

ENGLISH DEPARTMENT**Undergraduate Course Descriptions****Fall 2019****EGL 112.01-B, GLO, HUM****World Literature, Modern to Contemporary**

We will read a broad range of stories and poems, from anthologies edited by Halpern and Milosz, representing cultural settings around the globe, the goal being to understand these works and consider how they express something unique to their places of origin and/or something universal about human experience. What are the author's designs on us, meaning emotional and intellectual responses; what lessons are to be learned; and what deeper questions are we left to contemplate? What aspects of the story or poem make it either "global" or "local" or a hybrid ("glocal")? What does it mean to say that a poem or story has or doesn't have a "universal" meaning? When we read this literature across borders, what gets lost or gained in translation? What can we discover about the world's varying social landscapes by interpreting this richly diverse sampling of writings?

Not for English Major Credit. LEC 01 TUTH 11:30-12:50 PM E. HARALSON

EGL 112.02 – B, GLO, HUM**World Literature: Modern to Contemporary**

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. LEC 02 TUTH 2:30-3:50PM T. AUGUST

EGL 112.03 – B, GLO, HUM**World Literature: Modern to Contemporary**

This course will involve literature from the 1960s to the present, across varied genres (short story, poem, novel, picture book, graphic narrative). We will read excerpts from *The Norton Anthology of World Literature*, Jamaica Kincaid's *A Small Place* (Caribbean Lit), Marjane Satrapi's *Persepolis* (Middle-eastern

Diasporic), Shaun Tan's *The Rabbits* (Australian), and Mohsin Hamid's *Exit West* (South Asian), to learn about a wide range of literary forms, as well as to enrich our understanding of various cultures from around the world. We shall learn to read, interpret, and analyze literature in ways that are neither essentialist nor reductionist, seeking to develop a more complex and multi-faceted understanding of such diverse literatures and the varied contexts from which they arise. We shall also develop tools for academic writing through close reading of the required texts, class discussions, collaboration, and individual effort.

Required Texts: *The Norton Anthology of World Literature, 3rd Ed., Vol. F*, Edited by Martin Puchner [Excerpts], *A Small Place*, Jamaica Kincaid, *The Complete Persepolis*, Marjane Satrapi
The Rabbits, Shaun Tan, *Exit West*, Mohsin Hamid

Not for English Major Credit. LEC 03 MF 1:00-2:20PM S. KUMAR

EGL 121.01 – B, GLO, HUM Global Film Traditions

An introductory film course with a focus on the cross-cultural study of film from multiple world traditions. Students will learn the basics of film analysis and terminology. They will also develop a familiarity with films made in diverse national contexts, including, but not limited to, parts of Europe, Ethiopia and other parts of Africa, South Asia, Iran, China, Japan, North America, and elsewhere.

Not for English Major Credit. LEC 01 MW 11:00-11:53AM S. BRIONI
LAB 01 M 7:00-8:20PM S. BRIONI

EGL 121.02 – B, GLO, HUM Global Film Traditions

Auteur's Dilemma and Historical Drama

How do non-Hollywood, contemporary global filmmakers who are known to be "auteurs" in their respective cultures and regions respond to the demands of global spectatorship? This course examines the aesthetics of global films which have been widely recognized across international film festivals, specifically through focusing on the directors' use of history as the main driving force of their film narrative. The course asks students to think about how, by using the genre of historical drama, the directors deal with a multiple set of aesthetic, political, and ethical dilemmas that arise in filmmaking. Students will learn to analyze film narratives and film techniques throughout the semester. Assignments include quizzes, two short papers and one final paper.

Not for English Major Credit. LEC 02 MW 12:00-11:53AM Y. CHUNG
LAB 02 M 1:00-2:20PM Y. CHUNG

EGL 121.03 – B, GLO, HUM Global Film Traditions
Realism and Magical Realism in World Film

This class is an introductory film course with a focus on the cross-cultural study of films from multiple world traditions. Students will learn the basics of film analysis and terminology. They will also develop a familiarity with film traditions within and outside the United States, including (but not necessarily limited to) parts of Europe (Poland, Russia, and France); Africa (Senegal and Zambia); Asia (India, Japan, and South Korea); the Middle East (Iran); Mexico and South America (Colombia); North America (USA); and Australia. Films will be studied in relation to larger issues addressed in the humanities, using a thematic approach. Of particular interest will be the question of the relationship between the representational politics of international cinema and how each of the films we see and discuss represent realism (which is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, or implausible, exotic, and supernatural elements) and magical realism (which is a style of fiction that paints a realistic view of the modern world while also adding magical elements. It is sometimes called fabulism, in reference to the conventions of fables, myths, and allegory.)

