

**ENGLISH DEPARTMENT**  
**Undergraduate Course Descriptions**  
**Spring 2025**

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**EGL 111.02:                    World Literature: Modern to Contemporary                    SBC: GLO; HUM**

The goal of this course is to examine how global modernist literature addresses four key themes: crisis, climate change, gender and sexuality, and colonialism. Our exploration will encompass the evolution of modern literature from the Victorian era to the contemporary period, delving into various works to understand how writers and artists have shaped their perspectives on these issues. The course will also examine the stylistic and substantive elements employed by global modernist writers in addressing these issues. Finally, through close reading and argumentative writing, students will gain an understanding of the concept of “modern,” its evolution, and its relevance to our life in the twenty-first century.

**Not for English Major Credit.**

*Prerequisite:* WRT 101                    **LEC 01                    MW                    9:30-10:50AM                    W. LEE**

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**EGL 112.01                    World Literature: Modern and Contemporary                    SBC: GLO; HUM**

**Not for English Major Credit.**

*Prerequisite:* WRT 101                    **LEC 01                    TR                    5:00-6:20 pm                    I MIKULSKI**

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**EGL 130.02-H                    Literature, Science & Technology                    SBC: CER, STAS**

***Impact: Twentieth-Century Warfare and its Literature***

This course focuses on the rise of militarization during the twentieth century. Organizing our exploration of this topic will be three historical moments: the First World War and its aftermath; the early years of the Cold War and the Vietnam War. Divided into two units, we will first consider how the increasing sophistication and lethality of military technology contributed to widespread militarization during these periods; afterward, we will move onto a more under-appreciated example of militarization: the ongoing impact of these wars on the environment. Informed as much by the literature, films and other artworks associated with these conflicts as it is the relevant historical and scientific scholarship, we will work as a group to gain fresh insights into war technology and its environmental impact, as well as the specific ways the culture came to terms with these forms of militarization. No prior familiarity with course subject matter assumed.

**Not for English Major Credit.**

*Prerequisite:* WRT 101  
*Corequisite:* WRT 102                    **LEC 01                    TR                    5:00-6:20 PM                    D. PARRY**

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**EGL 135.01-H                      Literature, Film & Environment                      SBC: CER, STAS**

EGL 135 introduces students to the interdisciplinary field of ecocriticism, or the study of literature and other media in relation to the scientific, social, cultural and ethical dimensions of the interactions between humans and the natural world. Students will study the engagement between the humanities and a defining issue of our time, and develop the verbal and written skills to articulate valid arguments about the representation of environmental crises and their consequences for humanity.

**Not for English Major Credit.***Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 02****TR 9:30-10:50 AM****H. HUTNER****EGL 140.01                      Shakespeare in Performance                      SBC: ARTS**

An introduction to Shakespeare in performance. This course will focus on key scenes and soliloquies so students can take time with the language and theatrical tools of Shakespeare's work. We will watch these scenes performed in many different ways to think about how the language is brought to life in different times and contexts by and for different people. Students will create a performance as a way to think about the plays. We will discuss the plays as engaged works of art, not historical artifacts, and tools with which we learn to see more, see differently, see better.

**Not for English Major Credit.***Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****MW****5:00-6:20 PM****H McDANIEL****EGL 191.01 - B                      Poetry: The Art of Verse                      SBC: ARTS, HUM**

This class will involve intensive analysis of poems in English from various periods, of varying types, and of varying complexity. The goal of this class is to develop the skill of reading, interrogating, and analyzing a poem. We will look at elements of the poem such as the historical/literary context, the speaker, diction, literary devices, form, genre, and much more. We will look at poems by a wide variety of poets, from Shakespeare to Taylor Swift.

**Not for English Major Credit.***Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****MW****3:30-4:50PM****E. BELNAP****EGL 194.01 - B                      Film: Mastering the Movie                      SBC: GLO, HUM**

EGL 194 offers an introduction to film, including a basic familiarity with the terminology of film production and 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. Our section focuses on the 20th century "movie star" and how various films rely on, reproduce, and resist the concept of star power. We will analyze films featuring

“classic” Hollywood stars as well as global film stars, and we will pay special attention to meta-representation in films that narratively depict stardom in some way.

