

## ENGLISH DEPARTMENT

## Undergraduate Course Descriptions

Spring 2023

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

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

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

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

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

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

**Not for English Major Credit.**

*Prerequisite: WRT 101*

*Corequisite: WRT 102*

**LEC 02**

**MWF 11:45-12:40 PM**

**A. GOMEZ**

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

**SBC: CER, STAS**

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

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

**Not for English Major Credit.**

*Prerequisite: WRT 101*

*Corequisite:* WRT 102                      **LEC 02**                      **TUTH 3:00-4:20 PM**                      **K. LINDBLOM**

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**EGL 191.01-B**                      **Poetry: The Art of Verse**                      **SBC: HUM**

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

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

**Not for English Major Credit**

**Prerequisite: WRT 101**                      **LEC 01**                      **MW 2:40-4:00 PM**                      **E. WERTHEIMER**

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**EGL 192.01-B**                      **Fiction: The Art of the Story**                      **SBC: HUM**

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

**Not for English Major Credit**

**Prerequisite: WRT 101**                      **LEC 01**                      **MWF 11:45-12:40 PM**                      **L. LEBLOND**

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**EGL 194.01 - B**                      **Film: Mastering the Movie**                      **SBC: GLO, HUM**

**Not for English Major Credit.**

*Prerequisite:* WRT 101

*Corequisite:* WRT 102

**LEC 01/LAB 01**                      **TUTH 9:45-11:35 AM**                      **H. KINDRAT**

**EGL 204**

**Literary Analysis and Argumentation**

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

**\*English Major and Minor Requirement\***

**No adds after the first week of classes**

*Prerequisite:* Completion of WRT 102

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

**EGL 206.01-I**

**Survey of British Literature II**

**SBC: HFA+**

**Covers Survey Requirement**

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

Note: No adds after the first week of classes

<b>LEC 01</b>	<b>TUTH</b>	<b>9:45-11:05 AM</b>	<b>P. MANNING</b>
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**EGL 217.01- K**

**American Literature II**

**SBC: DIV, HUM, USA**

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

--John Adams

“Such, such my case.”

--Phillis Wheatley

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

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

**Covers Survey Requirement**

*Prerequisite: WRT 102*

**Note: No adds after the first week of classes**

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

**EGL-220**

**Critical Approaches to Cinema**

**SBC: ARTS, HUM**

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

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

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

**EGL-232.01**

**Rebels and Tyants**

**SBC: CER, HFA+**

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

*Prerequisite: WRT 102*

**Note: No adds after the first week of classes**

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

**EGL-272.01**

**American Narratives of Race and Justice**

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

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

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

**Prerequisite: WRT 102**

**Note: No adds after the first week of classes**

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

**EGL-276**

**Feminism: Literature and Culture Contexts**

**SBC: DIV, HUM**

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

**Covers Survey Requirement**

*Prerequisite: WRT 102*

**Note: No adds after the first week of classes**

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

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

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

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

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

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

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

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

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

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

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

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

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

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

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

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

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

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

**EGL 303.01**

***Baseball and Literature***

**Genre and Media**

**SBC: HFA+**

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

***Covers Genre/Media Topic for English Major***

*Pre- co-requisite: EGL 204*

**Note: No adds after the first week of classes**

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

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

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

*Covers Genre/Media Topic for English Major*

*Pre- co-requisite: EGL 204*

**Note: No adds after the first week of classes**

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

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

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

*Covers Genre/Media Topic for English Major*

*Pre- co-requisite: EGL 204*

**Note: No adds after the first week of classes**

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

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

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

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

**Covers Single Author topic for English Major**

Pre- co-requisite: EGL 204

**Note: No adds after the first week of classes**

**LEC 02 TUTH 1:15-2:35 PM**

**T. AUGUST**

**EGL 308.03**

**Single Author**

**SBC: HFA+**

***Ernest Hemingway***

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

***Covers Single Author topic for English Major***

Pre- co-requisite: EGL 204

**Note: No adds after the first week of classes**

**LEC 03 TUTH 6:30-7:50 PM**

**A. POLTRACK**

**EGL 309.01**

**Interdisciplinary Study of Literature**

**SBC: HFA+**

***American Political Novel: WWI to Cold War***

This course will investigate the twentieth-century American political novel. Beginning with excerpts from John Reed's reporting on the 1917 Bolshevik Revolution in *Ten Days That Shook the World*, we will go on to cover fictional depictions of the First World War through the Cold War—in effect the rise and fall of the Old Left—by way of texts that range from proletarian novels to works of popular culture. Among the subjects to be discussed are the Old Left's depiction of Communism as "twentieth-century Americanism," the Spanish Civil War,

McCarthyism, the Rosenberg Trial, the decline of liberalism, and the conflicting demands of aesthetics and politics. Texts to be read will be taken from the following list: John Dos Passos, 1919; Michael Gold, *Jews Without Money*; Ernest Hemingway, *For Whom the Bell Tolls*; Richard Wright, *Native Son*; Lionel Trilling, *The Middle of the Journey*; Jack Finney, *Invasion of the Body Snatchers*; Richard Condon, *The Manchurian Candidate*; E. L. Doctorow, *The Book of Daniel* or *Ragtime*.

