

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Fall 2023

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

By examining how modernist works remember the subjective experience and historical events in the twentieth century, this class will think about modernism’s relationship with the historical past and discuss how it can inform our remembering at present. What is modernism? In *Modernism: An Evolution of an Idea*, Sean Latham and Gayle Rogers note that modernism is an enigmatic term that is too mobile, expansive, and unsettled to be conceptualized by any singular definition, which sometimes makes the term as vague as twentieth century studies. However, as an aesthetic concept, modernism suggests a temporality that seems “disconnected from political history,” as evidenced by Latham and Roger’s observation that “modernism insists on a kind of ahistorical, even paradoxical presentism, an art for a boundless now” (Latham and Rogers 1-2). Echoing Ezra Pound who states that artists must “Make it new”, modernist writers like T. S. Eliot and Virginia Woolf refreshingly create a now that breaks with the constraints of history. Latham and Rogers review that recent modernist scholarship has been paying attention to modernism’s responses to world-historical events and circumstances (2). To think about the tension between historical events and cultural production, this class will read modernist writers’ work as remembering to contest the erasure of humanity by 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. This class will consider how readers at present engage with the nows re-presented by modernists in the twentieth century, such as experimenting with creative writing to keep memories alive.

Prerequisite: WRT 101 **LEC 01** **MWF** **9:00-9:55 AM** **Y. LIU**

EGL 121.01-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 of the United States, including, but not necessarily limited to, parts of Europe (Spain, Ireland, and France), Africa (Senegal), Asia (China and South Korea), the Middle East (Iran), Mexico and South America (Brazil and Colombia), and North America (USA). 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 express realism or naturalism and magical realism (enchantment, fantasy, and horror), and further, how the films represent social and cultural issues of imperialism/postcolonialism and race, class, gender, and sexuality. This class is discussion focused. Although I will provide some brief lectures, our course will operate as a discussion class in which you listen to others' perspectives, ask productive questions, and articulate ideas with nuance and clarity. You must come to class prepared to discuss all of the films, readings, and assignments on the days they are listed in the class schedule.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 01

MW

4:00-5:20 PM

J. SANTA ANA

EGL 130.01-H

Literature, Science & Technology

SBC: CER, STAS

This course will present a survey of literary modes and genres including, poetry, drama, and the graphic novel. Thematically, this course will explore connections between the discourses of medicine and literary writing. How are the acts of diagnosis and storytelling related? Who has the authority to determine illness or to determine truth in a narrative? When do doctors and authors work alone, and when are they acting as members of their communities and cultures? How do new technologies change the story of medicine? In our consideration of illness, health, science, and the body, we will read texts from a variety of traditions told from the point of view of practitioners, patients, and onlookers. Through intensive reading and writing, we will analyze the meanings that you see emerging from different texts and examine how our own life experiences influence our readings. In order to improve as both writers and readers, students will become familiar with research and writing methods specific to the study of literature but broadly applicable for their college careers.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MWF

11:00-11:53 AM

J. BROWN

EGL 130.02-H

Literature, Science & Technology

SBC: CER, STAS

What is pain? Where are the limits of A.I.? Is there a place in the multiverse where you do not have to write a five-paragraph essay? This course will start with some of the sticky questions in the sciences today and work backward to design a course where we will learn and use the skills learned in an English department—empathy, collaboration, close-reading, and writing—to find creative ways to think about these questions anew. There will be team projects leading to low-stakes outcomes and reading and research based on individual interests. We will read contemporary scientific papers, scenes from Shakespeare, and essays exploring the process and meanings of scientific advancement.

Prerequisite: WRT 101
Corequisite: WRT 102

LEC 02**MW 2:30-3:50 PM****A. COOK****EGL 192.01 - B****Fiction: The Art of the Story****SBC: HUM**

What is a story, and what role do stories play in our cultural and political lives? How does a story have meanings? This course will serve as an introduction on how to read, to write about, and to discuss fiction critically as well as affectively. Through selected works, we will examine how fiction responds to and represents reality, and what role fiction plays in the construction of identity while attending to formal properties of the genre. Texts to be read will include a range from short stories to novels, with an emphasis on anglophone literature from the twentieth and twenty-first centuries.

