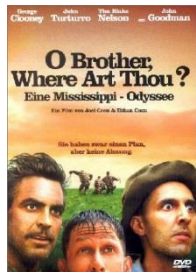


ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2017

EGL 111: World Literature: Ancient to Modern**SBC: GLO; HUM**

Shuttling back and forth a few millennia, we begin by reading with the liveliest and most influential western epic, Homer's *The Odyssey*. Next, we watch the Coen brother's film adaptation of Homer, with George Clooney as the wily hero, to see what our own moment and country has both taken from and added to the classical tradition—with a great sound track, as in ancient epic. We move to Canada for their prize-winning author, Margaret Atwood's meticulous adaptation of the epic from the perspective of Odysseus's wife, called the *Penelopiad*. We're back in ancient Greece to explore three of the most familiar and important of the Greek tragedies by Sophocles (*Oedipus Rex* and *Antigone*), and Euripides, *Medea*. The course ends with Pier Paolo Pasolini's *Medea*, a powerful film based on the Euripides play. The course provides practice in a variety of reading skills as well as an overview of the various pleasures of knowing about and figuring out ways to take in and understand imaginative works.

Everyone is asked to read the assigned translations.

Requirements include regular attendance, class participation, such as regular postings on discussion threads, one-page papers about the readings, and internet search assignments. Rather than formal exams, there will be assignments of importance equal to tests, arrived at with individual student input.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 01

TUTH

1:00-2:20 PM

A. MUNICH

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

This course is designed to introduce you to world literature from the late nineteenth century through the present. Our course will be divided into three units of study: Modernism and Modernity, Postwar and Postcolonial, and Contemporary World Literature. During these units, we will be exploring various literary forms in a wide array of different styles from a range of cultures. In addition to considering the formal aspects of world literature, we will address the historical and cultural contexts surrounding the texts, in order to deepen our understanding of individual works, as well as larger literary trends. We will work to develop strategies for interpreting literature and analyzing it in academic writing by performing close readings both 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 world literature.

Not for English Major Credit.

LEC 01

MW

4:00-5:52 PM

L.

CONELLI

EGL 112.02-B **World Literature: Modern to Contemporary** **SBC: GLO, HUM**
 As inhabitants of the 21st Century, we find ourselves living in a world that feels more closely connected than ever before. In the recent past, the internet has unified billions through easy communication and accessible information. During the same period, millions have been forced to leave their homes by violent, transnational conflicts. And as we face the future, the looming reality of climate change seems to ask us to unify in recognition of our single planetary fate. But how do we understand all of these connections? Is the world really as connected as it feels? And how does this feeling of connection affect our understanding of identity and of categories such as race, nationality, gender, and class? We will ask these questions as we read a group of texts concerned with the sources of this feeling of connection: trade, conflict, slavery, migration, and communication. Working with literature from the 19th through the 21st century, our conversations and analysis will focus on the challenges facing communication between cultures, the historical and cultural context of readers and authors, the relationship between form and content, the tension between innovation and tradition, and the evolving legacy of colonialism.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

TUTH

2:30-3:50 PM

J. SWANSON

EGL 112.03-B **World Literature: Modern to Contemporary** **SBC: GLO, HUM**
 This course introduces a selection of literary works from various countries written in the past century. By looking closely at short stories and novels written by a range of authors, we will work to develop analytical skills that lead to speaking and writing intelligently about works of fiction and the cultures from which they emerge. While we will focus on the uniqueness of each individual work, we will also explore the interconnectedness of the works we examine, cultivating productive discussions about literary movements, issues of translation, and globalism. Final grades will be determined by class participation, papers, and exams.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

TUTH

4:00-5:20 PM

K. SERI

EGL 112.04-B **World Literature: Modern to Contemporary** **SBC: GLO, HUM**
 “Setting off on an imaginative journey in an unfamiliar text, readers may ask themselves questions similar to those a traveler in a strange land might ponder: How should I orient myself in this unfamiliar culture? What am I not seeing that someone raised in this culture would recognize right away? What can I learn here?” —from The Norton Anthology of World Literature

This course will be an introduction to the modern and contemporary periods in world literature, from the nineteenth century to the twenty-first, with an emphasis on various global literary traditions and their ties (similarities, differences) to English literature. We will read fiction, poetry, and drama by an ample selection of world-famous authors, which will aid and enrich our exploration of cross-cultural contact from a historical perspective.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 04

TUTH

5:30-6:50 PM

Z. SEYRAN

EGL 130.01-H **Literature, Science & Technology** **SBC: CER, STAS**

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.