*Covers the Interdisciplinary Study of Lit topic for English major*

*Pre- co-requisite: EGL 204*

**Note: No adds after the first week of classes**

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

**EGL 311.01**

**Literary or Critical History**

**SBC: HFA+**

*Fictions of Self*

*Covers Literary History topic for English Major*

*Pre- co-requisite: EGL 204*

**Note: No adds after the first week of classes**

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

**EGL 317.01**

**Energy Humanities in Literature**

**SBC: HFA+, SPK, TECH**

*Literature in the Age of Oil*

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

*Covers the Interdisciplinary Study of Lit topic for English major*

*Prerequisite: WRT-102*

**Note: No adds after the first week**

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

**EGL 328.01**

**Documentary Theatre**

**SBC: ARTS**

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

*Covers Genre/Media Topic for English Major*

*Prerequisite: WRT-102*

**Note: No adds after the first week**

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

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

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

*Covers Single Author topic for English Major*

*Prerequisite: EGL 204*

**No adds after the first week of classes**

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

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**EGL 360.01                      Young Adult Literature                      SBC: HFA+**

*Covers Genre/Media for English Major*

**\*ONLY OPEN TO TEACHER PREP STUDENTS\***

*Prerequisite: EGL 204*

**No adds after the first week of classes**

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

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

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

***Covers the Interdisciplinary Study of Lit topic for English major***

*Prerequisite: U3 or U4 standing*

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

**Note: No adds after the first week**

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

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**EGL 372.01 - G**

**Topics in Women and Literature**

**SBC: HFA+**

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

***Covers the Interdisciplinary Study of Lit topic for English major***

*Prerequisite: U3 or U4 standing*

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

**No adds after the first week of classes**

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

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**EGL 378.01**

**Contemporary Native American Fiction**

**SBC: HFA+, USA**

***Native American Renaissance***

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

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

**Covers Literary History/Critical Theory for English Major**

*Prerequisite: WRT 102*

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

**No adds after the first week of classes**

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

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**EGL 380.01**

**Senior Seminar**

**SBC: SPK, WRTD**

***The Victorian Anthropocene***

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

*Prerequisite: EGL 301*

**Note: No adds after the first day of class**

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

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**EGL 380.02**

**Senior Seminar**

**SBC: SPK, WRTD**

***Law & Literature in U.S***

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

*Prerequisite: EGL 301*

**Note: No adds after the first day of class**

**LEC 03**

**TUTH 1:15-2:35 PM**

**S. SCHECKEL**

**EGL 381.01**

**Advanced Analytic & Argument Writing**

**SBC: ESI**

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

*Prerequisite:* WRT 102, U3 or U4 Standing

**Note: No adds after the first day of class**

**LEC 01**

**TUTH 1:15-2:35 PM**

**S. SANTOS**

**EGL 386.01 - G**

**Advanced Poetry Workshop**

**SBC: ARTS**

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

*Covers Genre/Media Topic for English Major*

*Prerequisite:* U3 or U4 standing

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

**Note: No adds after the first week**

**LEC 01**

**TUTH 3:00-4:20 PM**

**R. PHILLIPS**

**EGL 488**

**Herstory Internship**

**SBC: EXP+**

*Stories for Our Time: Memoir as a Tool for Action*

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

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

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

About the Partner Organization:

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

### Registration by Permission Only

#### EGL 491.01

#### *Shakespearean Tragedy*

#### Honors British Literature

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

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

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

**Note: Open to EGL Honors Students Only**

Note: No adds after the first week

**SEM 01**

**MW 4:25-5:45 PM**

**D. PFEIFFER**

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**EGL 496**

**Senior Honors Project**

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

**Note: Open to EGL Honors Students Only**

**SEM 01**

**TBA**

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**English Teacher Prep Courses**

**WRT 392**

**Theories of Mentoring Writers**

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

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

**Note: Open to EGL Teacher Prep Students Only**

**Note: No adds after the first week**

**LEC 01**

**MW 2:40-4:00 PM**

**P. DUNN**

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**EGL 440.01**

**Performance & Technology in Teaching Literature and Composition**

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

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

Corequisite: Equivalent section of EGL 450



**EGL 451 Supervised Student Teaching: Grade Levels 7-9**

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

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

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

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

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

*Prerequisite: C or higher in EGL 441.*

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

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