**Not for English Major Credit.**

*Prerequisite:* WRT 101

*Corequisite:* WRT 102

**LEC 01**

**MW 5:00-6:20 PM**

**L RANDALL**

**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**

**TR**

**12:30-1:50 PM**

**J JOHNSTON**

**LEC 02**

**MW**

**2:00-3:20 PM**

**S KOSKI**

**LEC 03**

**TUTH**

**2:00-3:20 PM**

**E WERTHEIMER**

**206.01-I**

**Survey of British Literature II**

**SBC: HFA+**

This course examines the rise of British literature from the close of the early modern period to the close of the 19<sup>th</sup> century. Our readings in this course have in common themes of death, revenge, the pursuit of forbidden knowledge, and above all the complex and contested status of the classical hero. They ask what we can know about the universe we find ourselves in and what kind of heroism is required to live in it.

**Covers English Survey**

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

Note: No adds after the first week of classes

**LEC 01**

**MW**

**11:00-12:20 PM**

**J. GRAHAM**

**EGL 217.01-K**

**American Literature I**

**SBC: DIV, HUM, USA**

This course surveys American literature from the arrival of English colonists in the early seventeenth century to the outbreak of the American Civil War in mid-nineteenth. Exploring the long and strange and violent origins of this country will take us from early settler writings (Johns Smith and Winthrop, Mary Rowlandson), Puritan theology (Jonathan Edwards and Anne Bradstreet), and Enlightenment philosophy (Thomas Paine, Benjamin Franklin) to antebellum debates around slavery, class conflict, women’s rights, the settlement of the frontier, and nascent industrialism. We’ll read works by Romantics (Emerson, Hawthorne, and Dickinson), Gothic writers (Irving and Poe), Transcendentalists (Fuller and Thoreau), and writers who simply defied easy categorization (Whitman, Melville) amid the cultivation of a distinctly “American” national literature, as well as the narratives of Black (Equiano, Douglas, Wheatley) and Indigenous (Occom, Tecumseh) peoples who bore the brunt of, and

testified in spite of, the so-called “American Experiment.” Activities and assignments may include regular in-class lectures, short examinations and close readings, and an argumentative essay.

**Covers English Survey Requirement**

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

Note: No adds after the first week of classes

**SEC 01      MW      3:30-4:50 PM      H. KINDRAT**

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

This course will assess the status of literature and literary ideas in the modern period. Beginning at a time when Americans first became conscious of the “modern,” we will advance our inquiry into the present “postmodern” period tracking the literary relationship to mass culture, catastrophic war, and industrial change. Our inquiry will cover poetry, novels, short fiction, and non-fiction essays, keeping in view the major literary movements of realism, naturalism, modernism, and postmodernism. The course will examine these broad cultural and aesthetic movements as they are refracted through the prisms of race, ethnicity, gender and class, and as they respond to growth of cities, the culture of invention and showmanship, and the rise of America as an imperial power. There will be a mid-term essay exam half-way through the term and a final exam at the end of the session. The rest of the grade will be determined from the quality and consistency of your online writing.

**Covers English Survey Requirement**

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

Note: No adds after the first week of classes

**SEC 01      TR      11:00-12:20 PM      E. WERTHEIMER**

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

What is America, and what is American literature? From Harlem Renaissance to Modernism and globalism, this course will explore how literary texts engage with the shifts in social, political, and cultural values. Students will read a wide range of literature—novels, poetry, plays, and graphic narratives—to ask questions about race, class, gender, and sexuality and consider the significance of genre and medium

*Prerequisite:* WRT 102

Note: No adds after the first week of classes

**LEC 01      MW      9:30-10:50 PM      N. YANG**

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**EGL 284.01      Public Humanities Workshop      SBC: EXP+; HUM**

