

## ENGLISH DEPARTMENT

### Undergraduate Course Descriptions

**Fall 2016**

#### **EGL 111.01 – B, GLO, HUM**

#### **World Literature: Ancient to Modern**

The course will concentrate on the works of the great Athenian dramatists--primarily the tragedians Aeschylus, Sophocles, and Euripides, but also glancing at Aristophanes, the comic playwright--considering first the context in which their works were produced and the nature of Athenian dramatic performance. We will compare the variety of translations in which these plays now reach us, and the later treatments of their materials, juxtaposing the *Hippolytus* of Euripides with Racine's *Phèdre* and Tony Harrison's *Phaedra Britannica*, Jean Anouilh's *Antigone* with that of Sophocles, and a remarkable production of the Igor Stravinsky / Jean Cocteau *Oedipus Rex* by Julie Taymor. We will look at modern films of the plays (including the versions of *Antigone* and *Elektra* starring Irene Papas) and the Hofmannsthal / Strauss opera *Elektra* to sharpen our sense of interpretive choices and differences in medium. No prior knowledge of Greek drama is assumed. Mechanics: short papers, a midterm and a final examination.

**Not for English Major Credit.**

**SEC 01**

**TUTH**

**10:00-11:20AM**

**P. MANNING**

#### **EGL 112.01-B, GLO, HUM**

#### **World Literature, Modern to Contemporary**

**Not for English Major Credit.**

**SEC 01**

**MW**

**5:30-6:50PM**

**D. RODRIGUEZ**

#### **EGL 112.30 – B, GLO, HUM**

#### **World Literature: Modern and Contemporary**

This online class will serve as an introduction to how to talk about literature from various cultures and geographic locations. We will explore several global literary traditions that developed over the twentieth and twenty-first centuries, examining how war, colonialism, technology, and populations' fights for equal rights have shaped world literature. Reading short stories, poetry, and plays by writers from countries such as Nigeria, England, India, and the Dominican Republic, we will discuss how writers have used literature to explore experiences of colonialism, immigration, and gender, cultural, and linguistic identity. Assignments will include discussion board posts, quizzes, leading an online discussion, and two papers.

**Not for English Major Credit.**

**SEC 30**

**ONLINE**

**L. JAMES**

#### **EGL 121.01 – B, GLO, HUM**

#### **Global Film Traditions**

***Realism, Postcolonialism, and Dystopia in World Films***

This class is an introductory film course with a focus on the cross-cultural study of films from multiple world traditions. Students will learn the basics of film analysis and terminology. They will also develop a familiarity with film traditions within and outside the United States, including (but not necessarily limited to) parts of Europe (England and France), Africa (Mauritania and South Africa), Asia (India and the Philippines), the Middle East (Iran), Mexico and South America (Brazil), and Australia. Films will be studied in relation to larger issues addressed in the humanities, using a thematic approach. Of particular interest will be the question of the relationship between the representational politics of international cinema and how each of the films we see and discuss represent dystopias (i.e., societies characterized by dehumanizing poverty, totalitarian governments, ecological crisis, or other characteristics associated with a decline in the social order and the struggle against repression).

**Not for English Major Credit.**

**SEC 01**

**MW**

**5:30-7:20PM**

**J. SANTA-ANA**

#### **EGL 130.01-H, CER, STAS**

#### **Literature, Science Technology**

This course will examine a variety of literature engaged with contemporary digital technology. We will study a range of forms nearly as multifaceted as the experiences of our current world the texts work to explore: short stories, essays, a play, a graphic novel, electronic literature, poetry, and two very distinct novels. These literary forms will also be contextualized against two other forms of media: film and video games. Most texts will be reflective texts, examining

existing technology, but some time will be spent on the significant tradition of speculative works on digital technology. We will explore concepts of virtuality, cyborg bodies, simulation, (social) networks, hyperconnectivity, ethics, personal lived experience, control of information, surveillance, and more.

**Not for English Major Credit.                      LEC 01    MF            1:00-2:20PM                      T. WILCOX**

**EGL 130.02-H, STAS, CER                      Literature, Science Technology**

***Mad Scientists and Monsters: The Dark Side of Nineteenth Century Science***

The nineteenth century was a time of tremendous scientific progress. But with progress comes the danger that things can go too far. This anxiety lies at the heart of some of the most well-known literature of the period. Is progress worth the risks it involves, and is there a point at which it should stop? How did the authors we will read wrestle with the conflict between science and faith? Where is the line between the human and the monstrous? This course will examine a number of nineteenth-century texts from both the British and American literary traditions in order to consider these questions and more. Coursework will include class participation, formal and informal writing assignments, and exams.