This class is discussion focused. Although I will provide some lectures, our course will operate as a discussion class in which you listen to others' perspectives, ask productive questions, and articulate ideas with nuance and clarity. You must come to class prepared to discuss all the films, readings, and assignments on the days they are listed in the class schedule.

Not for English Major Credit.

LEC/LAB 03 MW 2:30-4:20 PM J. SANTA ANA

EGL 130.01 – H, CER, STAS Literature, Science, and Technology
It's Only (Non) Human: Rethinking Life and Being in the 21st Century

In this course, we will explore current discussions surrounding notions of the “human” and the “posthuman” through depictions of the cyborg, the clone, and the animal in contemporary literature and film. In particular, we will look at the way in which the intertwining of science, technology and capital works to destabilize the human as a unified biological and political subject by blurring the boundaries between human and nonhuman bodies, the individual and the surrounding environment. Through a close analysis of literary texts and films produced after 1980, we will examine the way contemporary authors envision these new non- and posthuman bodies as spaces for the negotiation of identity, with particular attention to the how current forms of political-economic governance, together with scientific curiosity and endeavor, deploy technology and capital as strategies for determining gendered and racialized distinctions of life and being. Throughout the course, we will seek to answer the following questions: What does it mean to be human? Who/What sorts of

bodies count as human or more human than others? In what ways do those definitions blur the boundaries between humans, nonhumans and the physical environment?

Not for English Major Credit. LEC 01 MWF 9:00-9:53AM S. SANTOS

EGL 130.02 – H, CER, STAS Literature, Science, and Technology
Nuclear Fission, Fusion, and Futurity in the Anthropocene

As human beings dramatically affect life and landscape on Earth, science and technology play a significant role in conversations about both environmental problems and their solutions. And few discoveries have had stronger supporters or stronger opponents than the harnessing of nuclear reactions. In *Plutopia* Kate Brown claims, “Radioactive isotopes proved just as difficult to detect on earthly landscapes as on bodily ones.” Our course will attempt to “detect” and then interrogate the representation of nuclear energy within literary texts from across the globe. Using the growing interdisciplinary field of environmental humanities to guide us, we will ask several key questions: How can humanities scholars collaborate with STEM researchers to encourage holistic and sustainable solutions to global environmental issues? How does literature define or conceptualize “science” and “technology,” especially when discussing nuclearization? How are nuclear power and weapons portrayed in literary texts? How do those representations change historically, geographically, and culturally? How does radiation affect the environment and the body in different ways, based on region, gender, race, and class? We will analyze a variety of literary media and genres – including novel, memoir, film, comics – about nuclear energy, radiation, and activism as we work to better understand the ethics of scientific and technological advancement.

Not for English Major Credit. LEC 02 MWF 10:00-10:53AM S. DAVIS

EGL 130.03 – H, CER, STAS Literature, Science, and Technology

In this class we will examine how a variety of contemporary novels, short stories, and films imagine ecological change and biotechnology in the 21st century. While many climate scientists, such as Paul Crutzen, have referred to our era as the “Anthropocene” or the “Age of Man,” many biologists, such as E.O. Wilson, have warned that new biotechnologies threaten to permanently alter the biological foundations and ethical traditions that have shaped human behavior. In this way, the literature we will be reading in this class engages an urgent dilemma in the humanities: what is the status and standing of “Man,” “human,” “human being,” “humanity,” and “homo sapiens” in a world marked by ecological and technological interdependence? In this course we will encounter human clones, animal-human hybrids, and whole societies radically transformed by the chemical composition of their environments. As these narratives move between utopian and dystopian views on technology, we will carefully parse the social, political, and ethical meanings

of species, nature, kinship, evolution, and energy.

We will also address the status and role of literature as it engages with scientific and technological concepts. By reading a diversity of contemporary authors from India, England, South Africa, the U.S., South Korea, Canada, and elsewhere, we will consider how different perspectives inform the idea and ideal of “human progress.”

Finally, this course is focused on the skills required for literary analysis. In particular, we will focus on closely and carefully interpreting the images, themes, symbols, discourses, and arguments that bring texture to fictional texts. You will also have the opportunity to crystalize your analysis through a series of informal blogged response entries, and formal essays. The overarching goal of this analysis is to produce creative, original, persuasive, and significant arguments.

