

EGL 121 GLOBAL FILM TRADITIONS (ONLINE)



This class will introduce students to a diverse range of contemporary films from multiple traditions around the world. Our films span six continents and many countries to include New Zealand, Mexico, Iran, South Korea, Africa, France and more. Some of the themes we will cover are family, coming-of-age, class, gender, and sexuality. We will discuss formal elements of film such as mis-en-scène, camera work, and sound as well as learn about film traditions and the historic and cultural contexts of these films.

Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102 |
SBCS:GLO, HUM | 3 credits

Summer I 2022 May 23-July 2nd

For more information contact lisa.leblond@stonybrook.edu

SCREENWRITING

EGL 325

A general introduction to the principles of screenwriting, covering structure, character creation, visual storytelling, format, the writing of narrative description, and dialogue.

SUMMER SESSION I

ONLINE

K. WEITZMAN

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. The emphasis is on writing short screenplays that each student could have made or make themselves in the near future

SBC:

ARTS



EGL 346.30 SHAKESPEARE II: TRAGEDIES AND ROMANCES



In this class, we will engage Shakespeare's later plays with an eye to the influence of the tragic/romantic genres and other formal methods of meaning-making. We will also attend to adaptational choices (film/stage) to understand and interrogate the reasons for their suggested insistence that Shakespeare holds continual cultural importance for our own day. Plays may include Macbeth, Othello, Titus Andronicus, King Lear, The Tempest, and Winter's Tale. Grading consists of discussion posts, adaptation reviews, and a final paper.



Summer I 2022 (Online)

5/23-7/2 | Pre- & Corequisite: EGL 204

SBC: HFA+



EGL 303: RACE AND REALITY TV

EXT. SUM. SESSION 1 MAY 23-JULY 5

THIS COURSE WILL EXAMINE VARIOUS REALITY TV PRODUCTIONS FROM THE EARLIEST TO CURRENT SERIES. WE WILL FOCUS ON RACE IN THESE PRODUCTIONS, WHETHER IT BE IN CASTING, THE INFLUENCE OF CURRENT POLITICAL ISSUES, BOTH STEREOTYPICAL AND SUBVERSIVE REPRESENTATIONS, THE ROLE OF SOCIAL MEDIA, ETC. SPECIFICALLY, WE WILL DISCUSS THE STAKES INVOLVED IN ENGAGING RACE IN THIS POPULAR FORMAT, THE PROBLEMATICS AND THE POTENTIAL WITH THIS MEDIUM. OUR APPROACH WILL INVESTIGATE THE HUMAN RELATIONSHIPS BETWEEN CAST MEMBERS, PARTICULARLY AS THEY NAVIGATE EACH OTHER'S EXPECTATIONS, THE ASSUMED IMPERATIVES OF THEIR OWN CULTURAL BACKGROUNDS, AND THEIR INDIVIDUAL STANCES ON LARGER SOCIETAL ISSUES. SHOWS THAT MAY BE INCLUDED ON THE SYLLABUS ARE THE REAL WORLD, BIG BROTHER, AMERICA'S NEXT TOP MODEL, THE APPRENTICE, THE REAL HOUSEWIVES, AMAZING RACE, SURVIVOR, THE BACHELOR/BACHELORETTE, AND RUPAUL'S DRAG RACE.