Coursework will include class participation, quizzes, and 2 short papers.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 01 MW 4:00-5:20 PM B. VIDEBAEK

EGL 191.01-B

Introduction to Poetry

SBC: HUM

This course is an introduction to poetry in English. Reading assignments will primarily be from Helen Vendler’s anthology *Poems Poets Poetry* (3rd edition). This main text will be supplemented by other selected texts, many of which will be available via handouts and Blackboard. Students will study the fundamentals of the art of poetry and the history of the art of poetry.

Not for English Major Credit.

Prerequisite: WRT 101

SEC 01 TUTH 1:00-2:20 PM R. PHILLIPS

EGL 191.02-B

Introduction to Poetry

SBC: HUM

In this course, we will learn to read and write about poetry critically. We will be looking at a broad range of poetry, from some of the first poems ever penned to contemporary poetry. Grades will be based on short response papers, reading quizzes, a midterm exam, and a final paper.

Not for English Major Credit.

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

SEC 02 TUTH 4:00-5:20 PM J. CLARKE

EGL 191.03-B

Introduction to Poetry

SBC: HUM

Existing as it does between history and genre, between words and the body, the “lyric” has continually defied definition. The British philosopher J.S. Mill deemed it “the utterance that is overheard.” William Wordsworth famously called it “the spontaneous overflow of powerful feelings.” For Edgar Allan Poe, the only criterion was that it be brief. This course will examine what is at stake in various approaches to lyric poetry. You will be asked to think about poetry in ways that you’ve (perhaps) never considered in order to read poetic language with a whole new set of eyes and ears. This class is structured to offer a range of reading experiences, allowing you to engage with the sounds, figures, and feelings of poetry from a variety of places and periods. In addition, you will develop close-reading and

analytical skills in order to synthesize texts and develop well-reasoned arguments appropriate for college-level written and spoken expression.

Not for English Major Credit.

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

SEC 03

TUTH

5:30-6:50 PM

J. MANN

EGL 192.01 - B

Introduction to Fiction

SBC: HUM

In this section of Introduction to Fiction, we will encounter a variety of prose works that question our understandings of personal identity and community. Examining both American and international texts, we will consider how these works of literature are informed by their cultural contexts and by the historical moments from which they first emerged. Through close readings, class discussions, and formal literary analysis, students will develop the skills necessary to both speak and write about fiction. Assignments: two short papers; one long paper; one exam.

Not for English Major Credit.

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

LEC 01

MW

8:30-9:50AM

B. HARTWIG

EGL 192.02 - B

Introduction to Fiction

SBC: HUM

This course will explore a plethora of fictional texts - from short stories to novels - ranging from the Renaissance through contemporary times. As we progress through the semester, we'll examine what makes literature "good" and who gets to decide. Though we'll primarily look at texts from England and the United States, readings will also come from Anglophone writings of post-colonial nations. Grading will consist of formal papers, informal written assessments, a mid-term, and a final.

Not for English Major Credit.

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

LEC 02

MW

4:00-5:20 PM

R. DUSHKEWICH

EGL 192.03 - B

Introduction to Fiction

SBC: HUM

In this course, students will be introduced to the variety of ways in which contemporary fiction depicts popular culture, with particular emphasis placed on complicating a view of popular culture as a vehicle of cultural imperialism. To that end, the novelists to be read will include both American and non-American authors, such as Don DeLillo (*White Noise*), E. L. Doctorow (*Ragtime*), Jessica Hagedorn (*Dream Jungle*), Manuel Puig (*Kiss of the Spider Woman*), Haruki Murakami (*A Wild Sheep Chase*), Junot Díaz (*The Brief Wondrous Life of Oscar Wao*), Larry Beinhart (*Wag the Dog*), and Jess Walter (*Beautiful Ruins*). Popular artifacts to be considered in conjunction with these writers will include movies (e.g., war films, zombie films, Elizabeth Taylor films), music (Scott Joplin, Elvis Presley), television, and comic books

Not for English Major Credit.

