

**ENGLISH DEPARTMENT**  
**Undergraduate Course Descriptions**  
**Spring 2021**

---

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

***Introduction to Modernism***

We will read fiction, poetry, essays, and manifestos of “modernists” (self-identified or not) and their precursors. A particular emphasis will be given to aesthetics, including theories of symbolism and the idea of the avant-garde. Authors may include Charles Baudelaire, Friedrich Nietzsche, Sigmund Freud, James Joyce, Virginia Woolf, Franz Kafka, Andre Breton, Ezra Pound, Malcolm Cowley, Siegfried Kracauer, Gertrude Stein, and Edmund Wilson among others.

**Not for English Major Credit.**

*Prerequisite:* WRT 101                      **LEC 01**    **TUTH**    **In-Person**    **6:30-7:50 PM**                      **R. WEITZER**

---

**EGL 121.01-B**                      **Global Film Traditions**                      **SBC: GLO; HUM**

***Adaptations and Animated Films***

This class will introduce students to a diverse range of contemporary films from around the world (South Asia, Iran, Jamaica, Afghanistan, Australia), focusing on animated films and cinematic adaptations of literary texts. We shall examine movies of varied genres and draw upon feminist, diaspora, disability, and ecocritical studies (amongst others) to aid in our intersectional socio-cultural analysis of the role of cinematic media in challenging dominant discourses. Apart from learning about cultural developments in global cinematic traditions, we shall also develop tools for formally analyzing films and writing film reviews. Some examples of films that shall be covered in the class: Rabbit-Proof Fence (2002); Persepolis (2007); Haider (2014); The Breadwinner (2017); Hair Love (2019); The Boat (2015); Life and Debt (2001). Students will have the option of submitting a multi-modal project in lieu of a final paper.

**Not for English Major Credit.**

*Prerequisite:* WRT 101

*Corequisite:* WRT 102                      **LEC/LAB 01**                      **MW**    **Online**    **4:25-6:15 PM**                      **S. KUMAR**

---

**EGL 121.02-B**                      **Global Film Traditions**                      **SBC: GLO; HUM**

A broad survey of films from across the globe. Countries of origin will include China, France, India, Iran, Japan, Kenya, Mexico, and South Korea. The aims of the course are two: 1) to provide an introduction to a broad range of global film traditions; 2) to provide students with a set of terms and tools for the analysis of film..

**Not for English Major Credit.**

*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC/LAB 02****TUTH Online 3:00-4:20 PM B. ROBINSON****EGL 130.01-H****Literature, Science & Technology****SBC: CER, STAS*****Nature. What A Concept!***

According to Bill McKibben, the end of nature is nigh. Human beings have fundamentally altered the ecosystems and very climate of the planet with their industrial effluvia, and it is increasingly apparent that no inch of its surface remains untouched, untampered. But “nature” has always been a shifty and elusive concept, highly subjective, a register of social and cultural values, and chances are it will endure. In this course we will read -- and analyze along historical, social, ethical and disciplinary lines -- some contemporary literature, nonfiction and theory of humanity’s fraught relationship with the quote-unquote natural world: stories of encounters, appeals to its preservation, requiems for its loss and speculations on its future. Course readings could possibly include work by Ernest Hemingway, William Faulkner, Aldo Leopold, Rachel Carson, John McPhee, J.G. Ballard, Philip K. Dick, Ursula K. LeGuin, Marian Engel, Octavia Butler, Karen Tei Yamashita, Louise Erdrich, Margaret Atwood, Anna Tsing and N.K. Jemisin. Online, asynchronous. Coursework will include text and video lectures, weekly discussion prompts and a few essays.

**Not for English Major Credit.***Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****Asynchronous Online****H. KINDRAT****EGL 130.02-H****Literature, Science & Technology****SBC: CER, STAS*****Neoliberalism***

This course will examine the logic and nature of neoliberalism through several literary, cultural, and critical texts. The focus of the class will be on interpretations of modern science and technology and the challenges they impose on the human—its body, its society, and its culture. The course will consist of four units, the first of which will look at literature at the dawn of the age of modern technology. We will think historically about the emergence of these technologies and the benefits and disadvantages that have corresponded to their development. While the first unit of the course will focus on the logic and ethics of creating life, we will transition to the second unit of the course, which will investigate literature and science about preserving life. We transition in the course’s third unit to examine the ethics and logic of extending life. Finally, in the last unit, we will consider the nature of ending life and its consequences.

