

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Spring 2018

EGL 111.01: World Literature: Ancient to Modern**SBC: GLO; HUM**

Throughout human history, literature always has served as a mirror for people to reflect their figures and the world surrounding them. This course offers an introduction to the various types of stories and literary forms, roughly from 2000 B.C.E. to 1600 C.E., on a global scale. Learning with an interest in history and culture behind each text, we will see how “the mirrors” people used are drastically different from each other according to a specific location at specific time. We will start by reading ancient myths and creation narratives, proceeding to early classical literature like Greek tragedy and Eastern/Western epics. Then we will read early novelistic prose writings in medieval Europe, China, and Japan, and some precursors of modern novels such as Cervantes’s *Don Quixote*. Grading will be based on attendance and class participation, regular contribution to online class discussion thread, and two short paper assignments.

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 01****TUTH****8:30-9:50 AM****R. HAGINO****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 in your own writing. Required assignments for the course will be two formal essay assignments, an informal blog post, two exams and a series of reading quizzes. Class participation will also be a critical component of the course.

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 01****MWF****10:00-10:53 AM****L. CONELLI****EGL 130.02-H****Literature, Science & Technology****SBC: CER, STAS**

This course will look at literature that deals directly with climate change science as well as texts that deal with it indirectly by foregrounding stories of adaptation to the changing environment. We will consider the problems of presenting the global scale of something like climate change at the human scale of stories and images. Texts we will study will be graphic novels such as *Climate Changed* by Philippe Squarzoni and *Here* by Richard McGuire, foundational literary texts such as *Walden* by H.D. Thoreau and *Silent Spring* by Rachel Carson, as well as films and

essays. Class participation will be discussion-based and students will run short presentations alongside essays throughout the semester.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

12:00-12:53 PM

D. RODRIGUEZ

EGL 130.03-H

Literature, Science & Technology

SBC: CER, STAS

This course will explore the intersections between literature and technology through a focus on pre-Web 2.0 digital technology. Most of the course will survey a range of late 20th century literature spanning the genres of cyberpunk (which began literary exploration of personal computing from the perspective of society's margins), postcyberpunk (which brings high-tech visions into everyday settings), slipstream (which examines the forms of cognitive dissonance produced by our contemporary society), and electronic works (which combine traditional text stories with computer-based mediums such as hypertext). Those readings will be bookended by examining the films *Johnny Mnemonic* and *The Matrix*. The course will then end with a unit on Thomas Pynchon's 2013 novel *Bleeding Edge*, which looks back to the historical moment at the end of our study. Students will learn how to utilize literature in studying scientific and technological histories. Besides regular reading, students will be expected to complete quizzes, writing assignments, and a midterm exam..

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

TUTH

7:00-8:20 PM

T. WILCOX

EGL 191.01-B

Introduction to Poetry

SBC: HUM

Poetry is often lauded as a genre which celebrates imperfect meanings and antagonizes closed structures of thought. The poet Marianne Moore composes her poetry in order to convey "imaginary gardens with real toads in them." Poet James Merrill weaves an intricate poetic nightgown of words which "appear to warm" and inform his readers. Meanwhile, poet Archibald MacLeish comments that a poem should not *mean* but should just *be*. And, poet Gwendolyn Brooks writes poetry in order to "vivify the universal fact." This course will investigate the intricate implications of poetry in all its varied forms. We will explore a survey of American poetry that investigates the complex innovations of the poetic word and its stake within contemporary society. Students will explicate various poems, noting the nuances of sound, rhythm, voice, and meaning. In addition, students will be required to perform a poetry recitation and complete written analyses which recognize the unions and rifts between form and content. In all, this course presents an introduction to poetic language, interrogating the ways in which the various shades and meanings of words influence our current moment.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 01

MWF

10:00-10:53 AM

J. MANN

EGL 191.02-B

Introduction to Poetry

SBC: HUM

Poetic Form(ations)

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, figurative language, and other literary devices.

We will be exploring various poetic forms from a range of historical periods, with an emphasis on English language poetry from the Renaissance to the present. In addition to considering the formal aspects of poetry, we will examine the historical and cultural contexts surrounding the poems, for critical analysis purposes. We will work to develop strategies for interpreting poetry and analyzing it in conjunction with critical essays by performing close readings both together in group discussions and through formal and informal written assignments, including an analytic recitation. Together, we will aim to establish a collaborative learning environment in which we can discover and explore the different methods of analyzing poetry.