**Not for English Major Credit.                      LEC 02                      TUTH                      8:30-9:50AM                      N. SAVAGE**

**EGL 130.03-H, STAS, CER                      Literature, Science Technology**

In this class we will examine how a variety of contemporary novels, short stories, and films imagine ecological change and biotechnology in the 21<sup>st</sup> century. While many climate scientists, such as Paul Crutzen, have referred to our era as the “Anthropocene” or the “Age of Man,” many biologists, such as E.O. Wilson, have warned that new biotechnologies threaten to permanently alter the biological foundations and ethical traditions that have guided human behavior. In this way, the literature we will be reading in this class engages an urgent dilemma in the humanities: what is the status and standing of “Man,” “human,” “human being,” “humanity,” and “homo sapiens” in a world marked by ecological and technological interdependence? In this course we will encounter human clones, animal-human hybrids, and whole societies radically transformed by the chemical composition of their environments. As these narratives bounce between utopian and dystopian views on technology, we will carefully parse the social, political, and ethical meanings of species, nature, kinship, evolution, and energy.

We will also address the status and role of literature as it engages with scientific and technological concepts. By reading a diversity of contemporary authors from India, England, South Africa, the U.S., Canada, and elsewhere, we will consider how different perspectives inform the idea and ideal of “human progress.”

Finally, this course is focused on the skills required for literary analysis. In particular, we will focus on closely and carefully interpreting the images, themes, symbols, discourses, and arguments that bring texture to fictional texts. You will also have the opportunity to crystalize your analysis through a series of informal blogged response entries, and formal essays. The overarching goal of this analysis is to produce creative, original, persuasive, and significant arguments.

**Not for English Major Credit.                      LEC 03                      TUTH                      2:30-3:50PM                      J. JOHNSTON**

**EGL 191.01-B, HUM                      Introduction to Poetry**

This course is designed to introduce you to the literary genre: poetry. Throughout the course, we will be examining the formal features of different poetic structures, including rhyme, meter and a multitude of literary devices. We will be exploring various poetic forms from a range of historical periods, mainly focusing on English language poetry from the Renaissance to the present. In addition to considering the formal aspects of poetry, we will address the historical and cultural contexts surrounding the poems, in order to deepen our understanding of individual works, as well as larger literary trends. We will work to develop strategies for interpreting poetry and analyzing it in academic writing by performing close readings both together in group discussions and through formal and informal written assignments. Together, we will aim to establish a collaborative learning environment in which we can discover and explore the world of poetry.

**Not for English Major Credit.**

***Prerequisite:* WRT 102 or equivalent                      SEC 01                      MW                      4:00-5:20PM                      L. CONELLI**

**EGL 191.02-B, HUM                      Introduction to Poetry**

What gets to call itself “poetry”? What makes a poem good or bad, why does it matter, and who gets to decide? Why is poetry so crucial in 2016? We’ll be exploring all these questions and more as we read and write about “the best which has been thought and said” (according to Matthew Arnold!). By the end of this course, you’ll be able to tackle a poem with increased confidence, understand the literary devices that underscore poetry, and develop nuanced arguments - both written and oral - about literary texts.

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent      **SEC 02    TUTH      4:00-5:20PM      R. DUSHKEWICH**

**EGL 192.01-B, HUM**

**Introduction to Fiction**

This course offers an introduction to reading, discussing, and writing critically about literary texts. Through reading both novels and short stories dating from the mid-eighteenth century to the present day, we’ll be able to study the development of the fictional form. In addition to studying the formal elements of the genre--plot, structure, character, voice, etc.--we will also consider the texts we study as situated in specific historical and cultural circumstances. Requirements for the course will include class participation, online discussion posts, reading quizzes, and written essays.