Not for English Major Credit. LEC 03 MW 5:30-6:50 PM J. JOHNSTON

EGL 192.01-B, HUM

Introduction to Fiction

This course introduces students to the formal study of literature and aims to provide students with the skills and tools necessary to read, to write about, and to discuss prose works of fiction critically. In this section of EGL 192, our theme will be “Narratives of Enslavement,” and the works we will study will explore the myriad ways in which people find themselves trapped in the United States. The readings for the course will take us to the American South during the periods of slavery and Reconstruction, to the Bowery in the late-nineteenth century, and to present-day New York City. Assignments include several short essays, a midterm exam, and quizzes.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent

LEC 01 MWF 10:00-10:53AM B. HARTWIG

EGL 192.02-B, HUM

Introduction to Fiction

This course will concern itself with American fiction of roughly the last twenty-five years, both fiction written by older practitioners working at their peak and fiction written by younger writers more newly arrived on the scene. Collectively, these authors have updated genres that occupy a prominent place in the American literary canon (e.g., the historical novel, regional realism, the political novel), addressed issues unique to contemporary times (e.g., 9/11, globalization, hypercapitalism), examined shifting notions of subjectivity and citizenship (e.g., the role played by border, race, and conspicuous consumption in the creation of American identity), and speculated about the future of print technology (e.g., the graphic novel, the hypertext novel, the e-book). Students in this course will sample representative works of that address many of these concerns while exploring the ethics and aesthetics of the contemporary American novel.

Requirements: papers, quizzes and/or exams, energetic classroom participation.

Not for English Major Credit.**Prerequisite:** WRT 101 or equivalent**LEC 02****TUTH****2:30-3:50 PM****S. OLSTER****EGL 194.01-B, HUM****Introduction to Film*****Film and Literature: Ethnicity, Immigration, Violence and Compassion***

This course looks at depictions of ethnic confrontation in film and literature and asks what opportunities there are during times of civil upheaval to avoid violent conflict and opt for compassion instead. Throughout the course, we look at the experience of immigrants and minorities in the US from a variety of backgrounds, explore the disturbing phenomena of tribalism and genocide across the globe, and examine the prospects for bucking trends of authoritarian homogeneity within the context of both of these settings. We will look at some of the challenges Jewish, Muslim, and African-American communities in the US have faced adjusting to the status quo, both historically and contemporaneously, and try to adopt the subjective perspective of the immigrant him or herself, wherever possible. Then we will turn our attention to two case studies: the recent mass shooting which occurred in Charleston, VA (AME church in Charleston, June 17th, 2015) and the protests and subsequent eruption in violence which took place in Charlottesville, VA (August 12th, 2017). Finally, we spend time focusing on areas of civil unrest and ethnic violence across the world in different places and during different moments in history (e.g. The Middle East now; the former Yugoslavia; Rwanda in the early 90s). What accounts for divisiveness among individuals from different ethnic backgrounds? How do we resist discrimination and offer help to the other in our midst? We address these questions through sources comprised both of domestic and foreign films as well as through classic and contemporary works of fiction.

Not for English Major Credit.**Prerequisite:** WRT 101 or equivalent**LEC / LAB 01****TUTH****1:00-2:50PM****A. FLESCHER****EGL 194.02-B, HUM****Introduction to Film**

This course will introduce tools and strategies to analyze films critically. We will focus primarily on analyzing the narrative elements of various films; however, considerable attention will also be paid to the status of the camera, ideology, historical/cultural contexts, sound, genre, costuming, and lighting. We will read scholarship and background texts to give us a better understanding of how to view filmic works closely and contextualize their importance. With these goals in mind, this course will focus on a single genre across time: the American horror film. Moving from Alfred Hitchcock's *Psycho* (1960) to Jordan Peele's *Get Out* (2017), we will examine the unique status of the horror film as mass-produced text containing subversive potential. Course requirements will include participation in class discussions, quizzes, an analytical blog post and a podcast episode discussing one or more of our course films.

Not for English Major Credit.*Prerequisite:* WRT 101 or equivalent**LEC / LAB 02****TUTH****4:00-5:50PM****C. DUFFY****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.

NO ADDS AFTER THE FIRST WEEK

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

LEC 01	MW	2:30-3:50PM	J. JOHNSTON
LEC 02	MW	4:00-5:20PM	K. LINDBLOM
LEC 03	TUTH	10:00-11:20AM	S. SCHECKEL
LEC 04	TUTH	1:00-2:20 PM	H. HUTNER
LEC 05	TUTH	4:00-5:20 PM	R. PHILLIPS

EGL 205.01-I, HFA+ Survey of British Literature I

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

NO ADDS AFTER THE FIRST WEEK

Prerequisite: WRT 102 or equivalent

LEC 01	MW	5:30-6:50 PM	B. ROBINSON
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EGL 207.01 The History of the English Language

A survey of the history and workings of the English language, with special emphasis on the history of the English language in New York City. There will be two exams, quizzes, and a short paper.