Not for English Major Credit.

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

SEC 02 TUTH 8:30-9:50 AM A. RIMBY

EGL 192.01 - B Introduction to Fiction SBC: HUM

This course will introduce students to basic terminology and critique of fiction. Selections from the literature provide the basis for analytical and critical essays that explore the ways writers use works of the imagination to explore human experience. Texts to be read will include a range from short stories, novellas, and novels.

Not for English Major Credit.

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

LEC 01 MW 8:30-9:50AM M. BUCKLEY

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 MWF 11:00-11:53 PM R. DUSHKEWICH

EGL 192.03 - B Introduction to Fiction SBC: HUM

This course is an introduction to the genre of fiction: its forms, functions, and particular challenges, as well as the analytic and interpretive techniques needed to meet those challenges. To those ends, we will read a variety of texts from a wide range of periods and locations within the Anglophone world. Coursework includes class participation, quizzes, formal and informal writing assignments, and exams.

Not for English Major Credit.

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

LEC 03 MWF 12:00-12:53 PM M. MOSHER

EGL 192.04 - B Introduction to Fiction SBC: HUM

This course introduces students to the formal study of literature and aims to provide students with the skills necessary to read, to write about, and to discuss critically works of prose fiction. In this section of English 192, we will encounter texts from disparate backgrounds that question understandings of personal identity and community. The readings will take us from Victorian England to modern-day Pakistan, and we will pay close attention to how these works respond to and are shaped by the historical moments from which they first emerged. Assignments: reading quizzes; annotated bibliography assignment; short paper; longer paper.

Not for English Major Credit.

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

LEC 04 TUTH 8:30-9:50 AM B. HARTWIG

EGL 192.05 - B Introduction to Fiction SBC: HUM***Growing Up in the Twentieth Century***

This course offers students an introduction to fiction through a theme that has entranced twentieth-century writers: coming of age. This fiction usually follows a young protagonist as he or she matures and achieves self-awareness; at the same time, coming of age novels often assess the state of the protagonist's culture and country and draw attention to changing social and economic conditions. The course will cover modern and postmodern fiction by men and women, bringing students from 1916 to 1985. Readings include work by Willa Cather, Virginia Woolf, James Baldwin, and Jeanette Winterson, among others.

Not for English Major Credit.

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

LEC 05 TUTH 1:00-2:20 PM C. MARSHIK

EGL 192.06 - B Introduction to Fiction SBC: HUM***American Gothic***

From the moment Europeans set sail for America, the "New World" represented a land of promise and untold possibilities, but also a place of unknown dangers. The United States developed as a nation founded on high ideals and haunted by deep guilt. In tracing the development of American gothic literature from its beginnings to the present, we will consider how representations of horror and terror in American literature encoded both individual and national conflicts and anxieties, such as: fears of the unknown or the irrational; fears of sexual and/or racial difference; fears of dissolving and/or transgressing boundaries--between self and other, reason and madness, civilization and savagery, good and evil. Among the varieties of American gothic we will explore are: frontier gothic; (dark) Romantic gothic; female gothic, racial gothic, Southern gothic; psychological gothic; urban gothic. We will end by considering what contemporary fears haunt us and what forms are being deployed to represent and explore those fears. This course requires attentive reading, active participation, and substantial writing, including: short exercises and quizzes; two formal papers; a midterm and a final exam.

Not for English Major Credit.

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

LEC 06 TUTH 11:30-12:50 PM S. SCHECKEL

EGL 193.01 - B**Introduction to Drama****SBC: HUM**

This course, "Texts and Tyrants," will study the dramatic literature of the past 2500 years in order to expand students' understanding of drama as a genre. The assigned readings often contain themes of leadership, citizenship, and the dangers inherent in either. The syllabus will include works ranging from Aeschylus, Sophocles, Aristophanes, to Shakespeare, Royall Tyler, and Eugene O'Neill

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**LEC 01****MW****8:30-9:50AM****S. ZUKOWSKI****EGL 193.02 - B****Introduction to Drama****SBC: HUM**

Using a selection of Shakespeare's English History plays, the course will compare medieval issues with later Renaissance and modern understandings, thereby enabling students to appreciate, analyze and discuss theatrical representations of reality in their cultural/historical contexts as well as their contemporary relevance.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**LEC 02****TUTH****7:00-8:20PM****C. HUFFMAN****EGL 194.01 - B****Introduction to Film****SBC: GLO, HUM**