SBC:HFA+



EGL 218

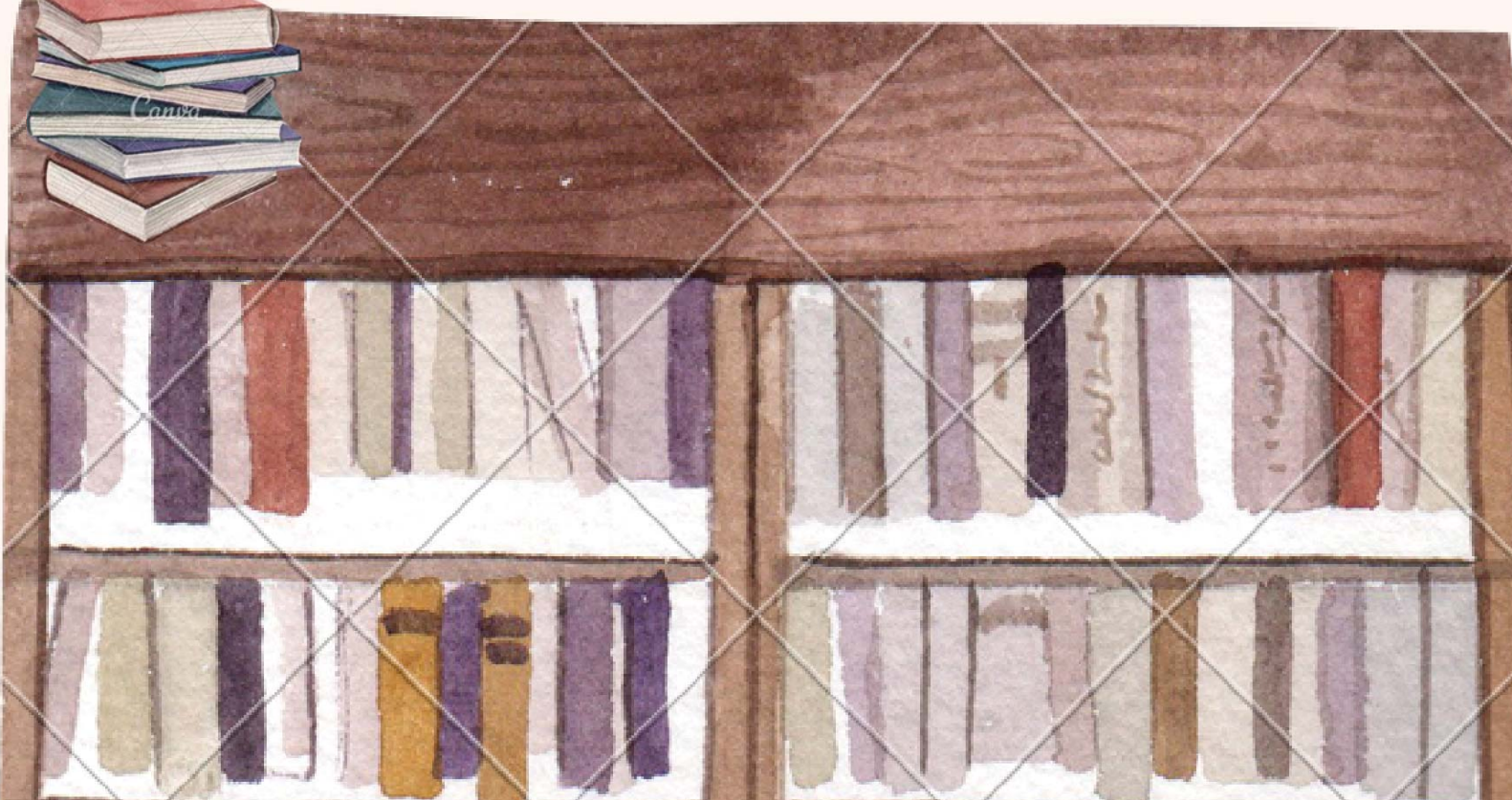
American Literature II

Online
Summer I Extended

This online, asynchronous course is a chronological survey of the literature of the United States between the Civil War and World War II, beginning in 1865 and ending in 1945, give or take a couple of years. Over the course of eight weeks we will examine the literature and literary trends of this period, from regionalism to realism and naturalism to modernism, alongside the country's tumultuous history: from the end of slavery and Southern Reconstruction to the rise of industrial capitalism in the Gilded Age, immigration and migration at the turn of the century, the Roaring Twenties and the Dirty Thirties, and the country's transformation into a global power between the World Wars. As we read a wide range of texts — fiction, nonfiction, poetry— we will try to connect them to prevailing themes of the American experience, including: democracy, national and international identity, the changing social and political status of women, ethnic and racial dimensions of social and political life, class tensions, and the wages of scientific and technological progress. Course requirements will include regular participation in Blackboard modules and discussion forums, several short write-up assignments, and preparatory exercises for a final written exam paper.

