

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2019

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

The course will concentrate on the works of the great Athenian dramatists--Aeschylus, Sophocles, and Euripides--looking first at the context in which their works were produced and the nature of Athenian dramatic performance. As a means of heightening our sense of context and of important formal and thematic features we will also look at the sole comedy on the syllabus, Aristophanes' *Lysistrata*., and a modern version by Tony Harrison; we will also look at Harrison's imagining of the satyr play that closed Athenian dramatic performances. We will consider the variety of translations in which these plays now reach us, and the subsequent life of the dramas in later treatments of their materials: for example, the *Hippolytus* of Euripides compared with Racine's *Phèdre* and Tony Harrison's *Phaedra Britannica*, Jean Anouilh's *Antigone*, Jean Giraudoux's *Tiger at the Gates*, a remarkable production of Igor Stravinsky's *Oedipus Rex* by Julie Taymor, and the Hofmannsthal / Richard Strauss *Elektra*. Throughout the term we will look at modern films of the plays (including the versions of *Antigone* and *Elektra* starring Irene Papas) to sharpen our sense of interpretive choices and differences in medium. No prior knowledge of Greek drama is assumed.. The requirements are a series of short papers throughout the term, a mid-term and a final exam. All written work must be completed to pass the course. The class is relatively small; participation is expected and will be factored into the final grade.

Not for English Major Credit.*Prerequisite:* WRT 101

LEC 01

MWF

10:00-10:53 AM

P. MANNING

EGL 111.02:B World Literature: Ancient to Modern SBC: GLO; HUM

The course will offer an introduction to world literature from the earliest recorded literary history to the beginning of the modern period. A few readings that we will discuss during the course include *Gilgamesh*, *The Odyssey*, Plato's *Symposium*, Sophocles' *Oedipus*, Aristophanes' *Lysistrata*, Zhuangzi, selections from *Shahnameh*, *The Thousand and One Nights*, Dante's *Inferno*, *The Tales of the Heike*, and a selection of Shakespeare's sonnets. We will also be viewing a few film adaptations of the texts discussed including *O Brother, Where Art Thou?* and Julie Taymor's version of the *Oedipus* opera. The assignments will include weekly Voice Thread posts and comments, one close-reading response paper (3-4 pages), an adaptation response paper on either a film, play, musical, or opera

adaptation of one of the texts (3-4 pages), a midterm exam, and a digital recitation project which you will present to the class. Active participation is required, and students should be ready to discuss questions they have about the text or questions that the instructor has asked them to prepare.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

11:00-11:53 AM

A. RIMBY

EGL 111.03: B

World Literature: Ancient to Modern

SBC: GLO; HUM

A close reading of the Bible, with special reference to its relevance today. There will be several quizzes.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

MW

5:30-6:50pm

S. SPECTOR

EGL 112.02-B

World Literature: Modern to Contemporary

SBC: GLO, HUM

The goal of this course is to gain an appreciation for world literature, while developing an understanding of the cultural politics that surround translation, comparison, race, and ethnicity. Broadly speaking we will concern ourselves with colonial thought and postcolonial experiences; the writing of national traditions; diasporic and immigrant life; and the ways that world literature is shared with others. In doing so we will investigate the impulses behind creating a category like world literature, and see how particular experiences and historical forces shape many of the formal differences found in this collection of works. Critical reading and writing skills will be developed as we engage poetry, short stories, and novels.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

12:00-12:53 PM

T. AUGUST

EGL 112.03-B

World Literature: Modern to Contemporary

SBC: GLO, HUM

This course introduces modern and contemporary world literature by examining the development and spreading of the “novel” as a literary genre from the late 19th to the 21st century. Specifically, we investigate the relationship between the formation of the novel and that of modern nations, the way the novel became a dominant media to represent a nation’s language, values, mind, culture, etc. We start with reading European realist fiction in the late 19th century, and then move on to a wealth of modernist and postmodernist literature in the United States, South American countries, China, and Japan in the 20th century. Grading will be based on attendance and class participation, in-class reading quizzes, and two short paper assignments