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent      **SEC 01      MW      4:00-5:50PM      J. PLAVNICKY**

**EGL 192.02-B, HUM**

**Introduction to Fiction**

“Is it autobiography if parts of it are not true? Is it fiction if parts of it are?” - Lynda Barry, *100 Demons*  
Is fiction a means of escape from or a way of looking at reality? Can it be both? Does fiction always require a story? And how does the way we tell a story shape the story we’re telling? In this course we will explore these questions by reading and engaging with a variety of short stories, novels, and graphic narratives. These intellectually and emotionally challenging texts push against our typical methods of storytelling, reading, and thinking, and they draw attention to the ways in which reading is a collaboration between reader and author. Students should come prepared to participate in active class discussions based in literary analysis

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent      **SEC 02      MW      5:30-6:50PM      J. SWANSON**

**EGL 192.03-B, HUM**

**Introduction to Fiction**

The objective of this course is to analyze literary texts through close reading and polished writing. In the words of Salman Rushdie, “Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart.” How, then, does “the tale” function? What does fiction offer us for the enrichment of our lives? In this class we will read a range of masterfully written, thought-provoking short stories and novels that claim responsibility for rendering American literature the bustling, brimming *mélange* that it is! Since we must start somewhere, our “tales” will be from the 1920s to the contemporary—from Ernest Hemingway to James Baldwin to Junot Diaz, and Jhumpa Lahiri. Early on in the semester there will be emphasis on improving students’ writing abilities, with significant class time devoted to the basics of not only talking about but writing about fiction. Attentive reading is strictly mandatory, but if you are willing to engage our texts, you will be sure to leave this class with stories that reverberate in your minds for years to come—“tales” that encapsulate their writers’ diverse endeavors to turn into art the pleasures and complexities of being human.

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent      **SEC 03      TUTH      4:00-5:20PM      Z. SEYRAN**

**EGL 192.04-B, HUM**

**Introduction to Fiction**

This course offers students an introduction to the study of literary fiction. By looking closely at short stories and novels written by a range of authors from various countries, we will work to develop analytical skills that lead to thinking, writing, and speaking intelligently about fictional works. Our attention will be focused not only on the technical elements of narrative— plot, structure, voice, characterization— but also on the ways in which narrative might shape— and be shaped by—cultural and historical circumstances. We will also aim to discover *why* we study fiction in

academic environments, and how the works of fiction that we discuss have significance beyond the walls of our classroom. Final grades will be determined by quizzes, essays, and class participation.

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent                      **SEC 04    TUTH    5:30-6:50PM    K. SERI**

**EGL 193.01-B, HUM**

**Introduction to Drama**

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 blog posts, two close-reading response papers, a review of a current play (you have the option to see the play in person or a video performance), a review of an opera (one that is being shown at the Staller Center), a midterm exam, and either a final exam or a group performance of a scene from the semester. 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.

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent                      **SEC 01    MF    1:00-2:20PM    A. RIMBY**

**EGL 193.02-B, HUM**

**Introduction to Drama**

By no means a comprehensive survey, this course aims to introduce students to some of the most influential works of dramatic literature produced in the Western world, paying close attention to the cultures and historical moments from which they emerged. In this class, students will develop the skills necessary to read dramatic literature and to discuss these works both in conversation and in formal academic writing. Attention will also be paid to actual productions of the plays and the various design elements that contribute to the experience of live theater. Assignments: one short paper; one longer paper; midterm; final.

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent                      **SEC 02    MW    8:30-9:50PM    B. HARTWIG**

**EGL 194.01-B, GLO, HUM**

**Introduction to Film**

In this course, we will learn to read and write about film critically. We will view films across genres and continents from the beginning of moviemaking until present day so that we can gain a broad understanding of the way narrative in film has developed. Grades will be based on quizzes, class discussion, and papers.

**Not for English Major Credit.**

**Prerequisite:** WRT 102 or equivalent                      **SEC 01    TUTH    4:00-5:20PM    J. CLARKE**

**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.

**NO ADDS AFTER THE FIRST WEEK**

**English Major Requirement**

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

<b>SEC 01</b>	<b>MW</b>	<b>8:30-9:50PM</b>	<b>S. SCHECKEL</b>
<b>SEC 02</b>	<b>MW</b>	<b>2:00-3:50PM</b>	<b>M. TONDRE</b>
<b>SEC 03</b>	<b>TUTH</b>	<b>10:00-11:20PM</b>	<b>J. JOHNSTON</b>
<b>SEC 04</b>	<b>TUTH</b>	<b>4:00-5:20PM</b>	<b>B. VIDEBAEK</b>

**EGL 205.01-I, HFA+      Survey of British Literature I**

This course surveys British Literature from *Beowulf* to the poetry of John Dryden. The work will consist of weekly literature readings, frequent writing assignments, an in-class midterm and a final exam. Attendance will be taken each day. Syllabus authors include Chaucer, Marlowe, Wyatt, Spenser, Sidney, Shakespeare, Donne, and Milton.

