beings unlike any other genre.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH

11:00-12:20 PM

S. KOSKI

EGL 192.01 - B

Fiction: The Art of the Story

SBC: HUM

What can fiction tell us about American popular culture and vice versa? In this class, we will consider how American cultural contexts influence and are influenced by the modern short story. Specifically, we will ask: how has popular culture been depicted in short stories from the 1970s onward? Which objects qualify as "pop culture"? Which objects qualify as American? And indeed, which objects qualify as short stories? To get at these questions, we will cultivate an understanding of the conventions that mark the contemporary "American" short

story through analyzing its depictions of American culture. We will examine stories that feature descriptions of other media (ranging from television to punk rock, iPhone apps to tabloids) to interrogate what the form of the short story has to do with forms of popular culture in America. We will explore the story's formal properties to determine what certain texts share, what sets them apart from one another, and how the form has evolved alongside the historical and cultural milieu of Post-1945 America. Requirements for the course include active class participation, quizzes, short papers, and a final paper.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01	MW	5:00-6:20 PM	L. RANDALL
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EGL 194.01 - B

Film: Mastering the Movies

SBC: GLO, HUM

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 a cross-cultural study of cinematic representations of "Asia" and/or "Asian America." Through in-depth analyses, we will ask several key questions that compel us to interrogate matters of class, race, gender, ecology, technology, and aesthetics.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01	MW	9:30-10:50 AM	N. YANG
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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.

English Major Requirement

Prerequisite: Writ 102

Note: No adds after the first week of classes

LEC 01	MW	2:00-3:20 PM	K. JOHNSTON
LEC 02	TUTH	12:30-1:50 PM	S. KOSKI
LEC 03	TUTH	2:00-3:20 PM	S. SCHECKEL

EGL 205.01-I **Survey of British Literature I** **SBC: HFA+**

The study of British literature from the Old English period to about 1750.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 TUTH 11:00-12:20 PM B. ROBINSON

EGL 217.01-K **Survey of American Literature I** **SBC: DIV, HUM, USA**

The study of American literature from 1607 to 1865.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 FLEX TBA ONLINE R. CLARE

EGL 220.01-B **Critical Approaches to the Cinema** **SBC: ARTS, HUM**

Analysis of film content and style through screenings and substantial readings in film history and theory. Considers social issues, cultural and historical contexts, and forms of artistic expression. Students learn how to recognize, read, and analyze visual media. This Fall '24, the course offers a critical introduction to influential trends in film theory, including gender, race, and queer theory, auteurism, and genre theory. Most every week we will pair readings of theoretical texts with a specific film, engaging and practicing multiple methods of interpreting cinema. For the purposes of critical viewing and analysis, this course offers an introduction to film terms and techniques, with attention paid to cinematography and sound, among other things.

Note: No adds after the first week of classes

LEC 01 MW 5:00-6:20 PM L. LEBLOND

EGL 224.01-G **20th-Century Literatures/Eng** **SBC: GLO, HUM**

This course will focus on how authors writing during the heyday and demise of the British Empire grapple with the weight of history and respond to the political and social concerns generated by the colonial project. We will compare the ways that different texts interrogate or challenge prevailing attitudes of these historical moments—attitudes pertaining to alienation and belonging, race and gender, and understandings of home. We will read Anglophone literature originating in the United Kingdom, Ireland, the West Indies, Nigeria, and India. These readings may include work by such authors as Joseph Conrad, James Joyce, Jean Rhys, Derek Walcott, Jamaica Kinkaid, Wole Soyinka, and Amitav Ghosh. Assignments will include close reading activities, a short analysis essay, and a longer final paper.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH 9:30-10:50 AM

B. EBERLE

EGL 226.01-K

20th-Century American Literature

SBC: HUM, USA

Migrant America: Place, Belonging, and Environment in Contemporary U.S. Literature

What does it feel like to be a migrant in America? What does it mean to pair “migrant” with “America” in our current time of refugee crisis and transnational border crossing? How might we understand the United States of America as a country historically shaped and determined by the migrant? More than a geographical space, “America” has always been affected by movement, by the migrations of diverse peoples to, from, and within its shores, as well as across and within its changing and contested borders. Migrations involve not only physical journeys but also personal, cultural, and political transformations. They encompass the migrant’s search for a sense of place and belonging in a newly adopted homeland. This course will explore the multiple migrations that shape our collective identity, and the cultural myths that represent Americans with diverse experiences of migration and border crossing. Through four units, we will focus on specific examples of the migrant experience in America and global migrations from the early twentieth century to the present: Unit 1. The westward movement of dispossessed farmers during the Great Depression; Unit 2. The journeys of African Americans on the East Coast after the Civil War and the abolishment of slavery; Unit 3. The global migrations of those from the Caribbean and the Asia-Pacific regions in the twentieth century; and Unit 4. A primary force causing today’s global migrations of people: environmental crisis and human-induced climate change. Using literature, film, visual images, and secondary sources, we will explore the stories we have come to tell ourselves about the meaning of the United States as a nation shaped and determined by migrants and the global movement of people to, from, and within North America, stories about the migrant’s search for a sense of place—of home and belonging.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 11:00-12:20 PM

J. SANTA ANA

EGL 232.01-I

Rebels and Tyrants

SBC: CER, HFA+

An exploration of literary rebels and tyrants central to Russian, Anglo-American, and European traditions. The subversive tactics of such writers as Shakespeare, Dostoevsky, Sir Walter Scott, Solzhenitsyn, and Camus are appraised in the light of the dominant social, political, and aesthetic systems they confront.

Prerequisite: WRT 102

Advisory Prerequisite: one D.E.C. B or HUM course

Note: No adds after the first week of classes; offered as HUR 232

LEC 01

TUTH 5:00-6:20 PM

T. WESTPHALEN

EGL 301.01**Authors, Periods, Topics with Intensive Writing****SBC: ESI, SPK, WRTD*****Exploring Human and Nonhuman Relations in Literature and Film***

Human beings are not separate from the fate of insects, of birds, of the life in the sea, of the forests that sequester carbon, of the diseases that will thrive on a warmer planet. I know a lot of climate activists, and I know what motivates them: it's love. For the whole planet, for the most vulnerable people on it, for the idea of a livable future.

—Rebecca Solnit, <https://www.theguardian.com/commentisfree/2019/mar/19/why-youll-never-meet-a-white-supremacist-who-cares-about-climate-change>

Recent American literature that focuses on human and nonhuman (or more-than-human) relations have shown that the interests of humans in modern industrialized societies are often at odds with nonhuman animals, plants, and even with the planet. Human beings in modern society—particularly through the Western experience of industrialization—have viewed nonhuman animals, organisms, and plants as sympathetic, others as valuable (for human use and consumption), and others as pests. From resource allocation to food production to public policy, humans in modern society make decisions based on their preferences that are carried out by those with power. Moreover, humans in the so-called modern world often exert sovereignty and domination over the nonhuman (more-than-human) living world, and they have created boundaries between themselves and nonhumans that separate or remove humans from Earth's natural ecosystems. By analyzing recent literature and films, this course explores human relations with the nonhuman living world. Some of the questions we will ask are: What does it mean to be human in our current time of anthropogenic (human-caused) environmental crisis and ecological collapse? How do contemporary artists and writers characterize differences and similarities between humans and nonhumans? How do these artists and writers represent and critique human relations with nonhumans and the impact that humans have on natural ecosystems (the more-than-human living world)? According to these artists and writers, who exerts power over other humans and nonhumans and to what end? This course requires demanding reading, active participation, and extensive writing with attention to specific strategies that will improve your writing and analytical skills.

Note: Intensive Writing Course open to EGL majors or minors only*Prerequisite: EGL 204***Note: No adds after the first week of classes****LEC 01****MW 2:00-3:20 PM****J. SANTA ANA**

EGL 301.02**Authors, Periods, Topics with Intensive Writing****SBC: ESI, SPK, WRTD*****Studies in American Poetry: Creative Reading***

This course will try to scan twentieth and twenty-first century American poetry. Our primary goal is become

what the contemporary American poet and critic Charles Bernstein calls “creative readers.” This means we will use the poetry to challenge ourselves to match its inventions, originality, and contexts. You will develop the skills of multiple kinds of literacies through writing (formal/informal) and discussion. Beyond that, the objectives for this course are:

- gaining a basic idea of how modern American poetry fits into the literary (and social) history of the last century;
- fluency in the critical vocabulary;
- facility with close-reading a poem, develop an independent, well-reasoned interpretation;
- and developing research skill, integrating primary and secondary resources into your analyses.

We will read both widely and closely in this course. Classes will be discussion-based, with some lecture. We will focus primarily on the materials and dynamics of American poetry, examining some of the major movements which currently shape it. We will also examine the engagement of American poetry with world culture, paying particular attention to cross-over points, i.e., where American poets go out into the world as soldiers, travelers, and expatriates, and where world cultures come into American poetry, through reading, translation, immigration, migration, and the internet. Similarly, we will be attentive to the established forms of poetry and to the points where these forms break down and are remade as a result of entanglements with other languages, music, the visual arts, prose, media, and twentieth century experience. We will proceed always by the selection of salient, exciting, but by no means definitive, examples.

Note: Intensive Writing Course open to EGL majors and minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 02

TUTH

12:30-1:50 PM

E. WERTHEIMER

EGL 301.03

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Technology, Ethics & Humanism

How do the rapidly advancing frontiers of technology impact human flourishing, change our assumptions about medicine and science, and alter the expectations we should harbor about the manner in which we interact with one another in shared spaces? What about human “mortality” is in the first place modifiable, and what about mortality cannot (or should not) be changed? In this course we address these and related issues through engaging in close readings of classic and contemporary texts, primarily fiction, which look carefully at our existential predicament in a world in which technological innovation is arguably moving at a rate faster than our ability to reflect about its ethical implications.

Note: Intensive Writing Course open to EGL majors and minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 03 TUTH 2:00-3:20 PM A. FLESCHER

EGL 303.01 -G

Genre and Media

SBC: HFA+

Devised Theatre

An immersive study of the collaborative theatre genre, the class will compare texts of contemporary devised plays with their recorded performances, read criticism, and talk with guest writer-devisers about their processes. Students will synthesize what they've learned to create their own collaborative works of devised theatre.

Covers Genre/Media Topic for Major

Pre-co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 12:30-1:50 PM G. REISMAN

EGL 308.01

Single Author

SBC: HFA+

The Drama of Suzan Lori Parks

An exploration of playwright, screenwriter, novelist, and musician Suzan Lori Parks' expansive body of work. Students will learn about Parks' methodology and consider how her writing lives in conversation with American history and contemporary social issues.

Covers Single Author Topic for Major

Pre-co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 2:00-3:20 PM G. REISMAN

EGL 309.01

Interdisciplinary Study of Literature

SBC: HFA+

Solar Fictions: Transitions and Transformations

What does a desirable future look like? "Solarity" is a new term for the highly contested social and political futures opened-up by the ongoing and uneven transition toward renewable energy (Szeman, Barney). For many artists, scholars, and activists, if and how the transformational potential of this transition is represented is key for contemplating and organizing political change. Within literary production, solarpunk fiction most straightforwardly depicts these possible futures, and this class will consider a variety of solarpunk stories, novels, and films. Alongside solarpunk, a growing number of well-known and celebrated literary novels, including *Klara and the Sun* by Kazuo Ishiguro, *The Vegetarian* by Han Kang, *Annihilation* by Jeff

Vandermeer, *NOOR* by Nnedi Okorafor, and *Oryx and Crake* by Margaret Atwood embed images and ideals of solararity, either through photosynthesis or photovoltaic networks. Paying careful attention to how solararity in these works is always mediated by present conditions, we will critique, compare, and compose the radiant images of solar futures.