***Mapping Walt Whitman’s Long Island***

In this course, we will read a wide range of writings by Long-Island born poet Walt Whitman in order to understand who he was and why he (still) matters. We will pay special attention to the ways in which Whitman’s deep and life-long connection to Long Island shaped his values, his vision, and his aesthetic principles. For example, we will read the poetry and prose that reflects: Whitman’s memories of boyhood on LI; his love of nature as it was nurtured by the wildlife, sea-life, landscapes and seascapes he encountered on LI; his experiences as a school teacher in various LI communities; his early career as a newspaper writer and publisher on LI; his knowledge of LI workmen, ex-slaves, farmers, fishermen, boatbuilders and other Long Islanders. At times, 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 is a *public humanities workshop*, the goal of the course is to put our humanities knowledge and methods into action to share the knowledge we gain and the insights we develop with the broader public. To this end, all participants in the class (students and professor) will work together as a team throughout the semester to create an interactive digital map (provisionally) titled "Mapping Whitman's Long Island" that will become a permanent part of the Interpretive Center at the Walt Whitman Birthplace Association.

**Note:** No previous knowledge of Whitman's life or writings is required; diverse perspectives (and majors) are welcome! Course satisfies EXP+ and HUM

*Prerequisite:* WRT 102

Note: No adds after the first week of classes

SEM 01	MW	2:00-3:20 PM	S. SCHECKEL
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**EGL 301.01**                      **Authors, Periods, Topics with Intensive Writing**                      **SBC: ESI, SPK, WRTD**

***Writing About Cinema***

Course in English literary or cultural 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. The analysis focuses on the representation of migrants in films directed by Djibril Diop Mambéty, Rainer Maria Fassbinder, Ousmane Sembène, Michael Haneke, Marjane Satrapi, among others. Topics of analysis include the representation of minority cultures and identities, the construction of national and transnational belongings, and the connection between visual narration and power.

**Note: Intensive Writing Course open to EGL majors only**

*Prerequisite:* EGL 204

Note: No adds after the first week of classes

LEC 01	TH	12:30-1:50 PM	S. BRIONI
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**EGL 301.02**                      **Authors, Periods, Topics with Intensive Writing**                      **SBC: ESI, SPK, WRTD**

***Fictional Futures***

How should we analyze representations of the future in contemporary fiction? In this writing intensive course, we will pursue this question by carefully reading and researching a variety of different texts, including novels, short stories, and television shows. Some critics have argued that fictions set in the distant future allow readers to productively reframe the present as the past (Jameson). In other words, from the point of view of some imagined future, the reader's present becomes historical. In contrast, the cyberpunk novelist William Gibson has argued that "the future is already here, it's just not equally distributed." Gibson's novels, like many contemporary works, depict near futures that remain deeply familiar, only slightly more technologically advanced. Here the future is enfolded within the reader's present. While these two ways of imagining the future are not mutually exclusive, they do point to a variety of settings, strategies, movements, and genres that make representations of the future a rich and contested site of analysis: utopian, dystopian, post-apocalyptic, solarpunk, cybernetic, posthuman, intergalactic, afrofuturistic, indigenous, subterranean and more. This course is research and writing intensive (about 15 pages spread out over 2-3 assignments, are required) and will include at least one short (10-minute) oral presentation to the class.

**Note: Intensive Writing Course open to EGL majors only**

Note: No adds after the first week of classes

**LEC 02 TH 2:00-3:20 PM**

**J JOHNSTON**

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**EGL 301.03 Authors, Periods, Topics with Intensive Writing**

**SBC: ESI, SPK, WRTD**

***Poets, Poems, and Poetry***

In this course, we will study the significant trends, developments, and changes among the poems, poets, and poetry over the last five centuries.

**Note: Intensive Writing Course open to EGL majors only**

Note: No adds after the first week of classes

**SEM 03 MW 2:00-3:20 PM**

**R. PHILLIPS**

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**EGL 303.01 Genre or Media**

**SBC: HFA+**

***Contemporary Comedic Plays***

Examining 21st Century comedies for the stage, the class will read plays by contemporary playwrights as well as criticism and comedy theory. Students will explore how comedy has shifted in the past quarter century, the interplay between humor and zeitgeist, and try their hand at comedic writing.

