

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