This course will introduce the fundamentals of film criticism while providing a broad overview of the history and development of the medium from the latter part of the 20th century to the present. Through a combination of screenings, readings, class discussions, and writing (both formal and informal), we will develop the skills necessary to be active, engaged viewers and to enjoy a film as both art and entertainment. Some of the guiding questions of the course will be: What does it mean for a movie to be *believable*? How do films and the act of movie-making shape the world? And are movies a way of understanding reality or escaping it? Works discussed will tentatively include Sophia Coppola's *The Virgin Suicides*, Werner Herzog's *Fitzcarraldo*, Terrance Malick's *Badlands*, and Ousmane Sembène's *Black Girl*.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**LEC 01****M****5:30-7:20 PM****J. SWANSON****LAB L01****W****5:30-7:20 PM****J. SWANSON****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	TU	4:00-5:50 PM	B. BLICKLE
LAB L02	TH	4:00-5:50 PM	B. BLICKLE

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	M. TONDRE
LEC 02	TUTH	10:00-11:20 PM	B. VIDEBAEK
LEC 03	TUTH	5:30-6:50PM	J. JOHNSTON

205.01-I **Survey of British Literature I** **SBC: HFA+**

We will be studying early British literature from Beowulf to Milton. The reading will be quite heavy, but should make us aware of older times, their values, and their relevance to us and our view of life and times. We will have a midterm and a final, weekly quizzes, and one short paper.

Please use Blackboard! Syllabus, definitions, study questions, and staff information is posted there along with e-mail addresses and office hours for me and our TAs! USE US!!!

Covers English Survey Requirement

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

Note: No adds after the first week of classes

LEC 01	TUTH	11:30-12:50PM	B. VIDEBAEK
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EGL 206.01-I **Survey of British Literature II** **SBC: HFA+**

This course studies British literature from the Restoration through the period of the French Revolution and the Industrial Revolution, that is, roughly 1660 through the reign of Victoria. We will pursue several themes; the rise of journalism at the start of the media era in which we are still living, the effects of science and technology, and religious tensions and class differences within Britain as well as its relations abroad. The emphasis will fall on the changing forms and institutions of literature that emerge from these vast social shifts, and which they in turn shape. The core reading of the class is in three volumes of the *Longman Anthology of British Literature*: 1C (*The Restoration and the Eighteenth Century*, 4th edition), 2A (*The Romantics and their Contemporaries*, 5th edition), and 2B (*The Victorian Age*, 4th edition). In addition we will read Mary Shelley, *Frankenstein* (Broadview Press, 3rd edition), and Bram Stoker, *Dracula* (Oxford World's Classics). Requirements: two essays, midterm, and final examination.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

LEC 01 MWF 11:00-11:53AM P. MANNING

EGL 217.01-K American Literature I SBC: HUM, USA

The study of American literature from 1865 to 1945, with attention to the antebellum historical and cultural contexts instrumental to the emergence of Modernism.

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 A. NEWMAN

EGL 218.01-K American Literature II SBC: HUM, USA

The study of American literature from 1865 to 1945, with attention to the antebellum historical and cultural contexts instrumental to the emergence of Modernism.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM E. HARALSON

EGL 226.01-G 20th Century American Literature SBC: HUM, USA

A broad-based survey that deals with representative literary works that concern themselves with key issues and concerns of the twentieth century—immigration, popular culture, history, politics, aesthetics—with the goal of examining the ways in which the idea of “America” has been formulated over the years. Beginning with the portrayal of *Amerika* imagined by Franz Kafka, a European who never visited the (ostensibly) New World, the course will then turn to the depictions by authors—such as Vladimir Nabokov, Bharati Mukherjee, Don DeLillo, Joan Didion, Manuel Puig, Toni Morrison, Leslie Marmon Silko, Joy Kogawa, and E. L. Doctorow—whose depictions reflect their various experiences in, and of, the nation.

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

Note: No adds after the first week of classes

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

EGL 261-B The Bible as Literature SBC: HUM,

A close reading of Old and New Testament texts, asking modest questions like “Who is God?” We’ll apply our findings to current events, exploring how differing conceptions of God influence the views of different groups in America today. There will be two exams and a number of quizzes.