Covers Interdisciplinary Study of Literature Requirement for Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

TUTH

11:00-12:20 PM

J. JOHNSTON

EGL 311.01 -G

Literary or Critical History

SBC: HFA+

Capital, Material, and Culture

This course will explore aspects of cultural & literary theory focused on class, power, and the material world. The goal of this course will be for students to better familiarize themselves with literary & cultural theory in a way that is intellectually engaging but also enjoyable & approachable. Theory can seem a little daunting at first, but *through* theory we can discover whole new ways of analyzing and interpreting texts once we see what it does *abstractly* and how we can apply it as a lens *practically*. We will start with foundational works from the 19th century & move forward through history, unpacking how those ideas changed or evolved over time. Through our journey, we will read works that will challenge, confound, and enrage, always with an eye towards who holds the power & why.

Covers Literary History / Critical Theory Topic for Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

MW

3:30-4:50 PM

S. KOSKI

EGL 325.01

Screenwriting

SBC: ARTS

A general introduction to the principles of screenwriting, covering structure, character creation, visual storytelling, format, the writing of narrative description, and dialogue. 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.

Prerequisite: WRT 102; one D.E.C. B or HUM course; or permission of the instructor

Note: No adds after the first week of class; cross-listed THR 325

LEC 01

TUTH 11:00-12:20 PM

K. WEITZMAN

EGL 328.01

Documentary Theatre Creation

SBC: ARTS, EXP+

In this project-based class we'll explore documentary theatre plays then use interview-based documentary theatre techniques to create and tell stories about actual events and real people. We'll select a topic, conduct interviews, and then use them to gather material and create a script for archival purposes and for a final public reading of the script. No writing, research, or performance experience is necessary. This class is about putting humanities knowledge and methods into action. Great class for students of English, Theatre, Creative Writing, and Communications and Journalism. Will count for upper-division credit for English and for Theatre Arts majors.

Covers Interdisciplinary Study of Literature Requirement for Major

Prerequisite: WRT 102; one D.E.C. B or HUM course; or permission of the instructor

Note: No adds after the first week of classes

LEC 01

TUTH 2:00-3:20 PM

K. WEITZMAN

EGL 345.01-G

Shakespeare I

SBC: HFA+

This course introduces students to Shakespeare's comedies and histories through a combination of reading each play and viewing it in recorded performance. On the one hand, you will be invited to approach each work as a literary text: in-class conversations and asynchronous work center on close analysis of key passages in light of the larger scene, act, and play, and in the context of the play's original composition, production, and publication. On the other hand, we will view and discuss recorded performances and adaptations of each assigned play. The semester's literary historical through line will be Shakespeare's remarkable development of the genres of history play and dramatic romance. We will also investigate the techniques of characterization that have made generations of both playgoers and readers feel that Shakespeare's dramatis personae are so modern, real, human. We will explore also the value of each assigned play in our present moment and, occasion permitting, attend a live production together as a class.

Prerequisite: WRT 102; Corequisite: EGL 204

Advisory Prerequisite: EGL 205 and 243

Note: No adds after the first week of classes

LEC 01

MW 11:00-12:20 PM

D. PFEIFFER

EGL 360.01-G

Young Adult Literature

SBC: HFA+

In this course, we will take up the analysis of contemporary young adult novels, stories, plays, graphic novels and literary non-fiction. We will use a wide range of critical lenses throughout the semester (reader response, new historicist, New Critical, gender based, disability studies, etc.); this will help students distinguish among major interpretive and critical traditions that have shaped the role YA literature plays in the search for identity in an

increasingly complex world. Our essential question throughout will be: How do YA texts define, encourage, or discourage young people from engaging in both self-reflection and in attempting to understand what role they play, and by extension, what control they have over their environment? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States. Please note this course will require at least ten YA novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in August 2024.

****Only Open to English Teacher Prep Students****

Covers Genre/Media Topic for Major

Prerequisite: WRT 102; EGL 204; English majors and minors only

Note: No adds after the first week of classes

LEC 01 TUTH 3:30-4:50 PM

J. CABAT

EGL 369.01 -G

Topics in Race and Ethnicity

SBC: HFA+, USA

Positioning Black Identity

This course critically analyzes the tensions surrounding the portrayal of Black identity in the United States. By delving into both historical and contemporary literature, students will examine the themes of resistance, agency, and hybridity in the positioning and (re)positioning of Blackness within dominant discourses in the United States.

Covers Interdisciplinary Study of Literature Requirement for Major

Covers People of Color for Teacher Prep

Pre- or Corequisite: EGL 204, U3U4

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

Note: No adds after the first week of classes

LEC 01 MW 3:30-4:50 PM

N. YOUNG

EGL 376.01 -G

Literature of Imperialism

SBC: CER, GLO, HFA+

Colonial & Postcolonial Literature

Broadly speaking this course will look at literature and criticism that is concerned with a) colonial experience and decolonization, b) postcolonial conditions, and c) diasporic and immigrant issues. In doing so we will introduce ourselves to world writers, look at the interdependencies in the world system, and seek to understand what empire was, and continues to be, about. Investigating the contextual basis of postcolonial criticism, film, fiction, and poetry will force us to confront how particular experiences and historical forces shape many of the

aesthetic differences found in artistic forms.

Covers Interdisciplinary Study of Literature Requirement for Major

Covers non-Western requirement for Teacher Prep

Pre- or Corequisite: EGL 204, U3U4

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

Note: No adds after the first week of classes

LEC 01 TUTH 9:30-10:50 AM T. AUGUST

EGL 378.01 -J

Contemporary Native American Fiction

SBC: CER, GLO, HFA+

Prerequisite: One literature course at the 200 level or higher

Note: No adds after the first week of classes

LEC 01 TUTH 2:00-3:20 PM TBA

EGL 380.01

Senior Seminar

SBC: SPK, WRTD

Creative Nonfiction for the Digital Age

This course explores the writing and critical understanding of "creative nonfiction," a category of nonfiction writing that uses the tools of literary fiction to communicate fact, in the digital domain -- from the super-short form to the infinite scroll. Forms of nonfiction writing that students learn to take apart and build include the personal essay, the narrative essay, the column, the blog, the tweet, the podcast, and the newsletter. Students will emerge with the ability to communicate effectively online, understand the tricks that others are using to hold audiences in a shifting attention economy, and create distinctive portfolios for fields from publishing to public relations.

Prerequisite: EGL 301; English majors only

Note: No adds after the first week of classes

LEC 01 MW 2:00-3:20 PM J. GRAHAM

EGL 380.02

Senior Seminar

SBC: SPK, WRTD

Ethnic American Literature, Food, and Media

The central premise of this class is that *representing* culinary activity is markedly different than doing it. That is, once authenticity and ethnicity are represented through depictions of cooking, tasting, and eating, the culinary text becomes something else with unique political utility and cultural life. This class will examine how literature, film, and television can represent intimate culinary practices and fashion notions about differing ethnic American subjects. Spanning the high and low, the popular and the political, as well as the personal and the social, we will develop methodologies and practices to read across various media forms and genres, like films, memoirs,

television, poetry, cookbooks, and academic theory.

Prerequisite: EGL 301; English majors only

Note: No adds after the first week of classes

LEC 02

TUTH 12:30-1:50 PM

T. AUGUST

EGL 394.01-H

Topics in Literature/Culture of Science

SBC: CER, STAS

Prime Time Practitioners: Doctors on Screen

From *M*A*S*H* to *ER* to *Scrubs*, representations of doctors have dominated prime time television slots for decades. In this course, we will examine representations of healthcare practitioners and medicine in popular culture, particularly in television series. We will consider questions of medical ethics, such as whether healthcare is a human right, and ethical closeness in doctor/patient relationships. The course will also address questions of ethical media representation, such as the effect of archetypes on cultural beliefs about doctors, and questions of genre and medium.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week of classes

LEC 01

MW 9:30-10:50 AM

J. BROWN

EGL 440.01 Performance & Technology in Teaching Literature and Composition SBC: CER, EXP+, SPK

This course, the final teacher prep course before student teaching, will explore the teaching of literature and composition using performance, visual media and technology. Moving beyond theory, everything we cover in this course will be of immediately practical use to you when you begin working in the classroom. This includes the creation of curricula and individual lesson plans, social-emotional learning (SEL), the use of performance techniques as close reading in teaching drama and other literature, student assessment, visual literacy, classroom connections with other instructional disciplines, and appropriate uses (and non-uses) of technology in the secondary English classroom.

Prerequisite: C or higher in EGL 441; Enrollment in the English Education Program.

Corequisite: EGL 450

Note: Offered as CEE 593 and EGL 440

LEC 01

TH 5:00-7:50 PM

J. CABAT

LEC 02

TU 5:00-7:50 PM

K. BEUCHNER

EGL 441.01

Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program.

Corequisite: EGL 449

Note: Offered as EGL 441 and CEE 588

LEC 01

TU 5:00-7:50 PM

P. RIBEIRO

EGL 444.01

Experiential Learning

SBC: EXP+

Prerequisite: WRT 102 or equivalent; permission of instructor; approval of EXP+ contract

Note: No adds after first week of classes

TUT 01

APPT TBA

M. TONDRE

EGL 454.01

Student Teaching Seminar

SBC: CER, EXP+, SPK

The student teaching seminar provides support and encouragement for the teacher candidate through meetings with other teacher candidates, the college supervisor(s), and resource personnel. Teacher candidates reflect upon their teaching experiences in terms of evaluation of self and future goals, acquisition of new knowledge and how it relates to self and the teaching profession, and how successful they are linking previously learned theory and methodology with their classroom experiences.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452.

Note: Offered as EGL 454 and CEE 590

SEM 01

W 5:00-7:50 PM

T. MANGANO

EGL 458.01

Speak Effectively Before/Aud

SBC: SPK

Prerequisite/Corequisites: WRT 102 or equivalent; instructor permission

Note: No adds after the first week of classes

TUT 01

APPT

TBA

M. TONDRE

EGL 475.01

Undergrad Teaching Practicum I

SBC: EXP+

Prerequisite: Upper-division standing; 12 credits in English; permission of instructor and director of undergraduate studies

Note: S/U grading only**TUT 01****APPT****TBA****M. TONDRE****EGL 476.01****Undergrad Teaching Practicum II****SBC: EXP+***Prerequisite: EGL 475; permission of instructor and director of undergraduate studies***Note: S/U grading only****TUT 01****APPT****TBA****M. TONDRE****EGL 488.01****Internships****SBC: EXP+***Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department***TUT 01****APPT****TBA****M. TONDRE****EGL 488.04****Herstory Internships****SBC: EXP+****Application:** <https://forms.gle/SbeVtiEx3zet3xEa6>

Successful completion of the internship requires active participation in weekly writing workshops, writing an 8-10 page memoir, participation in one Herstory event and completion of 3 short reflections (1-2 pp). Students participate weekly during the semester in one of the following workshops:

1. Making Our Voices Heard/ Memoirs to (Re)Imagine Mental Healthcare

This workshop invites people who have been personally affected by the mental healthcare system, who may identify as mad, psychiatric survivors, psychiatric consumers, or neurodivergent, to write their memoir in a mad-affirming, human rights-driven, supportive environment. In this workshop, we will combat stigma and discrimination through the power of storytelling to change hearts, minds, and policies. We invite you to join us to use the power of your voice to (re)shape our mental healthcare system and (re)imagine care.

-Wednesdays 4:30-6:30pm via ZOOM

2. Testify: Memoir as a Tool for Action

This intergenerational campus/community workshop, brings together neighborhood elders, young Dreamers, organizational activists, legislators, civil rights veterans of the 1960's and young activists of today, to write and share their personal stories, lessons learned and visions for transformative social change. Students will join former sharecroppers, philanthropic leaders from Long Island, South Carolina, Arkansas, Washington DC, Maryland, New York City, Minnesota, California and more, with the goal of generating stories that will advance the movement for equity, inclusion and justice at this time when every one of our voices is needed to protect our most basic human rights.

