

# EGL 121: GLOBAL FILM TRADITIONS – WAYS OF SEEING (ONLINE)



In this introductory film course, which focuses on the cross-cultural study of film from multiple world traditions, we will explore how global film compels us to look in new ways. We will learn the basics of film analysis and terminology, attending not only to *what* stories these films tell, but also to *how* these films tell their stories. Together we will distinguish how the various elements of filmmaking (such as script, sound, cinematography, editing, acting, and production design) work together to create an effect on us, the audience. We will consider how such an effect often compels us to interrogate matters of class, race, gender, justice, art, and nationality.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102 | SBC: GLO, HUM | 3 credits

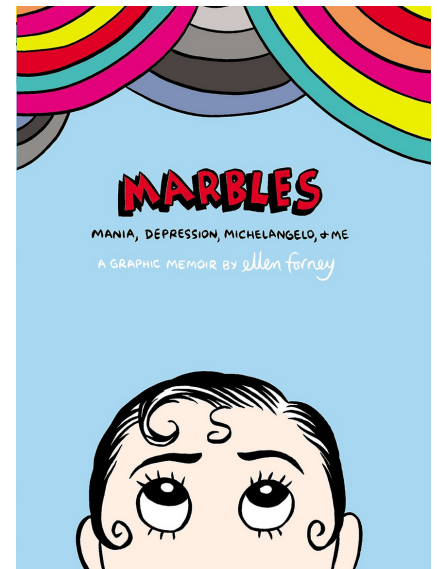
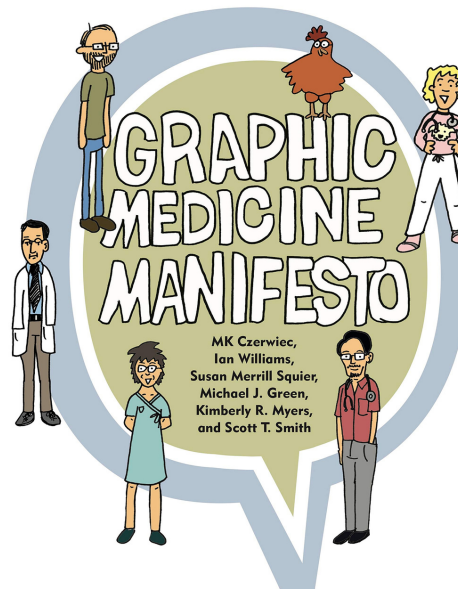
\*Movie titles in image not comprehensive and subject to change

## Summer 2021 – May 24th to Jul 3rd

# Comics and Illness

AN INTRO TO GRAPHIC MEDICINE

EGL 130 | SUMMER '21 | MAY 24- JULY 3



"Comics give a voice to those who are often not heard" MK Czerwiec

This class will focus on the rapidly growing field known as "**Graphic Medicine**" that lies at the intersection of medical humanities and comic studies. We will look at how comics are used to challenge ableist ideas and the perception of illness as a weakness or a failing, as well as to combat disinformation at a time when illness and healthcare are politicized detrimentally.

We will look at how the comics medium can be used to process trauma, how comics can function as a "holding environment," where the author-protagonist can map their memories to mediate their lived experiences of disability and illness, and how drawing comics can itself be a therapeutic act.

The final project can be a short comic, a creative non-fiction essay pertaining to any aspect of illness and disability, including lived experiences, an analytical paper on the texts covered in class, or other multi-modal work relevant to the premise of the course.

We will read two full length graphic narratives as well as short comics from various artists including Ebony Flowers, Alison Bechdel, Malaka Gharib and Jason Chatfield.





## **EGL194: Mastering the Movies: Film and the City (Summer 2021)**

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How does film shape our relationships with certain environments? How do those environments influence artistic expression? How do we locate ourselves through movies? In this class, we will address these questions by examining a variety of films in which cities play significant roles. Urban landscapes are often more than just settings, and, over the course of the semester, we will consider the ways they shape the production of films and our experiences watching them.

Starting from the early days of the medium, we will work our way through successive decades and various global film traditions to gain a basic familiarity with the terminology of film production and with techniques of film analysis. The course emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology.

**Instructor: Brian Eberle**  
([brian.eberle@stonybrook.edu](mailto:brian.eberle@stonybrook.edu))



# EGL 217: American Literature I

**Summer 2021 Online  
Instructor: Caitlin Duffy**



**American Literature I is a survey of American literary history through the Civil War. This is an incredibly intense era in American history and this course's readings will reflect this intensity. We will track vital questions and traditions concerning American identity and culture as they develop alongside major historical events, such as the European colonization of North America, the American Revolution, the abolitionist movement, and the Civil War. We will consider these events alongside major literary movements, forms, and trends, including the sermon, the seduction novel, sentimentalism, transcendentalism, and the gothic.**

This course serves as an entrypoint to queer studies, providing a historical survey of the field as it emerged out of earlier feminist works. Through an examination of literature by or about queer folks, homing in on concepts of gender and sexuality in drama, poetry, and fiction, our course will consider how intersectional representations of queer identity have changed over time, impacted by a network of social, economic, and political influences. Students will study queer themes and issues (beginning with queer studies' emergence in the Academy), including queer identities, queer history, queer futurity, queerness and race, queer representation, the relationship between queer studies and feminism, and more.