**NO ADDS AFTER THE FIRST WEEK**

**Prerequisite:** WRT 102 or equivalent

**LEC 01      MW      5:30-6:50 PM      D. PFEIFFER**

**EGL 207.01      The History of the English Language**

A survey of the English language from its Indo-European roots to the present, with special emphasis on modern Standard English grammar and usage. There will be two exams, quizzes, and a project consisting of an original, creative way of teaching grammar and usage.

**NO ADDS AFTER THE FIRST WEEK**

**OFFERED FALL SEMESTER ONLY**

**Prerequisite:** EGL 204      **LEC 01      TUTH      11:30-12:50 PM      S. SPECTOR**

**EGL 217.01-K, HUM, USA      American Literature I**

American Literature I is a survey of American literary history through the Civil War. This fall, we're excited to offer it in a hybrid format, consisting of twice-weekly lecture periods and ongoing, asynchronous, online recitation sections. Our syllabus is structured through Nathaniel Hawthorne's historical novel *The Scarlet Letter* (1850), which is set in Massachusetts during the 1640s. We will trace several of the novel's principal themes from some of Hawthorne's source materials from early New England, through the colonial and early national periods, to the *Scarlet Letter's* nineteenth-century context and beyond. All of the readings will be available in free, online editions. Assessments will include short discussion and composition assignments, mid-term and final examinations, and short papers.

Note: CLASS MEETS MW PLUS ONLINE RECITATION

**NO ADDS AFTER THE FIRST WEEK**

**Covers English Survey Requirement**

**Prerequisite:** WRT 102 or equivalent

**SEC 01      MW      2:30-3:23 PM      A. NEWMAN  
REC – R30, ONLINE**

**EGL 226.01 – G, HUM, USA      20<sup>TH</sup> Century American Literature**

A survey of major works reflecting the regional, ethnic, and traditional interests of American writers, with emphasis on the post-1945 period

**NO ADDS AFTER THE FIRST WEEK**

**Prerequisite:** WRT 102 or equivalent

**LEC 01      TUTH      2:30-3:50PM      E. HARALSON**

**EGL 243.01 – I, HUM      Shakespeare: Major Works**

Shakespeare's major works: on page, stage, and screen. This course will take an in-depth look at the plays from the perspective of the performance of which they are (an unreliable) record. We will learn about the performance conditions of the early modern period, the textual history of the plays, and scrutinize the language of the plays for signs of the performance it commands. We will briefly examine the theatrical tradition that preceded him as well as a couple of 20<sup>th</sup> century films and theatrical events inspired by his work. We will also use the plays to understand the changing historical, political, cultural, and social world in which he lived. Plays we will read include: *Henry V*, *As You Like It*, *Titus Andronicus*, *Othello*, *Winter's Tale*, *Julius Caesar*.

**NO ADDS AFTER THE FIRST WEEK**

**Prerequisite:** WRT 102 or equivalent

**SEC 01      TUTH      10:00-11:20AM      A. COOK**

**EGL 276.01 – B, HUM****Feminism: Literary & Cultural Context**

This course will allow students to examine poetry, prose, and drama with a focused inquiry about how representations of women in literature embody dynamic cultural definitions of identity categories. Representations of women, and representation *by* women, are situated in a complex of social, economic, and cultural values that are unique to their historical moment. Students in this class will learn how to identify the ways that sociocultural and historical idiosyncrasies work to exert an ever-changing definition of the concept of “woman.” We will read works by and about authors such as Nella Larsen, Charlotte Perkins Gilman, Edna St. Vincent Millay, Virginia Woolf, Allison Bechdel, and others. This course will also consider ways in which literary representations are informed by and in conversation with visual representations, since the visual surface of the female form is often central to its interpretation.

Assessments will occur in the form of participation, quizzes, paper(s), and a final exam.