*Pre- co-requisite: EGL 204*

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

**LEC 01 TUTH 12:30-1:50PM**

**G REISMAN**

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**EGL 308.01****Single Author****SBC: HFA+*****(Un)Banning Toni Morrison***

This undergraduate seminar is designed for students interested in reading Toni Morrison's work in connection with the politics of banned books in schools and curricula. We will first center her novel, *The Bluest Eye*, by focusing on its themes related to internalized racism, sexual violence, and Black girlhood. Next, we will read some of Morrison's important essays in which she writes commentary about race and gender alongside US politics, literature, and culture. Throughout the term, we will learn about how her novels have been banned in schools and libraries and discuss the network of organized activists who are focused on banning books across the country. These bans have influenced policy and larger national debates about the politics of education, in general, and the politics of teaching and reading, in particular. The course will end with a class project on un-banning Morrison in schools.

**Note:** Students who wish to satisfy EXP+ may do so in this class by enrolling in zero credits of EGL444 during the **first two weeks of spring semester.**

*Pre- co-requisite: EGL 204*

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

**LEC 01 TUTH 12:30-1:50 PM**

**I. JIMENEZ**

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**EGL 309.01****Interdisciplinary Study of Literature****SBC: HFA+*****Communicable Disease in Lit***

This course will engage with anglophone literature about communicable diseases through the interdisciplinary field of global health. Drawing primarily on research from sociology, anthropology, and public health, we will approach the literature in this class as both a reflection of cultural perceptions of communicable disease and as an avenue through which to change those perceptions. Possible texts include Ali Smith's *Seasonal Quartet*, *Love in the Time of Cholera* by Gabriel Garcia Márquez, *Pale Horse, Pale Rider* by Katherine Ann Porter, *Angels in America* by Tony Kushner, and *Dracula* by Bram Stoker.

*Pre- co-requisite: EGL 204*

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

**LEC 01 TUTH 11:00-12:20 PM**

**J. BROWN**

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**EGL 311.01 -G**                      **Literary or Critical History**                      **SBC: HFA+**  
***Topic to be announced***

In this section of EGL 311, we will explore various theoretical approaches that deal with reality, being, and “what comes after,” including post-structuralism, postcolonialism, and posthumanism. The goal of this course will be for students to better familiarize themselves with 20th-century literary theory in a way that is intellectually engaging but also enjoyable. Theory can seem a little daunting at first, but *through* theory we can discover whole new ways of analyzing and interpreting texts once we see what that theoretical approach *does* abstractly and how we can *apply* it as a lens practically. Through our journey, we will read works that will challenge, confound, enrage, and embolden, always with an eye toward “what comes after.”

*Pre- co-requisite: EGL 204*

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

**SEC 01    MW                      3:30-4:50 PM                      S KOSKI**

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**EGL 317.01 -G**                      **Energy Humanities and Literature**                      **SBC: HFA+, SPK, TECH**  
***Fueling Culture***

In our burning world today, fossil fuels have transformed every aspect of who we are, from the way we move and interact to the food we eat, the clothes we wear, and the homes in which we live. But energy isn’t only a foundation for our waking lives; it is also something shaped by widely-shared dreams and desires. How have writers of literature imagined the extraordinary power of coal, oil, and natural gas? In what ways do novelists and filmmakers turn the grimy actualities of fossil-fueled life into refined art? And vice versa: how have writers conceived of alternative futures beyond our own energy era, when a world after oil still seems very hard to entertain? Possible authors may include Charles Dickens, Elizabeth Gaskell, Émile Zola, John Joseph Mathews, Upton Sinclair, Octavia Butler, Imbolo Mbue, and Lydia Kiesling.

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

**SEC 01    MW                      11:00-12:20 PM                      M. TONDRE**

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**EGL 360.01**                      **Young Adult Literature**                      **SBC: HFA+**

In this course, we will take up the analysis of contemporary young adult novels, stories, plays, graphic novels and literary non-fiction. We will use a wide range of critical lenses throughout the semester (reader response, new historicist, New Critical, gender based, disability studies, etc.); this will help students distinguish among major

interpretive and critical traditions that have shaped the role YA literature plays in the search for identity in an increasingly complex world. Our essential question throughout will be: How do YA texts define, encourage, or discourage young people from engaging in both self-reflection and in attempting to understand what role they play, and by extension, what control they have over their environment? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States. Please note this course will require at least ten YA novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in January 2025.