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

MF

1:00-2:20 PM

R. HAGINO

EGL 121.02-B

Global Film Traditions

SBC: GLO; HUM

Environmental Representation Across Globe & Genre

According to Indian Prime minister Narendra Modi, “We will never be able to tackle climate change without bringing climate into our culture.” This interdisciplinary course seeks to do just that by teaching the basics of film analysis and

terminology while also surveying cross-cultural representations of environmental issues. Through in-depth analysis of a variety of traditions and cinematic categories, including cli-fi and documentary, we will ask several key questions: How do film genres affect audiences in different ways for different purposes? What role does film play in the representation of environmental issues internationally? Does film capture and protest climate change, climate (in)justice, and climate trauma more effectively than other media? Can filmmakers serve as environmental activists? Together we will view and discuss at least seven films in which directors, actors, and cinematographers – from both within and outside of the U.S. – attempt to convey corporeal, psychological, and ecological experiences and enact change locally and globally. Requirements for the course consist of regular attendance and participation in class discussion, weekly film reflections, and two multimodal projects. Potential films may include *Soylent Green* (1973) by Richard Fleischer, Hayao Miyazaki's *Princess Mononoke* (1997), *Manufactured Landscapes* (2007) by Jennifer Baichwal, Emmanuel Vaughan-Lee and Gayatri Roshan's *Elemental* (2012), *Mad Max: Fury Road* by George Millerand (2015), and *The Oil Spill in Lebanon* (2007) by Hady Zaccak.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 02

TUTH

10:00-11:50 AM

S. DAVIS

EGL 121.03-B

Global Film Traditions

SBC: GLO; HUM

This course introduces a range of global film movements and traditions that have influenced or been influenced by Hollywood cinema over the past century. These traditions include German Expressionism, Italian Neorealism, French New Wave, Cinema Novo, Martial Arts cinema, Bollywood cinema, Chinese Melodrama, Taiwanese New Wave, Japanese Horror, and New Iranian cinema, etc. We will examine representative films through the lens of social, historical, racial, and gender formations within each tradition. An introduction to the stylistic and cultural significance of each tradition will offer us a better understanding of cinema as a global phenomenon shaped by a network of cultural productions across traditions.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 03

TUTH

4:00-5:50 PM

E.K. TAN

EGL 130.01-H

Literature, Science & Technology

SBC: CER, STAS

Science, Technology, and National Identity in American Literature

This course examines representations of technology and technological advancement in American literature, with a focus on the fraught relationship between science, technology, and national identity. Throughout its history, the United States has defined itself as both “nature’s nation” and as the land of progress—two competing ideals, the friction between which results in a pronounced ambivalence over scientific and technological advancement. How does this ambivalence play out on the pages of American literature? How is technology both condemned as a threat to nature and lauded as a means of progress? What attempts are made to reconcile these competing representations, and how? To address these questions, we will read a variety of texts from crucial moments in the history of science and

technology in America. Coursework will include class participation, quizzes, formal and informal writing assignments, and a brief presentation.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MW

2:30-3:50 PM

M. MOSHER

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. Focusing on the works of major writers, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course

addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? What validates a particular interpretation of a literary text, and how do various interpretations contribute to our understanding of a story's meaning? Narrative technique, point of view, character development, and other elements of fiction are examined in the course. Texts to be read will include a range from short stories, novellas, and novels, with an emphasis on American and anglophone literature from the twentieth and twenty-first centuries. The course itself will span 16 weeks, with students being evaluated throughout via three short response papers (5 pages ea.), a formal midterm examination, and a longer, final paper (8-10 pages).