NO ADDS AFTER THE FIRST WEEK

OFFERED FALL SEMESTER ONLY

Prerequisite: EGL 204

LEC 01	TUTH	5:30-6:50 PM	J. GRAHAM
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EGL 217.01 K, HUM, USA American Literature I

American Literature I is a survey of American literature from beginnings to the Civil War. It includes a wide array of genres, including letters, poems, essays, short stories and novels, and a variety of voices, including

those of colonists, Native Americans and former slaves. All of the assigned texts will be available for free online. The course's hybrid format will require attendance at weekly class sessions as well as participation in online discussions. Assessments will include examinations, papers, and short assignments that emphasize the development of writing skills.

NO ADDS AFTER THE FIRST WEEK
OFFERED FALL SEMESTER ONLY

Prerequisite: EGL 204 **LEC 01** **TU** **2:30-3:50 PM**
FLEX **ONLINE** **A. NEWMAN**

EGL 220.01 B, ART, HUM **Critical Approaches to Cinema**



This course introduces a number of texts that are foundational for film studies and for the understanding of film as a medium, as well as others that focus on issues that are part of contemporary theoretical discussions. In addition to pondering questions such as: what is film, and what is its relationship to the “real” world that it captures; what are the crucial aspects of film spectatorship? we will also consider a number of films as both case studies for the theoretical issues we discuss, as well as documents of their times in their own right. Dziga

Vertov, Charlie Chaplin, Alfred Hitchcock, Sergei Loznitsa, Lars von Trier, and Andrei Zvyagintsev are among the authors whose work we are going to discuss.

NO ADDS AFTER THE FIRST WEEK

LEC 01 **MW** **12:00-12:53 PM** **I. KALINOWSKA-BLACKWOOD**
LAB 01 **M** **1:00-2:20 PM** **I. KALINOWSKA-BLACKWOOD**

EGL 260.01 G, HUM, GLO **World Mythology**

This lecture will familiarize you with a few of the most influential works of ancient Greek, Roman, Egyptian, Babylonian, and Hebrew mythology, chronologically from the twentieth century B.C.E. Egyptian *Tale of the Shipwrecked Sailor* to the Gospel stories of the first century C.E. While each book on the syllabus exemplifies its particular historical setting and some of the animating values of its home culture, all of the texts in fundamental ways take on the topic of mythology itself: its definition, its relationship to other types of communication, its dangers and pleasures, and its possible roles in the world. All of these texts also explore – and so will we - the nature of heroism. Texts read will include Homer’s *Odyssey*, the *Hymn to Demeter*, *Gilgamesh*, one or two Greek tragedies, Virgil’s *Aeneid*, sections of Ovid’s *Metamorphoses*, and parts of the Hebrew Bible.

NO ADDS AFTER THE FIRST WEEK

Prerequisite: EGL 204 **LEC 01** **MW** **4:00-5:20 PM** **D. PFEIFFER**

EGL 301.01 – ESI, SPK, WRTD
Representing Migrants
Authors, Periods, Topics with Intensive Writing

This is a course designed for English majors, 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. It focuses on the representation of migrants in film and literature, considering a number of texts written by authors such as Pietro di Donato, Shirin Ramzanali Fazel, Giuseppe Catozzella, Jhumpa Lahiri, and Amara Lakhous. Topics of analysis include translation and cultural mobility, the self-representation of minority cultures and identities, the construction of national and transnational belongings, and the connection between narration and power.

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

LEC 01 MW

2:30-3:50 PM

S. BRIONI

EGL 301.02 – Authors, Periods, Topics with Intensive Writing

SBC:ESI, SPK, WRTD

Exploring Human and Nonhuman Relations in Contemporary US Literature and Film

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

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

LEC 02 MW

5:30-6:50 PM

J. SANTA ANA

EGL 301.03 – ESI, SPK, WRTD

Authors, Periods, Topics with Intensive Writing

Colonial and Postcolonial Literature

This course will look at literature and criticism that is concerned with a) colonial experience and decolonization; b) postcolonial conditions; and c) diasporic and immigrant issues. In doing so we will introduce ourselves to world writers, look at the interdependencies in the world system, and seek to understand what empire was, and continues to be, about. Investigating the contextual basis of postcolonial criticism, drama, fiction, and poetry will force us to confront how particular experiences and historical forces shape many of the formal differences found in these various forms of writing.