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

LEC 03

TUTH

11:30-12:50 PM

S. OLSTER

EGL 192.04 - B **Introduction to Fiction** **SBC: HUM**
 This course will offer an introduction to several related topics. In addition the central concern of learning about literary fiction – what that genre classification entails, how it has developed, and the elements which are frequently used within it – students will learn ways of thinking, speaking, and writing about texts broadly. The first half of the semester will explore the 19th century with studies of Mary Shelley’s *Frankenstein* and Jane Austen’s *Northanger Abbey*, and the second half will explore the 20th century with studies of Robert Coover’s *The Universal Baseball Association, Inc., J. Henry Waugh, Prop.* and David B’s graphic novel *Epileptic* – each half introduced with a series of shorter texts. Expectations include regular reading quizzes, short assignments designed to practice foundational reading and analytic skills, two formal papers, and regular attendance and participation.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A

LEC 04	TUTH	2:30-3:50 PM	T. WILCOX
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EGL 194.01 - B **Introduction to Film** **SBC: GLO, HUM**
 This course serves as an introduction to the study of film. While there are many different ways of approaching this, each appealing and valuable in their own right, in this course we will focus on analyzing the narrative elements of various films. We will work through Peter Verstraten’s *Film Narratology* throughout the semester to ultimately demonstrate an understanding of how various elements of filmmaking contribute to the narrative experience as a whole. Elements of films to be examined include (but are not limited to) cinematography, editing, narration and focalization, sound, genre, and style.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A

LEC 01	TUTH	10:00-11:50AM	D. IRVING
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EGL 194.02 - B **Introduction to Film** **SBC: GLO, HUM**
 This course will introduce tools and strategies to analyze films critically. We will read scholarship and background texts to give us a better understanding of how to view works closely and contextualize their importance. There will be a special focus on films adapted from written texts such as novels, short stories, and plays. The films will cover a range of time periods, genres, origins, and styles. Grades will be based on quizzes, class participation, and written assignments, including essays

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A

LEC 02	TUTH	1:00-2:50 PM	B. BLICKLE
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EGL 194.03 - B **Introduction to Film** **SBC: GLO, HUM**
 Some of the most exciting film-going experiences happen when we are not sure if what we are seeing is not really and truly “real” and “true.” This introduction to film will focus specifically on reality and fiction. Instead of taking this to mean a formal or historical study of realism or naturalism, we focus on the experience of fictionality from films throughout history and around the world. We will look at how the techniques developed in contemporary

documentaries such as Sarah Polley's *Stories We Tell* and fiction features such as the work of Apichatpong Weerasethakul challenge us to alter our default receptive attitudes toward what we see on the screen, which are developed both throughout film history and our own personal viewing history. As such, we will develop an understanding of the structure of film art as well as the practice of engagement with film in order to identify and so communicate what film means in the world today.

Not for English Major Credit.

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

LEC 03	TUTH	4:00-5:50PM	D. RODRIGUEZ
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EGL 204 **Literary Analysis and Argumentation**

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

English Major Requirement, No adds after the first week of classes

Prerequisite: Completion of WRT 102

LEC 01	MW	2:30-3:50 PM	B. VIDEBAEK
LEC 02	TUTH	1:00-2:20 PM	B. SO
LEC 03	TUTH	4:00-5:20 PM	J. SANTA ANA

EGL 206.01-I **Survey of British Literature II**

SBC: HFA+

This course examines the rise of British literature from the Restoration to the close of the nineteenth century. Special attention will be given to the interaction between literary form and the changing conditions of social experience. We will read Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula* alongside a rich selection of major and minor texts. Requirements include a midterm, final exam, and two short papers

Covers English Survey Requirement

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

Note: No adds after the first week of classes

LEC 01	MW	4:00-5:20PM	M. TONDRE
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EGL 218.01-K **American Literature II**

SBC: HUM, USA

This course will conduct a survey of American literature between the Civil War and WWII. This is an incredibly intense era in American history, marking 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 organization will include listening to lectures, assigned reading, discussion board posts, student-led discussions, regular quizzes, one short paper, and a final exam. The core readings of this class will be taken from the Norton Anthology of American Literature, Volume C (8th Edition)

Covers English Survey Requirement*Prerequisite:* Completion of D.E.C. Category A

Note: No adds after the first week of classes

SEC 01	TUTH	11:30-12:50 PM	B. SO
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EGL 224.01-G 20th Century Literature in English SBC: GLO, HUM