Prerequisite: WRT 101
Corequisite: WRT 102

LEC 03**TUTH 11:30-12:50 PM****N. YANG****EGL 194.01 - B****Film: Mastering the Movie****SBC: GLO, HUM**

In this course will consider the ways in which films and television shows construct distinct worlds through visual techniques and storytelling. By turning a critical eye to the concept of world building, we will seek to understand how this technique works, as well as how this aesthetic inquiry helps to shed light upon, and gain greater understanding of, our own world and how we move through it.

In addition to the relevant examples of world building found in the science fiction and fantasy genres, we will also consider films that more closely resemble this world. We will also crowd source supplemental examples from the expertise of our class. We might even examine a video game or two. Those with an interest in sci-fi, fantasy, RPGs, video games, game design, aesthetics, and generally cool things are encouraged to enroll!

In addition to essays and scholarship, potential media to include: 8 ½ (Fellini), Adventure Time (Ward), Atlantics (Diop), The Big Lebowski (Joel & Ethan Cohen), Blade Runner (Scott), Brick (Johnson), The Conversation (Coppola), The Empire Strikes Back (Lucas/Kershner), Everything Everywhere All at Once (Daniels), The Holy Mountain (Jodorowsky), Ikiru (Kurosawa), Lovecraft Country (Green), Nomadland (Zhao), Nope (Peele), The Shining (Kubrick), Spirited Away (Miyazaki), Stalker (Tarkovsky), Super Mario World (Miyamoto), Tigers Are Not Afraid (López), Twin Peaks (Lynch), Under the Cherry Moon (Prince)

Prerequisite: WRT 101

Corequisite: WRT 102**LEC 01****MW****R. BALUN****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	2:30-3:50 PM	D. PFEIFFER
LEC 02	TUTH	1:00-2:20 PM	S. SCHECKEL
LEC 03	TUTH	2:30-3:50 PM	C. BUGAN

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

This course covers the first thousand years of literature in English. It begins with some of the first surviving works in the language, including the brilliant epic Beowulf. It tracks the development of courtly culture and urban life in the later Middle Ages, including the rise of Arthurian romance, Chaucer's tales, and the first surviving English-language autobiography written by a woman. It covers the development of lyric poetry in the Renaissance; the rise of Shakespeare's theater; and it ends with John Milton's brilliant epic, Paradise Lost, long considered one of if not the greatest work in the language. Through this literature, we will track social and cultural developments in a period that starts with the roots of literature in English and ends on the cusp of modernity.

Covers English Survey Requirement***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	B. ROBINSON
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EGL 217.01-K **American Literature I** **SBC: HUM, USA, DIV**

In this **online, asynchronous course**, we will analyze writings from this early colonial period through to the Civil War, investigating the perspectives not only of the settlers and their descendants but also of indigenous and enslaved peoples, and the shaping of cultural memories of early America. The course is organized by our Fall calendar, showing how the colonial and early national past is still connected to our contemporary traditions and controversies, from Labor Day through Thanksgiving. All of the primary readings will be available in free, online editions. It will emphasize the development of analytical, research, and writing skills. Assessments will include short discussion, annotation and composition assignments, take-home mid-term and final examinations, and short papers.

Covers English Survey Requirement*Prerequisite:* Completion of D.E.C. Category A**Note: No adds after the first week of classes****SEC 01****Online Asynchronous****A. NEWMAN****EGL 220.01-B****Critical Approaches to Cinema****SBC: HUM, ARTS**

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

Prerequisite: WRT 102**Note: No adds after the first week of classes****SEC 01****TUTH****4:00-5:20 PM****S. BRIONI****EGL-224.01-G****20th Century Literature in English****SBC: GLO, HUM**

In this course we will read 20th century anglophone fiction through the lens of imperial history and ideology to better understand the causes of empire and its costs, especially on colonial and post-colonial cultural, ethnic, gendered, and national identities. Although students can expect to become familiar with some theory on empire by authors such as Jamaica Kincaid, Edward Said, Frantz Fanon and others, we will primarily attend to the intricacies of the fiction in such works as Joseph Conrad's short stories, Elizabeth Bowen's *The Last September*, Chinua Achebe's *Things Fall Apart*, Jean Rhys's *Wide Sargasso Sea*, and Arundhati Roy's *The God of Small Things*.