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

LEC 03 TUTH

11:30-12:50PM

T. AUGUST

EGL 303:01 HFA+

Genre or Media

SBC:HFA+

Documentary Theatre

Documentary Theatre serves as a sort of umbrella term and can include fact-based theatre created from pre-existing documents such as trial transcripts or from first-person interviews conducted by an individual or theatre company investigating a specific current event. Regardless of the source material and approach, documentary theatre is created to tell stories about actual events and real people. In this class we'll trace the genre's roots back to propaganda pieces created in Eastern Europe in the 1920s and 30s, but will mostly focus on American and British documentary theatre from the late 20th and early 21st centuries. Plays we'll read include: *The Exonerated*, *The Laramie Project*, *Sin (A Cardinal Deposed)*, and the *Vagina Monologues*.

Prerequisite: WRT 102 and EGL 204

LEC 01 MW

2:30-3:50 PM

K. WEITZMAN

EGL 303:02

Genre or 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 information and opinions, or to develop relationships both personal and professional.

Crowdsourcing, social bookmarking, and social collaboration are powerful forms of communication. Big data analytics have given advertisers, pollsters, and institutions unprecedented access to societal trends. And family-Thanksgiving-dinner-table discussions will never be the same!

And yet--for all its power and influence--social media is not a consistent genre and there are few, if any, formal rules for what “good” or “correct” or even effective social media reading and writing is. What are the social, economic, and artistic stakes of this situation as we communicate in a time when rules of conduct and correctness are less clear than ever?

In this online course, we will explore the genres of social media, applying close reading strategies to critically analyze status updates, tweets, blogs, podcasts, and more. We will examine what makes them effective rhetorically; how different audiences react to different forms of reasoning; what language, image, and linking conventions are successful; what technological and rhetorical options are available to social media authors; and, how to approach social media ethically, especially for purposes of social justice. We will also confront the dark side of social media to explore how the genres can be used to manipulate readers, shame people publicly, and push out false information for nefarious purposes. Students will write three analytical reports (two short and one longer) and will participate in critical discussion via Twitter and blogs. We will take advantage of varied online instructional platforms (all free of charge) to create a dynamic online classroom experience. Students will be required to create accounts on several social media platforms. The instructor will assist in developing the online expertise needed to be successful in all class activities, so if this is your first online class, don't sweat it. Students, however, should be aware that this is a rigorous course and it requires considerable self-discipline.

Prerequisite: WRT 102 and EGL 204

LEC 02 FLEX ONLINE

K. LINDBLOM

EGL 308.01-

Single Author

SBC: HFA+

Virginia Woolf

Virginia Woolf was recognized by her contemporaries as a significant modernist writer. While they admired her experimental fiction, however, men like T. S. Eliot and E. M. Forster felt that Woolf's feminism contaminated her fiction and nonfiction alike. Woolf's reception by later generations of feminists is equally mixed: while *A Room of One's Own* and *To The Lighthouse* remain staples of the feminist bookshelf, Woolf has been accused of classism, racism, and other blindnesses by a range of critics. This course will address Woolf's complicated position vis-à-vis modernism and feminism by examining her fiction and nonfiction in depth. We will attempt to understand for ourselves Woolf's use of literary genres and subgenres, her evolving modernist style, the influence of sex and gender on her productions, her representations of women artists and intellectuals, and her social criticism. At the end of this course, students will have acquired

knowledge of Woolf's various styles and of the connection between form and content in her work. They will have increased their understanding of modernist literature and of Woolf's place in that movement. Finally, students will come away from the course with an awareness of Woolf's gender politics and with an appreciation for the way that art and social commentary blend in her work.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

Advisory Prerequisite: One literature course at the 200 level or higher

LEC 01 TUTH 11:30-12:50PM C. MARSHIK

EGL 308.02-

Single Author

SBC: HFA+

Tales of James & Conrad

Henry James and Joseph Conrad are major figures in the history of the Anglo-American novel, especially in the transition from Victorian to Modernist prose. Their novels tend to be “prodigious,” as James would say, meaning technically and thematically complex. For this reason, we will be sampling shorter works by these two authors—kindred spirits despite their many differences in background—and by way of example, I am thinking of “The Turn of the Screw,” “Daisy Miller,” and “The Beast in the Jungle” (James) as well as “An Outpost of Progress,” “Amy Foster,” and “The Secret Sharer” (Conrad). We will try to make the sequence of readings richly comparative, letting the two geniuses cast up their own obsessive ideas on the human existential predicament and paying close attention to their respective experiments with innovative possibilities of fictional narrative. Time permitting, we will also read some short fiction by later authors in whose writing the influence of James or Conrad is palpable.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