**NO ADDS AFTER THE FIRST WEEK**

Note: Offered as EGL 276 and WST 276

**Prerequisite:** WRT 102 or equivalent

**SEC 01**

**TUTH 1:00-2:20AM**

**B. SO**

**EGL 301.01 – ESI, SPK, WRTD****Authors, Periods, Topics with Intensive Writing*****Modernism & the Middlebrow***

Definitions of high modernism often emphasize its difficulty and disdain for middlebrow cultural and intellectual pursuits. Recent scholarship has, however, challenged these assumptions by suggesting that modernists were deeply invested in mass culture and by advocating the study of middlebrow writers. This course will examine the relationships between the high and middle to determine how writers in the 1920s and 1930s understood the claims of each label and how different “brows” produced sometimes overlapping—and sometimes radically opposed—visions of modernity. Because 301 is a writing-intensive course, we'll spend time reflecting on how to construct persuasive literary analysis and how to use research to enhance our own arguments. Requirements include three essays (including a final research paper), a class presentation, and active participation in class discussion.

**NO ADDS AFTER FIRST WEEK**

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

**Prerequisite:** EGL 204 and EGL 207

**SEC 01 MW**

**10:00-11:20AM**

**C. MARSHIK**

**EGL 301.02 – ESI, SPK, WRTD****Authors, Periods, Topics with Intensive Writing*****Science, Technology & Humanities***

In this [[advanced course on writing - what is the SB phrase?]], our theme is the history of how media and technology have influenced participation in science and the arts. We will explore questions surrounding issues of technological determinism, asking: how fundamentally are we shaped by the time we live in? How does the shape of a media technology, such as print, paint, or software, shape the work produced in a culture that depends on that technology? What are other ways of construing the relationship between a media technology and its practitioners? We will investigate these problems by examining specific case studies in science and the humanities; along the way, we will consider the relationship between these two fields, which seem at times to be interdependent and at times to be mutual solitudes. What are the fundamental differences between scientists and humanists, and what are the common nodes that link them together? Are there moments in history when they powerfully influenced one another's work, and if so, what shape did that influence take? Examining the cultural impact of media technologies ranging from oral communication to new media, students will consider how technological changes have shaped the work and ideas of critics, scientists, and creators.

**NO ADDS AFTER FIRST WEEK**

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

**Prerequisite:** EGL 204 and EGL 207

**SEC 02 TUTH**

**1:00-2:20 PM**

**J. GRAHAM**

**EGL 301.03 – ESI, SPK, WRTD****Authors, Periods, Topics with Intensive Writing*****Fear***

NO ADDS AFTER FIRST WEEK

**Note: Intensive Writing Course open to EGL majors only***Prerequisite:* EGL 204 and EGL 207**SEC 03 TUTH****5:30-6:50PM****B. ROBINSON****EGL 320.01 - G, HFA+****Modern and Contemporary Literature*****World Literature Since 1900 U.S., European, Latin America***

An ambitious overview of short stories, novel excerpts, and poems representing both the cultural distinctiveness and the thematic universality of literary expression emanating from these different parts of the globe

NO ADDS AFTER FIRST WEEK

*Pre- or Corequisite:* EGL 204**LEC 01 TUTH****11:30-12:50 PM****E. HARALSON****EGL 321.01 - G, HFA+****Modern and Contemporary Literature*****The Radical Novel in America***

This course will examine the variety of leftist political positions adopted by authors during the twentieth century. Among the issues to be considered are the degree to which a portrayal of radical politics indicates as subscription to radical politics, the relationship between radical politics and radical aesthetics, the mid-century depiction of Communism as "twentieth-century Americanism," the relationship between Old and New Left, and the use of historical events, such as the Spanish Civil War, the Rosenberg Trial, and the Vietnam War, as backdrop. Assigned texts will be selected from among (but will not include all of) the following: John Reed, *Ten Days That Shook The World*; 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*; Ralph Ellison, *Invisible Man*; Mary McCarthy, *The Groves of Academe*; Norman Mailer, *The Armies of the Night*; E. L. Doctorow, *The Book of Daniel*; Rosellen Brown, *Civil Wars*; Susan Choi, *American Woman*; and Dana Spiotta, *Eat the Document*. Midterm, paper, final examination.

