

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

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.

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*****New Takes on the Revenge Tale***

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

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.

MW 4:25-5:45 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

MWF

11:45-12:40

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

SBC: HFA+

Literature & the Broadway Musical

“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 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**
Contemporary Literature and Popular Culture

SBC: HFA+

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**
Epic

SBC: HFA+

This course will study the epic tradition that runs from Homer to Omeros

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**
Ecology and Evolution in Literature and Film

SBC: HFA+, WRTD

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

This course explores cultural works 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, colonialism, 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 address and critique the environment and humanity or humankind in ways that are inseparable from assessing the ecological horrors and destruction wrought by imperialism, settler 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 (global 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 Pacific Islander literature: Unit 1. Climate Change, Ecosystem Crisis, and the Pacific (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 (Japan): Violence, environmental destruction, and the Anthropocene; Unit 4. The Pacific Islands (Hawai'i and Marshall Islands): Indigenous people, the militarized environment, and the oneness of humans with the natural world.

Prerequisite: U3 or U4 standing

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 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**

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