This is a survey of 20th-Century Anglophone literatures focused on the British Isles (Britain and Ireland) but including Anglophone traditions from regions around the world (excluding the U.S.) where English is an influential literary language. Texts may include: novels by James Joyce, Virginia Woolf, Ben Okri, Zadie Smith and Lauren Beukes; plays by Oscar Wilde and Brian Friel; and films by David Lean, Andrea Arnold, and Steve McQueen. We will attend to three main issues: the popular and literary cultural landscapes of the British Isles, both as distinct regions and as a whole; the development of literary forms and movements from modernism to postmodernism and beyond; and the decolonization of the former British Empire and the demographic and cultural transformations that followed. Through various genres and media, we will be asking what if anything ties Anglophone cultural production together, what distinguishes its various strands from one another, and what links them to broader global cultural movements. Requirements include: 3 short writing assignments; one medium length paper; a final exam, and regular class participation.

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

Note: No adds after the first week of classes

LEC 01	TUTH	10:00-11:20AM	M. RUBENSTEIN
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EGL 301.01 Authors, Periods, Topics with Intensive Writing SBC:ESI, SPK, WRTD
Literature of Empire

The nineteenth century saw Britain's emergence as a dominant global power, with holdings stretching over three-quarters of the world. Yet the "empire" was not a stable construct. It emerged as a focus of ongoing debate among artists, social commentators, philosophers, poets, and novelists, as writers represented the nation's shifting geopolitical ambitions. This writing-intensive course samples the literature of empire with a focus on fiction, poetry, and drama in Britain circa 1830 - 1914. What were the major fascinations and anxieties linked to Victorian imperialism? How did the growth of empire help to spur new forms of literature, and vice versa: how was literature mobilized to support, critique, or otherwise reimagine the lived realities of British rule? We will learn to think and write about these questions through a progressive sequence of assignments culminating in a substantial writing project. Possible authors include H. Rider Haggard, Charles Dickens, Charlotte Brontë, Olive Schreiner, H.G. Wells, Bram Stoker, M.P. Shiel, E.M. Forster, Joseph Conrad, Toru Dutt, Arthur Conan Doyle, and Amitov Ghosh

Note: Intensive Writing Course open to EGL majors only*Prerequisite:* EGL 204*co-rec:* EGL 207

Note: No adds after the first week of classes

SEM 01	MW	5:30-6:50 PM	M. TONDRE
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EGL 301.02 Authors, Periods, Topics with Intensive Writing SBC:ESI, SPK, WRTD
Rebels and Revolutionaries in 18th and 19th Century British Literature

John Locke's "Right of Revolution" (1689) opposes the concepts of revolution and rebellion: "rebellion" he calls an act of defiance against law, and "revolution" a right or duty held by communities against the excesses of a governing body. Locke's manifesto, published in the year of England's Glorious Revolution, is central to discourses surrounding political uprisings up through the period known as The Age of Revolutions (1774-1848). Indeed, implicit in the naming of these events ("Jacobite Rebellion," "American Revolution") is a judgment of their inherent legality, a discursive practice that bears examination in rich context of eighteenth-century literature. This writing-intensive course will feature works on the topic of rebellion, writ large to include political, social, artistic, and intellectual examples. Our readings will include Aphra Behn's *Oroonoko* (1689), selections from Johnson's *A General History of the Pyrates* (1724), and Charles Dickens' *A Tale of Two Cities* (1859). As an intensive writing course with a public speaking component, it will require essays and student presentations of increasing length and complexity.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 02 MW 2:30-3:50 PM N. GARRET

EGL 301.03 Authors, Periods, Topics with Intensive Writing SBC:ESI, SPK, WRTD
Writing About Cinema

In this course we will learn the critical methods and vocabulary that will enable you to think and write effectively about the experience of watching a film. Together we will watch and discuss some classic films, old and new, in various world cinematic traditions and genres, such as Sanjayit Ray's *Pather Panchali* (1955), Roman Polanski's *Chinatown* (1974), and Andrea Arnold's *Fish Tank* (2009). We will read the work of film reviewers and critics to help you discover a style and a voice of your own. This course is research and writing intensive (about 15 pages spread out over 2-3 assignments, are required) and will ask you to give at least one short oral presentation to the class

