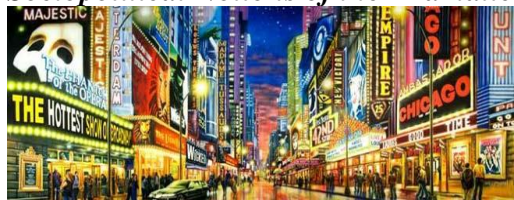


ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Summer 2019Session I: May 28 – July 6 Extended Session: May 28 – July 19, Session II: July 8 – August 17SUMMER SESSION I**EGL 130.30 CER, STAS****Literature, Science & Technology*****Introduction to the Digital Humanities***

This course is meant to offer a number of entry points for those interested in the digital humanities. We'll begin the course by asking *what* the digital humanities are, and *who* "counts" as a digital humanist. By using a number of literary texts, we'll consider how the digital turn has affected humanistic studies while simultaneously exploring what digital methods have to offer literary scholars. While DH spans a number of disciplines, we'll frequently return to the question of what it's doing, specifically, in the field of literary studies.

SYLLABUS**SESSION I:****FLEX (ONLINE)****J. HEGGESTAD****EGL 193.30-B, HUM****Introduction to Drama*****Sociopolitical Notions of the Dramatic Self***

This course introduces students to several elements of drama by analyzing different periods of drama from antiquity to the present. We will especially focus on the dramatic structure and its development, evolution, and adaptation over the ages as it responds to sociohistorical and political moments, as well as dramaturgical and technological changes. We will analyze plays through close readings and discussion of production choices while developing an intersectional analysis that pays close attention to how race, gender, sexuality, class, and other identities impact the text. The assignments will include short weekly Voice Thread posts, one close-reading response paper, a review of a current play/musical (you have the option to see the play/musical in person or a video performance) or a review of an opera (either a city opera, local opera, or video of an opera), a midterm exam, and a group performance of a scene from the semester. Since this is an online class, the group performance can be either a video or audio performance. Active participation is required, and students should be ready to discuss questions they have about the text or questions that the instructor has asked them to prepare. If the classroom or assignments can be made more accessible for you, please notify the instructor at the start of the semester.

SYLLABUS**SESSION I:****FLEX (ONLINE)****A. RIMBY**ANY QUESTIONS CONTACT margaret.hanley@stonybrook.edu

EGL 369.30- HFA+, USA**Topics in Ethnic American Literature & Culture*****Ethnic Identity and the Sense of Everyday in American Literature and Film***

The course will examine the representation and construction of racial/ethnic identity through the depiction of “everyday” life of minorities in modern American literature and film. Considering the oppressive power of standardization in America, we will inspect how quotidian affairs of life—meals, love, schools, work, etc.—are understood by minority artists as important devices to articulate their identity.

[SYLLABUS](#)

SESSION I FLEX (ONLINE)

R. HAGINO

EGL 372.30- G, HFA+**Topics in Women and Literature*****British Women Writers of the Long Nineteenth Century***

This course will closely examine women’s writing from the Romantic era through High Modernism. We’ll look at poetry, novels, and creative non-fiction from authors like Jane Austen, Christina Rossetti, Virginia Woolf, and Catherine Mansfield. To deepen our understanding of the social context that influenced these authors, we’ll also read diary entries, letters, and some key pieces of feminist literary theory. Though by no means easy questions to answer, our reading and class discussion will inspire thoughts on the following: Is there a distinctly feminine writing? Why was the novel such an accessible form for women writers? What kind of freedom does an aspiring author – male or female – need in order to write? How does patriarchy both silence and / or even inspire women’s voices, both in the “long nineteenth century” and today? Course assignments will allow your voices to be heard in a variety of genres and will help you to develop critical reading, writing, and thinking skills that you can use both inside and outside of the classroom.

[SYLLABUS](#)

SESSION I

FLEX (ONLINE)

R. DUSHKEWICH

EXTENDED SUMMER SESSION:**May 28 – July 19****EGL 205.30-I, HFA+****British Literature I**

This course offers a comprehensive introduction to and survey of British Literature from *Beowulf* to *Paradise Lost*. My particular approach to this material will combine online lectures covering the literary history of each period we are discussing with assignments consisting of close readings of key passages from primary texts. Our ultimate goal is to achieve an understanding of the development of British literature, culture, and society by tracing its evolution from the Anglo-Saxon and medieval periods through the Renaissance and up to the Restoration.

[SYLLABUS](#)

EXTENDED SESSSION: FLEX (ONLINE) B. KRUMM

EGL 218.30-K, HUM, USA**American Literature II**

This online course will conduct a survey of American literature between the Civil War and WWII. We will examine the literature of this era alongside its history, tracing the rise of literary regionalism against the fall of slavery, the rise of masculinized literary traditions in naturalism and modernism alongside women's rights and suffrage movements, and a revolution of world-wide conceptions of "humanity" in the wake of the First World War This survey will highlight texts that respond to and reveal some of these epistemological crises. Course requirements include

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participating in discussion board forums, completing a midterm and final written exam, and two short analytical papers. A reliable internet connection, familiarity with online interfaces (such as Blackboard, Hypothesis, YouTube, media streaming, video conferencing, Google Drive), and access to the online course textbook are required.

[SYLLABUS](#)

EXTENDED SESSION:

FLEX (ONLINE)

C. DUFFY

EGL 226.30-K, HUM, USA **20TH Century American Literature**

This course introduces students to the major literary works and artistic movements of the Twentieth Century, paying particular attention to the post-1945 period. The course begins with a brief overview of the literary scene in the United States during the Nineteenth Century and quickly launches into an exploration of American Modernism and the Harlem Renaissance before addressing Postmodernism and the rise of Ethnic-American literature during the later years of the century.