*Pre- or Corequisite:* EGL 204, U3U4

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

**LEC 01 TR 3:30-4:50 PM**

**J CABAT**

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**EGL 361.01 Poetry in English**

**SBC: HFA+**

A study of poetry as the history and science of feeling, focusing on the development of form, theme, and language in major lyric poems in English. We will examine the challenges of invention and execution in a work of art—considering composition, context, and development. Additionally, the lyric will be studied as both dramatic speech and aesthetic experiment, emphasizing its evolving forms and thematic complexity.

*Prerequisite:* U3 or U4 standing

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

**LEC 01 MW 11:00-12:20 PM**

**R PHILLIPS**

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**EGL 367.01 Contemporary Afro-American Literature**  
***Charting the Black Matriarch***

**SBC: DIV, HFA+, USA**

This course grapples with the many and varied conceptualizations of what it means to be a Black woman in the United States of America (USA) in contemporary times. Our entry point into this conversation is through the socially constructed figure of the Black matriarch. Throughout this course, we will explore the genesis and evolution of the Black matriarch as a social construct over the last 40 years.

We will uncover the multifaceted nature of this iconic figure through an interdisciplinary approach that includes several novels, short stories, poetry, and visual media. During the course, we will examine the complexities inherent in the trope of the Black matriarch by examining how Black authors and creatives embrace and challenge the construct. We will also utilize feminist, anti-racist, and other critical lenses to interrogate the place of the Black matriarch in contemporary society, considering her impact on cultural, social, and political landscapes.

*Prerequisite:* U3 or U4 standing

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

**LEC 01 MW 3:30-4:50 PM**

**N TERRY-YOUNG**

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**EGL 373.01 Literature in English from Non-Western Cultures** **SBC: DIV, HFA+, USA**

***Decolonial/Postcolonial Lit***

The study of literature in English from a nation or a region of the world that is significantly different from the United States and Europe. This course will focus on decolonial and postcolonial thought found within literature from Africa and India and a few texts from North America that harbor non-Western thought (i.e., that critique Western culture, social hierarchies, and ways of being and relating to human and non-human life). We will explore literary form and topics such as culture, identity, gender, race, education, nature, and ecology. Texts include Indra Sinha's *Animal's People*, Natalie Díaz's *Postcolonial Love Poem*, and J.M. Coetzee's *Disgrace*.

*Prerequisite:* U3 or U4 standing

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

**LEC 01 TR 12:30-1:50 PM**

**L. LeBLOND**

**EGL 380.01**

**Senior Seminar:**

**SBC: SPK, WRTD**

***Scary Natures: Ecohorror Films in the Anthropocene***

Ecohorror represents human fears about the natural world—killer plants and animals, catastrophic weather events, and disquieting encounters with the nonhuman. Its portrayals of animals, the environment, and even scientists build on popular conceptions of zoology, ecology, and the scientific process. As such, ecohorror is a genre uniquely situated to address life, art, and the dangers of scientific knowledge in the Anthropocene.

—*Fear and Nature: Ecohorror Studies in the Anthropocene*

In this senior seminar, we will watch and discuss recent ecohorror movies (a subgenre of horror films) that explore humankind's alienated and fractured relationship with the nonhuman living world on Earth. Films such as *The Birds* (1963), *Jaws* (1975), *Piranha* (1978), *The Host* (2006), *Take Shelter* (2011), *The Bay* (2012), *Annihilation* (2018), *Crawl* (2019), *Midsommar* (2019), *Nope* (2022), *Prey* (2022), and *When Evil Lurks* (2023) express our fears about what happens when nature threatens, destroys, and seeks revenge against human beings who have transformed Earth's atmosphere and terrestrial environments, committing our planet to more extreme weather, rising sea levels, melting polar ice caps, mass extinction, and ecological crisis and collapse. We will examine contemporary ecohorror films as cinematic representations and allegories of the Anthropocene. In the words of anthropologist Anna Tsing, the "Anthropocene is the proposed term for a geologic epoch in which humans have become the major force determining the continuing livability of the earth. The word tells a big story: living arrangements that took millions of years to put into place are being undone in the blink of an eye. The hubris of conquerors and corporations makes it uncertain what we can bequeath to our next generations, human and not human. The enormity of our dilemma leaves scientists, writers, artists, and scholars in shock. How can we best use our research to stem the tide of ruination?" (Anna Tsing, *et al.* in *Arts of Living on a Damaged Planet G1*). In this course, we will watch a variety of ecohorror films that critically address humankind's exploitation, manipulation, and fears of the nonhuman living world in relation to the Anthropocene epoch. We will situate the films in four thematic units that characterize humankind's destructive forces in the