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 03 TUTH 1:00-2:20 PM M. RUBENSTEIN

EGL 302.01 -G Medieval Literature in English SBC: HFA+

A close reading of selected English medieval texts in Middle English. There will be two papers of seven pages each, one exam, and several quizzes, and the class project will be a production of medieval plays. No prior knowledge of Middle English is required.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 5:30-6:50 PM S. SPECTOR

EGL 304.01 -G Renaissance Literature in English SBC: HFA+

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 TUTH 5:30-6:50 PM C. HUFFMAN

EGL 312.01 -G Romantic Literature in English**SBC: HFA+**

Henry Wadsworth Longfellow, writing in the *North American Review* in 1832, voiced a nineteenth-century commonplace when he rejoiced that the "pure and gentle philosophy" of Wordsworth was gaining ascendancy over the "noxious influence" of Byron's "unhealthy imagination." Despite their mutual detestation, and the antithesis of Wordsworth, the "Sage of Rydal Mount," to the aristocratic libertine of "The Satanic School," the poets converged as well as diverged. The improvisatory manner of *Don Juan* and the end-driven *Prelude* are equally concerned with the self in time. The course offers the opportunity to study two writers who between them epitomize British Romantic poetry; while concentrating on their work we will also look at those with whom their work developed, such as Coleridge, and those who shaped the critical response to them, such as Francis Jeffrey of the *Edinburgh Review* and William Hazlitt. Prior work in eighteenth- and nineteenth-century British literature such as 206 or its equivalent will enable students to make the most of the course. Papers and midterm; steady participation in discussion expected.

*Pre- co-requisite: EGL 204***Note: No adds after the first week of classes****SEC 01 TUTH****10:00-11:20 AM****P. MANNING****EGL 320.01-G Modern and Contemporary Literature****SBC:HFA*****World Literature After 1900 Africa and Asia***

We will seek to expand our knowledge and understanding of contemporary writing of the Far East by concentrating on shorter-form works—stories, novellas, lyric poems—produced by today's leading authors. There will be a special emphasis on the cultural politics of Chinese literature. A primary goal will be to help students to become stronger writers of research papers.

*.Pre- or Corequisite: EGL 204**Advisory Prerequisite: EGL 218, 224, OR 226***Note: No adds after the first week****LEC 01 MW****2:30-3:50 PM****E. HARALSON****EGL 322.01-G Modern and Contemporary Literature****SBC:HFA*****Literature of 9/11***

In an attempt to address the anniversary of 9/11, this course will consider the variety of ways in which artists have dealt with that September day and its extended political, emotional, sociological, and psychological impact. To this end, we will examine texts that confront the actualities of that day as well as texts that proceed by indirection, texts that approach disaster by way of domesticity, texts that supplement words with pictures, and texts written by American juxtaposed against texts written by non-American authors. Supplementing the literature to be read will be films such as Ric Burns's "The Center of the World" (the final episode of his documentary on New York City) and James Marsh's *Man on Wire*. Assigned readings will be selected from (but will not include all of) the following works: Art Spiegelman, *In the Shadow of No Towers*; Don DeLillo, *Falling Man*; Jonathan Safran Foer, *Extremely Loud and Incredibly Close*; Ian McEwan, *Saturday*; Frederic Beigbeder, *Windows on the World*; Joseph O'Neill, *Netherland*; Jess Walter, *The Zero*; Anita Shreve, *A Wedding in December*; John Updike, *Terrorist*; Mohsin Hamid, *The Reluctant*

Fundamentalist; Laila Halaby, *Once in a Promised Land*; and Salman Rushdie, *Fury* . Midterm examination, 7-page paper, final examination, and announced quizzes.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

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

EGL 324.01-G Ecofeminism, Literature & Film SBC:HFA+

This course will examine the connections among ecology, feminism, women's literature, film and activism.

Ecofeminism is a complex theoretical 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. We will read literature (poetry, essays, and fiction) and view films--on the topic of women and the exploitation and degradation of nature. Authors to be read include Sandra Steingraber, Rachel Carson, Terry Tempest Williams, Jane Smiley, Margaret Atwood, Susanne Antonnetta, Alice Walker, Luci Topahonso, Winona LaDuke, and Linda Hogan. Students will write bi-weekly reading responses, work on a collaborative group research project with a presentation (on a major female environmental figure), and write a research paper. The class will participate in the Stony Brook University Earthstock festival (showing off our work), take field trips, and meet with women environmental advocates.