-Thursdays 6:30-8:30 PM via ZOOM

3. Shaping Spaces/ Disability Stories to Create a Movement

This intergenerational workshop is building a space for disabled people and disabled activists to shape their stories in community with other people with disabilities. This group is open to anyone who identifies as having a disability, be it physical, cognitive, neurodiversity, madness, mental illness, chronic illness, or any other disability

come out of the class with: 1) a clearly-defined topic and a substantial first draft of the argument that you think you will make; 2) an established thesis committee of two faculty members who have agreed to work with you on your topic; 3) a substantial amount of the research complete, along with some preliminary synthesis of the research; 4) a series of materials that are likely to serve as drafts of different parts of your thesis. As a secondary aspect of the course, we will do a series of readings that are meant either as models for the kind of thing you will be producing, or as touchstones for questions of research methods. But the readings aren't the primary point: the main thing will be to emerge from the semester with a clear sense of what you will be doing next semester, and with a whole series of materials that will "scaffold" the thesis-writing process.

Prerequisite: Admission to the English Honors Program; EGL 204; EGL 301; EGL 491 or EGL 492

Note: No adds after the first week of classes

SEM 01

MW 2:00-3:20 PM

M. TONDRE

EGL 135.01-H Literature, Film & Environment SBC: CER, STAS

EGL 135 introduces students to the interdisciplinary field of ecocriticism, or the study of literature and other media in relation to the scientific, social, cultural and ethical dimensions of the interactions between humans and the natural world. Students will study the engagement between the humanities and a defining issue of our time, and develop the verbal and written skills to articulate valid arguments about the representation of environmental crises and their consequences for humanity.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 02****TR 9:30-10:50 AM****H. HUTNER**

EGL 140.01 Shakespeare in Performance SBC: ARTS

An introduction to Shakespeare in performance. This course will focus on key scenes and soliloquies so students can take time with the language and theatrical tools of Shakespeare's work. We will watch these scenes performed in many different ways to think about how the language is brought to life in different times and contexts by and for different people. Students will create a performance as a way to think about the plays. We will discuss the plays as engaged works of art, not historical artifacts, and tools with which we learn to see more, see differently, see better.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****MW****5:00-6:20 PM****H McDANIEL**

EGL 191.01 - B Poetry: The Art of Verse SBC: ARTS, HUM

This class will involve intensive analysis of poems in English from various periods, of varying types, and of varying complexity. The goal of this class is to develop the skill of reading, interrogating, and analyzing a poem. We will look at elements of the poem such as the historical/literary context, the speaker, diction, literary devices, form, genre, and much more. We will look at poems by a wide variety of poets, from Shakespeare to Taylor Swift.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****MW****3:30-4:50PM****E. BELNAP**

EGL 194.01 - B Film: Mastering the Movie SBC: GLO, HUM

EGL 194 offers an introduction to film, including a basic familiarity with the terminology of film production and techniques of film analysis. The course emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology. The course also offers an introduction to multiple cinematic traditions from across the globe. Our section focuses on the 20th century "movie star" and how various films rely on, reproduce, and resist the concept of star power. We will analyze films featuring

“classic” Hollywood stars as well as global film stars, and we will pay special attention to meta-representation in films that narratively depict stardom in some way.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MW 5:00-6:20 PM

L RANDALL

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.

English Major Requirement, No adds after the first week of classes

Prerequisite: Completion of WRT 102

LEC 01

TR

12:30-1:50 PM

J JOHNSTON

LEC 02

MW

2:00-3:20 PM

S KOSKI

LEC 03

TUTH

2:00-3:20 PM

E WERTHEIMER

206.01-I

Survey of British Literature II

SBC: HFA+

This course examines the rise of British literature from the close of the early modern period to the close of the 19th century. Our readings in this course have in common themes of death, revenge, the pursuit of forbidden knowledge, and above all the complex and contested status of the classical hero. They ask what we can know about the universe we find ourselves in and what kind of heroism is required to live in it.

Covers English Survey

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

Note: No adds after the first week of classes

LEC 01

MW

11:00-12:20 PM

J. GRAHAM

EGL 217.01-K

American Literature I

SBC: DIV, HUM, USA

This course surveys American literature from the arrival of English colonists in the early seventeenth century to the outbreak of the American Civil War in mid-nineteenth. Exploring the long and strange and violent origins of this country will take us from early settler writings (Johns Smith and Winthrop, Mary Rowlandson), Puritan theology (Jonathan Edwards and Anne Bradstreet), and Enlightenment philosophy (Thomas Paine, Benjamin Franklin) to antebellum debates around slavery, class conflict, women’s rights, the settlement of the frontier, and nascent industrialism. We’ll read works by Romantics (Emerson, Hawthorne, and Dickinson), Gothic writers (Irving and Poe), Transcendentalists (Fuller and Thoreau), and writers who simply defied easy categorization (Whitman, Melville) amid the cultivation of a distinctly “American” national literature, as well as the narratives of Black (Equiano, Douglas, Wheatley) and Indigenous (Occom, Tecumseh) peoples who bore the brunt of, and

testified in spite of, the so-called “American Experiment.” Activities and assignments may include regular in-class lectures, short examinations and close readings, and an argumentative essay.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 MW 3:30-4:50 PM H. KINDRAT

EGL 218.01-K American Literature II SBC: HUM, USA

This course will assess the status of literature and literary ideas in the modern period. Beginning at a time when Americans first became conscious of the “modern,” we will advance our inquiry into the present “postmodern” period tracking the literary relationship to mass culture, catastrophic war, and industrial change. Our inquiry will cover poetry, novels, short fiction, and non-fiction essays, keeping in view the major literary movements of realism, naturalism, modernism, and postmodernism. The course will examine these broad cultural and aesthetic movements as they are refracted through the prisms of race, ethnicity, gender and class, and as they respond to growth of cities, the culture of invention and showmanship, and the rise of America as an imperial power. There will be a mid-term essay exam half-way through the term and a final exam at the end of the session. The rest of the grade will be determined from the quality and consistency of your online writing.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TR 11:00-12:20 PM E. WERTHEIMER

EGL 226.01-G 20th Century American Literature SBC: HUM, USA

What is America, and what is American literature? From Harlem Renaissance to Modernism and globalism, this course will explore how literary texts engage with the shifts in social, political, and cultural values. Students will read a wide range of literature—novels, poetry, plays, and graphic narratives—to ask questions about race, class, gender, and sexuality and consider the significance of genre and medium

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 MW 9:30-10:50 PM N. YANG

EGL 284.01 Public Humanities Workshop SBC: EXP+; HUM

Mapping Walt Whitman’s Long Island

In this course, we will read a wide range of writings by Long-Island born poet Walt Whitman in order to understand who he was and why he (still) matters. We will pay special attention to the ways in which Whitman’s deep and life-long connection to Long Island shaped his values, his vision, and his aesthetic principles. For example, we will read the poetry and prose that reflects: Whitman’s memories of boyhood on LI; his love of nature as it was nurtured by the wildlife, sea-life, landscapes and seascapes he encountered on LI; his experiences as a school teacher in various LI communities; his early career as a newspaper writer and publisher on LI; his knowledge of LI workmen, ex-slaves, farmers, fishermen, boatbuilders and other Long Islanders. At times, Whitman’s writings will be placed in conversation with other historical and literary voices to reveal the larger movements and debates in which Whitman participated.

Because this is a *public humanities workshop*, the goal of the course is to put our humanities knowledge and methods into action to share the knowledge we gain and the insights we develop with the broader public. To this end, all participants in the class (students and professor) will work together as a team throughout the semester to create an interactive digital map (provisionally) titled "Mapping Whitman's Long Island" that will become a permanent part of the Interpretive Center at the Walt Whitman Birthplace Association.

Note: No previous knowledge of Whitman's life or writings is required; diverse perspectives (and majors) are welcome! Course satisfies EXP+ and HUM

Prerequisite: WRT 102

Note: No adds after the first week of classes

SEM 01	MW	2:00-3:20 PM	S. SCHECKEL
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EGL 301.01 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**

Writing About Cinema

Course in English literary or cultural studies, with an emphasis on developing the skills necessary to research a topic, create and deliver effective oral presentations, and write a substantial analytic essay incorporating multiple secondary sources. The analysis focuses on the representation of migrants in films directed by Djibril Diop Mambéty, Rainer Maria Fassbinder, Ousmane Sembène, Michael Haneke, Marjane Satrapi, among others. Topics of analysis include the representation of minority cultures and identities, the construction of national and transnational belongings, and the connection between visual narration and power.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01	TH	12:30-1:50 PM	S. BRIONI
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EGL 301.02 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**

Fictional Futures

How should we analyze representations of the future in contemporary fiction? In this writing intensive course, we will pursue this question by carefully reading and researching a variety of different texts, including novels, short stories, and television shows. Some critics have argued that fictions set in the distant future allow readers to productively reframe the present as the past (Jameson). In other words, from the point of view of some imagined future, the reader's present becomes historical. In contrast, the cyberpunk novelist William Gibson has argued that "the future is already here, it's just not equally distributed." Gibson's novels, like many contemporary works, depict near futures that remain deeply familiar, only slightly more technologically advanced. Here the future is enfolded within the reader's present. While these two ways of imagining the future are not mutually exclusive, they do point to a variety of settings, strategies, movements, and genres that make representations of the future a rich and contested site of analysis: utopian, dystopian, post-apocalyptic, solarpunk, cybernetic, posthuman, intergalactic, afrofuturistic, indigenous, subterranean and more. This course is research and writing intensive (about 15 pages spread out over 2-3 assignments, are required) and will include at least one short (10-minute) oral presentation to the class.

Note: Intensive Writing Course open to EGL majors only

Note: No adds after the first week of classes

LEC 02 TH 2:00-3:20 PM

J JOHNSTON

EGL 301.03 Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Poets, Poems, and Poetry

In this course, we will study the significant trends, developments, and changes among the poems, poets, and poetry over the last five centuries.

Note: Intensive Writing Course open to EGL majors only

Note: No adds after the first week of classes

SEM 03 MW 2:00-3:20 PM

R. PHILLIPS

EGL 303.01 Genre or Media

SBC: HFA+

Contemporary Comedic Plays

Examining 21st Century comedies for the stage, the class will read plays by contemporary playwrights as well as criticism and comedy theory. Students will explore how comedy has shifted in the past quarter century, the interplay between humor and zeitgeist, and try their hand at comedic writing.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 12:30-1:50PM

G REISMAN

EGL 308.01**Single Author****SBC: HFA+*****(Un)Banning Toni Morrison***

This undergraduate seminar is designed for students interested in reading Toni Morrison's work in connection with the politics of banned books in schools and curricula. We will first center her novel, *The Bluest Eye*, by focusing on its themes related to internalized racism, sexual violence, and Black girlhood. Next, we will read some of Morrison's important essays in which she writes commentary about race and gender alongside US politics, literature, and culture. Throughout the term, we will learn about how her novels have been banned in schools and libraries and discuss the network of organized activists who are focused on banning books across the country. These bans have influenced policy and larger national debates about the politics of education, in general, and the politics of teaching and reading, in particular. The course will end with a class project on un-banning Morrison in schools.