Advisory Prerequisite: One literature course at the 200 level or higher

LEC 02 TUTH 2:30-3:50PM E. HARALSON

EGL 309.01-

Interdisciplinary Study of Literature

SBC: HFA+

Romantic Ecocriticism

In this course, students will examine the interdisciplinary fields of ecocriticism and literary studies, specifically focusing on the British Romantic period. Students will read and discuss primary literary texts—consisting of poetry, prose fiction, and drama—alongside secondary readings in environmental studies to develop critical understanding of the two fields, not as distinct entities, but as mutually informative. The

primary authors we will consider include, but are not limited to: Edmund Burke, Samuel Taylor Coleridge, John Keats, Mary Shelley, Percy Shelley, and William Wordsworth.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

Advisory Prerequisite: One literature course at the 200 level or higher

LEC 01 MWF 10:00-10:53 AM S. PALLAS

EGL 309.02- HFA+

Interdisciplinary Study of Literature

SBC: HFA+

Clowns, Fools & Rogues

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

Advisory Prerequisite: One literature course at the 200 level or higher

LEC 02 MW 5:30-6:50PM T. WESTPHALEN

EGL 311.01

Literary or Critical History

SBC: HFA+

Fiction of the Self

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

Advisory Prerequisite: One literature course at the 200 level or higher

LEC 02 TUTH 1:00-2:20 PM P. MANNING

EGL 319.01 - G,

Ecology and Evolution in American Literature

SBC: HFA+

This course is a review of 19th, 20th and 21st- century American writing that traces the evolution of the US with respect to ecological practices through various intersectional and multicultural perspectives. Literature covered will include utopian/dystopian fiction, ecofeminist fiction, environmental fiction and narrative nonfiction, and journalism. We will also learn about the core environmental issues of the day, such as climate change, nuclear power and weapons, toxic pollution, waste, water, land, and animal rights, ecofeminism, and environmental justice.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204

LEC 01 TUTH 10:00-11:20 AM H. HUTNER

EGL 320.01 - G,

Modern and Contemporary Literature

SBC: HFA+

Minority Bodies in/at War

This course focuses on the way that war and trauma have been written about in a variety of narrative forms including fiction, poetry, short stories, memoirs, and essays. Throughout history, the experience of war has fundamentally shaped the ways that people think about themselves, their relationship to those around them,

and the meanings of national citizenship. War has also posed challenges of representation, both for those who fought as well as those who did not. This course examines how writers have attempted to convey the stories of modern war in literature and interpret them in terms of changing ideas about national identity. Accompanying our readings about war will be critical essays on trauma theory, as one cannot discuss the horrors of war without attention to the traumas, both individual and collective, that it inflicts upon those who experience it- both directly and peripherally.

The sub-topic of this course is “Minority Bodies in/at War” and we will therefore work especially to deconstruct trauma theory’s explicit Western biases by analyzing literary perspectives of war that are not Euro-American, white, and/or male. In conjunction with the Herstory Writers Workshop of Long Island, we will be actively working throughout the semester to correct the imbalance of male to female war stories by participating in a memoir collection project devoted to female veterans of the most recent Iraq War. In doing so, we will analyze the complexity of the us/them binary experienced by minority soldier and civilian bodies during wartime that is layered over the traditional binaries of home/the front.

(PLEASE NOTE: EXP credit may be available)

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204 **LEC 01 MWF 9:00-9:53 AM M. BUCKLEY**

EGL 321.01 - G, Modern and Contemporary Literature SBC: HFA+
The American Political Novel, Part II

This is the second half of a two-course survey of the American political novel, the first of which covered the rise and fall of the Old Left during the Spring 2019 semester. Focusing on the literary response to events of the last fifty years, it will begin with the Civil Rights movement and end with the Occupy movement.