Pre- Requisite: WRT 102

Advisory Prerequisite: SBC 203

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

EGL 340.01-G Chaucer SBC: HFA+

A close reading of the *Canterbury Tales* in Middle English. There will be two papers of seven pages each, at least one exam, and several quizzes. No prior knowledge of Middle English is required.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 MW 4:00-5:20 PM S. SPECTOR

EGL 345.01-G Shakespeare I SBC: HFA+

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 7:00-8:20 PM C. HUFFMAN

EGL 346.01-G Shakespeare II SBC: HFA+

Shakespeare's Histories and Comedies:

This course provides an introduction to Shakespeare through reading, viewing, discussing, and writing about a selection of his best plays. Of the four major dramatic modes in which Shakespeare worked (tragedy, comedy, history, romance), this class draws its readings from two: comedy and history. Our in-class conversation consists primarily in

close analysis of key passages of text. Our semester's through line is to trace, from his earliest plays to Henry V and Twelfth Night, Shakespeare's development of the techniques of characterization that have made generations of playgoers and readers feel that his dramatis personae are so modern, real, human. We will also devote special attention to exploring the value of each play in our present moment and on our local stages. We read eight plays in all.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 MW 2:30-3:50 PM D. PFEIFFER

EGL 361.01-G * Poetry in English, SBC: HFA+
Lyric Poetry, Renaissance to Present

This course is an in-depth look at lyric poetry in English more or less from the Early Modern era to the present; this will include a few works in translation into English as well. Reading assignments will primarily be from *The Norton Anthology of Poetry*. This text will be supplemented by other selected texts, many of which will be available via Blackboard. You students will learn the basics of understanding poetry. You will also learn to appreciate the basic forms of lyric poetry, including ballads and sonnets and many other forms, as well as free verse; you will also receive instruction on how to appreciate metaphors, irony, and the many other figures of speech and rhetorical techniques poems employ. Finally, you will gain an appreciation of poetic history and the many ways in which poets and their work have historically interacted with their eras, while also creating work that can powerfully speak to us in our present moment.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 TUTH 4:00-5:20 PM R. PHILLIPS

EGL 369.30-G * Topics in Ethnic American Literature and Culture, SBC: HFA+
Magical Realism

This course will examine notions of reality and its artistic representation in works that have been described as “magical realism.” Magical realism refers to narratives in which occurrences of the fantastic, the supernatural, the magical are taken as commonplace, accepted and integrated into the rational and material world of literary realism. By containing the binary between the rational and magical worlds—the term itself an oxymoron—magical realism allows for understanding categories without relying on absolute truth or fixed definitions. Instead, the artistic production leaves space for many truths to exist simultaneously.

Although most texts will come from the Latin American tradition with which magical realism is most often associated, we will read a number of novels, short stories, and theoretical pieces from different cultural contexts in order to compare the workings of magical realism from within different contact zones and explore the diversity of its philosophical, political, and literary implications. We will also the discuss visual arts and their connection to the works we are reading.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 30

ONLINE

N. GALANTE

EGL 370.01-G * Literature and Ethics**SBC: CER, HFA+*****Narratives of Evil***

What is the nature of evil? Is evil adequately described as the presence of a satanic, monstrous entity, something unalterable and utterly recognizable to everyone it threatens, something potentially for which the one who performs evil is genetically predetermined? Or is evil better conceived as something which is part of or at least necessary to know the good, like death is, a natural part of the life cycle? Alternatively might we see evil as no more than “evil,” that is, as an arbitrary label, a perspective from which we can wrest ourselves given the right sort of self-reinvention? In this case “evil” is at best a subjectively internalized, or at least a culturally informed, designation. Or, finally does it make most sense to see evil as the absence of a good, and as a consequence to see it as consisting among the most mundane sorts of human activities, activities in which, given the right situations, we can all come to participate? In this course, we address the problem of evil from scientific, social-scientific, and philosophical perspectives and from literary and cinematic angles.