**Not for English Major Credit.***Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 02****Asynchronous Online****S. PALLAS****EGL 130.03 - H****Literature, Science & Technology****SBC: CER, STAS*****Women and Science Fiction***

This course will provide an overview of the contributions that women have made to science fiction. We will look at a wide range of materials, including *The Blazing World*, a story of interdimensional travel written by the Duchess of Newcastle, Margaret Cavendish, in the seventeenth century; Mary Shelley's *Frankenstein*, the nineteenth-century novel often credited with birthing the science fiction genre; a short story from the Golden Age of science fiction by the "Queen of Space Opera," Leigh Brackett, who would go on to write an early draft of *The Empire Strikes Back*; an episode or so of *Star Trek*; Octavia Butler's *Parable of the Sower*, a dystopian novel that recently made the *New York Times* best seller list almost three decades after its initial publication; and *The Matrix*, the enormously successful cyberpunk film written and directed by the Wachowskis. While we will, of course, discuss the role of gender in the texts we cover in this class, we will also ask the same questions of them that we would of any other science fiction texts. What do these works have to tell us about how science and technology shape our society? About how society shapes our science and technology? About what it means to be human? And finally, what can they show us about the importance of imagining other worlds, of picturing alternative ways of being, as we work toward our own brighter future?

**Not for English Major Credit.**

*Prerequisite:* WRT 101

*Corequisite:* WRT 102      **LEC 01**      **TUTH**      **Online**      **4:45-6:05 PM**      **L. DEWITT**

---

**EGL 192.03 - B**

**Fiction: The Art of the Story**

**SBC: HUM**

Why read fiction? What makes a work worth reading? How is fiction informed by its own time and place? How does it speak to us in our current world? These are some of the big questions we will address in this course. Students will read a sampling of works from the 19th century to the present. In doing so we will explore the formal properties of fiction and consider ways that meaning is constructed. Students will develop strategies for reading closely and critically. "Low stakes" writing will be used to prompt reflection on the reading process and provoke group discussion. Formal essays will be used to evaluate students' progress in constructing sound literary analysis arguments.

**Not for English Major Credit.**

*Prerequisite:* WRT 101

*Co-requisite:* WRT 102      **LEC 03**      **TUTH**      **Online**      **9:45-11:05 AM**      **B. McAULIFFE**

---

**EGL 194.01 - B**

**Film: Mastering the Movie**

**SBC: GLO, HUM**

This course will introduce tools and strategies for critically analyzing film. We will focus primarily on analyzing the narrative elements of various films; however, considerable attention will also be paid to the status of the camera, sound, genre, costuming, casting, and lighting, as well as ideology and historical/cultural contexts. We will read film reviews and introduce film theory to give us a better understanding of how to view filmic works closely and contextualize their importance. With these goals in mind, this course will focus on cinematic representations of the undead monster, specially ghosts, zombies, and vampires. Focusing on these monstrous, we

will consider their cultural significance and the way that they are used to engage with social and political conditions and anxieties by viewing films like *The Shining* (1980), *Host* (2020), *Night of the Living Dead* (1968), *Get Out* (2016), and *Twilight* (2008).

**Not for English Major Credit.**

*Prerequisite:* WRT 101

*Co-requisite:* WRT 102

**LEC 01  
LAB L01**

**Asynchronous Online  
Asynchronous Online**

**J. HAUTSCH  
J. HAUTSCH**

**EGL 194.02 - B**

**Film: Mastering the Movie**

**SBC: GLO, HUM**

In this course we'll take a look at the birth of cinema, attending especially to early Hollywood films. We'll then look at a handful of contemporary films that fall under the "coming-of-age" genre. Assignments include two shot analysis papers, a final paper, and Blackboard discussions.

**Not for English Major Credit.**

*Prerequisite:* WRT 101

*Corequisite:* WRT 102

**LEC 01  
LAB L01**

**TU  
TH**

**Online  
Online**

**4:45-6:35 PM L. PELUCACCI  
4:45-6:35 PM L. PELUCACCI**

**CCS-202**

**Screenwriting for New Media**

**SBC: ARTS**

Master the practice and (surprisingly complex) history of screenwriting for new media. Topics include short forms, genres, microgenres, plot, dialogue, conflict, the pitch, video streaming, and social media.