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MW

8:30-9:50 AM

M. BUCKLEY

EGL 192.02 - B

Introduction to Fiction

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. Formal essays will be used to evaluate students' progress in constructing sound literary analysis arguments.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

TUTH

10:00-11:20AM

B. McAULIFFE

EGL 192.03 - B

Introduction to Fiction

SBC: HUM

In this course, you will discover various forms of English language fiction from a wide range of historical and cultural periods. We will examine the formal features of prose fiction—including theme, character, plot, point of view, setting, and style—and many other literary elements related to fiction. In addition to the primary texts, we will discuss the

contexts in which they emerge. In other words, we will discover the historical, cultural, social, and political environments that help shape, and are shaped by, fiction itself. We will collaborate as a class to discover various methods of interpreting prose fiction texts and their contexts through online discussion, short and long form writing assignments, and academic research and analysis.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 03

TUTH

8:30-9:50 AM

S. PALLAS

EGL 192.04 - B

Introduction to Fiction

SBC: HUM

Contemporary Fiction and Popular Culture

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

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 04

TUTH

11:30-12:50 PM

S. OLSTER

EGL 193.01 - B

Introduction to Drama

SBC: HUM

Political Drama

This course traces the development of dramatic literature from antiquity to the present day, with particular attention paid to the relationship between drama and politics. Drama as a literary form is defined by conflict; whether its conflict occurs at the level of race, class, gender, ideology, ethnicity, or sexuality, dramatic literature is particularly equipped to explore, question, and even challenge structures of power and the way in which they influence the individuals and groups who accept, resist, or work within them. Beginning with the ancient Greeks and ending with contemporary American and British drama, students will analyze and discuss canonical and lesser known works by authors such as Sophocles, Shakespeare, Moliere, Strindberg, Wilde, Williams, Miller, Wilson, Churchill, and Kushner. While the scope of the course is admittedly limited by the constraints of time and practicality, the ultimate goal is to provide students with a preliminary understanding of how dramatic literature, both in print and performance, is constantly in dialogue with prevailing social, historical, political, and cultural trends.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MWF

10:00-11:53 AM

B. KRUMM

EGL 194.01 - B Introduction to Film SBC: GLO, HUM

This module offers an introduction to film, including a basic familiarity with the terminology of film production and with techniques of film analysis. The course emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology. The course also offers an introduction to multiple cinematic traditions from across the globe.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102

LEC 01	TU	1:00-2:50 PM	S. BRIONI
LAB L01	TH	1:00-2:50 PM	S. BRIONI

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	4:00-5:20 PM	H. HUTNER
LEC 02	TUTH	11:30-12:50 PM	M. RUBENSTEIN
LEC 03	TUTH	5:30-6:50 PM	M. TONDRE

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

This course introduces you to British literature from its seventh-century beginnings through the end of the Restoration period. Lectures will balance literary history and the close examination of key passages from the primary texts.

Attendance is mandatory. Substantial weekly reading. Written work: weekly short assignments consisting alternatively of imitations and passage explications, impromptu reading quizzes, three take-home essay exams, and a Renaissance-style commonplace book. Authors: Chaucer, The Pearl Poet, Marlowe, Marie de France, Wyatt, Spenser, Sidney, Shakespeare, Donne, Jonson, Marvell. Lecture attendance is mandatory. Genres discussed:

anatomy, comedy, dialogue, dream vision, eclogue, elegy, epic, epigram, epyllion, essay, familiar epistle, forensic oration, hymn, lai, lyric poem, riddle, short story collection, sonnet, tragedy. Your final grade will be based on your

attendance record and written work, including demonstration in your papers and quizzes of your working familiarity with the lectures and with the above-mentioned authors and genres once discussed in class. **Covers English Survey**

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

Note: No adds after the first week of classes

LEC 01	MW	2:30-3:50 PM	D. PFEIFFER
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EGL 218.01-K American Literature II SBC: HUM, USA