NO ADDS AFTER FIRST WEEK

*Pre- or Corequisite:* EGL 204**LEC 01 MW****11:30-12:50 PM****S. OLSTER****EGL 345.01-G, HFA+****Shakespeare I**

NO ADDS AFTER FIRST WEEK

*Pre- or Corequisite:* EGL 204*Advisory Prerequisite:* EGL 205 and 243**LEC 01 TUTH****5:30-6:50 PM****C. HUFFMAN****EGL 346.01-G, HFA+****Shakespeare II**

NO ADDS AFTER FIRST WEEK

*Pre- or Corequisite:* EGL 204*Advisory Prerequisite:* EGL 205 and 243**LEC 01 TUTH****7:00-8:20 PM****C. HUFFMAN****EGL 360.01-G, HFA+****Literature of Adolescence**

The study and critical analysis of young adult novels and other YA literature, including works from diverse authors, in order to stimulate engagement with important societal, cultural, and ethical issues. Literary theories covered in the course (reader response, new historicist, New Critical, gender based, disability

studies, etc.) will help students distinguish among the major interpretive and critical traditions that have shaped the role YA literature plays in contemporary ethical and societal debates.

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* EGL 441

*Note:* some seats reserved for students in teacher education program.

**LEC 01 TUTH 2:30-3:30PM P. DUNN**

**EGL 362.01-G, HFA+**

**Drama in English**

***George Bernard Shaw***

George Bernard Shaw (1856-1950), satirist, journalist, novelist, critic, public intellectual, orator, feminist, anti-vivisectionist and all around activist is, in addition to all of these things, arguably the most significant playwright from the Anglo/Irish world after Shakespeare. Shaw, distinctively modern in his approach, was best known for two features of his work that stand out: (1) his brilliant, comedic wit and (2) his knack for creating an art that simultaneously entertained while provoking intense discussion among his audience. Not surprisingly, it was Shaw's happiest mischief to have his readers and viewers debating how he was to be interpreted. As such, Shaw represents an ideal foray for entering into a discussion about the sake for which drama exists in the first place. Is the point of watching a dramatic performance merely to entertain or is it also to enlighten? Is art for art's sake alone? Or is art intended also to disturb our sometimes uncritical acceptance of mores and expectations by afflicting us in our comfort and challenging our stable, if sometimes privileged, assumptions about the social environments we inhabit? What did Shaw think? What do we think? Is knowing the intent of an artist essential for understanding or responding to art? In this course we attempt an answer to these questions by reading, discussing, re-discussing, performing, and ultimately writing about the marvelous work of Shaw in addition to that of some of his critics, allies, other relevant contemporaries, and Shakespeare, from whom Shaw took up the baton to carry on in a modern English speaking theatre, as well as Stoppard, who took the baton from him.

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* U3 or U4 standing

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

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

**EGL 367.01- G, HFA+, USA**

**Contemporary African American Literature**

***Contemporary Poetry and Prose***

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* U3 or U4 standing

**LEC 01 TUTH 5:30-6:50 PM R. PHILLIPS**

**EGL 375.01-G, HFA +**

**Literature in English in Relation to Other Disciplines**

***Bible as Literature & in the World***

A close reading of Genesis and other Old and New Testament texts, focusing on questions like Who is God and What does it mean to be human? We'll consider ways to interpret the text in different traditions. We'll conclude with an exploration of how evangelical Christians read key passages, and how that influences American politics and policies. There will be two papers, an exam, and a report.

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* U3 or U4 standing

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

**LEC 01 TUTH 10:00-11:20 AM S SPECTOR**



**EGL 382.01 - G, HFA+****Black Women's Literature of Diaspora***Prerequisite:* WRT 102

Note: Offered as EGL 387 and THR 326

**SEC 01****TUTH****10:00-11:20 AM****T. WALTERS****EGL 388.01 -****Interdisciplinary Topics*****Investigating Race and Justice in the U.S.***

The narratives that we create around race and justice are amongst the most potent in America today, but these complexly intertwined narratives have a long and often overlooked history. By dissecting the ideas and histories that have produced the entanglement of race and justice in the U.S., we will investigate what it means to be “of race” in America, and why race collides with justice on a daily basis. Examining historical precedents alongside contemporary writings, media images and activist projects, we will explore how the past continues to shape the present. Field research and interviews with contemporary scholars, activists, journalists, film-makers and those who have experienced the criminal justice system (from both sides), will help us to unravel the tangled relationship between people of color and those who are sworn to protect them, while deepening our understanding of lives caught between the crossfires of community and justice. Through workshops led by dramaturge and documentary filmmaker Stephanie Walter (who is team-teaching the course) students will acquire the skills to engage in empathetic listening and vibrant dialogue. They will also learn how to conduct independent research and interviews and how to turn facts and experiences into compelling stories. The end product of the course will be a collaboratively produced body of research, videotaped interviews, and storylines that will form the dramaturgical foundation of an experimental theatre piece to be created and produced in the spring through a course to be offered through the Theatre department. Students from EGL 388/THR 354 are encouraged (but not required) to enroll in this second course. [Note: Because EGL 388/THR 354 engages students in active, experiential learning that reaches beyond the walls of the classroom, students enrolled in the course may request to use this course to satisfy the EXP+ component of the Stony Brook Curriculum.]