**Note: No adds after the first week of classes**

**For Film & Screen Studies Minors**

**LEC/LAB 30 TUTH 9:45-11:35AM Online J. GRAHAM**

**CCS-203 D**

**Cinema History**

**SBC: ARTS, GLO**

***New Hollywood: American Movies in the 1970s***

In the late sixties the American film industry was in a spiraling crisis of dwindling viewership. Starting with *Bonnie & Clyde* in 1967, a "New Hollywood" emerged in which films became renowned as the products of visionary directors instead of deep-pocketed studios; in which the political turmoil of the Vietnam War and Watergate, and the weakening of the censorship of the film production codes, produced works of increasing anger, cynicism, sex, violence, and revolutionary fervor. Films like *Chinatown*, *All the President's Men*, *Network*, and *Dog Day Afternoon* shocked and challenged audiences. And then new box office strategies changed the nature of Hollywood once again, such that blockbusters like *Jaws* and *Star Wars* dominated, and arguably still dominate, the world of Hollywood production. We will explore this cinematic history, as well as some correctives to the dominant histories of Hollywood in the period, including neglected women directors like Jane Wagner and

Claudia Weill, and less well-known African-American directors like Charles Burnett and Melvin Van Peebles. Requirements include frequent film viewings; three short papers; and weekly writing exercises and quizzes.

**Note: No adds after the first week of classes  
For Film & Screen Studies Minors**

**LEC/LAB 30                      2:40-4:30PM    Online                      M. RUBENSTEIN**

---

**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**

<b>LEC 01</b>	<b>MW</b>	<b>6:05-7:25 PM</b>	<b>Online</b>	<b>P. DUNN</b>
<b>LEC 02</b>	<b>MW</b>	<b>4:25-5:45 PM</b>	<b>Online</b>	<b>D PFEIFFER</b>
<b>LEC 03</b>	<b>TUTH</b>	<b>4:45-5:45 PM</b>	<b>Online</b>	<b>B. ROBINSON</b>

---

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

A survey of English literature from Old English to the Early Modern period.

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

**Note: No adds after the first week of classes**

**LEC 01                      TUTH                      Online                      9:45-11:05 AM                      S. SPECTOR**

---

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

The study of American literature from 1865 to 1945, with attention to antebellum historical and cultural contexts and special concentration on the period of Modernism.

**Covers English Survey Requirement**

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

**Note: No adds after the first week of classes**

**LEC 01                      TUTH                      Online                      11:30-12:50 PM                      E. HARALSON**

---

**EGL 226.01-G                                      20<sup>th</sup> Century American Literature                                      SBC: HUM, USA**

Twentieth-Century American Literature introduces students to the major literary works and artistic movements of the Twentieth Century. Throughout the semester, we will consider the historical moments and cultures from which these works emerged, paying close attention to issues of style and genre. Together, we will attempt to make

meaning of a century of American life by considering each of these works as representative of a particular movement/ mode of artistic expression. Particular attention will be paid to what American Studies scholars would call, “coefficients of Identity”: gender, race, nationality, class, sexuality, and religion.

**Covers English Survey Requirement**

*Prerequisite:* WRT 102

**Note: No adds after the first week of classes**

**LEC 01 Asynchronous Online**

**M. BUCKLEY**

**EGL 243.01**

**Shakespeare’s Major Works**

**SBC: HUM**

Shakespeare’s major works: on page, stage, and screen. This course will take an in-depth look at the plays from the perspective of the performance of which they are (an unreliable) record. We will learn about the performance conditions of the early modern period, the textual history of the plays, and scrutinize the language of the plays for signs of the performance it commands. We will briefly examine the theatrical tradition that preceded him as well as a couple of 20<sup>th</sup> century films and theatrical events inspired by his work. We will also use the plays to understand the changing historical, political, cultural, and social world in which he lived. Plays we will read include: *Henry V*, *As You Like It*, *Titus Andronicus*, *Othello*, *Julius Caesar*, & *Much Ado About Nothing*.

**Covers English Survey Requirement**

*Prerequisite:* WRT 102

**Note: No adds after the first week of classes**

**LEC 01 Asynchronous Online**

**A. COOK**

**EGL 250.01**

**Introduction to English Studies for STEM Majors**

STEM and Health Sciences majors at Stony Brook University will become leaders in their fields, steering advancements in knowledge in countless fields. Students in this first course in a new proposed minor--Literature, Humanities, and STEM--will leave it better prepared to explain their work to non-specialists and better prepared to understand ethical, social, economic, and even emotional ramifications of technological advancements.

Are you a major in Science, Technology, Engineering, Math, or Health Sciences who appreciates reading literature and discussing films? Are you one of many future STEM workers who wants to understand the roles that the humanities play in imagining, enhancing, and improving science and technology? Have you been inspired by Star Trek, Star Wars, West World, The Matrix or other popular films and television shows that feature science and technology? Are you concerned about the ethical ramifications of technology, health care, automation, and artificial intelligence? Then this course is for you.