This course will conduct a survey of American literature between the Civil War and WWII. This is an incredibly intense era in American history, marking the rise of literary regionalism against the fall of slavery, the rise of masculinized literary traditions in naturalism and modernism alongside women's rights and suffrage movements, and a revolution of world-wide conceptions of "humanity" in the wake of the first World War. This survey will highlight texts that respond to and reveal some of these epistemological crises. We will study authors including Sarah Orne Jewett, Charlotte Perkins Gilman, Charles Chesnutt, Kate Chopin, Langston Hughes, W. E. B. DuBois, T. S. Eliot, Ernest Hemingway, Willa Cather, Zitkala-Sa, and others. Course organization will include extensive in-class activities, completing assigned reading, discussion board posts, student-led discussions and group projects, regular quizzes, one short paper, and a final exam.

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 B. SO

EGL 224.01-G 20th Century Literature in English SBC: HUM, GLO

We will concentrate on world poetry, using the Ecco Anthology as our primary text. The bulletin calls for literary offerings composed "in English" from almost anywhere around the globe, but as Rebecca Walkowitz observes, most writing in diverse original languages targets an English-speaking market and is effectively "born translated"—so we won't be too fussy about the "originally in English" business (i.e., we will read some translated works). Global poetry readings will alternate with global short stories, most likely drawn from Daniel Halpern's *The Art of the Story* and/or *The Art of the Tale* (watch the required books list). The prime objective will be to gain a new appreciation and respect for the diversity and complexity of literary expression in the many extraordinary cultures that constitute our extraordinary planet. Expect a midterm and a final exam, both of which will test your fidelity to assigned readings and your ability to analyze thoughtfully your favorite texts in the form of in-class ("bluebook") essays.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 (hybrid) MW 4:00-5:20 PM & ONLINE E. HARALSON

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

This class will focus on the three great ancient Greek tragedians, Aeschylus, Sophocles, and Euripides. We will read a selection of their works, including works that have been absolutely central to a series of critical, philosophical, sociological, and psychological appropriations, re-readings, and transformations over the centuries: the *Oresteia* of Aeschylus; Sophocles' *Oedipus* trilogy; Euripides' *Antigone* and *Medea*. We will discuss the ancient origins of tragedy as a form; explore some of the differences between ancient and modern ideas of what is "tragic"; and investigate how

the afterlife of these plays has shaped the history of culture and thought down to our own moment. Brief secondary readings will be taken from Aristotle, Hegel, Nietzsche, Freud, Judith Butler. The reading load will not be too high, however, because the course also fulfills a series of SBC objectives, which will also be essential to our activities: ESI, SPK, WRTD. At that level, our focus will be on building a series of skills: analytic writing; research; public speaking.

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

LEC 01 MW 5:30-6:50 PM

B. ROBINSON

EGL 301.02

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Walt Whitman and His Worlds

Writing in 1855 to a nation torn by divisions soon to erupt into the violence of war, the young Long Island born poet Walt Whitman confidently declared, "I am large...I contain multitudes." Whitman attempted through his writings to absorb and unify the diverse and at times contradictory energies, principles, and peoples that constituted the United States of the mid-nineteenth century. In this course, we will read a wide range of writings by Whitman reflecting his experiences in and reflections on nineteenth-century American culture: his memories of boyhood on Long Island; his observations on life in NYC, including the arts and music scene; his celebration of sexuality and the body; his nursing of wounded soldiers during the Civil War; and his views of the potential and dangers of American democracy. Whitman's writings will be placed in conversation with other historical and literary voices to reveal the larger movements and debates in which Whitman participated.

Because this year marks Whitman's 200th birthday, students will have the opportunity to participate in a series of events (held at SBU and beyond) that will bring together scholars, musicians, artists and writers to celebrate Whitman's legacy. The reading, research, discussion and writing we do in this class will draw upon and contribute to these efforts to reassess Whitman's writings and their continuing relevance. Students will attend (during class time) a program on "Whitman's Poetic Legacy" by award-winning contemporary poets Rowan Ricardo Phillips and Cornelius Eady. They will be encouraged to attend a half-day symposium at SBU on "Whitman, Long Island, and the World" and an exhibition at nearby Long Island Museum "Walt Whitman's Arcadia: Long Island Through the Eyes of a Poet and Painters."