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

Note: No adds after the first week of classes

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

EGL 274 African American Literature SBC: HUM, USA

This survey course of Black American Literature from the 19th Century through present day examines social and political texts reflecting the political realities of the Black American experience before, during and after the Civil War as well as the Civil Rights Movement. Particular attention will be paid to the Harlem Renaissance and the Creative Arts movement as an influential literary movement. The course will conclude with a study of contemporary Black American literature, film and music.

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

Note: No adds after the first week of classes

LEC 01 ONLINE S. ANTHONY

EGL 301.01 Authors, Periods, Topics with Intensive Writing SBC:ESI, SPK, WRTD

Paradise Lost

John Milton, *Paradise Lost*

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

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

co-rec: EGL 207

Note: No adds after the first week of classes

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

EGL 301.02 Authors, Periods, Topics with Intensive Writing SBC:ESI, SPK, WRTD

19th Century American Tales

The subject matter of this intensive-writing course is the American antecedents of modern literary short fiction: nineteenth-century tales by authors such as Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Mark Twain, Charles Chesnutt, Sarah Perkins Gilman and Sarah Orne Jewett. This material will provide occasion to: a) practice interpretive analysis of primary sources; b) engage with secondary source criticism; c) develop writing and oral-presentation skills and build familiarity with the discourse conventions of literary-studies. All the readings will be available on-line, and we will also employ some digital-humanities tools. Assessments will include a

series of scaffolded writing assignments, culminating in a substantial research paper. No examinations. For more information please visit <https://you.stonybrook.edu/egl301s18/>.

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 TUTH 2:30-3:50 PM A. NEWMAN

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

Modernism and 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. Readings include work by Virginia Woolf, D. H. Lawrence, W Somerset Maugham, and others. Assignments include three papers (with revisions), a class presentation, engaged participation, and occasional quizzes.

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 10:00-11:20 AM C. MARSHIK

EGL 303.01 -G Genre and Media SBC: HFA+

Elizabeth Bishop & Her Circle

This course will be based on the poetry of Elizabeth Bishop, with a particular focus on her epistolary correspondence with Robert Lowell, Marianne Moore, and Anne Stevenson, which will be essential in guiding our attempts to describe her poetics. In the words of Dana Gioia, an emphasis on Bishop’s “quiet virtuosity, imaginative integrity, and technical dexterity” will govern our study—not her biography. That said, alongside Bishop we will also read “confessional poetry,” which was all the rage during the time she was writing, and a stark opposite to Bishop’s own detached and noncommittal art. The supplements of confessional poetry will allow us to situate Elizabeth Bishop as a peripheral mid-century poet who, while successful, was also criticized as being too traditional and “tame” at the time she was practicing her craft. From that stance we will consider how her fame exploded in retrospect, allowing her a more resolute entry into the canon posthumously, which will also enable us to entertain not a linear but dialectical historical overview of twentieth-century American poetry.

The late John Ashberry called Miss Bishop “a writer’s writer’s writer.” Mostly by immersing ourselves in Bishop’s *Collected Poems* in addition to supplemental readings, through active thinking and careful close reading, we will aim to solve the riddle of why.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 10:00-11:20 AM Z. SEYRAN

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

This course will help familiarize students with the history and structure of Sixteenth Century English literature. Students will read texts closely with attention to nuances of language, content and form, and will view theater (video) performances in period settings. Students will learn and become familiar with literary terms, genres, and rhetorical, poetic and theatrical devices.

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 308.01 Single Author SBC: HFA+

Chaucer

A close reading of *The Canterbury Tales* in Middle English. We’ll consider issues like Chaucer’s views of love, the mysteries of human motivation and attraction, and the value of learning, wit, and art. This course deals with the darkness and fun in *The Canterbury Tales*. There will be two papers, an exam, and several quizzes. No prior knowledge of Middle English is needed.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