Pre- or Corequisite: EGL 204**No adds after the first week of classes****SEM 01****TUTH****11:30-12:50****A. FLESCHER****EGL 373.01-J Literature in English from Non West****SBC: GLO, HFA+*****Global Migrant Cultures***

This course explores representations of environmental violence and ecological crisis in recent diasporic Asian-Pacific literature. In this literature, people of Asian-Pacific descent who live in North America migrate, relocate, or return to an Asia-Pacific homeland or place of ancestral origin that has been severely affected by catastrophic and long-term environmental challenges such as climate change, militarism, resource extraction and exploitation, the pollution and degradation of the environment, and the ruinous commodification and commercialization of the natural world. We will also examine how this literature represents and expresses an Asian-Pacific ecological imagination to address and critique environmental violence in ways that are inseparable from assessing the ecological ruin wrought by imperialism, colonialism, and global capitalism. Some topics to be explored include knowledges of nature, land and identity in the wake of forced relocation and displacement, theorizing human/non-human relations, the militarized physical environment, plantation monoculture, and the Anthropocene (our current epoch when human activities started to have a significant global impact on Earth’s geology and ecosystems). This class is discussion focused. Although I will provide some brief lectures, our class will operate as a seminar in which you listen to others’ perspectives, ask productive questions, and articulate ideas with nuance and clarity. You must come to class prepared to discuss all readings on the days they are listed in the class schedule.

Prerequisite: U3 OR U4 standing*Advisory Prerequisite:* One literature course at the 200 level or higher

Note: No adds after the first day of class

SEC 01**TUTH****1:00-2:20 AM****J. SANTA ANA**

EGL 379.01-G Native American Text & Context**SBC: HFA+, USA**

Investigates Native American literatures in historical contexts. We'll read various genres and subgenres, including recorded oral traditions, as-told-to memoirs, and novels representing the past and present. This course will also place considerable emphasis on the development of written and oral argumentation skills. Assessments will include take-home midterm and final examinations and paper assignments.

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first week of classes

LEC 01**TUTH****11:30-12:50 PM****A. NEWMAN****EGL 381-WRT 381.01-G Advanced Analytic and Argumentative Writing:**

"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 him or her 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, preliminary draft, multiple versions, literature review--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 will fulfill the second half of the Writing Pre-Med/Pre-Health prerequisite. This course is offered as both EGL 381 and WRT 381."

Prerequisite: U3 OR U4 standing

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

Note: Offered as both EGL 381 and WRT 381

LEC 01**MW****2:30-3:50 PM****R. KAPLAN****EGL 387- Playwriting**

Learn the fundamentals of the craft of playwriting -- structure, dialogue, conflict, dramatic action, creating a world -- via focused, creative exercises and the writing of several short plays. Get rid of that inner censor, write a lot, and learn how dramatic writing works from the inside out, from the point of view of the generative artist.

Prerequisite: WRT 102; one DEC B or HUM course, or an Arts course

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

Note: Offered as both EGL 381 and WRT 381

LEC 01**TUTH****1:00-2:20 PM****K. WEITZMAN**

EGL 391.01-G * Topics in Literary and Cultural Studies in American or Anglophone Literature***The Postcolonial City*****SBC: HFA+**

In twentieth-century fiction, the city becomes a site of danger, pleasure, possibility, and restriction.

Following the beginning of decolonization in the mid-twentieth century and the rapid development of globalization in the century's closing decades, many contemporary writers use the city as a space through which to discuss issues of postcolonialism, urban development, gender, and sexuality. This class will explore how various cities and spaces around the world, from Delhi to London, and Zimbabwe to Lagos, are fictionalized in Anglophone literature and film. What opportunities and freedoms do these cities offer to new and "native" inhabitants? How do these cities play a part in defining characters' identities and shaping their lives? Following decolonization, how do cities in the global north and south become spaces in which lingering questions about empire, power, and resistance play out? And, conversely, how are inhabitants outside the city—in the suburbs and rural areas—shaped by the powerful forces of colonialism and globalization? Assessment includes class participation, quizzes, short writing assignments, and a research paper.