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-231.01 – I****Saints and Fools****SBC: CER, HFA+**

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

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 Introduction to English Studies for STEM Majors SBC: STAS

In this course, we will explore the literature and science of climate change, with attention to novels and films about humankind's singularly transformative encounter with fossil fuels. To what extent might the dilemmas of our warming world be not only scientific or engineering in nature, but more fundamentally cultural? In answering this question, we will consider how works of literature variously create, celebrate, and critique our relation to fuels such as oil, coal, and natural gas. We will consider how those works inform attitudes, affects, assumptions, and practices having to do with human energy use. And we will consider how some novelists and filmmakers have tried to imagine the transition to a fossil-free future. Possible authors and directors include Paul Thomas Anderson, Margaret Atwood, Octavia Butler, Jack Kerouac, Ursula LeGuin, George Miller, Bram Stoker, and Upton Sinclair.

Requirement for STEM in Literature and Culture Minors

Prerequisite: WRT 102

Note: No adds after the first day of class

LEC 02 TUTH 2:30-3:50 PM M. TONDRE

EGL 276.01-G Feminism, Literature and Cultural Context SBC: HUM, DIV

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 English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

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

EGL 286**Writing Workshop: Poetry**

Calling all poets: This class is a writing workshop where we primarily discuss your poems and those of your peers, as we learn the most helpful ways to do creative work. In addition to your own poetry, we will be looking closely at poems by a group of contemporary and past poets--- varied voices and techniques from the poetry world. We'll study form, process, voice, style, prosody, media, and consider the thematic choices poets make. You'll be writing poems weekly.

Don't worry if this is your first poetry writing class, or if you've never shown anyone your poems! Remember—we're in this together, experienced or not, and the goal is to improve, and maybe, just maybe, to publish.

TEXTS:

The Practice of Poetry: writing exercises from poets who teach

By Robin Behn, Chase Twichell:

Prerequisite: WRT 102, Permission of Instructor

Note: No adds after the first week of classes

LEC 01

TUTH 11:30-12:50 PM

E. WERTHEIMER

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 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

Note: No adds after the first week of classes

LEC 01

MW 2:30-3:50 PM

J. SANTA ANA

EGL 301.02

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

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.

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. BRIONI

EGL 301.03

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. Critics such as Fredric Jameson have argued that fictions set in the distant future allow readers to productively reframe the present as the past. In other words, from the point of view of some imagined future, the reader's present becomes history. In comparison, the cyberpunk novelist William Gibson has argued that "the future is already here -- it's just not equally distributed yet." Gibson's novels, like many contemporary works, depict near futures that remain deeply familiar, only slightly more technologically advanced. Here the future intermingles with the reader's present. While these two ways of imagining the future are not mutually exclusive, they do point to the multiple settings, strategies, and genres that make representations of the future such a rich site of investigation: utopian, dystopian, post-apocalyptic, cybernetic, intergalactic,

solarpunked, subterranean and more. This course is research and writing intensive, and I will ask you to give at least one short (10-minute) oral presentation to the class.

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 J. JOHNSTON

EGL 303.01 -G Genre and Media SBC: HFA+

New Hollywood: American Cinema 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.

Covers Genre/Media Topic for Major

Pre-co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 2:30-3:50 PM M. RUBENSTEIN

EGL 308.01 Single Author SBC: HFA+

Margaret Atwood

Margaret Atwood is one of the most prolific and acclaimed living writers. She has won more than 55 awards for her work, including prestigious literary prizes from the United Kingdom (The Booker Award), the United States (National Book Critics Award), Canada (The Governor General’s Award), Czech Republic (Franz Kafka Prize), Spain (Princess of Asturias Awards), and Germany (Nelly Sachs Award); she has also won the major award for science fiction writing (The Arthur C. Clarke Award) as well as a lifetime achievement award for her promotion of human rights in literature (PEN Center USA award). Atwood’s often satirical genre blurring novels explore many of the vexing issues we face today: climate change, income inequality, technological control, debt, gender and racial discrimination, animal abuse, and war. Like few other writers, Atwood’s work captures the social,

economic, and aesthetic eruptions (and continuities) that characterize the transition from late-20th to early 21st century culture in the global north. In this course we will read a selection of Atwood's novels, including the MaddAddam Trilogy, *The Handmaid's Tale*, *The Testaments*, as well as a selection of her short stories, essays, and poems. We will also read literary criticism, book reviews, and interviews that consider Atwood's views on science fiction, feminism, biotechnology, and other issues.