SBCs: HUM, USA

Instructor:
Hayden Kindrat



EGL 243 – Shakespeare's Major Works Online, Summer Session I Extended

Instructor: Bernard Krumm



This course provides students with an overview of Shakespeare's dramatic works across four genres: history, comedy, tragedy, and romance. We will contextualize Shakespeare's career as a dramatist by reading his work against the backdrop of early modern London's vibrant, commercial theater scene. We will consider his works as texts to be read and plays to be performed by tracing the textual and performance history of select plays while also paying close attention to their distinctly literary aspects. Students who take this course will: acquire an understanding of Shakespeare's creative output and his development as a literary dramatist; identify and analyze the conventions of the major dramatic genres and the nuances of Shakespeare's language; and better understand The Bard's contributions to British literature in general and early modern drama in particular. Major assignments include a passage analysis, a performance review, and weekly blackboard posts.

SBC: HUM

English 266: The 20th-Century Novel (Online)

Summer I Extended (5/23 - 7/16)

Email: brian.eberle@stonybrook.edu

“History...is a nightmare from which I am trying to awake” – *Ulysses* (1922)

This class will examine major works and developments in the modern and contemporary novel by looking at how specific twentieth-century texts grappled with the idea of history. If, as Stephen Dedalus remarks in James Joyce’s *Ulysses*, history is a “nightmare,” then how does the novel respond to the twentieth century’s many nightmares—situations like racism and gender discrimination, colonialism, war, and genocide? In what ways does it imagine alternative histories? How does the novel shape our view of the individual and collective histories it might work to record or recover?

To address these questions, we will look at how our course texts actively engage with the idea of history, both in terms of theme and form. Our reading list *may* include works by Joseph Conrad, Virginia Woolf, Chinua Achebe, Tayeb Salih, Isabel Allende, Martin Amis, and Zadie Smith. Assessment will be based on short reading responses and/or discussion board activities, creative reflection assignments, and a longer final paper.