Note: Students who wish to satisfy EXP+ may do so in this class by enrolling in zero credits of EGL444 during the **first two weeks of spring semester.**

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 12:30-1:50 PM

I. JIMENEZ

EGL 309.01**Interdisciplinary Study of Literature****SBC: HFA+*****Communicable Disease in Lit***

This course will engage with anglophone literature about communicable diseases through the interdisciplinary field of global health. Drawing primarily on research from sociology, anthropology, and public health, we will approach the literature in this class as both a reflection of cultural perceptions of communicable disease and as an avenue through which to change those perceptions. Possible texts include Ali Smith's *Seasonal Quartet*, *Love in the Time of Cholera* by Gabriel Garcia Márquez, *Pale Horse, Pale Rider* by Katherine Ann Porter, *Angels in America* by Tony Kushner, and *Dracula* by Bram Stoker.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 11:00-12:20 PM

J. BROWN

EGL 311.01 -G **Literary or Critical History** **SBC: HFA+**
Topic to be announced

In this section of EGL 311, we will explore various theoretical approaches that deal with reality, being, and “what comes after,” including post-structuralism, postcolonialism, and posthumanism. The goal of this course will be for students to better familiarize themselves with 20th-century literary theory in a way that is intellectually engaging but also enjoyable. Theory can seem a little daunting at first, but *through* theory we can discover whole new ways of analyzing and interpreting texts once we see what that theoretical approach *does* abstractly and how we can *apply* it as a lens practically. Through our journey, we will read works that will challenge, confound, enrage, and embolden, always with an eye toward “what comes after.”

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MW 3:30-4:50 PM S KOSKI

EGL 317.01 -G **Energy Humanities and Literature** **SBC: HFA+, SPK, TECH**
Fueling Culture

In our burning world today, fossil fuels have transformed every aspect of who we are, from the way we move and interact to the food we eat, the clothes we wear, and the homes in which we live. But energy isn’t only a foundation for our waking lives; it is also something shaped by widely-shared dreams and desires. How have writers of literature imagined the extraordinary power of coal, oil, and natural gas? In what ways do novelists and filmmakers turn the grimy actualities of fossil-fueled life into refined art? And vice versa: how have writers conceived of alternative futures beyond our own energy era, when a world after oil still seems very hard to entertain? Possible authors may include Charles Dickens, Elizabeth Gaskell, Émile Zola, John Joseph Mathews, Upton Sinclair, Octavia Butler, Imbolo Mbue, and Lydia Kiesling.

Note: No adds after the first week of classes

SEC 01 MW 11:00-12:20 PM M. TONDRE

EGL 360.01 **Young Adult Literature** **SBC: HFA+**

In this course, we will take up the analysis of contemporary young adult novels, stories, plays, graphic novels and literary non-fiction. We will use a wide range of critical lenses throughout the semester (reader response, new historicist, New Critical, gender based, disability studies, etc.); this will help students distinguish among major

interpretive and critical traditions that have shaped the role YA literature plays in the search for identity in an increasingly complex world. Our essential question throughout will be: How do YA texts define, encourage, or discourage young people from engaging in both self-reflection and in attempting to understand what role they play, and by extension, what control they have over their environment? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States. Please note this course will require at least ten YA novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in January 2025.

Pre- or Corequisite: EGL 204, U3U4

No adds after the first week of classes

LEC 01 TR 3:30-4:50 PM

J CABAT

EGL 361.01 Poetry in English

SBC: HFA+

A study of poetry as the history and science of feeling, focusing on the development of form, theme, and language in major lyric poems in English. We will examine the challenges of invention and execution in a work of art—considering composition, context, and development. Additionally, the lyric will be studied as both dramatic speech and aesthetic experiment, emphasizing its evolving forms and thematic complexity.

Prerequisite: U3 or U4 standing

No adds after the first week of classes

LEC 01 MW 11:00-12:20 PM

R PHILLIPS

EGL 367.01 Contemporary Afro-American Literature
Charting the Black Matriarch

SBC: DIV, HFA+, USA

This course grapples with the many and varied conceptualizations of what it means to be a Black woman in the United States of America (USA) in contemporary times. Our entry point into this conversation is through the socially constructed figure of the Black matriarch. Throughout this course, we will explore the genesis and evolution of the Black matriarch as a social construct over the last 40 years.

We will uncover the multifaceted nature of this iconic figure through an interdisciplinary approach that includes several novels, short stories, poetry, and visual media. During the course, we will examine the complexities inherent in the trope of the Black matriarch by examining how Black authors and creatives embrace and challenge the construct. We will also utilize feminist, anti-racist, and other critical lenses to interrogate the place of the Black matriarch in contemporary society, considering her impact on cultural, social, and political landscapes.

Prerequisite: U3 or U4 standing

No adds after the first week of classes

LEC 01 MW 3:30-4:50 PM

N TERRY-YOUNG

EGL 373.01 Literature in English from Non-Western Cultures **SBC: DIV, HFA+, USA**

Decolonial/Postcolonial Lit

The study of literature in English from a nation or a region of the world that is significantly different from the United States and Europe. This course will focus on decolonial and postcolonial thought found within literature from Africa and India and a few texts from North America that harbor non-Western thought (i.e., that critique Western culture, social hierarchies, and ways of being and relating to human and non-human life). We will explore literary form and topics such as culture, identity, gender, race, education, nature, and ecology. Texts include Indra Sinha's *Animal's People*, Natalie Díaz's *Postcolonial Love Poem*, and J.M. Coetzee's *Disgrace*.

Prerequisite: U3 or U4 standing

No adds after the first week of classes

LEC 01 TR 12:30-1:50 PM

L. LeBLOND

EGL 380.01

Senior Seminar:

SBC: SPK, WRTD

Scary Natures: Ecohorror Films in the Anthropocene

Ecohorror represents human fears about the natural world—killer plants and animals, catastrophic weather events, and disquieting encounters with the nonhuman. Its portrayals of animals, the environment, and even scientists build on popular conceptions of zoology, ecology, and the scientific process. As such, ecohorror is a genre uniquely situated to address life, art, and the dangers of scientific knowledge in the Anthropocene.

—*Fear and Nature: Ecohorror Studies in the Anthropocene*

In this senior seminar, we will watch and discuss recent ecohorror movies (a subgenre of horror films) that explore humankind's alienated and fractured relationship with the nonhuman living world on Earth. Films such as *The Birds* (1963), *Jaws* (1975), *Piranha* (1978), *The Host* (2006), *Take Shelter* (2011), *The Bay* (2012), *Annihilation* (2018), *Crawl* (2019), *Midsommar* (2019), *Nope* (2022), *Prey* (2022), and *When Evil Lurks* (2023) express our fears about what happens when nature threatens, destroys, and seeks revenge against human beings who 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. We will examine contemporary ecohorror films as cinematic representations and allegories of the Anthropocene. 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 this course, we will watch a variety of ecohorror films that critically address humankind's exploitation, manipulation, and fears of the nonhuman living world in relation to the Anthropocene epoch. We will situate the films in four thematic units that characterize humankind's destructive forces in the

Anthropocene: 1) Corporate capitalism, consumerism, and technological overreach; 2) Colonialism (settler colonialism); 3) Militarism and imperialism; and 4) Climate change and extinction: environmental apocalypse.

Note: This course is an introductory film studies course. You do not need to have taken a film studies course as a prerequisite for this course. We will read one book (Timothy Corrigan's *A Short Guide to Writing about Film*, tenth edition) and background texts to give us a better understanding of how to view filmic works closely and contextualize their importance.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

MW

2:00-3:20 PM

J SANTA ANA

EGL 380.02

Senior Seminar:

SBC: SPK, WRTD

Literature, Comedy & Wisdom

This course embraces the rhetorical devices, arguments, and comedic flourishes that bring beauty and impact to literature. To this end, it connects the themes of irony, satire, parody, situational comedy, farce, surrealism, and rollicking boisterous humor to the cultivation of a relational ethos, the normative pay-off for the reader. As such, there is an admitted claim underlying the premise of the course, namely, that our active engagement with humor, as readers, makes us know ourselves better. In this respect, the literary is not just for the sake of producing joy, but also for acquiring insight and wisdom. We examine especially the work of George Bernard Shaw, a founding father of modern and contemporary comedy in the English-speaking world, whose work is evident today on Broadway, in sitcoms, and in sketch comedy. We examine Shaw's work closely, connecting it to poets, short story writers, novelists, and other playwrights who preceded and followed Shaw, giving serious treatment to the issues of race, gender, identity, class, and family dynamics which animated him, while also showcasing the comedic legacy of which Shaw was a central part.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 02

TR

12:30-1:50 PM

A FLESCHER

EGL 381.01

Advanced Analytic & Argument Writing

SBC: ESI

Prerequisite: WRT 102 or equivalent

Note: No adds after the first day of class

LEC 01

TR

11:00-12:20 PM

S SANTOS

EGL 389.01-H

Science Fiction

SBC: CER, STAS

Utopias and Dystopias

In this course we will study utopic and dystopic literature and film through the lens of ecocriticism. We will learn about climate change, nuclear disasters, chemical and toxic disasters, ecofeminism, environmental justice, and environmental activism. We will then examine how these environmental issues are depicted in utopic and dystopic literature (mostly novels) and film.

Prerequisite: WRT 102 or equivalent

Note: No adds after the first day of class

LEC 01

TUTH 11:00-12:20 AM

H HUTNER

EGL 488.01

Internship

SBC: EXP+

Communications and Marketing Internships

This internship offers students an opportunity to earn up to 3 credits, fulfill EXP+ and gain valuable work experience while honing their skills in writing (for diverse media), interviewing, researching, and marketing. Interns will work with faculty and staff of the English Department or the Humanities Institute at Stony Brook to advance the goals of the organization.

- **English Department**--conduct interviews with faculty, students, and alumni; write blogs for English website; create content for social media platforms; contribute to publicity, outreach, and marketing campaigns to promote departmental events, achievements, and opportunities.

- **Humanities Institute**--conduct interviews with visiting scholars, artists & activists; create content for HISB website and social media platforms; contribute to publicity, outreach, and marketing campaigns to promote HISB events, achievements, and opportunities; edit videos.

***Prerequisite:* 12 credits of English; 2.50 g.p.a.; permission of instructor and department**

Note: No adds after the first week

TUT 01

S SCHECKEL

EGL 488.02

Internship

SBC: EXP+

VOICE Lab

The Vocalized Identity Crafting and Exploration (VOICE) Lab internship is an exciting semester-long program that will engage participants in the discourses surrounding immigration, identity, and education in the United States. Students participating in the internship will explore immigrant identity narratives through text analysis, research, podcast creation, and the implementation of other public-facing programs. Interns will develop their digital literacy skills, as well as hone their ability to plan and implement large-scale community advocacy programming surrounding immigration. Students who complete the internship will leave with enhanced communication and content creation skills, as well as a deeper and more nuanced understanding of immigrant experiences in the United States.

***Prerequisite:* 12 credits of English; 2.50 g.p.a.; permission of instructor and department**

Note: No adds after the first week

TUT 02

N TERRY YOUNG

EGL 488.03

Internship

SBC: EXP+

English Ed. Workshops

The English Education program intern will work with the English Education team to brainstorm, develop, and implement four workshops geared toward supporting the learning needs of students in the English Education program. The selected intern will develop their program development and project management skills as they work to organize and promote each workshop. The selected intern will also be able to build their professional network as they engage with scholars and local educators.