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

EGL 309.01 -G Interdisciplinary Study of Literature SBC: HFA+

History-Writing & Fiction

In his 1828 essay “History” Thomas Babington Macaulay proposes that “history begins in novel and ends in essay.” Prior authors would have formulated that relation differently, but the border between history and fiction has always been ambiguous. Macaulay insists that the historian “must see ordinary men as they appear in their ordinary business and their ordinary pleasures.” He argued that “momentous revolutions . . . are always the consequences of moral changes,” so that “an intimate knowledge of the domestic history of nations is therefore absolutely necessary to the prognosis of political events.” His model is Walter Scott, who “has used those fragments of truth which historians have scornfully thrown behind them in a manner which may well excite their envy. He has constructed out of their gleanings works which, even considered as histories, are scarcely less valuable than theirs. But a truly great historian would

reclaim those materials which the novelist has appropriated.” In this course we will move from exploring the conjectural historians of the Scottish Enlightenment and histories of England by Hume and Macaulay to Scott’s *Old Mortality* and *Waverley*, excerpts from Carlyle’s *French Revolution*, and Dickens’s *A Tale of Two Cities*. Secondary reading will include works by William Godwin, Francis Jeffrey, Georg Lukacs, and others who have studied the kind of historical fiction Scott exemplifies. By the end of the semester we should have a richer understanding of the overlaps and differences between writing history and devising fictions and of the varieties of both. Three papers, two short and a longer final one, a midterm examination, no final examination.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 2:30-3:50 PM

P. MANNING

EGL 311.01 -G

Literary or Critical History

SBC: HFA+

Aestheticism and Decadence

This course in literary history examines two loosely allied movements in Victorian Britain. Ideas of “art for art’s sake” became common coin at the end of the nineteenth century, appearing and re-appearing in the work of Matthew Arnold, Walter Pater, Oscar Wilde, and an assortment of others. These writers invested new value in literature: “culture,” they claimed, could afford a solution to petty politics, healing the vast rifts and crowded conditions of modern social experience. What expressive and ethical commitments followed from these ideas? What older orthodoxies did they seem to resist, and what new hierarchies did they install in their wake?

Through the progression of our readings this term, we will examine a number of issues in the history of the period, including ideas about race, class, gender, sexuality, economics, and empire. We will think about birth of sexual science and the waning of the British colonies, the rise of mass culture and the re-constitution of the Woman Question. Through it all, we will trace the curious persistence of a distinctively Victorian idea, the culture concept, as it reverberates through modernism to the present. Readings might include Wilde, Arnold, Thomas Hardy, Joris-Karl Huysmans, Bram Stoker, William Morris, Michael Field, the Rossettis, James Frazer, and Max Nordau.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MW 4:00-5:20 PM

M. TONDRE

EGL 320.01-G

Modern and Contemporary Literature

SBC:HFA

Narrating the Globe

Concentrating on short stories and poems from numerous countries, the course will seek to understand the enticements, the artistic challenges, and the fundamental obstacles involved in the project of “narrating the globe.” By working together to appreciate the diversity, the complexities, and the pleasures of reading this breadth of cultural expression, we will try to keep pace with these extraordinary world authors--their copious talents and aspirations.

.Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

LEC 01 TUTH 1:00-2:20 PM E. HARALSON

EGL 345.01-G

Shakespeare I

SBC: HFA+

We will study a number of Shakespeare's plays in depth, covering the histories and comedies. We will examine how Shakespeare makes use of the thrust stage, i.e. the plays as acted drama, and also subject them to literary analysis and relate them to themes current in the Renaissance. There will be a midterm and two 5-7 page term papers on a topic of your own choosing but approved by instructor. No student should miss more than one week's worth of meetings to pass the course.

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 B. VIDEBAEK

EGL 350.01-G

Major Writers In US Literature Colonial to 1900

SBC: HFA+ USA

"The problem of restoring to the world original and eternal beauty, is solved by the redemption of the soul."

(Emerson "Nature," 1836)

The second quarter of the nineteenth century was an era of unprecedented optimism in American culture. Steady westward expansion and growth in the market economy (fuelled by cotton profits) seemed to suggest that the United States was virtually unlimited. On the spiritual plane, too, it seemed that there was no limit to man's capacity for improvement. Ralph Waldo Emerson expresses the abiding belief at the heart of American Romantic faith in the human capacity to elevate one's soul and, simultaneously, redeem the world. At the same time, though, there were those who felt profound anxiety in the face of the rapid changes in American society and who doubted the capacity of human beings to achieve moral perfection or attain absolute Truth. Poe, for example, believed that when one looked within one was more likely to discover unreason and madness rather than divine truth and beauty. Hawthorne insisted that the sins of the fathers lived on to haunt the present, and Melville, too, was keenly aware of the various shadows that darkened American dreams of (intellectual, political or economic) mastery. By reading and discussing selected writings by Poe, Hawthorne and Melville in literary, historical, philosophical and biographical contexts, we will consider each author's unique vision, while also identifying the elements they share as they explore the dark side of American Romanticism.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