SBC: HUM

Instructor: Brian Eberle



EGL 130.30 LITERATURE, SCIENCE & TECHNOLOGY

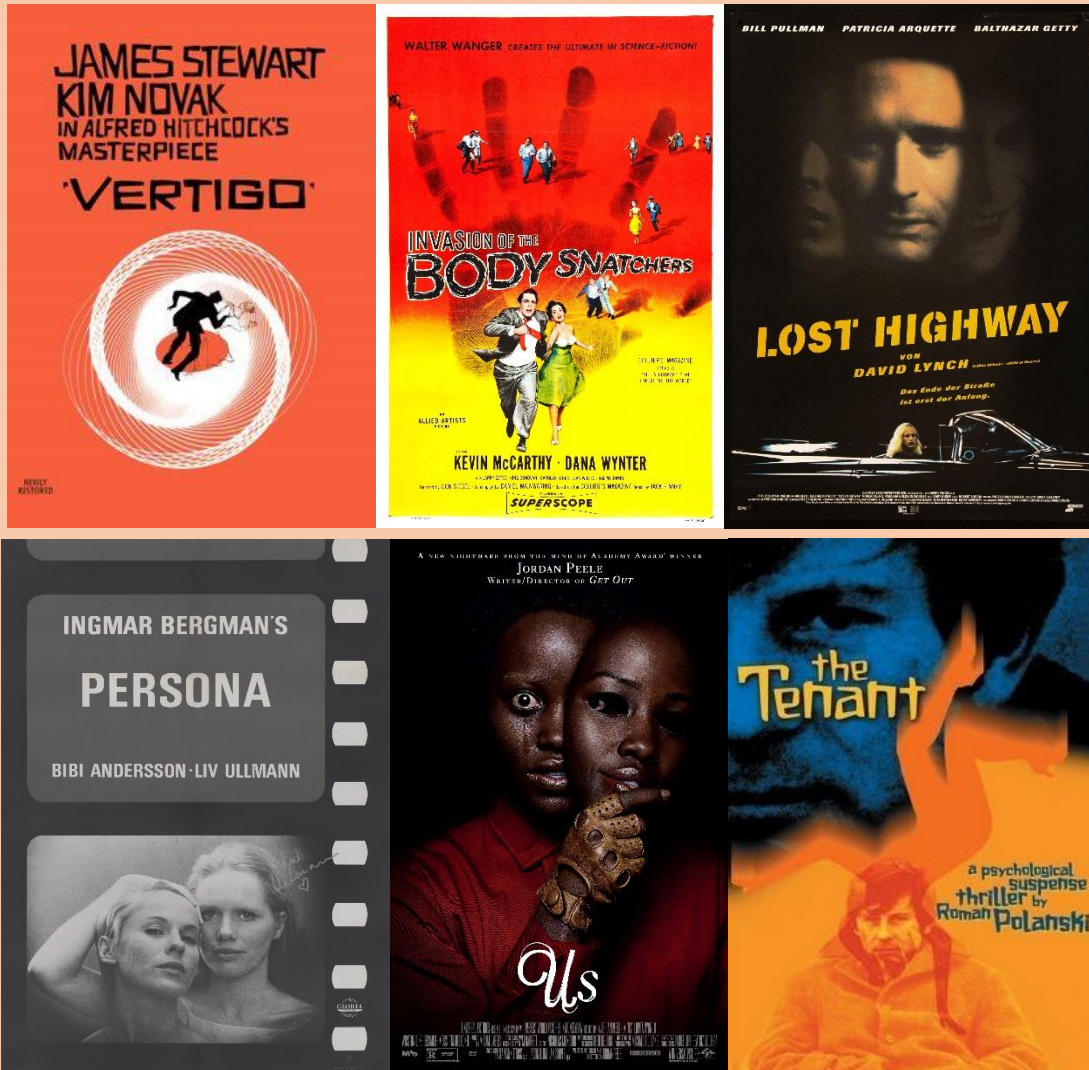
"In this course, we will explore canonical works of global literature from the 18th, 19th, and 20th centuries that engage with science and emerging technologies; in so doing, we'll trace the evolution of literary attitudes towards industrialization and developing fields like chemistry, astronomy, and biology. Broadly, our goals will be to chart the sometimes fraught relationship between science and literature, to reconsider the art/science binary and, ultimately, to gain insight into major works of literature across several influential eras. Readings include: Nathaniel Hawthorne's "The Birthmark," Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, E.M. Forster's "When the Machine Stops" and Mary Shelley's *Frankenstein*

SBCS:
CER &
STAS

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SUMMER SESSION II
ONLINE
A.POLTRACK

SEEING DOUBLE: DOPPELGÄNGERS IN CINEMA

(EGL 194: MASTERING THE MOVIES)



What commentaries on selfhood and society might doppelgängers make?
In this introductory course, we will learn the language of film through an
inquiry into the mysteries of cinematic doubles.

SBCS: GLO, HUM

Summer Session II (Online, Jul 5, 2022 - Aug 16, 2022)

Instructor: Lindsey Pelucacci (lindsey.pelucacci@stonybrook.edu)

What role does literature—the act of reading, writing, and discussing of it—play in an age that is increasingly called “post-literate?” Or, is such a term naïve, a signifier for those who want to simply celebrate or criticize our growing relationship and acceptance of electronic media? What, we might further ask, can literature do to resolve or help us understand crises—environmental and otherwise—that are often seen as requiring the guidance of STEM?

SUMMER
SESSION I
2022

This course will serve as an accessible entrypoint to literature studies for those in the STEM discipline. Through an examination of literature and film that showcase issues and ethical dilemmas related to STEM, we will embrace such questions as those above to illuminate the various ways the humanities can influence the many relationships humans have to science and technology. Along the way, we will develop the necessary skills needed to convey complex information to non-specialists. This course may include works from such authors as Octavia E. Butler, Mark Fisher, Edgar Allan Poe, Ursula K Le Guin, Roland Barthes, and Philip K Dick. We will also survey interdisciplinary thinkers like Naomi Klein, Ursula K. Heise, and Robin Wall Kimmerer. Coursework includes weekly blackboard discussion posts, VoiceThread participation, and a final paper.