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week

TUT 03

N TERRY YOUNG

EGL 488.04

Internship

SBC: EXP+

Herstory Writers Network

Students may earn 0-3 credits and fulfill EXP+ by enrolling in EGL 488 while completing an internship with Herstory Writers Network (HWN), a non-profit organization that uses memoir writing as a tool for personal, social and political transformation. Successful completion of the internship requires active participation in weekly writing workshops, writing an 8-10 page memoir, and completion of 3 short reflections (1-2 pp). The following workshops are available:

1. Making Our Voices Heard: Memoirs to (Re)Imagine Mental Healthcare

Wednesdays 4:30-6:30pm via ZOOM

2. Testify: Memoir as a Tool for Action

Thursdays 6:30-8:30 PM via ZOOM

To learn more about the internship and to apply click [here](#)

or go to <https://forms.gle/nX2ATr4grFRJWfAeA>

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week

TUT 04

S SCHECKEL

491.01

Honors British Literature

On Fictions

Why should we read, attend to, or care about fictions? Why should we engage with things that by definition are not true? Those questions have been explored in a series of disciplines, among them literary theory, philosophy, cognitive psychology. They have special urgency now, when students and scholars of literature are continually asked to show how their field of study can speak to urgent, real-world concerns. How do you do that when what you study is, precisely, made up or imaginary? This class will look at a variety of approaches to the question “why fiction?” It will look at a more diverse array of fictional kinds than is typical, in an area of inquiry that tends

to assume that the novel is the paradigmatic form of fictionality. We will also think about the role of fictions in other disciplines: law; philosophy; even math. The class's center of gravity will be the early modern period (1500-1800) in Britain, because that is the period that saw both the rise of the novel and, prior to that, the first large-scale culture-industry centered on fictional narratives, in the commercial theater. We will also reach out beyond those coordinates: to ancient and modern theories of fictionality and to fictions borrowed from adjacent cultures. The aim of the class will be to think about what it means to construct fictions, and what fiction-making itself—over and above the question of the subject-matter of any given fiction—can tell us about ourselves and our ways of inhabiting the world.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 MW 11:00-12:20 PM B ROBINSON

EGL 496.01 Senior Honors Project

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 APPT TBA

English Education Courses

WRT 392.01 Mentoring Writers

This course closely examines the difficulties implicit in mentoring writers, with special consideration for the roles of cultural expectations and social dynamics on both the teaching of writing and writers themselves. In small groups and one-to-one interactions, students explore theories and practices upon which composition instruction and writing center work depend. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students also learn to analyze and problem-solve issues that become barriers for effective writing and communication. Designed for those who will be teaching courses that involve writing, this course is intended to achieve a number of goals.

Prerequisite: acceptance into the English Education Program,

TUTH 1:00-2:20

K BUECHMER

EGL 440.01 Performance & Technology in Teaching Literature and Composition

This course, required for all English Teacher Education students, will immerse students in advanced concepts for teaching English. It is the final pedagogical class that students will take before they complete their student

study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01

W

4:00-6:50 PM

T. MANGANO

This class will use science fiction to consider social media, recommendation algorithms, search engine algorithms, text-based and voice-activated AI assistants, AI-powered robots, and multiplayer video games. These receive positive and negative receptions such as influencing consumer habits, replacing human labor, and promoting bodily ideals and harassment to improving access to information, offering spaces for forming community and expression, and improving efficiency. By examining texts from various authors, we will interrogate ideas of how autonomous humans control hi-tech, and how technologies are autonomously affecting human behavior and gaining mastery over different environments.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 30 JULY 7-AUG 16 ONLINE R. SHOMER

EGL 191.30: Poetry: The Art of Verse SBC: ARTS; HUM

Intensive analysis of poems in English of various periods and types and varying complexity.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 30 MAY 27-JULY 5 ONLINE G. MINGOIA

EGL 205.30: Survey British Literature I SBC: HFA+

The study of British literature from the Old English period to about 1750.

Covers English Survey

Prerequisite: WRT 102 or equivalent

Note: No adds after the first week of classes

LEC 30 MAY 27-JULY 25 ONLINE H. KINDRAT

EGL 218.30: Survey American Literature II SBC: HUM: USA

Our online asynchronous course will trace the development of American literature between the Civil War and 1945 by examining the evolution of literary movements such as realism and naturalism, regionalism, and modernism. We will explore fiction, nonfiction, and poetry to consider how literary works responded to major historical changes like industrialization, war, and social change. Texts may include (but are not limited to) work by Frederick Douglass, Emily Dickinson, Walt Whitman, Mark Twain, W.E.B. Du Bois, Marianne Moore, and Hart Crane. Our discussions will consider how

diverse voices and evolving literary forms registered and shaped culture and politics during this period of change and upheaval in American history.

Covers English Survey

Prerequisite: WRT 102 or equivalent

Note: No adds after the first week of classes

LEC 30

MAY 27-JULY 25 ONLINE

B. EBERLE

EGL 303.30:

Genre or Media

SBC: HFA+

Parody Films

What makes a film a parody? Is parody simply synonymous with mockery, imitation, or satire? In this course, we will consider how the American parody film employs comedic techniques to make incisive commentary on American culture and invites viewers to do the same. We will examine tropes, conventions, and techniques that define the parody genre, and we will analyze the ways in which these characteristics evolve across (and inform our understanding of) 20th century American film and culture.

Covers Genre/Media Topic for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 30

MAY 27-JULY 5 ONLINE

L. RANDALL

EGL 303.30:

Genre or Media

SBC: HFA+

TBA

Covers Genre/Media Topic for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 30

JULY 7-AUG 16 ONLINE

TBA

EGL 308.30:

Single Author

SBC: HFA+

Chicana/o lit feat. Cisneros

This undergraduate course is designed for students interested in reading across the body of work of Chicana poet, novelist, essayist, and short story writer Sandra Cisneros. Cisneros was awarded the prestigious MacArthur Foundation fellowship, often called the MacArthur "genius grant," in 1995, making her the first Chicana to receive this award. We will explore the topics Cisneros often focuses on in her work, questions of identity, class, family dynamics, gender, sexuality, and the meaning of home. We will also think about how her latest book of poems, *Woman Without*

Shame, centers on the interrelationship between humans and the non-human living world in several of its poems. Texts for this course will include Cisneros's *The House on Mango Street*, *Woman Hollering Creek*, *Loose Woman*, and *Woman Without Shame*. We will consider who has influenced Cisneros (Jorge Borges, Nellie Campobello, and Juan Felipe Herrera, among others) and who she has influenced, including Chicano writer Erasmo Guerra. We will read from the work of Chicana/o cultural theorists, such as Gloria Anzaldúa and Arturo Aldama, who provide a lens to examine how Cisneros's texts reflect the cultural and historical contexts in which they were created. Assignments include discussion board, quizzes, response papers of varying lengths, and a Critical essay write-up where students read and thoroughly analyze an article of literary criticism that interprets Cisneros's work, examining its strengths, weaknesses, and underlying arguments.

Covers Single Author Topic for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 30

MAY 27-JULY 5 ONLINE

L. LEBLOND

EGL 309.30:

Interdisciplinary Study of Literature:

SBC: HFA+

Healthcare Humanities

Want to pursue an interdisciplinary field where stories and science converge to shape the future of health conversations? Whether you are majoring in health-related sciences or the humanities, this course enables you to explore health, illness, aging, and dementia through literature, film, and art. Gain practical skills—from close reading and critical analysis to creating brochures and podcasts—that bridge humanities scholarship and real-world conversations about health.

Covers Single Author Topic for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 30

JULY 7-AUG 16 ONLINE

R. LIU

EGL 317.30:

Energy Humanities and Lit

SBC: HFA+; SPK; TECH

Energy on Stage

Focusing on contemporary drama, we will think about the ways in which theatre enacts, engages, or resists the ideologies of fossil fuels, nuclear, and renewable energy regimes. Students will learn and think about the ways in which energy infrastructures create and reinforce cultural narratives as we interrogate questions around what, why, where, and from whom we extract energy resources. Assignments for the course will include discussion board posts, short writing assignments, and a

creative project. Potential authors include Lynn Nottage, Chantal Bilodeau, Samuel Beckett, Ella Hickson, Anne Washburn, and Okada Toshiki.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 30 MAY 27-JULY 5 ONLINE A. ALDRICH

EGL 372.30: Topics in Women and Literature SBC: HFA+
Girlhood In Literature

What is a "girl"? How is "girlhood" defined and redefined by class, race, history, sexuality, or relationship status? How do girls face struggles unique to the rest of the world? In this class, we will investigate all these questions through the lens of the literary texts we study.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 30 JULY 7-AUG 16 ONLINE E. BELNAP

EGL 444.01: Experiential Learning SBC: EXP+

Prerequisite: WRT 102 or equivalent; permission of instructor; approval of EXP+ contract

Note: No adds after the first week of classes

TUT 01 APPT TBA S. SCHECKEL

EGL 475.01: Undergrad Teaching Practicum I SBC: EXP+

*Prerequisite: Upper-division standing; 12 credits in English;
permission of instructor & director of undergraduate studies*

Note: No adds after the first week of classes; S/U grading only

TUT 01 APPT TBA TBA

EGL 488.01: Internships SBC: EXP+
Communications and Marketing Internships

This internship offers students an opportunity to earn up to 3 credits, fulfill EXP+ and gain valuable work experience while honing their skills in writing (for diverse media), interviewing, researching, and marketing. Interns will work with faculty and staff of the English Department or the Humanities Institute at Stony Brook to advance the goals of the organization.

- English Department--conduct interviews with faculty, students, and alumni; write blogs for English websites; create content for social media platforms; contribute to publicity, outreach, and marketing campaigns to promote departmental events, achievements, and opportunities.
- Humanities Institute--conduct interviews with visiting scholars, artists & activists; create content for HISB website and social media platforms;

contribute to publicity, outreach, and marketing campaigns to promote HISB events, achievements, and opportunities; edit videos.

To learn more about the internship and [to apply click here](https://forms.gle/T1vdUdDcPcyhgAbH9) or go to <https://forms.gle/T1vdUdDcPcyhgAbH9>

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week of classes

TUT 01

APPT TBA

A. Bergman & A. Unger

EGL 488.02:

Internships

SBC: EXP+

VoiceLab

The VocalizED Identity Crafting and Exploration (VOICE) Lab internship is an exciting semester-long program that will engage participants in the discourses surrounding immigration, identity, and education in the United States. Students participating in the internship will explore immigrant identity narratives through text analysis, research, podcast creation, and the implementation of other public-facing programs. Interns will develop their digital literacy skills, as well as hone their ability to plan and implement large-scale community advocacy programming surrounding immigration. Students who complete the internship will leave with enhanced communication and content creation skills, as well as a deeper and more nuanced understanding of immigrant experiences in the United States.

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week of classes

TUT 02

APPT TBA

N. TERRY YOUNG

EGL 488.04:

Internships

SBC: EXP+

Herstory

Students may earn 0-3 credits and fulfill EXP+ by enrolling in EGL 488 while completing an internship with Herstory Writers Network (HWN), a non-profit organization that uses memoir writing as a tool for personal, social and political transformation. Successful completion of the internship requires active participation in weekly writing workshops, writing an 8-10 page memoir, and completion of 3 short reflections (1-2 pp). The following workshops are available:

1. Making Our Voices Heard: Memoirs to (Re)Imagine Mental Healthcare
Wednesdays 4:30-6:30pm via ZOOM
2. Testify: Memoir as a Tool for Action Thursdays 6:30-8:30 PM via ZOOM

To learn more about the internship and [to apply click here](https://forms.gle/4isctjEm1fCysAaT7) or go to <https://forms.gle/4isctjEm1fCysAaT7>

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week of classes

TUT 04 APPT TBA

S. SCHECKEL

EGL 130.02: Literature Science and Technology SBC: CER; STAS

In the late eighteenth century, Madame de Stael wrote that “Scientific progress makes moral progress a necessity.” Nearly 300 years later, though scientific progress has drastically changed its shape, we continue to grapple with, and fear the absence of, the relationship between technological advancement and an ever-adapting code of ethics. As literature shapes and is shaped by cultural moments of significance, this course uses literature to explore the historical, social, ethical, and disciplinary contexts of noteworthy scientific and technological advancements. From Mary Shelley’s *Frankenstein* (1818) during a time of experiments with galvanism to Jessamine Chan’s *The School for Good Mothers* (2021) in an era of increasingly intrusive digital surveillance, literature has developed alongside science and technology, questioning, critiquing, and even guiding advancements. This course takes a chronological approach to literature as it engages with science and technology, using poetry, short stories, novels, essays, and other literary works to chart major scientific advancements and the anxieties that surrounded them from the 1800s to today.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 02 TR 9:30-10:50 AM G. MINGOLA