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

EGL 370.01**Literature and Ethics,****SBC: CER, HFA+***Ethics and Literature: Globalism and its Discontents*

This course uses literature as a vehicle for perspective-taking, an activity apparently in short supply in the divided, and arguably acrimoniously tempered, country in which we're now living. With explicit reference to the backdrop of the 2016 presidential election in view, students will read literature which exhorts them to get into the mind of the person who does not share their political and cultural worldview. How could someone have possibly voted for Hillary Clinton? How could someone have possibly voted for Donald Trump? The course will involve lots of reading, writing, thinking, discussing, and most importantly, listening.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 TUTH 10:00-11:20

A. FLESCHER

EGL 373.01-J**Literature in English from Non West****SBC: GLO, HFA+***Environmentalism and Ecological Crisis in Asian American and Asian-Pacific Literature*

This course explores literature and one film about environmentalism and ecological crisis in the Asia-Pacific region. In these works, the Asia-Pacific region is, among other things, a place that has been severely affected by catastrophic and long-term environmental challenges such as climate change, militarism, resource extraction and the exploitation of animals, the pollution and degradation of the environment, and the ruinous commodification and commercialization of the natural world. We will examine how these works express an Asian-Pacific ecocriticism to address and critique environmental violence in ways that are inseparable from assessing the ecological horrors and destruction wrought by imperialism, colonialism, and capitalist (profit-driven) exploitation. Some topics to be explored include knowledges of nature, land and indigenous identity in the wake of forced relocation and displacement; theorizing human/non-human (animal) relations; the militarized physical environment; pollution and greenhouse gas emissions (climate change); and the Anthropocene (our current epoch when the activities of humans started to have a significant global impact on Earth's geology and ecosystems). Through four units, we will focus on environmentalism and ecological crisis in Asian American and Asian-Pacific literature: Unit 1. Climate Change, the Anthropocene, and the Asia-Pacific (China); Unit 2. South Asia (India): Being human in a time of ecological crisis; Unit 3. East Asia (Japan): Animal cruelty, human violence, and environmentalism; Unit 4. The Pacific Islands (Hawaii and the Marshall Islands): Indigenous people and the militarized environment.

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 MW 2:30-3:50 PM

J. SANTA ANA

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

5:30-6:50 PM

R. KAPLAN

EGL 391.01-G * Topics in Literary and Cultural Studies in American or Anglophone Literature***Radicalism and Revolution***

What constitutes a "radical" action? What makes a text, song, or individual "revolutionary"? This course aims to explore such questions by providing a rigorous look at 20th- and 21st-century radicals and revolutionaries. We will examine the artistic, social, political, and cultural scenarios that make art (literary fiction, journalism, graphic novels, film, and music) "radical" and consider the implications of such works. Artists to be considered include Kathy Acker, James Baldwin, Joan Didion, Sarah Kane, Ursula Le Guin, David Markson, Catherine Millet, Upton Sinclair, and Hunter S. Thompson.

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

4:00-5:20 PM

D. IRVING

EGL 394.01-H * Topics in Literary and Cultural Studies of Science

SBC: CER, STAS

Novel Laboratories

In this course we will examine how a variety of contemporary novels, short stories, and films imagine ecological change and biotechnology in the 21st 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 could permanently alter the biological foundations of 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 as they are represented in contemporary literature.

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 J. JOHNSTON

EGL 491.01 Honors British Literature before 1800

Anger

This class pursues a literary and cultural history of anger, from ancient epic and tragedy to the current moment. It is not about what anger is, but about what it has been, or has been said to be: we will look at the way a series of literary works emplot anger, at the way particular cultures imagine paradigmatic scenes of anger, and we will discuss the meanings, values, and ideologies those cultures attach to such scenes. Since anger is almost continually understood as entailing issues of status and power, we will be particularly concerned with its relationship to imagined social and political relations. We will not attempt to be comprehensive, but will concentrate on a few, contrasting moments in time. Alongside literary works like the Iliad, Medea, and Notes from Underground, we will read selections from some particularly angry philosophers—Aristotle, Seneca, Nietzsche—not because they answer the questions of anger for us, but simply as one more source of evidence for evolving cultural understandings of anger.

***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 2:30-3:50 PM B. ROBINSON

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,

P. DUNN

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