Students will read a wide range of literature by queer authors and queer theorists, including Alison Bechdel, Jack Halberstam, Samuel R. Delany, José Esteban Muñoz, Maggie Nelson, and Eve Kosofsky Sedgwick. Assessments for the course will occur through a number of forms: discussion thread participation, reading-response papers, group work, media reviews, and traditional close reading assignments.

SUMMER  
SESSION  
2021

**INSTRUCTOR:  
JON HEGGESTAD**

**EGL  
276** **QUEER**  
**STUDIES**  
**Literature & Cultural Contexts**

FOR MORE INFORMATION, CONTACT [JON.HEGGESTAD@STONYBROOK.EDU](mailto:JON.HEGGESTAD@STONYBROOK.EDU)

What is fanfiction and why do fans write it, read it, love it? This course will focus on fanfiction—stories written by fans using the characters and/or set in the world of a pre-existing media property—as a distinct literary genre, analyzing the way in which fic functions simultaneously as story, interpretation, and critique. As we read fanfiction and academic work about it, we will consider issues of form, genre, intertextuality, communal expectations, and collaborative writing practices. We will think about the ways that fic links to and diverges from other instances of retelling existing narratives and explore fic in alternative mediums, like fanvids and gif fics. We also will examine common critiques of fanfiction, including issues of originality and legal challenges of copyright infringement. Over the course of the semester, we will engage with the work of aca-fans, like Henry Jenkins, Sheenagh Pugh, Kristina Busse, Francesca Coppa, and Anna Wilson, as well as theorists like Roland Barthes, Gérard Genette, and Peter Khost. We will also explore online archives of fanfiction to find examples of fan-created texts and experiment with applying the genre and community conventions we have learned about to write our own fic.

SUMMER  
SESSION  
2021


INSTRUCTOR:  
JESSICA HAUTSCH

== EGL 303 ==  
**FANFICTION**  
as LITERATURE

**July 4 - August 14, 2021**

FOR MORE INFORMATION, CONTACT [JESSICA.HAUTSCH@STONYBROOK.EDU](mailto:JESSICA.HAUTSCH@STONYBROOK.EDU)