EGL 135.01: Literature, Film and Environment SBC: CER; STAS

This course explores the representation of nature in global literature and film, with an emphasis on works from the nineteenth and twentieth centuries. By studying texts from Romanticism, Victorianism, and Modernism, students will examine how perspectives on the human-nature relationship have evolved over time. They will develop their own questions on this topic and write several analytical essays throughout the semester. The final goal of the course is to investigate how the evolution of the relationship between humanity and nature has influenced our contemporary climate crisis. Through close reading and argumentative writing, students will deepen their understanding of the concept of “nature”, its historical shifts, and its significance in the twenty-first century.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 MW 9:30-10:50 AM W. LEE

EGL 135.02: Literature, Film and Environment SBC: CER; STAS

This course will look across a variety of media and genres to examine how the environment and natural world both shape and are shaped by artistic and cultural productions. We will consider literature, cinema, television, and poetry to study how each form uniquely depicts the environment, along with the distinct possibilities each can offer. For example, we will look at the novel *Station Eleven* (2014) alongside the book's adaptation to television in 2021. While some texts may foreground the environment as their narrative subject or raise awareness about environmental concerns, others will use techniques that transcend the social and political dimension of environmentalism. Therefore, the course will not only center around media depictions of environmental harm or climate change, but also imagine creative and optimistic alternatives for our world. The texts studied in this course will push us to move beyond nature/culture and human/non-human binaries to better understand our relationships to the environment. Themes we will address include: climate and humanity, landscape and cityscape, economy and ecology, anthropology and history, flora and fauna, earth and sea.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 02 TR 3:30-4:50 PM E. SOBEL

EGL 191.01: Poetry: The Art of Verse SBC: ARTS; HUM

What qualifies a text as poetry, and why does it matter? This course will explore these questions, as well as the possibility that the reading of poetry can be a heuristic method for reading in general. More than any other kind of writing – the scientific, the journalistic, the essayistic – poetry calls attention to language, foregrounding form more than content. As such, learning how it works and gaining an understanding of poetics can help us to become better readers of any kind of writing. In this course we will read a variety of poetry, mostly from the 20th and 21st century, as well as a handful of critical texts to help us along. Above all, we will value the reading of poetry as a heuristic over aesthetic appreciation (although that is a wonderful thing and we can do that too), and will focus on the form's unique ability to illustrate that it is how we say what we say that is in fact what we're saying.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 TR 5:00-6:20 PM N. SINGLETON

EGL 194.01: Film: Mastering the Movies SBC: GLO; HUM; TECH

An introduction to film, including a basic familiarity with the terminology of film production and techniques of film analysis. The course emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology. The course also offers an introduction to multiple cinematic traditions from across the globe. Our section focuses on the 20th century “movie star” and how various films rely on, reproduce, and resist the concept of star power. We will analyze films featuring “classic” Hollywood stars as well as global film stars, and we will pay special attention to meta-representation in films that narratively depict stardom in some way.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 MW 3:30-4:50 PM L. RANDALL

EGL 204: Lit Analysis & 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.

English Major Requirement

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 MW 2:00-3:20 PM D. PFEIFFER
LEC 02 TR 12:30-1:50 PM S. SCHECKEL
LEC 03 TR 2:00-3:20 PM J. JOHNSTON

EGL 205.01: Survey British Literature I SBC: HFA+

The study of British literature from the Old English period to about 1750.

Covers English Survey

Prerequisite: WRT 102 or equivalent

Note: No adds after the first week of classes

LEC 01 TR 11:00-12:20 PM B. ROBINSON

EGL 217.01: Survey American Literature I SBC: DIV;UM; USA

The study of American literature from 1607 to 1865.

Covers English Survey*Prerequisite: WRT 102 or equivalent*

Note: No adds after the first week of classes

LEC 01**ONLINE****R. CLARE****EGL 218.01:****Survey American Literature II****SBC: HUM; USA**

This 200-level college English course offers a comprehensive survey of American literature from the Civil War to the end of World War II. We will explore a diverse range of literary voices, particularly those often left unheard, to gain a deeper understanding of the multifaceted American experience during this transformative period. We will critically examine how themes related to racism and capitalism intersect and influence the literature of the time, providing insight into the social and economic dynamics that shaped American society.

Covers English Survey*Prerequisite: WRT 102 or equivalent*

Note: No adds after the first week of classes

LEC 01**TR 3:30-4:50 PM****N. YOUNG****EGL 220.01:****Critical Approaches/Cinema****SBC: ARTS; HUM***Fantasy and Magical Realism*

This course introduces analysis of film content and style through screenings and substantial readings in the film criticism and theory of fantasy and magical realism. The films that we will watch, analyze, and discuss are all in the genres of fantasy and magical realism. The fantasy film genre involves entirely fictional worlds, creatures, and magic, often with a focus on adventure and epic quests. Films such as *The Wizard of Oz* (1939), *Beauty and the Beast* (1947), *Singin' in the Rain* (1952), *The Umbrellas of Cherbourg* (1964), *The Princess Bride* (1987), *Barbie* (2023), and *Wicked* (2024) are examples of fantasy films that we will watch in our class. The magical realism film genre paints a realistic view of the modern world while also adding elements of enchantment, fantasy, dreaming (of the dead coming back to life), and horror. It is sometimes called fabulism, in reference to the conventions of fables, myths, and allegory. Films such as *It's a Wonderful Life* (1946), *Mary Poppins* (1964), *Groundhog Day* (1993), *Amélie* (2001), *Donnie Darko* (2001), *Pan's Labyrinth* (2016), *The Shape of Water* (2017), and *Tigers Are Not Afraid* (2019) are examples of magical realism films that we will watch. For each of the movies in this course, students will consider social issues, cultural artifacts, and forms of artistic expression important to the genres of fantasy and magical realism. The course offers a critical introduction to influential trends in film theory and criticism of fantasy and magical realism. Each week we will pair readings of theoretical texts with a specific film, engaging and

practicing multiple methods of interpreting the cinema of fantasy and magical realism. Additionally, students will develop skills in film analysis to become fluent in the vocabulary of film form and learn to construct an argument about what a film's sounds and images mean and how it structures and achieves its meanings.

Prerequisite: WRT 102 or equivalent

Note: No adds after the first week of classes

LEC 01 MW 11:00-12:20 PM J. SANTA ANA

EGL 224.01: 20th-Century Literatures/Eng SBC: GLO; HUM

The goal of this course is to gain an appreciation for 20th and 21st-century global Anglophone literature, while developing an understanding of the cultural politics that circulate regarding ideas of translation, comparison, and ethnic traditions. Broadly speaking we will concern ourselves with the writing of national traditions, diasporic and immigrant life, and the ways that literature is shared with others around the world. In doing so we will investigate the impulses behind creating categories like world literature, the Anglophone, and global culture to see how particular experiences and historical forces structure how these works are collected and studied. Critical reading and writing skills will be developed as we engage poetry, short stories, film, and novels.

Prerequisite: WRT 102 or equivalent

Note: No adds after the first week of classes

LEC 01 MW 11:00-12:20 PM T. AUGUST

EGL 285.01: Writing Workshop: Fiction SBC: ARTS

This seminar will serve as an intensive introduction to the study of both reading and writing fiction. Students will examine short stories and novels closely to learn how to engage, analyze, and ask questions of them. Students will analyze specific techniques for writing fiction, including plot, setting, dialogue, point of view, scenes, character, theme, and revision. The course will utilize a workshop format in which students will critique and assist other students' creative work. No previous experience in creative writing is necessary for this course.

Prerequisite: WRT 102 or equivalent

Note: No adds after the first week of classes

LEC 01 TR 12:30-1:50 PM D. WEIDEN

EGL 301.01: Authors/Periods/Topics/Int Wrt SBC: ESI, SPK, WRTD
Constructing Writing Pedagogy: Research, Identity, and Practice

This course invites students—whether future educators or writers—to explore the art and practice of writing through a genre-based, inquiry-driven model. Students will write intensively across multiple genres, reflecting on their own writing processes and engaging in peer review as a core part of the course experience. Rooted in mindfulness and reflection, the course encourages students to develop greater awareness of themselves as writers and to consider how writing practices shape identity, agency, and voice.

Through a study of key research and theories in composition and writing pedagogy, students will examine how writing is taught and learned, with attention to feedback, process, genre, assessment, and classroom discourse. Participants will connect scholarly ideas to practical strategies for fostering inclusive, student-centered writing environments—whether in future classrooms or writing communities. By reading as writers and writing as scholars, students will emerge with a deeper understanding of the power of writing and the pedagogical tools to support its growth in diverse settings.

Note: Intensive Writing Course open to EGL majors or minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01

MW 2:00-3:20 PM

K. BUECHNER

EGL 301.02: **Authors/Periods/Topics/Int Wrt** **SBC: ESI, SPK, WRTD**
Technology, Ethics & Humanism

How do the rapidly advancing frontiers of technology impact human flourishing, change our assumptions about what constitutes “personhood,” and alter the expectations we should harbor about how we interact with one another in shared spaces? What about human “mortality” is modifiable, and what about mortality cannot (or should not) be changed? We address these issues through engaging in close readings of classic and contemporary texts, primarily fiction, which look carefully at our existential predicament in a world in which technological innovation is arguably moving at a rate faster than our ability to reflect about its ethical implications, along the way working through some muddy dichotomies: “creator versus creature;” “human versus AI;” and “natural versus artificial.”

Note: Intensive Writing Course open to EGL majors or minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 02

TR 12:30-1:50 PM

A. FLESCHER

EGL 301.03: **Authors/Periods/Topics/Int Wrt** **SBC: ESI, SPK, WRTD**
Literature and Empire

Between the nineteenth- and early-twentieth centuries, Britain colonized much of the planet's surface to emerge as a singularly powerful empire. Yet the empire's rhetoric of "progress" and "civilization" were grounded in the dispossession of people whose voices could never be entirely repressed. In fact, questions about the violence of conquest shaped all literature from this era, from swashbuckling stories of adventure to future fictions of collapse, from urban plots of detection to anti-colonial critiques of genocide and ruination across all latitudes of the earth. What fascinations and anxieties accompanied the first modern era of globalization? How did English expansionism spark new aesthetic developments, and vice versa: how was literature and art used to support, critique, or otherwise reimagine realities of overseas rule? Possible authors include H. Rider Haggard, Charlotte Brontë, Jean Rhys, Amitav Ghosh, Mary Seacole, Arthur Conan Doyle, H.G. Wells, Rudyard Kipling, and Sam Selvon.

Note: Intensive Writing Course open to EGL majors or minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 03

TR 2:00-3:20 PM

M. TONDRE

EGL 303.01:

Genre or Media

SBC: HFA+

Film Noir, Genesis and After

This course explores the history, aesthetics, and afterlife of Film Noir. Characterized by its striking visuals, morally ambiguous characters, and complex narratives, this Hollywood genre grows out of German Expressionism, but it is born within the very specific context of 1940s America. We will examine how film noir reflects the social, political, and cultural tensions of the time. Through an analysis of key films, directors, and actors, we will trace the evolution of Noir conventions such as shadowy cinematography, femme fatales, and anti-heroes. The course will also consider Neo-Noir, exploring how contemporary filmmakers have revived and reinvented the genre.