Throughout the semester, we will consider the historical moments and cultures from which these works emerged, paying close attention to issues of style and genre. Together, we will attempt to make meaning of a century of American life by considering each of these works as representative of a particular movement/ mode of artistic expression. Particular attention will be paid to what American Studies scholars would call, “coefficients of Identity”: gender, race, nationality, class, sexuality, and religion.

[SYLLABUS](#)

EXTENDED SESSION:

FLEX (ONLINE)

B. HARTWIG

Session II: July 8 – August 17

EGL 130.30-H, CER, STAS **literature, Science and Technology**

In this online course we will be looking at a selection of short fiction and poetry works addressing or utilizing digital technology. A selection of four stories and two experimental web-based fiction texts will guide us through the 1980s and 1990s, but more than half of the semester will focus on 21st century poetry. Time will be spent on a selection of assorted poetry and relevant poetic elements, so no prior knowledge of poetry is required. Two weeks will be spent exploring three recent books of poetry, two from this year: *Engine Empire* (Cathy Park Hong), *Oculus* (Sally Wen Mao), and *Cursed Objects* (Jason Christie). As an online course, assignments will include regular participation in online discussion boards, two short papers on assigned topics, and a final paper on a topic of your choosing.

[SYLLABUS](#)

SESSION 2:

FLEX (ONLINE)

T. WILCOX

EGL 191.30-B, HUM **Introduction to Poetry,**

This course is an introduction to American poetry that spans from the nineteenth to the twenty-first century. As part of the course, we will explicate various poems, noting the nuances of sound, rhythm, voice, and meaning. In addition, we will study varying philosophical and cultural interpretations of poetry from a variety of poets. For example, the poet Marianne Moore claims that she composes her poetry to convey “imaginary gardens with real toads in them.” Poet James Merrill weaves an intricate poetic nightgown of words which “appear to warm” and inform his readers. Meanwhile, poet Archibald MacLeish comments that a poem should not *mean* but should just *be*. And poet Gwendolyn Brooks writes poetry to “vivify the universal fact.” In all, this course presents an introduction to the sounds and sense of poetic language and examines the ways in which the various shades and meanings of words influence our current moment. Because this is

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an online course, you will be engaged with our virtual classroom. Your active, online participation will require involvement in online discussion boards, video blogging, and group presentations.

[SYLLABUS](#)

SESSION II:

FLEX (ONLINE)

J. MANN

EGL 373.30-J, GLO, HFA+

Literature in English from Non Western

This course seeks to explore the textual forms, themes and images that emerge at the intersection of postcolonial and environmental narratives in Asian cultures. Focusing on the work of contemporary writers from South and Southeast Asia and the Pacific islands, this course will look at the way postcolonial literature represents place and belonging as fundamentally linked to a natural landscape that is steeped in a history of human and environmental exploitation, in an attempt to understand how these cultures' identities are formed around, and informed by, environmental narratives of belonging, dwelling and displacement. We will also examine how current narratives of neoliberal development and progress work to perpetuate a neo/colonial hierarchy between the Global North (GN) and the Global South (GS). Through a close analysis of GS narratives, anchored in a selection of theoretical and critical readings (available on Blackboard), our course will attempt to define concepts such as place, belonging, forced displacement and environmental migrants, climate change and the Anthropocene. We will also pay close attention to genre and textual features, as we begin to formulate a literary postcolonial environmental aesthetic.

[SYLLABUS](#)

SESSION II:

FLEX (ONLINE)

S. SANTOS

EGL 389.30 H, CER, STAS

Science Fiction

If this goes on... Cli-Fi and Our Foreseeable Future(s)

"I think when [people] look back at this 21st century ... they will definitely see climate change as one of the major themes in literature, if not the major theme."

- Daniel Krumb, author of *From Here*

"A character in the novel is Global-Warming. . . . It seems to me that a thing as important as global-warming should get a lot more attention than it does."

- Octavia Butler, on her novel *Parable of the Sower*

Rising, warming, acidifying oceans. Steadily rising global temperatures. Extreme and "once in a century" weather that has become normal and "once in a year." These are a few of the signs that our world has been transformed. And as the globe warms and the climate changes, we are faced with the increasingly apparent reality that we are entering (or already living in) a dystopian future. As dramatic and devastating changes approach from just beyond the horizon, our scientists provide ever-more dire models of the future and our writers imagine what it will be like to live in those models.

In this on-line course we will engage with our current moment of precarity through an examination of climate fiction, or cli-fi, the genre that has grown out of the projections, politics, and anxieties surrounding climate change. We will read texts that actively push us to focus on the potential futures created through man-made climate change while we also question the relationship between science, fiction, and speculation. Through online discussions, video lectures, writing assignments, and web-based projects, we will consider the role of scientific (in)accuracy and the power of cultural resonance in cli-fi, as well as the following questions: How can literature be used as tool? What is the value of imaging the future? What are the limits of our imagination? When discussing climate change, are we considering the past, the present, or the future?

Required Texts/Films

Adam Dickinson, *Anatomic*

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Alfonso Cuarón, *Children of Men*

Chang-Rae Lee, *On Such a Full Sea*

Christopher Nolan, *Interstellar*

Margaret Atwood, *Oryx and Crake*

Naomi Oreskes and Erik M. Conway, *The Collapse of Western Civilization: A View from the Future*

Octavia Butler, *Parable of the Sower*

Philippe Squarzoni, *Climate Changed*

Roy Scranton, *Learning to Die in the Anthropocene*

SESSION II

FLEX (ONLINE)

J. SWANSON