EGL 250 will focus on literature and films that showcase issues related to STEM. We’ll read classic texts (such as by Edgar Allan Poe and Ursula K Le Guin ), memoirs of STEM leaders (such as James Watson’s Double Helix), contemporary texts (such as Scythe and comics about STEM subjects), fascinating nonfiction (such as Gulp:

Adventures on the Alimentary Canal) and even poetry about STEM. We will explore the ways in which they raise problems and insights about our understandings of science and technology for solving contemporary problems. We will also explore scenes from a number of films that inspired and/or raised alarms about ethical approaches to advancements in human understandings.

Note: No adds after the first week of classes

*Prerequisite:* WRT 102

**LEC 01      TUTH 4:45-6:05PM      Online      K. LINDBLOM**

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

***Utopia / Dystopia: Tales of Alternate Reality***

This course will focus on utopian and dystopian literature from the early sixteenth to the late twentieth century. What is at stake in a story designed to expose its readers to a painstakingly crafted parallel universe, be it paradise or living hell? Do utopian visions represent attempts to escape the contingency of history or are they embedded with targeted criticism of contemporary deficiencies? Are dystopian nightmares tokens of radical disillusionment, pessimistic warnings about future perils, or vehement rejections of idealized versions of human society? In what ways do such texts incorporate and address a wide range of issues and fields of experience, from politics, economy, religion, morality, freedom, agency, community, justice and law to time, space, nature, culture, technology, progress, race, gender, and sexuality? And what triggered the transition from the pre-modern obsession with utopian perfection to the modern predilection for dystopian chaos? Questions are legion, but we will have a semester at our disposal as well as a number of key texts that will provide answers to as many of them as possible. **Note: Intensive Writing Course open to EGL majors only**

*Prerequisite:* EGL 204

*Co-requisite:* EGL 207

**Note: No adds after the first week of classes**

**LEC 01    MW      2:40-4:00 PM      Online      N. PANOU**

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

Course in English literary studies, with an emphasis on developing the skills necessary to research a topic, create and deliver effective oral presentations, and write a substantial analytic essay incorporating multiple secondary sources. **Note: Intensive Writing Course open to EGL majors only**

*Prerequisite:* EGL 204

*Corequisite:* EGL 207

**Note: No adds after the first week of classes**

**LEC 02    TUTH      11:30-12:50 PM      Online      F. SPEDALIERI**

**EGL 301.03**                      **Authors, Periods, Topics with Intensive Writing**                      **SBC: ESI, SPK, WRTD*****Exploring Human and Nonhuman Relations in Literature and Film***

Recent American literature that focuses on human and nonhuman (or more-than-human) relations have shown that the interests of humans in modern industrialized societies are often at odds with nonhuman animals, plants, and even with the planet. Human beings in modern society—particularly through the Western experience of industrialization—have viewed nonhuman animals, organisms, and plants as sympathetic, others as valuable (for human use and consumption), and others as pests. From resource allocation to food production to public policy, humans in modern society make decisions based on their preferences that are carried out by those with power. Moreover, humans in the so-called modern world often exert sovereignty and domination over the nonhuman (more-than-human) living world, and they have created boundaries between themselves and nonhumans that separates or removes humans from Earth’s natural ecosystems. By analyzing recent literature and films, this course explores human relations with the nonhuman living world. Some of the questions we will ask are: What does it mean to be human in our current time of anthropogenic (human-caused) environmental crisis and ecological collapse? How do contemporary artists and writers characterize differences and similarities between humans and nonhumans? How do these artists and writers represent and critique human relations with nonhumans and the impact that humans have on natural ecosystems (the more-than-human living world)? According to these artists and writers, who exerts power over other humans and nonhumans and to what end? This course requires demanding reading, active participation, and extensive writing with attention to specific strategies that will improve your writing and analytical skills. **Note: Intensive Writing Course open to EGL majors only**

*Prerequisite:* EGL 204

*Corequisite:* EGL 207

**Note: No adds after the first week of classes**

**LEC 03    TUTH            4:45-6:05 PM    Online            J. SANTA ANA**

**EGL 303.01**                      **Genre and Media**                      **SBC: HFA+*****Documentary cinema in context***

This course focuses on the history, theory, and contemporary practice of the documentary film genre. The various modes in which documentaries engage in capturing “reality” and a concurrent issue of their dependence on ideology are going to be central to our discussions. The material introduced in weekly screenings and analyzed in class ranges from the classics of Soviet documentary filmmaking, through the practices of American direct cinema developed in the early 1960s, to a plethora of recent documentary work on subjects of political, social, and cultural importance. We will explore areas that are crucial to the documentary genre and various documentary practices in class discussions and by having participants develop group and individual projects that will be presented during our meetings.