Among the subjects to be discussed are the emergence of a New Left inspired more by Castro’s Cuba than Soviet Russia, the re-evaluation of American activism as American terrorism, the ethical discrepancy between intentions and actualities, the counterculture, and the efficacy of any political protest in an age of globalization defined by multinational moving targets impossible to pin down. Assigned texts will be selected from (but will not include all of) the following list: James Baldwin’s *The Fire Next Time*, Alice Walker’s *Meridian*, Rosellen Brown’s *Civil Wars*, Rachel Kushner’s *Telex From Cuba*, Norman Mailer’s *The Armies of the Night*, E. L. Doctorow’s *Ragtime*, Philip Roth’s *American Pastoral*, Thomas Pynchon’s *Vineland*, Susan Choi’s *American Woman*, Lauren Groff’s *Arcadia*, Jennifer Egan’s *The Invisible Circus*, Dana Spiotta’s *Eat the Document*, and Jonathan Lethem’s *Dissident Gardens*. Please note: While this course is intended to pick up where English 320 left off last spring, it is not necessary to have taken English 320 last spring to enroll in this course or to understand the works to be discussed in it.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204 **LEC 01 TUTH 11:30-12:50PM S. OLSTER**

EGL 345.01-G, Shakespeare I **SBC:HFA+
*Shakespeare's Comedies and Histories:***

This course will take an in-depth look at the experience created through Shakespeare's comedies and histories. What does it mean to laugh at Malvolio's pain or Touchstone's wit? How does it feel when the play ends in marriage—even of unlikely pairs? How do we fill out enough contextual information to make sense of the experience of watching a history play in Shakespeare's Globe by understanding how the genre fits within our lives now? Why do we, as societies, tell stories about our past? Shakespeare wrote during a time of radical political, cultural, social, and even geographic change; his plays remain an artefact of the power of theatre and performance. We will learn about the performance conditions of the early modern period, the textual history of the plays, and scrutinize the language of the plays for signs of the performance it commands. Plays we will read may include: *Richard II, Richard III, Henry IV, Henry V, As You Like It, Twelfth Night, Measure for Measure, and Merchant of Venice.*

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204*Advisory Prerequisite:* EGL 205 and 243

LEC 01 TUTH 4:00-5:20 PM A. COOK

EGL 360.01-G, Literature of Adolescence **SBC: HFA+**

The study and critical analysis of young adult novels and other YA literature, including works from diverse authors, in order to stimulate engagement with important societal, cultural, and ethical issues. Literary theories covered in the course (reader response, new historicist, New Critical, gender based, disability studies, etc.) will help students distinguish among the major interpretive and critical traditions that have shaped the role YA literature plays in contemporary ethical and societal debates.

NO ADDS AFTER FIRST WEEK

Prerequisite: EGL 204*Note:* some seats reserved for students in teacher education program.

LEC 01 MW 2:30-3:50PM T. MANGANO

EGL 367.01 - G Contemporary Afro-American Literature, **SBC:HFA+, USA
*The End of the Beginning 21st Century Literary Art by Black Authors***

In this course we will study contemporary (i.e., 21st Century) literature by black authors in the genres of poetry, prose (fiction and non-fiction), drama, music, television, and film. As we do so we will pay particularly close attention to the cultural, aesthetic and ethical dimensions of the Black Diaspora, and learn about the literary traditions with which these works are in constant conversation. By simultaneously looking

both forwards and backwards, we will time and again return to the question of whether 21st Century literature by black authors marks the end of the beginning of a literary tradition; and if so, what's next?

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 Standing

LEC 01 TUTH 1:00-2:20 PM R. PHILLIPS

EGL 380.01 - Senior Seminar SBC: SPK, WRD
Irish Modernism: Joyce, Beckett, Bowen

Ireland produced some of the most revered writing in English in the modernist period. How might we account for the outsized effect that a small colonial backwater like Ireland had on one of the most energetic and inventive literary movements of the last two centuries? We will examine the literary works of only a handful of these writers: some, like Joyce and Beckett, very well known, and others, like Flann O'Brien and Elizabeth Bowen, less so. Regular class participation and a long (10-12 pages) final research paper are amongst the requirements.

NO ADDS AFTER FIRST WEEK

Prerequisite: EGL 301

LEC 01 MW 4:00-5:20 PM M. RUBENSTEIN

EGL 380.02 - Senior Seminar SBC: SPK, WRD
Writing Revolution, Pro & Con

NO ADDS AFTER FIRST WEEK

Prerequisite: EGL 301

SEC 02 TUTH 10:00-11:20AM P. MANNING

EGL 380.03 - Senior Seminar SBC: SPK, WRD
What Happens On Stage "When The World's On Fire" - Again.