Covers Genre/Media Topic for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 01

MW 11:00-12:20 PM I. KALINOWSKA-BLACKWOOD

EGL 308.01:

Single Author

SBC: HFA+

Kauzo Ishiguro is one the most acclaimed writers living today. His work has won many prestigious international literary prizes, including the Booker Prize and the Nobel Prize for Literature. His writing has been described as a "mix between Jane Austen and Franz Kafka," an unlikely pairing that hints at how Ishiguro's stories

capture both the social protocols of daily life and the frightening moments of self-deception that can follow. In this course we'll look at how Ishiguro's novels play with genre, often blending sci-fi, detective fiction, historical fiction, myth, and first-person realism. We'll also explore the many thematic knots that tie Ishiguro's stories to our world, including the traumas of WWII, post-colonialism, the rise of consumer society, service labor, friendship, AI, social inequality, climate change, love, and historical memory, among other themes. Upon winning the Nobel Prize, Ishiguro spoke with humility and purpose about his literary ambitions: "The world is in a very uncertain moment and I would hope all the Nobel Prizes would be a force for something positive in the world as it is at the moment. I'll be deeply moved if I could in some way be part of some sort of climate this year in contributing to some sort of positive atmosphere at a very uncertain time." This course, therefore, turns to Ishiguro's stories, in part, to consider how to "be a force for something positive...at a very uncertain time."

Covers Single Author Topic for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 01

TR 3:30-4:50 PM

J. JOHNSTON

EGL 309.01:

Interdisciplinary Study of Literature

SBC: HFA+

Feeling the Cold War

What did the Cold War feel like? Fearful? Anxious? Paranoia-inducing? Unabashedly optimistic? Perhaps. But what else? What more "ordinary affects" circulated in people's lives? How did Cold War feelings change over time? Which dissipated and which are still with us?

To tease out provisional answers to these and other questions, "Feeling the Cold War" will focus on the literature, films and the music following the detonation of the atomic bomb at Hiroshima and Nagasaki through to the end of the Vietnam War. To that end, we will come to terms with a few important insights gleaned from affect theory and the history of emotions. Pairing this with artworks mediating Cold War affect and emotion, we hope to paint a richer portrait of how subjects navigated the social, political and environmental upheavals dominating the period in question. Authors, filmmakers and musicians will include: the Animals, J.G. Ballard, Lauren Berlant, Ray Bradbury, Joan Didion, Carolyn Forché, Alfred Hitchcock, Kathy Jetñil-Kijiner, Sons of the Pioneers, Stanley Kubrick, Ursula K. Le Guin, Ward Moore, Sianne Ngai, Rob Nixon, Christopher Nolan, Tim O'Brien, Frank O'Hara, William Reddy, Gertrude Stein and Sun Ra.

Covers Interdisciplinary Study of Literature Requirement for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 01

MW 3:30-4:50 PM

D. PARRY

EGL 309.02:

Interdisciplinary Study of Literature

SBC: HFA+

Future Fictions

This interdisciplinary course examines the development of speculative fiction from the nineteenth century through the present. We will consider the core relation between “science” and “fiction” through which authors conceived of other worlds, and will write on a series of questions. In what ways did speculative fiction expand traditional scales and ecologies of experience? How did its practitioners not only reflect but more radically re-imagine realities of race, class, gender, sexuality, and global relations? And what do narratives of time travel, interstellar flight, and apocalyptic collapse tell us about the world we inhabit now, and about how our world might yield to more just and sustainable futures? Possible authors include H.G. Wells, W.E.B. Dubois, Ling Ma, Margaret Atwood, Samuel Delaney, J.R.R. Tolkien, and Ursula LeGuin.

Covers Interdisciplinary Study of Literature Requirement for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 02

TR 12:30-1:50 PM

M. TONDRE

EGL 311.01:

Literary or Critical History

SBC: HFA+

Performance and Power: Biopolitics, Feminisms, and Queer Theories

This course explores the intersections of performance studies, cultural theory, and critical gender and sexuality studies. It examines how power, control, and resistance are enacted and negotiated through performance, with a specific focus on biopolitics—the regulation of bodies and populations by institutions. The course delves into feminist and queer theoretical frameworks to understand how marginalized bodies, identities, and sexualities are shaped by, and respond to, systems of power and control.

Covers Literary History / Critical Theory Topic for Major

Prerequisite: WRT 102 and EGL 204

Note: No adds after the first week of classes

LEC 01

TR 12:30-1:50 PM

J. BROWN

EGL 317.01:

Energy Humanities and Lit

SBC: HFA+; SPK; TECH

Energy on Stage

In this course we will think about how energy systems not only shape the health of our planet, but also the stories we tell and how we tell them. Focusing on contemporary drama, we will think about the ways in which theatre enacts, engages, or resists the ideologies of fossil fuels, nuclear, and renewable energy regimes. Students will learn and think about the ways in which energy infrastructures create and reinforce cultural narratives as we interrogate questions around what, why, where, and from whom we extract energy resources. We will also think about the practical energy investments of theatre creation and production and learn about active sustainability initiatives in the industry. Assignments for the course will include short and longer written assignments as well as more creative projects. Potential authors include Lynn Nottage, Arthur Miller, Chantal Bilodeau, Samuel Beckett, Ella Hickson, Anne Washburn, and Okada Toshiki.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 3:30-4:50 PM

A. ALDRICH

EGL 319.01:

Ecology and Evolution/Amer Lit

SBC: HFA+; WRTD

Environmental, Lit, & Film

This course is a review of 19th- 21st-century primarily North American writers who trace the evolution of ecological and environmental practices, philosophies, and ideologies through various socio-political perspectives including ecofeminism, environmental justice, and social justice. Literature covered will include transcendentalist essays, a utopian/dystopian novel, a narrative nonfiction memoir, poetry, journalism, and environmental films. Through the lens of literature and film, we will learn about environmental issues including climate change, toxic and radiation pollution, animal rights, food justice, ecofeminism, environmental justice, and environmental activism. Workload: one essay, quizzes, and a midterm consisting of short essays.

Prerequisite: WRT 102; Advisory Prerequisite: SUS 203 (formerly SBC 203)

Note: No adds after the first week of classes; Cross-listed SUS 321

LEC 01

TR 11:00-12:20 PM

H. HUTNER

EGL 325.01:

Screenwriting

SBC: ARTS

A general introduction to the principles of screenwriting covering structure, character creation, visual storytelling, format, and the writing of action and dialogue. The class will consist of reading and discussing existing screenplays, in-class and take-home exercises, and the planning, writing, and revising of two original, short screenplays.

Prerequisite: WRT 102; one D.E.C. B or HUM course; or permission of the instructor

Note: No adds after the first week of classes; cross-listed THR 325

LEC 01

TR 11:00-12:20 PM

K. WEITZMAN

EGL 345.01:

Shakespeare I

SBC: HFA+

This course introduces students to Shakespeare's comedies and histories through a combination of reading each play and viewing it in recorded performance. On the one hand, students will be invited to approach each work as a literary text: in-class conversations center on close analysis of key passages in light of the larger scene, act, and play, and in the context of the play's original composition, stage production, and publication. On the other hand, we will view and discuss recorded performances and adaptations of each assigned play. The semester's literary historical through line will be Shakespeare's remarkable development of the genres of history play and dramatic comedy. We will also investigate the techniques of characterization that have made generations of both playgoers and readers feel that Shakespeare's dramatis personae are so modern, real, human. We will explore also the value of each assigned play in our present moment and, occasion permitting, attend a live production together as a class.0

Pre- or Corequisite: EGL 204 ; Advisory Prerequisite: EGL 205 and 243

Note: No adds after the first week of classes

LEC 01

MW 11:00-12:20 PM

D. PFEIFFER

EGL 353.01:

Law and Literature

SBC: HUM

This course explores the deep and historical interrelationship between law and literature. Questions to be addressed include: How do legal and literary texts tell stories about ethical problems that shape our sense of justice and injustice? What different (or similar) rhetorical and interpretative rules do lawyers and literary critics employ to construe evidence and arrive at "truth"? Using techniques of close reading--attending to tone, imagery, and subtleties of language--students will be invited to think about how law and literature share common ground in addressing some of the urgent questions of the past and present. Students will also develop the verbal and written skills to articulate valid arguments on literature, law, and the relationship between them.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TR 3:30-4:50 PM

D. WEIDEN

EGL 358.01: Nation and Migration in Cinema SBC: ARTS; DIV; GLO

What do films reveal about the experience of migration—and how do they shape the way we understand it? This course explores the rich and complex ways in which migration has been represented in cinema across cultures, genres, and time periods. From American classics like *The Godfather* to European dramas such as *Golden Door*, and the visceral, contemporary storytelling of *Io Capitano*, we will examine a wide-ranging selection of films that illuminate both the personal and political dimensions of crossing borders.

You will embark on a global cinematic journey, tracing how migration stories are told through diverse cinematic languages and traditions. Whether portraying voluntary journeys or forced displacement, cultural assimilation or alienation, these films offer powerful reflections on identity, belonging, and the global movement of people.

Through close analysis, critical theory, and historical context, this course equips students with the tools to understand film as a medium that not only represents but also interrogates the complexities of migration in the modern world.

Prerequisite: : WRT 102; *Advisory prerequisite:* One literature or film course at 200-level or higher

Note: No adds after the first week of classes; cross-listed HUI 358

LEC 01	T 9:30-11:10 AM	S. BRIONI
	T 9:30-11:10 AM	L. POLEZZI

EGL 360.01: Young Adult Literature SBC: HFA+

In this course, we will take up the analysis of contemporary young adult novels, stories, plays, graphic novels and literary non-fiction. We will use a wide range of critical lenses throughout the semester (reader response, new historicist, New Critical, gender based, disability studies, etc.); this will help students distinguish among major interpretive and critical traditions that have shaped the role YA literature plays in the search for identity in an increasingly complex world. Our essential question throughout will be: How do YA texts define, encourage, or discourage young people from engaging in both self-reflection and in attempting to understand what role they play, and by extension, what control they have, over their environment? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States. Please note this course will require at least ten YA novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in August 2025.

Prerequisite: EGL 204; EGL major

Note: No adds after the first week of classes

LEC 01	TR 3:30-4:50 PM	J. CABAT
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EGL 361.01:**Poetry in English****SBC: HFA+**

This course is a survey of lyric poetry in English from the Middle Ages to the present. Reading assignments will be primarily from an anthology. Topics covered will include the forms of poetry, the music of poetry, and rhetorical subjects common in poetry such as metaphor, irony, allegory, and symbolism, among others. Students will gain an appreciation of both the history of poetry and the significance of poetry in our present moment.

Prerequisite: U3 or U4 standing ; Advisory Prerequisite: One literature course at the 200 level or higher

Note: No adds after the first week of classes

LEC 01**TR 2:00-3:20 PM****R. PHILLIPS**

EGL 380.01:**Senior Seminar****SBC: SPK; WRTD**

Creative Nonfiction for the Digital Age

This course explores the writing and critical understanding of “creative nonfiction,” a category of nonfiction writing that uses the tools of literary fiction to communicate fact, in the digital domain—from the super-short form to the infinite scroll. Forms of nonfiction writing that students learn to take apart and build include the personal essay, the narrative essay, the column, the blog, the tweet, the podcast, and the newsletter. Students will emerge with the ability to communicate effectively online, understand the tricks that others are using to hold audiences in a shifting attention economy, and create distinctive portfolios for fields from publishing to public relations.

Prerequisite: EGL 301; EGL major

Note: No adds after the first week of classes

LEC 01**MW 2:00-3:20 PM****J. GRAHAM**

EGL 380.02:**Senior Seminar****SBC: SPK; WRTD**

Earlier American Poetry: 1600-1865

We will survey the development of American poetry from its beginnings in the 16th century until the middle of the 19th century. At the end of the course, students will be able to write knowledgeably about the dominant poets of early American culture. Most of this poetry will be in original English, but not exclusively. We will explore the poetry’s contexts and its value to us in the present.