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****2:30-3:50 PM****L. JAMES****EGL 393.01-G * Topics in Literary and Cultural Studies****SBC: HFA+*****The Rise of the Consumer Culture***

After the destruction of the World Trade Center towers in 2001, the President of the United States sought to



Barbara Kruger, 1987

reassure Americans by “encouraging you all to go shopping more.” “Shop ‘till you drop” has become a witty motto to promote recreational shopping. “I shop therefore I am” suggests that shopping has replaced thinking as an index of being. To appreciate how we

got to place great value on consuming goods, this course reads literary texts to trace the moments in the late nineteenth century when western culture placed shopping as a social necessity. The nineteenth-century saw the rise of the department store and the creation of fashion journalism. In that context, the course reads three novels, by Emile Zola, George Gissing, and Theodore Dreiser, one each from France, England, and the United States, all exploring and exposing new values and new kinds of people, like the shopgirl. The social philosopher, Thorstein Veblen's *Theory of the Leisure Class* describes the establishment of what he called “conspicuous consumption,” and we read his ironic characterization of the habits of rich alongside the novels. While featuring literary works (a Carl Sandburg poem, too), the course

also considers articles, posted on Blackboard, about shopping and interpretations of the social scenes that changed permanently with the rise of consumer culture.

In addition to required reading, there will be short one-page papers and a five-page paper or an alternative project. Students will be graded on Blackboard responses to the reading, on class participation, as well as on the papers, the project, and the final exam. Attendance is required and part of the grade.

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 1:00-2:20 PM A. MUNICH

EGL 491.01 Honors British Literature before 1800

Contemporary British Novel

In 2013 the eligibility criteria for the prestigious Man Booker Prize was significantly rewritten. Instead of limiting the award to Commonwealth, Irish, and Zimbabwean novels, the committee opened the prize to all novels written in English and published in the UK. Some critics fretted that this expansion “risk[ed] diluting the identity of the prize,” while others argued that the change, in effect, sought to reinstate London as the canonical center of global literature and cultural authority, an echo of its imperial history. And yet, long far before 2013, the so-called “identity” of the “British Novel” had already been radically transformed by two generations of postwar novelists, including writers such as Doris Lessing, Zadie Smith, Jeanette Winterson, J.M. Coetzee, Hanif Kureshi, Kazuo Ishiguro, and Tom McCarthy. In this course we will read novels by these writers and examine how they deconstruct and remix the institutional legacies of “The British Novel.” Likewise, we will explore how various strategies of interpretation—cultural studies, post-colonialism, queer theory, feminism, post-humanism and eco-criticism—have changed over this same period. Papers, oral presentations, blogs, discussion.

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

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 TUTH 10:00-11:20 AM J. JOHNSTON

EGL 496.01 Senior Honors Project

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

Note: Open to EGL Honors Students Only

SEC 01 APPT TBA

English Education Courses

WRT 392.01 Mentoring Writers

This course closely examines the difficulties implicit in mentoring writers, with special consideration for the roles of cultural expectations and social dynamics on both the teaching of writing and writers themselves. In small groups and one-to-one interactions, students explore theories and practices upon which composition instruction and writing center work depend. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students also learn to analyze and problem-solve issues that become barriers for effective writing and communication. Designed for those who are, or will be, teaching courses that involve writing, this course is intended to achieve a number of goals.

Prerequisite: acceptance into the English Education Program,

EGL 440.01 Performance & Technology in Teaching Literature and Composition

A course in advanced methods of teaching of literature and composition in secondary schools, EGL 440 will examine the use of performance methods of instruction and the use of technology in the context of the Common Core State Standards, NCTE Learning Standards, and current New York State Regents Assessments. Topics to be covered include the use of web 2.0 technologies for writing instruction, authentic and educative assessment, performance activities and assessments for reading and writing instruction, use of multimedia (including film) in English classes, and teacher dispositions.

Prerequisite: C or higher in EGL 441, acceptance into the English Education Program, Corequisite: equivalent section of EGL 450. Meets with CEE 593.

SEC 01 W 4:00-6:50 PM N. GALANTE

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

SEC 01 W 4:00-6:50 PM W. FISHON

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

W. FISHON

EGL 450 Field Experience: Grades 7-12

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Co-requisites: Equivalent sections of EGL 452 and 454. Meets with CEQ 592

N. GALANTE

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.

TBA

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.

TBA

EGL 454 Student Teaching Seminar

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

Prerequisite: C or higher in EGL 441.

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

SEC 01	W	4:00-6:50 PM	TBA
SEC 02	TH	4:00-6:50 PM	TBA