Inspired by professor Rowen Ricardo Phillips' 21st century poetry seminar, this senior seminar focuses on dramatic literature and performance texts written or staged in the 21st century. While exploring form, content, and the conventions and purpose of periodization, we will ask: what makes a text an example of 21st century drama? What queries do these texts foreground and how are they linked to their particular historical moment? What themes and structures do they have in common and how do they differ from or overlap with those of earlier works? What do these scripts demand of their audiences? And what can answering these questions teach us about the study texts?

This seminar is an in-depth study in a small classroom setting for advanced undergraduate students. It requires regular attendance and vigorous participation. Students will learn how to create and deliver effective oral presentations. They will also design an individual research project that will result in a conference-length research essay that makes use of secondary sources.

NO ADDS AFTER FIRST WEEK

Prerequisite: EGL 301

SEC 03

TUTH 4:00-5:20 PM

F. SPEDALIERI

EGL 387.01

Playwriting

Learn the fundamentals of the craft of playwriting - structure, dialogue, conflict, dramatic action, creating the world of the play - via focused exercises and the writing of several short plays. Explore how dramatic writing works from the inside out, from the point of view of the generative artist.

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

Note: NO ADDS AFTER FIRST WEEK

SEC 01

MW 4:00-5:20 PM

K. WEITZMAN

EGL 388.01

Interdisciplinary Topics in Literature

Social Justice in the Contact Zone: Contemporary Literature and Secondary ELA Pedagogy

This hybrid course will take place mainly online, but will meet face to face once every three weeks. We will explore the ways that secondary English education (grades 7-12) can and should act as a vehicle to interrogate the relationships between and among institutions, power, oppression, education, and change for social justice. We will begin with an overview of critical pedagogy (from “The Big Four,” Friere, Giroux, Shor, hooks), explore how theories of “problem-posing” education have affected theories and practices of modern secondary instruction, and will apply them to the current educational, social, and political landscapes.

Students will use works of contemporary literature that are widely taught in secondary classrooms and/or popular in the public sphere as vehicles to engage in critical cultural, social, and political contact zones through planning and reflection. Using the epistemological framework of Fourth Space, a pedagogical theory that privileges collaborative meaning-making between teacher and learner in digital space, students and professor will engage in what Mary Louise Pratt has termed the “contact-zone”—“social spaces where cultures meet, clash, and grapple with each other”—in order to actively participate in problem-posing, liberatory education.

Literature may include works by: Ralph Ellison, Don DeLillo, Tim O’Brien, Jennifer Egan, Sherman Alexie, Yaa Gyasi, Chimamanda Ngozi Adiche

NO ADDS AFTER FIRST WEEK

Prerequisite: WRT 102

**LEC 01 FLEX
MEETING TIMES**

**HYBRID COURSE
ONLINE 26-AUG-2019**

N. GALANTE

TH 12-SEPT-2019

6:00-7:00PM

TH 10-OCT-2019

6:00-7:00PM

TH 07-NOV-2019

6:00-7:00PM

TH 05-DEC-2019

6:00-7:00PM

EGL 492.01 Honors Seminar: American Literature***American Short Stories from the 20th & 21st Centuries***

Short fiction is an exquisite art form. Its greatest writers astonish us with their vivid painting of character, conflict, and drama in a genre limited by length. We will examine some intriguing American short fiction from the 20th and 21st centuries, by Annie Proulx, Lydia Davis, Toni Cade Bambara, Joyce Carol Oates, Sandra Cisneros, James Baldwin, Bobbie Ann Mason, Jennifer Egan, and others, including emerging authors. We'll explore traditionally plotted stories, experimental, slice of life, and flash fiction.

We will also analyze selected reception documents related to how people discuss literary texts. What theoretical frameworks inform their interpretive or critical stances? What do they foreground? What do they ignore? We'll also explore ways undergraduates might enter disciplinary conversations and conflicts surrounding literary texts. Requirements will include informed participation, regularly scheduled reading responses, short presentations, and two written projects

NO ADDS AFTER FIRST WEEK

Note: Open to English Honors Students only

Prerequisite: EGL 204: Pre-co-req: EGL 301**SEM 01****TUTH****2:30-3:50 PM****P. DUNN****EGL 494.01 Honors Practicum: Research**

The Honors Practicum introduces students to proven methods for undertaking an honors thesis, which is a 30-40 page argument-driven research paper. It is generally offered once per academic year in the fall semester. Through various writing assignments, students explore possible thesis topics, and refine their research and writing skills. By the end of the course, students will have completed significant preparatory work on a likely thesis topic.

NO ADDS AFTER FIRST WEEK

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01**MW****2:30-3:50 PM****B. ROBINSON**