*Prerequisite:* EGL 204

**Note: No adds after the first week of classes**



**LEC 01 MW 4:25-5:45 PM Online I. Kalinowska-Blackwood**

**EGL 303.02****Genre and Media****SBC: HFA+*****International Novellas***

Although the formal attributes of the novella (length, narrative complexity, stylistic tendencies, etc.) have never been satisfactorily defined, many world authors have turned their hand to the genre with stunning results. I am referring to technical, affective, moral and political impacts, as well as the pleasures of reading. The course will pose questions calculated to sharpen our understanding of the novella's formal identity, or identities, while also exploring a given work's "universality," cultural specificity, or hybrid nature (range of cross-cultural connection, mobility, or translatability). The authors we will take up will likely include Miguel de Cervantes, Herman Melville, George Eliot, Leo Tolstoy, Henry James, Robert Louis Stevenson, Joseph Conrad, Thomas Mann, James Joyce, Franz Kafka, Katherine Anne Porter, Nathanael West, Graham Greene, Jenny Erpenbeck, and Ma Jian. Interested students can email me for titles of novellas that are certain to appear on the syllabus.

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

**LEC 02 TUTH 3:00-4:20 PM Online E. HARALSON**

**EGL 308.01****Single Author****SBC: HFA+*****Edgar Allan Poe***

Edgar Allan Poe was a writer of tremendous versatility and perplexing contradictions. His body of work straddles the high and low brows more than any other American author. A poet, short story writer, essayist, critic, and magazine editor, Poe was essential to the development of the detective story, the gothic mode, the horror genre, and American culture at large.

In this course we will study Poe as a writer who aimed to appeal to both "the popular and the critical taste" ("Philosophy of Composition"). We will read widely in Poe's works, including his gothic tales of doubling and haunting ("Ligeia," "The Fall of the House of Usher," "William Wilson" "The Masque of the Red Death," and "The Black Cat"), tales of detection and cryptography ("The Gold Bug," "The Murders in the Rue Morgue," and "The Purloined Letter"), exploration narratives (The Narrative of Arthur Gordon Pym), tales of sensation ("Berenice" and "The Tell-Tale Heart"), science fiction and hoaxing ("Maelzel's Chess Player" and "The Facts in the Case of M. Valdemar"), and selected poems and criticism.

We will also trace his definitions of the Romance, transcendentalism, the grotesque, the arabesque, and of course the gothic, in comparison to those of his peers. In fact, we will read short excerpts written by some of Poe's predecessors and contemporaries in order to understand how this master of terror influenced horror in his time, and how he continues to influence later portrayals of horror in the twentieth and twenty-first centuries, whether in Vincent Price's film adaptations, Lou Reed's album *The Raven*, Stanley Kubrick's *The Shining*, or music videos by Lady Gaga.

Assignments will include participation in weekly discussions, student presentations, two short papers, and one final “unessay” project.

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

**LEC 01                      Asynchronous Online                      C. DUFFY**

**EGL 308.02                      Single Author                      SBC: HFA+**

***Dante’s Inferno***

An introduction to Dante and his cultural milieu through a critical reading of the Divine Comedy, and selected minor works. Topics in the Divine Comedy explored over the course of the semester include the relationship between ethics and aesthetics; love and knowledge; and exile and history. Readings of Inferno, and excerpts from Purgatory and Paradise seek to situate Dante’s work within the intellectual and social context of the late Middle Ages, with special attention paid to political, philosophical and theological concerns. Ultimately, we will attempt to see what ideas, problems, solutions that emerge in the Comedy are still relevant in the XXI century.

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

**LEC 02    TUTH    11:30-12:50PM    Online                      G. GAZZOLA**

**EGL 309.01                      Interdisciplinary Study of Literature                      SBC: HFA+**

***Literature of World War I***

World War I has been described as a “literary” war because of the sheer volume of poetry and fiction it inspired. Those who took the war as their subject had to wrestle with numerous questions: how to represent death and destruction without unduly aestheticizing pain and trauma; how to attend to the experiences of individuals caught up in historical events that emphasized collectives (armies, workers, “the nation”); whether and how to confront the tensions created by class, race and gender at home and at the front; and how to present combat to audiences that had largely experienced the war from afar. This course will consider these questions and others as we assess the relationship between historical events and cultural production. Authors we'll read include Ernest Hemingway, Erich Remarque, Helen Zenna Smith, and Victor Daly. Requirements include participation, two papers and a final exam. Students will have the option to fulfill the EXP requirement through an additional assignment.