Prerequisite: EGL 301; EGL major

Note: No adds after the first week of classes

LEC 02**TR 12:30-1:50 PM****E. WERTHEIMER**

EGL 380.03:**Senior Seminar****SBC: SPK; WRTD***The Paranoid Style in the Cinema*

Classic and contemporary films in the genre of conspiracy thrillers are the primary texts for this course. From readings of the films of Carol Reed, Alfred Hitchcock, Ida Lupino, Alan J. Pakula, Mary Harron, Ari Aster, and Jordan Peele, amongst others, we will ask: in what ways is the conspiracy thriller a genre of its political time and place? In what ways is it a reflection on how we as moviegoers derive our pleasures from the cinema? In what ways does it teach us about how we interpret the world, both in our everyday lives and in our roles as cultural critics? In what ways is it a reflection on the medium of film itself? Two in-class presentations and one longer research paper are required.

Prerequisite: EGL 301; EGL major

Note: No adds after the first week of classes

LEC 03**TR 2:00-3:20 PM****M. RUBENSTEIN****EGL 382.01: Black Women's Literature of the African Diaspora SBC: DIV, HFA+***Black Women's Political Writing*

This course offers an overview of Black women's political writing, primarily in the United States, with attention to the Black diaspora during the 19th through 21st centuries. We will explore how Black women writers used a Black Feminist and/or Womanist lens to address central themes of Black resistance and liberation and forge alliances. Through our classroom discussions and assignments, we will examine Black women's depictions of racism, sexism, and classism through their writing and collective organizing efforts. We will cover a range of perspectives from activists, writers, and thinkers, including Anna Julia Cooper, Frances Harper, Zora Neale Hurston, Ella Baker, Audre Lorde, bell hooks, and June Jordan. Students will have the opportunity to work with physical and/or digital archival materials. By engaging with these sources, students will consider the different approaches Black women took to assert their agency in the face of oppression and discrimination, with the goal to be able to communicate these approaches in both written and digital formats.

Prerequisite: EGL 301; EGL major

Note: No adds after the first week of classes

LEC 03**TR 2:00-3:20 PM****Y. MACKEY****EGL 387.01:****Playwriting****SBC: ARTS**

Learn the fundamentals of the craft of playwriting -- structure, dialogue, conflict, dramatic action, creating a world -- via focused, creative exercises and the writing of

several short plays. Get rid of that inner censor, write a lot, and learn how dramatic writing works from the inside out, from the point of view of the generative artist.

Prerequisite: WRT 102; one D.E.C. B or HUM course; one D.E.C. D or ARTS course

Note: No adds after the first week of classes; cross-listed with THR 326

LEC 01

TR 2:00-3:20 PM

K. WEITZMAN

EGL 394.01: Topics in Literature/Culture of Science

SBC: CER; STAS

Prime Time Practitioners: Doctors on Screen

From M*A*S*H to ER to Scrubs, representations of doctors have dominated prime time television slots for decades. In this course, we will examine representations of healthcare practitioners and medicine in popular culture, particularly in television series. We will consider questions of medical ethics, such as whether healthcare is a human right, and ethical closeness in doctor/patient relationships. The course will also address questions of ethical media representation, such as the effect of archetypes on cultural beliefs about doctors, and questions of genre and medium.

Prerequisite: U3 or U4 standing; One literature course at the 200 level or higher

Note: No adds after the first week of classes

LEC 01

MW 9:30-10:50 AM

J. BROWN

EGL 397.01: Literary/Cultural Studies & Asia, Africa, & Latin America **SBC: HFA+**

Forked Tongue Literature

This course adopts the trope of the forked tongue to examine postcolonial writings from non-Western cultures. Unlike the biblical reference to the forked tongue, which connotes trickery and equivocation, forked tongue literature in postcolonial contexts underscores the consciousness of bilingualism or multilingualism as an everyday reality in the lives of postcolonial subjects. To speak with a forked tongue is to speak in multiple voices that often reveal the conflicts between cultures, histories, and ideologies. We will focus on exploring the critical potential of forked tongue literature in critiquing axes of power in postcolonial and multilingual societies, where language and colonial history continue to shape processes of decolonization and nation-building. We will read works by Julia Alvarez, Chinua Achebe, Amitav Ghosh, Xiao Lu Guo, Chang Kuei-hsing, Pramodya Ananta Toer, etc.

Prerequisite: U3 or U4 standing; One literature course at the 200 level or higher

Note: No adds after the first week of classes

LEC 01

TR 9:30-10:50 AM

E.K. TAN

EGL 440.01: Perform & Tech in Teaching Lit & Comp **SBC: CER, EXP+, SPK**

This course, the final teacher prep course before student teaching, will explore the teaching of literature and composition using performance, visual media and technology. Moving beyond theory, everything we cover in this course will be of immediately practical use to you when you begin working in the classroom. This includes the creation of curricula and individual lesson plans, social-emotional learning (SEL), the use of performance techniques as close reading in teaching drama and other literature, student assessment, visual literacy, classroom connections with other instructional disciplines, and appropriate uses (and non-uses) of technology in the secondary English classroom.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program ; Corequisite: Equivalent section of EGL 450

Note: No adds after the first week of classes

LEC 01 T 5:00-7:50 PM J. CABAT

EGL 441: Methods of Instruction in Lit & Comp

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Admission to the English Teacher Preparation Program ; Corequisite: Equivalent section of EGL 449

Note: No adds after the first week of classes; Cross-listed as CEE 588

LEC 01 T 5:00-7:50 PM P. RIBEIRO
LEC 02 R 5:00-7:50 PM K. BUECHNER

EGL 444.01: Experiential Learning SBC: EXP+

Prerequisite: WRT 102 or equivalent; permission of instructor; approval of EXP+ contract

Note: No adds after the first week of classes

TUT 01 APPT TBA M. TONDRE

EGL 454.01: Student Teaching Seminar SBC: CER, EXP+, SPK

The student teaching seminar provides support and encouragement for the teacher candidate through meetings with other teacher candidates, the college supervisor(s), and resource personnel. Teacher candidates reflect upon their teaching experiences in terms of evaluation of self and future goals, acquisition of new knowledge and how it relates to self and the teaching profession, and how successful they are linking previously learned theory and methodology with their classroom experiences.

Prerequisite: C or higher in EGL 441; Corequisites: Equivalent sections of EGL 451, 452.

Note: No adds after the first week of classes; Cross-listed as CEE 590

SEM 01 W 5:00-7:50 PM T. MANGANO

EGL 458.01: Speak Effectively Before/Aud SBC: SPK

Pre- or corequisite: WRT 102 or equivalent; permission of the instructor

Note: No adds after the first week of classes

TUT 01 APPT TBA TBA

EGL 475.01: Undergrad Teaching Practicum I SBC: EXP+

Prerequisite: Upper-division standing; 12 credits in English; permission of instructor & director of undergraduate studies

Note: No adds after the first week of classes; S/U grading only

TUT 01 APPT TBA TBA

EGL 476.01: Undergrad Teaching Practicum II SBC: EXP+

Prerequisite: EGL 475; permission of instructor and director of undergraduate studies

Note: No adds after the first week of classes; S/U grading only

TUT 01 APPT TBA TBA

EGL 488.01: Internships SBC: EXP+

Communications and Marketing Internships

This internship offers students an opportunity to earn up to 3 credits, fulfill EXP+ and gain valuable work experience while honing their skills in writing (for diverse media), interviewing, researching, and marketing. Interns will work with faculty and staff of the English Department or the Humanities Institute at Stony Brook to advance the goals of the organization.

- English Department--conduct interviews with faculty, students, and alumni; write blogs for English websites; create content for social media platforms; contribute to publicity, outreach, and marketing campaigns to promote departmental events, achievements, and opportunities.
- Humanities Institute--conduct interviews with visiting scholars, artists & activists; create content for HISB website and social media platforms; contribute to publicity, outreach, and marketing campaigns to promote HISB events, achievements, and opportunities; edit videos.

To learn more about the internship and [to apply click here](https://forms.gle/T1vdUdDcPcyhgAbH9) or go to <https://forms.gle/T1vdUdDcPcyhgAbH9>

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week of classes

TUT 01 APPT TBA A. Bergman & A. Unger

EGL 488.02: Internships SBC: EXP+

VoiceLab

The VocalizED Identity Crafting and Exploration (VOICE) Lab internship is an exciting semester-long program that will engage participants in the discourses surrounding immigration, identity, and education in the United States. Students participating in the internship will explore immigrant identity narratives through text analysis, research, podcast creation, and the implementation of other public-facing programs. Interns will develop their digital literacy skills, as well as hone their ability to plan and implement large-scale community advocacy programming surrounding immigration. Students who complete the internship will leave with enhanced communication and content creation skills, as well as a deeper and more nuanced understanding of immigrant experiences in the United States.

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week of classes

TUT 02

APPT TBA

N. TERRY YOUNG

EGL 488.04:

Internships

SBC: EXP+

Herstory

Students may earn 0-3 credits and fulfill EXP+ by enrolling in EGL 488 while completing an internship with Herstory Writers Network (HWN), a non-profit organization that uses memoir writing as a tool for personal, social and political transformation. Successful completion of the internship requires active participation in weekly writing workshops, writing an 8-10 page memoir, and completion of 3 short reflections (1-2 pp). The following workshops are available:

1. Making Our Voices Heard: Memoirs to (Re)Imagine Mental Healthcare
Wednesdays 3:00PM-5:00PM via ZOOM
2. Testify: Memoir as a Tool for Action Thursdays 6:30-8:30 PM via ZOOM

To learn more about the internship and [to apply click here](https://forms.gle/4isctjEm1fCysAaT7) or go to <https://forms.gle/4isctjEm1fCysAaT7>

Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department

Note: No adds after the first week of classes

TUT 04

APPT TBA

S. SCHECKEL

EGL 492.01:

Honors Seminar: American Lit

Baseball and American Literature

This course will focus on baseball in its various historical, sociological, and mythological relationships to literature, society, nation, and the imagination. We will use an interdisciplinary approach to explore the topic from its early appearances in the eighteenth century to the present.

Prerequisite: Admission to English Honors Program; EGL 204; Pre- or corequisite: EGL 301

Note: No adds after the first week of classes

SEM 01**TR 11:00-12:20 PM****R. PHILLIPS**

EGL 494.01:**Honors Practicum: Research**

This is the third of four required courses in the English Honors Program. It is intended to follow your honors seminar coursework, and it is the first stage of the two-stage honors thesis process. The primary purpose of the course is to prepare you to write the thesis, working directly with your two faculty committee members, next semester. All of your coursework, and most of our class time, will be oriented directly toward that goal: you should come out of the class with:

1. a clearly-defined topic and a substantial first draft of the argument that you think you will make
2. an established thesis committee of two faculty members who have agreed to work with you on your topic
3. substantial amount of the research complete, along with some preliminary synthesis of the research
4. a series of materials that are likely to serve as drafts of different parts of your thesis.

As a secondary aspect of the course, we will do a series of readings that are meant either as models for the kind of thing you will be producing, or as touchstones for questions of research methods. But the readings aren't the primary point: the main thing will be to emerge from the semester with a clear sense of what you will be doing next semester, and with a whole series of materials that will "scaffold" the thesis-writing process.

Prerequisite: Admission to English Honors Program; EGL 204; EGL 301; EGL 491 or EGL 492

Note: No adds after the first week of classes

SEM 01**TR 2:00-3:20 PM****TBA**

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Winter 2026

EGL 130.01:

Literature, Science and Technology

SBC: CER; STAS

What can we learn from science fiction to help us think critically and creatively about human and hi-tech relationships- and inspire new possibilities for how we use and design technology? Through examining 20th 21st century sci-fi texts, this class will consider the tensions and possibilities concerning identity and power in the digital age. Hi-tech depictions in these readings generate both negative and positive impacts, ranging from influencing consumer habits, replacing human labor, and promoting harassment, to improving access to information, fostering community, and enhancing efficiency. We will think about hi-tech's potential to empower individual and collective social action, while acknowledging risks of exclusion and reinforcement of social hierarchies, both in the texts and in the real world.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

ONLINE ASYNC

R. SHOMER