Anthropocene: 1) Corporate capitalism, consumerism, and technological overreach; 2) Colonialism (settler colonialism); 3) Militarism and imperialism; and 4) Climate change and extinction: environmental apocalypse.

Note: This course is an introductory film studies course. You do not need to have taken a film studies course as a prerequisite for this course. We will read one book (Timothy Corrigan's *A Short Guide to Writing about Film*, tenth edition) and background texts to give us a better understanding of how to view filmic works closely and contextualize their importance.

*Prerequisite:* EGL 301

Note: No adds after the first day of class

**LEC 01**

**MW**

**2:00-3:20 PM**

**J SANTA ANA**

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**EGL 380.02**

**Senior Seminar:**

**SBC: SPK, WRTD**

***Literature, Comedy & Wisdom***

This course embraces the rhetorical devices, arguments, and comedic flourishes that bring beauty and impact to literature. To this end, it connects the themes of irony, satire, parody, situational comedy, farce, surrealism, and rollicking boisterous humor to the cultivation of a relational ethos, the normative pay-off for the reader. As such, there is an admitted claim underlying the premise of the course, namely, that our active engagement with humor, as readers, makes us know ourselves better. In this respect, the literary is not just for the sake of producing joy, but also for acquiring insight and wisdom. We examine especially the work of George Bernard Shaw, a founding father of modern and contemporary comedy in the English-speaking world, whose work is evident today on Broadway, in sitcoms, and in sketch comedy. We examine Shaw's work closely, connecting it to poets, short story writers, novelists, and other playwrights who preceded and followed Shaw, giving serious treatment to the issues of race, gender, identity, class, and family dynamics which animated him, while also showcasing the comedic legacy of which Shaw was a central part.

*Prerequisite:* EGL 301

Note: No adds after the first day of class

**LEC 02**

**TR**

**12:30-1:50 PM**

**A FLESCHER**

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**EGL 381.01**

**Advanced Analytic & Argument Writing**

**SBC: ESI**

*Prerequisite:* WRT 102 or equivalent

Note: No adds after the first day of class

**LEC 01**

**TR**

**11:00-12:20 PM**

**S SANTOS**

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**EGL 389.01-H**

**Science Fiction**

**SBC: CER, STAS**

***Utopias and Dystopias***

In this course we will study utopic and dystopic literature and film through the lens of ecocriticism. We will learn about climate change, nuclear disasters, chemical and toxic disasters, ecofeminism, environmental justice, and environmental activism. We will then examine how these environmental issues are depicted in utopic and dystopic literature (mostly novels) and film.

*Prerequisite:* WRT 102 or equivalent

Note: No adds after the first day of class

**LEC 01**

**TUTH 11:00-12:20 AM**

**H HUTNER**

**EGL 488.01**

**Internship**

**SBC: EXP+**

**Communications and Marketing Internships**

This internship offers students an opportunity to earn up to 3 credits, fulfill EXP+ and gain valuable work experience while honing their skills in writing (for diverse media), interviewing, researching, and marketing. Interns will work with faculty and staff of the English Department or the Humanities Institute at Stony Brook to advance the goals of the organization.

- **English Department**--conduct interviews with faculty, students, and alumni; write blogs for English website; create content for social media platforms; contribute to publicity, outreach, and marketing campaigns to promote departmental events, achievements, and opportunities.

- **Humanities Institute**--conduct interviews with visiting scholars, artists & activists; create content for HISB website and social media platforms; contribute to publicity, outreach, and marketing campaigns to promote HISB events, achievements, and opportunities; edit videos.