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

**LEC 01                      TUTH                      9:45- 11:05 AM                      Online                      C. MARSHIK**

**CCS 311.01                      Gender and Genre in Film                      SBC: DIV, HFA+**

***The Problem With Disney***

This seminar will expose the sexist, racist, and other stereotypes inherent to Disney culture by contrasting its fairy-tale films and other Disney films drawn from world's legends with the original stories that are much more complex in their representations of the sexes and society. Through several case studies such as *The Little Mermaid*, *Mulan*, *Pocahontas*, *Aladdin*, *Moana*, *The Princess and the Frog*, *The Hunchback of Notre Dame*, *The Jungle Book*, *The Lion King*, etc., we will deconstruct Disney's archetypes and stereotypes and propose a more critical reading of these modified plots in order to educate and sensitize students to Disney's subversive cultural biases, political messages, gender and race stereotypes and engage them in larger discussions on gender identity and politics as well as cultural competency.

*Prerequisite: one D.E.C. B or HUM course and one course from the following: CCS 101, CCS 201, CLL 215, CLT 235, HUF 211, HUG 221, HUI 231, HUR 241, THR 117, EGL 204, WST 291, WST 305*

**Note: No adds after the first week of classes  
For Film Screen Studies Minors**

**LEC 01      TUTH      9:45-10:40AM      Online      RAYNARD-LEROY**

---

**EGL 311.01**

**Literary or Critical Theory**

**SBC: HFA+**

***How Humanities Became Digital***

This course offers a number of entry points for those interested in the digital humanities. We will begin the course by asking what the digital humanities are, and who "counts" as a digital humanist. While DH's emergence as both an academic field and a collection of methods has been fairly recent, we will trace the origins of this area of study through the nineteenth century to the present. By using a number of literary, film, and digital texts, our class will consider how the digital turn has affected humanistic studies while simultaneously exploring what digital methods have to offer literary scholars, specifically. By the end of the course, our class should be able to answer the following questions: How did the humanities become digital? What did we forget to theorize twenty years ago? And how does a prototype argue?

*Prerequisite: EGL 204*

**Note: No adds after the first week of classes**

**LEC 01      Asynchronous Online      J. HEGGESTAD**

---

**EGL 319.01**

**Ecology and Evolution/American Literature**

**SBC: HFA+**

***Ecology and Evolution***

This course will cover North American environmental literature and film. We will read utopian/dystopian novels, ecofeminist and environmental justice fiction and nonfiction, and view film and media. Through our class texts, we will learn about a wide range of environmental issues: climate change, synthetic chemical and ionizing radiation pollution, animal rights, ecofeminism, environmental justice (environmental racism), and activism-as-praxis. Literary texts to be read will include *Parable of the Sower* (Butler), *Handmaid's Tale* (Atwood), *Full Body Burden* (Iversen), *Refuge: An Unnatural History* (Tempest Williams), *Home Place* (J. Drew Lanham), *Milltown*

(Arsenault); and essays by Thoreau, McKibben, Wendell Berry, Sandra Steingraber, J. Drew Lanham, Rebecca Solnit, and others. We will watch films such as *Silkwood*, *A Civil Action*, *Dark Waters*, and *A Fierce Green Fire*. Students will give oral/visual presentations, write one long paper, and write weekly short assignments about our class texts.

*Pre- co-requisite: EGL 204*

*Offered as SUS 321*

**Note: No adds after the first week of classes**

**LEC 01      MW      2:40-4:00 PM      Online      H. HUTNER**

---

**EGL 320.01 G                      Modern and Contemporary Literature                      SBC: HFA+**  
***American Political Novel***

A course devoted to the American political novel, 1960-2020, that begins with the Civil Rights movement and ends with the Occupy movement. Among the subjects to be discussed are the emergence of a New Left inspired more by Castro's Cuba than Soviet Russia, the re-evaluation of American activism as American terrorism, the ethical discrepancy between intentions and actualities, the counterculture, the efficacy of any political protest in an age of globalization defined by multinational moving targets impossible to pin down, and the applicability of the term "post-race" in the wake of the 2008 election and more recent BLM movement. Authors to be read will include James Baldwin, Norman Mailer, E. L. Doctorow, Philip Roth, Dana Spiotta, Jonathan Lethem, and Paul Beatty.

*Prerequisite: EGL 204*

*Advisory prerequisite: EGL 218, 224, or 226*

**Note: No adds after the first week of classes**

**LEC 01      MW                      3:00-4:20 PM      Online      S. OLSTER**

---

**EGL 325.01                      Screenwriting                      SBC:ARTS**

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

Prerequisite: WRT102; one D.E.C. B or HUM course.