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

J. JOHNSTON

EGL 309.01

Interdisciplinary Study of Literature

SBC: HFA+

Nuclear Disasters in Film, Literature, and History

Our course will frame nuclear disaster studies within the framework of ecofeminism (women, gender, and ecology) and environmental justice (environmental racism). We will begin with a study of nuclear history, nuclear science studies, and consider cultural, literary, and filmic responses and representations to and of the atom bomb, radiation exposures, nuclear energy, nuclear policy, and anti-nuclear activism within feminist and racial contexts. Films to be viewed will include, *The Day After*, *Testament*, *Five*, *Into Eternity*, *On the Beach*, *Return of the Navajo Boy*, *A 2 B-2*, *Silkwood*, *China Syndrome*, *Radioactive: The Women of Three Mile Island*, HBO's *Chernobyl*, *Fail Safe*, *Lucky Dragon*, and *Dr. Strangelove*. Novels and nonfiction texts to be read will include: *Full Body Burden*, *Voices of Chernobyl*, *A Manual for Survival*, *Facing the Wave*, and the poetry of Kathy Jetnil Kijiner (poetry). Class work: weekly short reading-responses, a long essay based on 'real' life interviews that students will conduct (and research), and a final exam. Experts and speakers on nuclear history and science studies will zoom into our class.

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 4:00-5:20 PM

H. HUTNER

EGL 311.01 -G

Literary or Critical History

SBC: HFA+

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

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 2:30-3:50 PM****T. AUGUST****EGL 346.01-G****Shakespeare II****SBC: HFA+**

This course provides an introduction to Shakespeare through reading his tragedies and romances and viewing them in performance. On the one hand, we approach each play as a written, published text: our in-class conversations will consist primarily of close analysis of key passages. On the other hand, you will view performances of each assigned play, including, if we can manage, the attendance as a group of one Shakespeare production on a NYC-area stage. Our semester's through line is to trace, from his earliest published play, the revenge tragedy *Titus Andronicus*, to one of his latest plays, the maritime romance *Tempest*, Shakespeare's remarkable development of the techniques of characterization that have made generations of playgoers and readers feel that his *dramatis personae* are so modern, real, human. We will also devote attention to exploring the value of each play in our present moment and on our local stages. We read 8 plays in all.

Covers Single Author Topic for Major*Pre- or Corequisite:* EGL 204*Advisory Prerequisite:* EGL 205**Note: No adds after the first week of class****LEC 01****MW 4:00-5:20 PM****D. PFEIFFER****EGL 351.01****Documentary: History/ Theory**

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 Genre/Media Topic for Major*Prerequisite:* WRT 102**Note: No adds after the first week of class****LEC 01 MW 4:00-5:00 PM****LAB 01 TU 7:00-9:00 PM Online I. KALINOWSKA-BLACKWOOD****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. These will include works from diverse authors, in order to stimulate engagement with important themes of personal identity, cultural identity and how teen readers develop a sense of their place in communities ranging from local to global. 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 novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in summer 2023"

****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 MW 5:30-6:50 PM J. CABAT

EGL 361.01-G Poetry in English SBC: HFA+

Covers Genre/Media Topic for Major

Prerequisite: WRT 102

Note: No adds after the first week of class

LEC 01 TUTH 2:30-3:50 PM R. PHILLIPS

EGL 367.01 -G Contemporary African American Literature SBC: HFA+, USA, DIV

In this course, we will study contemporary (i.e., late 20th century to the present) literature by Black authors in the genres of poetry, fiction, nonfiction, drama, television, and film. As we do so, we will pay particularly close attention to the cultural, aesthetic and ethical dimensions of Black writing so that we may learn more about this emergent literary tradition. We also will consider Black literature's relationship with, and various responses to the most prevalent contemporaneous literary movements—including but not restricted to modernism and postmodernism.