Assignments will include short research reports, short analytic exercises, an extensive research paper, and an oral presentation on your research. Students who wish to **satisfy EXP+** will be able to address their research and writing to a broad public audience by contributing to the ongoing digital project "Mapping Walt Whitman's Long Island."

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH 1:00-2:20 PM

S. SCHECKEL

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Science, Technology, and the Humanities

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

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 2:30-3:50 PM E. GRAHAM

EGL 303.01 -G **Genre and Media** **SBC: HFA+**

Epic & British Romantic Legacy

For centuries the apex of poetic genres was the epic. The reading in this course begins with Homer's *Iliad* and *Odyssey*, followed by Virgil's *Aeneid*, Milton's *Paradise Lost*, and Byron's *Don Juan*.. We will pay attention to such questions as the difference between oral and written epic, the different effect of the translations in which the classical poems have reached us. and the self-revising nature of the epic tradition across widely different circumstances. Making meaning by moving between its heritage and contemporary innovation the epic may be seen as a model of self-conscious poetic composition. We will also look briefly at responses to epic in other genres, such as Sappho's lyrics, Ovid's *Heroides*, and Purcell's opera *Dido and Aeneas*, to sharpen our awareness of the gains and chosen limits of convention. Two papers of 5 to 7 pages each plus a number of brief exercises, a midterm examination and a final exam. All written work must be completed to pass the course; participation is expected and will be factored into the final grade
Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MWF 12:00-12:53 PM P. MANNING

EGL 303.30 -G **Genre and Media** **SBC: HFA+**

Reading Social Media

Social Media is no longer just a hobby, a habit, or a pastime. More than a billion people encounter information on Facebook, and hundreds of millions use Twitter, Instagram, Pinterest, LinkedIn or other platforms to exchange

essence, we will go beyond asking *what* a literary document is about; rather, we will engage how a cultural document goes about communicating a message both implicitly and explicitly.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MWF 10:00-10:53 AM T. AUGUST

EGL 311.02 -G Literary or Critical History SBC: HFA+

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.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 02 TUTH 11:30-12:50 PM N. PANOU

EGL 320.01-G Modern and Contemporary Literature SBC:HFA

The American Political Novel, Part I

This is the first of an intended two-course survey of the American political novel (the second of which will be offered in Fall 2019 as English 321). Beginning with excerpts from John Reed's reporting of the 1917 Bolshevik Revolution in *Ten Days That Shook the World*, this course will cover fictional depictions of the First World War through the Cold War—in effect the rise and fall of the Old Left—and will include texts that range from proletarian novels to works of popular culture. Among the subjects to be discussed are the Old Left's depiction of Communism as "twentieth-century Americanism," the Spanish Civil War, McCarthyism, the Rosenberg Trial, the decline of liberalism, and the conflicting demands of aesthetics and politics. Assigned texts will be selected from (but will not include all of) the following list: John Dos Passos's *1919*, Michael Gold's *Jews Without Money*, Ernest Hemingway's *For Whom the Bells Tolls*, Richard Wright's *Native Son*, Lionel Trilling's *The Middle of the Journey*, Mary McCarthy's *The Groves of Academe*, Ralph Ellison's *Invisible Man*, Richard Condon's *The Manchurian Candidate*, Jack Finney's *Invasion of the Body Snatchers*, and E. L. Doctorow's *The Book of Daniel*. Please note: While the second half of the survey, English 321, which will span the Civil Rights and New Left movements through the Occupy movement, is intended to

pick up in the fall where English 320 will leave off in the spring, the first course is not a prerequisite for the second. Students can choose to enroll in either or both courses as they see fit.

.Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

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

EGL 333.01-K Italian-American Literature and Culture SBC: HFA+

This module explores the literary representation of the Italian migration to the United States, with a particular emphasis on cultural displacement, translation and cultural mobility, and the self-representation of minority cultures and identities. Moreover, they will acquire familiarity with a number of texts written by authors such as Mark Twain, Leonardo Sciascia, John Fante, Pietro di Donato, Tennessee Williams and Kym Ragusa. Topics of analysis of these texts – which include both canonical and non-canonical literature – include cultural displacement, the construction of national and transnational identities, and the connection between narration and power.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM S. BRIONI

EGL 346.01-G Shakespeare II SBC: HFA+

This course studies William Shakespeare's tragedies and romances, focusing on his later plays from c. 1600 to 1611. During this period Shakespeare produced some of his greatest dramatic works, innovating characters and conflicts that explore and develop enduring questions about human desire, ambition, suffering, and redemption. Throughout the semester students will read eight plays (six tragedies and two romances). We will examine these plays and their language in depth, and consider their contemporary contexts as well as how, why, and what makes these works endure in our world and time. Readings include: *Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra, Coriolanus, The Winter's Tale, The Tempest*, and a selection of relevant criticism.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 5:30-6:50 PM D. LEE

EGL 369.01-G Topics in Ethnic American Literature and Culture SBC: HFA+ USA

Staging Immigrant Life

This course, “Staging Immigrant Life,” will focus on the interplay between theater and American literature that addresses the issue of immigration in the United States during the late nineteenth and early twentieth centuries. Moving between dramatic (plays) and prose works (novels and short stories), we will investigate how these disparate genres and authors “stage” immigration; that is, we will explore how American writers from this period, regardless of the form of their works, employ dramatic conventions in order to examine what is particularly “theatrical” about

immigrant life in the United States. Throughout the course, we will return to the following essential questions: what is particularly theatrical about immigrant life? how can this approach to this body of literature enhance our understandings of American life during this period? why do prose writers rely on theatricality in order to grapple with the complexities of American immigration? what about the federal legislature from this historical moment is inherently theatrical? Primary texts will include Stephen Crane's *Maggie: A Girl of the Streets* (1893), Abraham Cahan's *Yekl* (1896), Jacob Riis's *How the Other Half Lives* (1901), Upton Sinclair's *The Jungle* (1906), and Willa Cather's *My Ántonia* (1916), among others. These works will be supplemented by related dramatic works and by secondary readings by historians, literary critics, and playwrights, including William Dean Howells, Peter Brooks, Richard Hofstadter, John Higham, Eric Bentley, Alan L. Ackerman, Jr, Alan Trachtenberg, and Lawrence W. Levine. Requirements: active class participation; quizzes, close reading assignment and presentation; short paper; midterm exam; term paper.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 4:00-5:20 PM

B. HARTWIG

EGL 370.01

Literature and Ethics,

SBC: CER, HFA+

Reading Thru Eyes of Another

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 MW 2:30-3:50 PM

A. FLESCHER

EGL 380.01

Senior Seminar:

SBC: SPK, WRTD

21st Century Poetry vs. Poetry in the 21st Century

This senior seminar focuses on poetry written during the 21st century with an eye toward understanding periodization. In other words, what aside from date of publication, makes 21st Century Poetry 21st Century Poetry? What are some of the identifiable themes and structures used by poets in the 21st Century? How do these themes and structures differ from those used by poets in the 20th Century among others? Is there a difference between 21st Century Poetry vs. Poetry in the 21st Century? What is and has been the role of periodization in the study of poetry? And how can we use what we discover in answering these questions to better understand the poetry that has come before the 21st Century?