**Note: No adds after the first week**

**LEC 01      TUTH                      3:00-4:20 PM      Online      K. WEITZMAN**

**EGL 345.01 G****Shakespeare I****SBC: HFA+**

This course introduces students to Shakespearean comedy and history through reading and viewing in performance four plays from each of these two modes. In part, we approach the plays as written, published works: our in-class conversation focuses on analyzing individual passages of text. We also view performances of each assigned play, including (Zoom) attendance as a group of at least one stage version. Our chief concern will be tracing Shakespeare's remarkable combination of direct expression and thematic complexity: on the one hand, real people on stage speaking directly to us; on the other hand, a dramatized slice of history (from a past quite distant even to Shakespeare's contemporaries) evoking some of the present's most pressing issues, or a comedic situation subtly broaching a range of the most urgent of human concerns. We read eight plays in all: *Love's Labour's Lost*, *A Midsummer Night's Dream*, *Twelfth Night*, *As You Like It*, *Richard II*, *Richard III*, *1 Henry IV*, and *Henry V*.

*Pre- or Corequisite:* EGL 204

*Advisory Prerequisite:* EGL 205 & 243

**No adds after the first week of classes**

**LEC 01 MW 2:40-4:00 PM Online D. PFEIFFER**

**EGL 370.01****Literature and Ethics****SBC: CER, HFA+*****Literature, Law, and Justice***

Almost anyone would agree that they want to live in a just society, but not everyone agrees on what that society looks like. For instance, we hear many politicians and public figures discuss the importance of social and economic justice: the state needs to protect the rights of all citizens regardless of race, gender, sexuality, and class while also providing them with the basic means of subsistence so as to make our society more just; goods, services, and wealth must be (re)distributed in a more just and equitable manner; victims of sexual assault and police brutality must have justice, and their assailants must be held accountable. At the same time, others use the phrase "law and order" to signify something different entirely: public safety, the protection of private property, and the harsh punishment of suspected criminals.

Traditionally, justice has many functions: it distributes to each according to their own, facilitates transactions between individuals, and maintains harmony in political communities. This course will consider the ways in which major authors have represented justice as a personal virtue, a legal concept, and a sociopolitical construction. We will begin with an introduction to the major extant theories of justice from antiquity to the present day that shape our understanding of the concept, followed by readings of literary texts that represent and even seek to resolve many of the issues, problems, and contradictions related to justice. Possible authors include Sophocles, Shakespeare, Dickens, Orwell, Kafka, Harper Lee, and James Baldwin. Some questions we will consider: What does it mean to give to each individual what they deserve? How does justice balance the interests of the individual with those of the political community? What is the relationship between justice and power?



Ishiguro, Jhumpa Lahiri, Min Jin Lee, Arundhati Roy, Salman Rushdie, Shawna Yang Ryan, Tan Twan Eng, Madeleine Thien, etc.

**No adds after the first week of classes**

*Prerequisite:* U3 or U4 standing

**LEC 01                      TUTH                      9:45-11:05 AM    Online                      E.K. TAN**

**EGL 376.01 G                      Literature of Imperialism                      SBC: CER; GLO; HFA+**

A course in the history and culture of European imperialism as it is evidenced in the literary texts produced both by Europeans and by the indigenous populations they colonized. May be repeated as the topic changes.

**No adds after the first week of classes**

*Prerequisite:* U3 or U4 standing

**LEC 01                      Asynchronous Online                      S. SANTOS**

**EGL 380.01                      Senior Seminar                      SBC: SPK, WRTD**

***Irish Modernism***

Ireland produced some of the most revered writing in English in the modernist period. How might we account for the outsized effect that a small colonial backwater like Ireland had on one of the most energetic and inventive literary movements of the last two centuries? We will examine the works of only a handful of these writers: some, like Joyce and Beckett, very well known, and others, like Flann O'Brien and Elizabeth Bowen, less so. Then we will read some works by contemporary Irish writers, like Anna Burns' *Milkman*, Sarah Rooney's *Normal People* (we'll also have a look at the now very popular serial televisual adaptation), and Mike McCormack's *Solar Bones*, to find out what was incorporated, and what was rejected, from their modernist heritage. Requirements include two short response papers and one longer research paper; about 50-100 pages of reading per week; a few film screenings; and weekly writing exercises and quizzes.