Covers Literary History / Critical Theory 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 11:30-12:50 PM R. PHILLIPS

EGL 373.01 Non Western Literature SBC: GLO, HFA+

This class explores depictions of space in an array of contemporary East Asian fiction and film. Using the Tao Te Ching as a frame, we will consider how our course texts engage space not as a site of conquerable emptiness, but as one of powerful possibility. Authors may include Bora Chung, Han Kang, Mieko Kawakami, Haruki Murakami, Sayaka Murata, and Miri Yu. Filmmakers may include Lee Chang-dong, Ryusuke Hamaguchi, Ang Lee, and Hayao Miyazaki.

Covers Literary History / Critical Theory for Major

Covers Non-Western Lit for Teacher Prep

Note: No adds after the first week of class

LEC 01

TUTH 10:00-11:20 AM

L. PELUCACCI

EGL 380

Senior Seminar

SBC: SPK, WRTD

Po-Ethics: Ethics Through Aesthetics in Twentieth-Century Poetry

The course will explore 1930s English poets involved in the Spanish Civil War; East European poetry in translation; Irish poets on the Troubles; and the Harlem Renaissance in America. Students will research issues related to the power of language and the role of poetry in bringing about social change.

Prerequisite: EGL 301

Note: No adds after the first week of class

LEC 01

MW 2:30-3:50 PM

C. BUGAN

LEC 02

TUTH 1:00-2:20 PM

C. BUGAN

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.

Covers Genre/Media Topic for Major

Prerequisite: WRT 102

Note: No adds after the first week of class

LEC 02

TUTH 11:00-12:50 PM

K. WEITZMAN

EGL 389.01-H

Science Fiction

SBC: CER, STAS

Utopias and Dystopias: Environmental Literature, Media, and Film

Utopia and Dystopia examines 20th and 21st century western cultural depictions of utopias and dystopias in environmental fiction, film, and media). We will look at literary and filmic/media science fiction and other representations of idealized or fallen societies, as well as 'real life' communities such as intentional, communal, co-operative 'utopic' models across the globe. Students will consider the sustainability implications of living in 'utopic' and 'dystopic' communities. Novels to be included: Margaret Atwood's *Handmaid's Tale*; Ernest Callenbach's *Ecotopia*; T.C. Boyle's *Drop City*; and Octavia Butler's *Parable of the Sower* and *Parable of the*

Talents. Films will include: The Matrix, The Day after Tomorrow, Avatar and Avatar II, Children of Men, and Blade Runner, as well as visual representations by Jetsonorama and Lucas Folia. Students will write weekly short responses to the readings and viewings; give presentations on ‘real-life’ alternative communities; and create/design their own sustainable utopic communities. There will be weekly short quizzes.

Covers Genre/Media Topic 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 488

Herstory Internship

SBC: EXP+

Students may earn 0-3 credits and fulfill EXP+ by enrolling in EGL 488 while completing an internship with Herstory Writers Workshop, a non-profit organization that uses memoir writing as a tool for personal, social and political transformation.

Application: <https://forms.gle/Rbajj5tpP1gh7vbp6>

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 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 2-hour weekly 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 experience. Join us in crafting stories and pushing toward a more just world for disabled people.

Saturdays 3-5 PM via ZOOM

Note: No adds after the first week of class

Registration only by permission after acceptance

EGL 492

Honors American Literature

Contemporary American Fiction: From Sweet Home to Homeland

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

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

2:30-3:50 PM

S. OLSTER

EGL 494 **Honors Research Practicum**

This course introduces students to key 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 a progression of writing and research assignments, students explore possible thesis topics, refine their research, and hone their 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

Note: No adds after the first week

SEC 01 TUTH 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:

SEC 01 TH 4:00-6:50 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:

SEC 02 TU 4:00-6:50 PM P. RIBEIRO

EGL 449 **Field Experience: Grades 7-12**

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. 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

4:00-6:50 PM

T. MANGANO