This seminar is an in-depth study in a small classroom setting. Students will learn how to create and deliver effective oral presentations. Students will also write a research essay that makes proper use of secondary sources.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

TUTH 1:00-2:20 PM

R. PHILLIPS

EGL 380.02

Senior Seminar:

SBC: SPK, WRTD

Teaching Shakespeare

This class is not about teaching Shakespeare today. It is about teaching the student who would become Shakespeare, and it is about how the grammar school curriculum in which Shakespeare studied shaped his understanding of the nature and resources of both drama and poetry. We will approach this question from several angles. We will read *about* the grammar school system, but our more important engagements will be practical: we will read texts that Shakespeare would have read in that curriculum; and we will both look at and undertake exercises of the kind that he would have been asked to undertake as part of his schooling. Once we have a picture of the curriculum in which he was educated, we will turn to a series of his works and think both about how they imagine scenes of education and how they use, transform, or deliberately pervert some of the resources of the system in which he was educated. Despite what I wrote at the outset, we will also be thinking about Shakespeare's place in the educational curriculum today, and, still more broadly, about the nature and purposes of literary education. The system in which Shakespeare was trained did not "intend" to produce someone like him, nor, clearly, would producing a Shakespeare be a sensible goal for an educational system in any case. But the system Shakespeare studied in was based on a set of ideas about the place of literature in basic education that are worth revisiting today, at a moment when our society seems to be veering toward some very narrow ideas about the utility and purpose of education—ideas that often seem to leave little place for literature at all.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 02

MW 2:30-3:50 PM

B. ROBINSON

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

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 11:30-12:50 PM T. WILCOX

EGL 397.01-J Topics in Lit /Cultr Studies in Asia, Africa and Latin America SBC: HFA+

Chicanx Literature; Body Parts and Borders in Chicanx Literature

“The U.S. – Mexican border *es una herida abierta* wherethe Third World grates against the first and bleeds. And Before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country – a border culture.” - Gloria Anzaldúa, *Borderlands/La Frontera*

One doesn't need to look far to find the fractured and fragmented bodies scattered throughout Chicanx literature. From Gloria Anzaldúa's wild tongue to Oscar "Zeta" Acosta's bleeding ulcers, depictions of the body and metaphors using isolated body parts have been key to establishing a Chicanx voice in US literature. These splintered and wounded bodies speak to the lived history of the Mexican-American community and the fragmentation enforced through borders, international law, and cultural stigma. But as Anzaldúa and the other authors we'll be reading shows us, wounds and fragmentation are not simply destructive; they can also be generative, invigorating, and empowering. With special attention to the relationship between materiality and metaphor, this conversation based and student directed course will consider how authors represent their hybrid/mixed/mestiza identities through bodily fragmentation and discussions of the US-Mexico border. In our conversations we will ask: How is a wound transformed into a birth? What are the continued legacies of generation through attempted destruction? And how have depictions of the body changed alongside the increased militarization of the US-Mexico border? In addition to class conversations, a reading journal, and two essays, students will be expected to present a course project that demonstrates their learning over the semester. Readings will include: Gloria Anzaldúa's *Borderlands/La Frontera*, Oscar "Zeta" Acosta's *Autobiography of a Brown Buffalo*, Luis Valdez's *Zoot Suit*, Laurie Ann Guerrero's *A Tongue in the Mouth of the Dying*, Natalie Diaz's *When My Brother Was an Aztec*, and works by Sandra Cisneros, Ana Castillo, and Valeria Luiselli, among others.

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 MW 4:00-5:20 PM J. SWANSON

EGL 491.01 Honors British Literature before 1800

Drama, Performance, and the Brain: How the literature of the Medieval, Renaissance, and early Romantic period reveals changing ideas of the mind and body.

This seminar will explore critical moments in British Literature from a psychological and cognitive perspective; what does the art of a period tell us about the minds of those using and consuming this work? How and

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.*

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 N. GALANTE

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

W. FISHON

EGL 450 Field Experience: Grades 7-12

SBC: CER; EXP+; SPK

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.

VO1

T. MANGANO

VO2

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.

VO1**T. MANGANO****V02****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	W	4:00-6:50 PM	TBA
SEC 03	M	4:00-6:50 PM	TBA