*Prerequisite:* EGL 301

Note: No adds after the first day of class

**LEC 01                      MW                      6:05-7:25 PM    Online                      M. RUBENSTEIN**

**EGL 380.02                      Senior Seminar                      SBC: SPK, WRTD**

***Contemporary American Fiction***

The last thirty years form an especially exciting period in American fiction, as older practitioners working at their peak (e.g., Philip Roth, Don DeLillo, Toni Morrison, Thomas Pynchon) have been joined by a set of younger

writers (e.g., Dave Eggers, Michael Chabon, Richard Powers, Karen Tei Yamashita, Jess Walters, Lori Moore, Chang-rae Lee) of tremendous talent. Collectively, these authors have updated genres that occupy a prominent place in the American literary canon (e.g., the historical novel, regional fiction, the political novel, the war novel), addressed issues unique to contemporary times (e.g., 9/11, globalization, hypercapitalism, climate change), examined shifting notions of subjectivity and citizenship (e.g., the role played by border, race, and conspicuous consumption in the creation of American identity), and speculated about the future of print technology (e.g., the graphic novel, the hypertext novel, the e-book). This course will expose students to a sampling of these authors, and explore the ethics and aesthetics of the contemporary American novel, from the decline of postmodernism to the emergence of what has tentatively (and somewhat awkwardly) been termed “post-postmodernism.”

*Prerequisite:* EGL 301

Note: No adds after the first day of class

**LEC 02      TUTH      11:30-12:50 PM      Online      S. OLSTER**

**EGL 380.03**

**Senior Seminar**

**SBC: SPK, WRTD**

***Climate Change***

The realities of climate change promise to transform all aspects of life on our planet. But the climate catastrophes of our present, and the ways we understand them, were not born in the here and now. They have deep roots in the industrial era, when Victorian Britain became the so-called “furnace of the world.” By returning to the literature of the coal century, this course asks how novelists, poets, and other commentators first tried to understand the nature and effects of burned carbon. How did writers represent the transformative powers of fossilized sunlight on the factory floor, along the railroad, within the hearth and home, and indeed in the air itself? What dire warnings and celebrations about coal, petroleum, and natural gas inspired the great works of Victorian culture? In answering these questions, we will consider how novels think about energy and the environment more broadly, with attention to the politics of race, class, gender, sexuality, and national belonging. Authors may include Charles Dickens, Charlotte Brontë, Bram Stoker, Olive Schreiner, Joseph Conrad, and Amitav Ghosh, to be read alongside excerpts from Naomi Klein, David Wallace-Wells, Jason Moore, Ursula K. Heise, and Donna Haraway.

*Prerequisite:* EGL 301

Note: No adds after the first day of class

**LEC 03      TUTH      4:45-6:05 PM      Online      M. TONDRE**

**EGL 381.01**

**Advanced Analytic & Argument Writing**

**SBC: ESI**



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:* WRT 102

Note: No adds after the first day of class

**LEC 01**

**MW 6:05-7:25 PM**

**R. KAPLAN**

---

**EGL 389.01-H**

**Science Fiction Literature**

**SBC: CER, STAS**

This course examines the modern birth and development of science fiction, with a focus on influential novels, short stories, and films from the nineteenth century onwards. We will consider the core relation between “science” and “fiction” through which authors conceived of other worlds and modes of experience, and will learn to address a series of questions. In what ways did speculative fiction expand traditional scales of time, place, and social development? How did its major practitioners not only reflect but more radically re-imagine realities of race, class, gender, sexuality, and nationhood? Last but not least, what do otherworldly narratives of time travel, interstellar flight, and apocalyptic collapse tell us about the world we inhabit here and now, and about how that world might be different? Possible authors include Isaac Asimov, Samuel Butler, Octavia Butler, Samuel Delaney, Rokeya Sakhawat Hossain, N.K. Jesmin, Kim Stanley Robinson, Jules Verne, and H.G. Wells.

*Prerequisite:* WRT 102; one D.E.C. B or HUM course; one D.E.C. E or SNW course

Note: No adds after the first day of class

**LEC 01**

**TUTH**

**1:15-2:35 PM**

**Online**

**M. TONDRE**

---

**EGL 394.01-H**

**Topics in Literary and Cultural Studies of Science**

**SBC: CER, STAS**

***Novel Laboratory***

In this class 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. The literature we will be reading in this class, therefore, 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      3:00-4:20 PM      Online      J. JOHNSTON**

---

### **EGL 491.01**

#### **Honors British Literature**

A close reading of the Canterbury Tales in Middle English, with emphasis on the portrayal of women, Muslims, and Jews in an age that often expressed open hostility to them. There will be two papers, several quizzes, a research assignment, and a dramatic performance of a tale.

*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      11:30-12:50 PM      Online      S. SPECTOR**

---

### **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**

### **EGL 440.01      Performance & Technology in Teaching Literature and Composition**

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

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



**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****4:25-7:15 PM****T. MANGANO**