INSTRUCTOR:
ANTHONY
GOMEZ

EGL 250
INTRODUCTION
TO ENGLISH STUDIES
FOR
STEM MAJORS

May 23rd - July 5th

For More Information Contact: anthony.gomez@stonybrook.edu

EGL 303: GRAPHIC MEDICINE IN PRACTICE

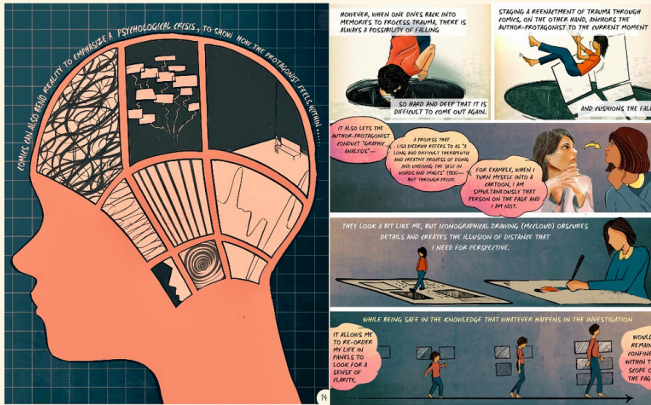
Kay Sohini | July 5 - August 16 | Online

MK Coenraets
Graphic Medicine Co-founder



Comics about topics such as bullying, racial injustice, war, migration, climate change, and gender identity all would be considered graphic medicine when they discuss the profound impact these issues have on mental and physical health.

This class will focus on the rapidly growing field of Graphic Medicine that lies at the intersection of graphic narratives and healthcare. We will look at how comics are used to challenge ableist ideas and the perception of illness as a weakness or a failing, as well as to combat disinformation at a time when illness and healthcare are politicized detrimentally.



We will examine how comics can function as a “holding environment,” where the author-protagonist can map their memories to mediate their lived experiences of trauma. We will analyze how comics as a medium lends itself to visual metaphors, and how drawing comics can itself be a therapeutic act.

The final project can be a short comic, a creative non-fiction essay pertaining to any aspect of illness and disability (including lived experiences), an analytical paper on the texts covered in class, or other multi-modal work relevant to the premise of the course.

PRIMARY READINGS

1. *Are You My Mother?*
by Alison Bechdel
2. *The Best We Could Do*
by Thi Bui
3. *Marbles: Mania, Depression, Michelangelo, and Me*
by Ellen Forney

4. *Seek You*

by Kristen Radtke

SHORT COMICS

1. “Mr Stevenson”
by Ebony Flowers
2. “Carnival Comes to Town” by Mimi Pond
3. “In/Vulnerable”
by Reveal and Thi Bui
4. “America isn’t ready for a Pandemic”
by Whit Taylor

EGL

309

CogSci & SciFi on Screen

SUMMER
SESSION III
2022

**INSTRUCTOR:
JESSICA HAUTSCH**

What is the mind? How do we make meaning of the people and things around us? What does our thinking look like? How do we represent it in popular culture? In this class, we will interrogate questions about the human mind by pairing scientific and theoretical texts focusing on cognition with science fiction films that address issues of consciousness, the brain, the body, and the self. We will explore the role of the body, emotions, and environment in how we think about and make sense of the world. We will ask ourselves how cognition is represented in science fiction films and television shows, like *Eternal Sunshine of the Spotless Mind*, *Get Out*, and *Altered Carbon*, what these films and shows can teach us about how we understand the mind, and we will ask ourselves what representing cognition that is embedded, extended, embodied, and enacted might look like.

This course will be delivered asynchronously and online.

SBC: HFA+