# EGL 311: THE LITERATURE OF WAR (ONLINE)

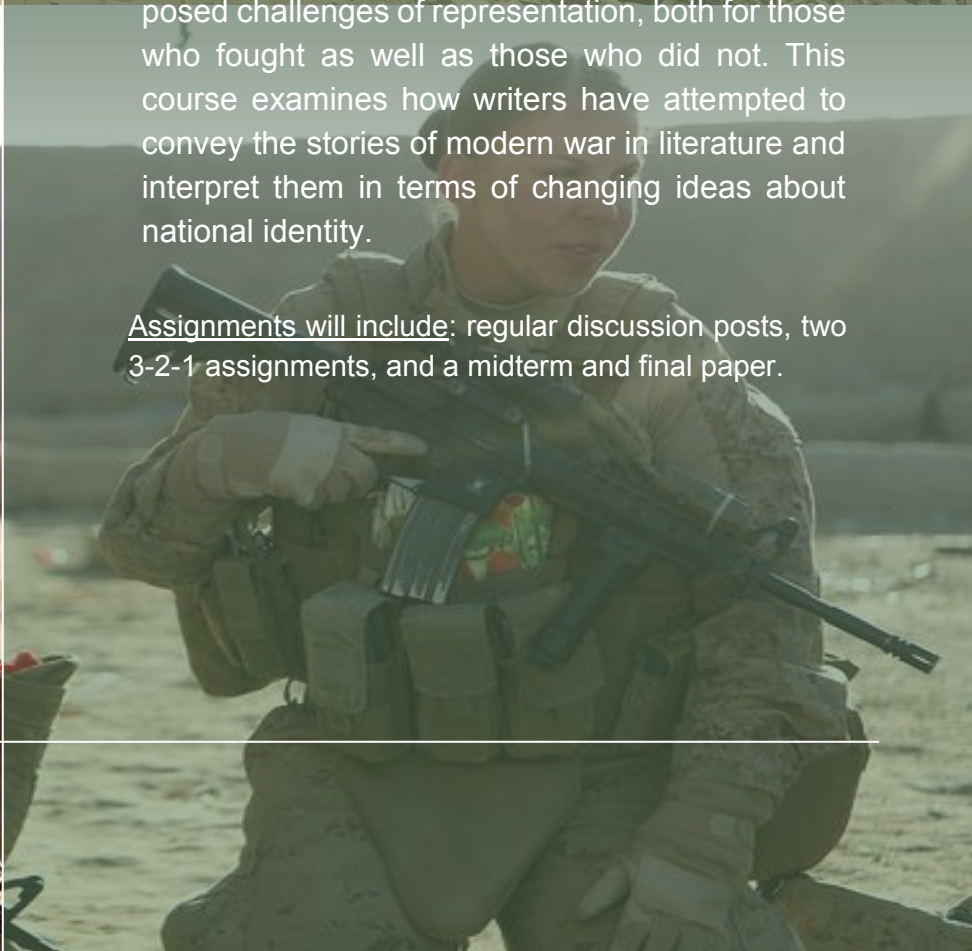


**SUMMER 2021, SESSION II (7/5-8/14)**  
**INSTRUCTOR: MEGHAN BUCKLEY**

**EMAIL:**  
**MEGHAN.BUCKLEY@STONYBROOK.EDU**

This course focuses on the way that war and trauma have been written about in a variety of narrative forms including fiction, poetry, short stories, memoirs, and essays. Throughout history, the experience of war has fundamentally shaped the ways that people think about themselves, their relationship to those around them, and the meanings of national citizenship. War has also posed challenges of representation, both for those who fought as well as those who did not. This course examines how writers have attempted to convey the stories of modern war in literature and interpret them in terms of changing ideas about national identity.

Assignments will include: regular discussion posts, two 3-2-1 assignments, and a midterm and final paper.





EGL 346: Shakespeare II – Tragedies and Romances  
Online, Summer Session I 2021  
Instructor: Bernard Krumm



Shakespeare's creative output during the last fifteen years of his career consists largely of tragedies and romances, which are the focus of our class. We will consider these plays as works to be read and texts to be performed while also paying particular attention to issues related to drama as a mode of fiction and tragedy and romance as dramatic genres. Online lectures provide you with an overview of these two major dramatic genres and situate the later plays in the context of the rise of the commercial theater and the political and economic developments of the early seventeenth century. We will read five plays over the course of five weeks – *Macbeth*, *Othello*, *King Lear*, *The Winter's Tale*, and *The Tempest*. Coursework includes a passage analysis, a performance review, and twice-weekly blackboard discussion posts.



Some questions to be considered: is a tragic outcome an inevitable consequence of a tragic mistake? Can a hero's tragic mistake be motivated by good intentions? How does the decision of an individual affect the wellbeing of their loved ones or the community in which they live? Do characters have agency in determining the outcome of the plays? Is the outcome decided by natural forces within the play or the artistic forces that shape the play as a work of dramatic fiction? Are happy endings realistic, or are they purely the stuff of fiction and fantasy?



**EGL 274**

**African-American Literature**

**SBC: HUM, USA**

This course examines the African American literary tradition, starting with slave narratives published in the nineteenth century through to 20th and 21st century works. Through online discussion, textual analysis, and exploration of accompanying “non-textual” artifacts, students will gain familiarity with conventions of this literature and culture. The course will examine first-person accounts, early Black Broadway productions, poetry of the Harlem Renaissance, protest novels, and work from recent public intellectuals, to name a few. We will be integrating musical production, photography, graphic art, and pop culture into our discussion in order to interrogate the connection between nationalism and the so-called Trans-atlantic turn in scholarship on this area.

**Summer Session I Extended**

**Online**

**L. BORENSTEIN**

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**EGL 325**

**Screenwriting**

**SBC:ARTS**

A general introduction to the principles of screenwriting, covering structure, character creation, visual storytelling, format, the writing of narrative description, and dialogue. The objective of the course is to deepen each student’s conceptual understanding of the craft of screenplay writing--and storytelling in general--and to put this knowledge into practice, writing several short screenplays.

**Summer Session I**

**Online**

**K. WEITZMAN**

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**EGL 389**

**Science Fiction Literature**

**SBC: CER, STAS**

In EGL 389, we’ll be keeping the “science” in “science fiction” -- the natural, “hard” sciences (physics, biology, astronomy), the social, “soft” sciences (sociology, anthropology, psychology), and everything in between. This course examines the development of the modern genre of science fiction through exemplary short stories, a novel or two, and – maybe! – a film or two, from the 1920s to the 2020s. We will consider the central relation of “science” and “fiction” through which writers have expanded traditional scales of space, time and social development and have conceived of stories, worlds, and modes of experience both familiar and alternative to our own. We will investigate how the genre’s major practitioners not only reflect but radically re-imagine our own realities of class and race, gender and sexuality, and nationhood. And we will see that these stories of space and time travel, alien contact and invasion, and even the end of the world have as much to tell us about the world we inhabit here and now as they do about where we could be going. Authors we will read might include the “Big Three” of science fiction’s Golden Age (Isaac Asimov, Arthur C. Clarke, Robert Heinlein); practitioners of the experimental, countercultural “New Wave” (Philip K. Dick, Ursula K. Le Guin, Samuel Delany, Joanna Russ); cyberpunks (William Gibson, Bruce Sterling); and, finally, some of the biggest names of the contemporary scene (Octavia Butler, Ted Chiang, Liu Cixin, N.K. Jemisin)..

**Summer Session I**

**Online Asynchronous**

**H. KINDRAT**