*Prerequisite:* WRT 102

Note: Offered as EGL 388 and THR 354

**LEC 01****MW****10:00-11:20 PM****S. SCHECKEL****EGL 389.01 – H, CER, STAS****Science Fiction**

In this class we will be looking at science fiction of the “hard” variety as novels, short stories, and movies. We will examine artificial intelligence, time travel, star travel, aliens, nuclear destruction, ‘last man on earth’ scenarios, and run-away science.

Sci-fi is speculative fiction, often of the ‘cautionary tale’ variety. We’ll see if we can determine whether the science is, indeed, ‘hard’ enough to be probable, and why this particular author has opted to tell his/her tale in the way we find it at the historical moment the tale was written/published.

You will write two papers, 8–10 pages, on a topic of your choosing, approved by me. Your second paper will incorporate three or more outside, critical sources (i.e., fiction does not count towards the three). If you are two weeks early with a serious, thorough draft, you can revise. And you will be talking about the readings a lot! Participation counts!

**NO ADDS AFTER FIRST WEEK***Prerequisite:* WRT 102**LEC 01****MW****4:00-5:20 PM****B.VIDEBAEK****LEC 02****TUTH****2:30-3:50 PM****B.VIDEBAEK****EGL 390.01 - G, HFA+****Topics in Literary and Culture*****Utopia and Dystopia and the Environment in Literature and Culture***

This course examines 20<sup>th</sup> and 21<sup>st</sup> century Western cultural depictions of utopias and dystopias in literature and culture (nonfiction and fiction). This course will consider both literary representations of ideal or fallen societies, as well as “real life” communities such as intentional, communal, co-operative ‘utopic’ models across the globe—the kibbutz movement, Findhorn (Scotland) and its spin offs, and intentional, co-housing, communal, and/or off the grid communities (Africa, New Zealand, India, South America, Israel). We will examine the literary and filmic utopic and dystopic works through an ecocritical lens (Ecofeminist, Environmental justice, Gaian, Deep Green, Land Ethic, etc).

Students will research a single real-life “alternative” utopic or dystopic community (from any country) and present their findings to the class. They will also design their own ideal (or not) community as a research essay, using outside research and incorporating aspects of at least one of our class readings. Students will write six three-page typed critical essays (a critical analysis of course readings), and a ten-page research essay. There will be weekly short quizzes and a Final Exam.

*Prerequisite:* U3 or U4 standing

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

**LEC 01 TUTH 10:00-11:20 AM H. HUTNER**

**EGL 392.01 - G, HFA+ Topics in Literary and Culture Studies in  
Epic & British Romantic Heirs Pre – 1800 Literature**

The reading list includes Homer's \*Iliad\* tr. Peter Green and \*Odyssey\* tr. Robert Fagles, Virgil's \*Aeneid\*, tr. Allen Mandelbaum, Milton's \*Paradise Lost\* ed. David Kastan, and Wordsworth's \*Prelude\* ed. M. H. Abrams et al.. We will pay attention to such questions as the difference between oral and written epic and the self-revising nature of the epic tradition in changing circumstances. Two papers of 5 to 7 pages each plus a number of brief exercises, a midterm examination and a final exam.

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* U3 or U4 standing

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

**LEC 01 TUTH 1:00-2:20 PM P. MANNING**

**EGL 398.01-J, HFA+ Topics in Literary & Culture Studies in Asia, Africa,  
Postcolonial Cinema & Latin America**

This course examines cinematic productions originating in or concerning themselves with the former colonial territories of the European empires. We will cover some general film studies theories and methodologies; an overview of postcolonial theory; and critical trends addressed specifically to postcolonial film. Of particular interest will be the question of the relationship between the representational politics of cinema and the representational politics of national sovereignty and – or versus – human rights. Several required readings (critical-theoretical writings by Kracauer, Benjamin, Bazin, Metz, Spivak, Shohat, Minh-ha, Rosen, Stam, Guneratne, et. al.), regular film screenings, participation in class discussion, two 3-4 page scene analyses, and an 8 page research paper.