***Prerequisite:* 12 credits of English; 2.50 g.p.a.; permission of instructor and department**

Note: No adds after the first week

**TUT 01**

**S SCHECKEL**

**EGL 488.02**

**Internship**

**SBC: EXP+**

**VOICE Lab**

The Vocalized Identity Crafting and Exploration (VOICE) Lab internship is an exciting semester-long program that will engage participants in the discourses surrounding immigration, identity, and education in the United States. Students participating in the internship will explore immigrant identity narratives through text analysis, research, podcast creation, and the implementation of other public-facing programs. Interns will develop their digital literacy skills, as well as hone their ability to plan and implement large-scale community advocacy programming surrounding immigration. Students who complete the internship will leave with enhanced communication and content creation skills, as well as a deeper and more nuanced understanding of immigrant experiences in the United States.

***Prerequisite:* 12 credits of English; 2.50 g.p.a.; permission of instructor and department**

Note: No adds after the first week

**TUT 02**

**N TERRY YOUNG**

**EGL 488.03**

**Internship**

**SBC: EXP+**

**English Ed. Workshops**

The English Education program intern will work with the English Education team to brainstorm, develop, and implement four workshops geared toward supporting the learning needs of students in the English Education program. The selected intern will develop their program development and project management skills as they work to organize and promote each workshop. The selected intern will also be able to build their professional network as they engage with scholars and local educators.

**Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department**

Note: No adds after the first week

**TUT 03**

**N TERRY YOUNG**

**EGL 488.04**

**Internship**

**SBC: EXP+**

***Herstory Writers Network***

Students may earn 0-3 credits and fulfill EXP+ by enrolling in EGL 488 while completing an internship with Herstory Writers Network (HWN), a non-profit organization that uses memoir writing as a tool for personal, social and political transformation. Successful completion of the internship requires active participation in weekly writing workshops, writing an 8-10 page memoir, and completion of 3 short reflections (1-2 pp). The following workshops are available:

1. Making Our Voices Heard: Memoirs to (Re)Imagine Mental Healthcare

Wednesdays 4:30-6:30pm via ZOOM

2. Testify: Memoir as a Tool for Action

Thursdays 6:30-8:30 PM via ZOOM

To learn more about the internship and to apply click [here](#)

or go to <https://forms.gle/nX2ATr4grFRJWfAeA>

**Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department**

Note: No adds after the first week

**TUT 04**

**S SCHECKEL**

**491.01**

**Honors British Literature**

***On Fictions***

Why should we read, attend to, or care about fictions? Why should we engage with things that by definition are not true? Those questions have been explored in a series of disciplines, among them literary theory, philosophy, cognitive psychology. They have special urgency now, when students and scholars of literature are continually asked to show how their field of study can speak to urgent, real-world concerns. How do you do that when what you study is, precisely, made up or imaginary? This class will look at a variety of approaches to the question “why fiction?” It will look at a more diverse array of fictional kinds than is typical, in an area of inquiry that tends

to assume that the novel is the paradigmatic form of fictionality. We will also think about the role of fictions in other disciplines: law; philosophy; even math. The class's center of gravity will be the early modern period (1500-1800) in Britain, because that is the period that saw both the rise of the novel and, prior to that, the first large-scale culture-industry centered on fictional narratives, in the commercial theater. We will also reach out beyond those coordinates: to ancient and modern theories of fictionality and to fictions borrowed from adjacent cultures. The aim of the class will be to think about what it means to construct fictions, and what fiction-making itself—over and above the question of the subject-matter of any given fiction—can tell us about ourselves and our ways of inhabiting the world.

***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    MW    11:00-12:20 PM    B ROBINSON**

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**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**

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**English Education Courses**

**WRT 392.01      Mentoring Writers**

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

*Prerequisite:* acceptance into the English Education Program,

**TUTH 1:00-2:20**

**K BUECHMER**

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

This course, required for all English Teacher Education students, will immerse students in advanced concepts for teaching English. It is the final pedagogical class that students will take before they complete their student



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**

**T. MANGANO**