**NO ADDS AFTER FIRST WEEK**

*Prerequisite:* U3 or U4 standing

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

**LEC 01 M 3:30-5:20PM M. RUBENSTEIN  
LAB L01 W 3:30-5:20PM M. RUBENSTEIN**

**EGL 492.01 Honors Seminar: American Literature**

***Environmental Crisis Literature: Global Climate Change and Dystopia in Fiction and Film***

According to Mark Maslin, a geographer and an environmentalist, scientists are predicting that if we continue on our current carbon emissions pathway we could warm the planet by between 2.8 °C and 5.6 °C in the next 85 years (*Climate Change* 12). This would lead to the collapse of Earth's ecosystems (e.g., worldwide crop failures and the mass extinction of plants and animals) and cause the end of human civilization as we know it. Since the late 1980s, “climate change has emerged as one of the biggest scientific and political problems facing humanity” (Maslin 12). In this regard, anthropogenic (human-induced) climate change and the environmental dystopia (an extremely bad and oppressive society or place), which scientists argue global warming will cause in the future, have become major topics in recent literature, art, film, and popular culture. For example, creative writers have invented a new literary genre called climate fiction, or climate change fiction. Climate fiction is a subgenre of fiction that deals with the topics of climate change and global warming. Such works have been produced from a variety of literary perspectives, including that of science fiction, dystopia, and realism. In the United States, as California presently deals with a devastating drought, New Jersey continues to recover from Hurricane Sandy, and every photo from the Arctic seems to reveal more brown than white, there is a growing sense of urgency among novelists and short story writers to address climate

change. But what can recent U.S. literature, film, and popular culture reveal about how we will cope with dramatic alterations to the environment? How do creative writers and artists communicate what scientists have been saying about the planetary environmental crisis and catastrophe of global climate change? This course examines recent writings (both fiction and nonfiction) and films that feature our contemporary moment of planetary ecological ruin and dystopia in consequence of anthropogenic climate change. Drawing on writings by scientists (geographers, environmentalists, climatologists, and historians), we will analyze recent literary and artistic perspectives of the global environmental crisis, which is the basis for imagining future societies and places of dystopia. Some of the topics that we will consider as we examine the books and films are national identity, race, gender and sexuality, displacement, divided identity, multiple migrations, constructions of home, and a sense of self in a world transformed by climate change and environmental crisis.

**NO ADDS AFTER FIRST WEEK**

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

Note: Open to EGL Honors Students Only

**SEM 01**

**MW 11:30-12:50 PM**

**J. SANTA-ANA**

**EGL 494.01            Honors Practicum: Research**

This is the fourth of five required courses in the English Honors Program. It is intended to follow your honors seminar coursework (EGL491, 492, and your enhanced 300-level course) and to precede your writing of the thesis itself (EGL496), though this timing may vary depending on your graduate date and a few other factors. The mode of the course is preparatory; it's what the Greeks, who originated western educational theory, used to call a *propaedeutic* (from *προπαιδεύειν* to teach beforehand). As such, the course will get you started on writing your thirty-page thesis. Towards this single goal, there are two units to the course. The first is centrifugal: an intensive foray into proven methods of research, reading, and note taking, including an introduction to some of the unparalleled resources of the greater metropolitan area available to you as students of Stony Brook. The second unit of the course is centripetal: the focused development of your own project, based on weekly writing assignments.

The weekly structure of class will usually entail one lecture or discussion and one non-conventional class period: our trips to the Melville Library stacks, for example, to Special Collections, or to the Metropolitan Museum of Art. There will also be a battery of bibliographical and research exercises, often intensively hands-on, all calculated to get you familiar with the resources available to you as a serious, highly-motivated student of literature. In addition to your timely completion of the weekly assignments and your vigorous participation in classroom discussion, your formal work for the course will entail a final twenty-page project, consisting of the kernel of your future thesis plus an annotated bibliography of the chief primary and secondary sources you will use to complete the thesis.

If Fall 2016 is also your final semester at Stony Brook and you plan actually to complete your thesis this semester, then the requirements for the class will be slightly different for you, as developed in consultation with the instructor, with whom you should meet early in the semester to discuss your case.

**NO ADDS AFTER FIRST WEEK**

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

Note: Open to EGL Honors Students Only

**SEC 01**

**MW 2:30-3:50 PM**

**D. PFEIFFER**