

methods of analysis appropriate for any narrative art. Ultimately, this course aims to give students the tools needed to think deeply about why these particular stories were told, how the form in which they were told affects their meaning, and what truths these stories reveal about the human experience.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 02 MWF 10:30-11:25 AM

L. DEWITT

EGL 121.03-B

Global Film Traditions

SBC: GLO; HUM

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 and transnational contexts, including, but not limited to, parts of Europe, Asia, North America, and elsewhere.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

**LEC/LAB 03 TUTH 1:15-2:15 PM
Online LAB FLEX**

S. BRIONI

EGL 130.02-H

Literature, Science & Technology

SBC: CER, STAS

"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."

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02 MW 4:25-5:45 PM

A. POLTRACK

EGL 130.04-H

Literature, Science & Technology

SBC: CER, STAS

This course introduces students to the status and role of literature as it engages with scientific and/or technological concepts. Students will consider the principles and concepts that form the basis of knowledge in the humanities and develop awareness of the contexts (historical, social, ethical and disciplinary) in which literature and scientific knowledge emerge. Students will also develop the verbal and written skills to articulate valid

arguments on the relationship between literature, science and technology

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

TUTH 11:30-12:50 PM

H. HUTNER

EGL 194.01 - B

Film: Mastering the Movie

SBC: GLO, HUM

An introduction to cinema studies, with emphasis on the films of Bergman, Hitchcock, and Tarkovsky

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01/LAB 01

MW 4:25-6:15 PM

L.PELUCACCI

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 and Minor Requirement

No adds after the first week of classes

Prerequisite: Completion of WRT 102

LEC 01 MW 2:40-4:00 PM

C. BUGAN

LEC 02 TUTH 1:15-2:35 PM

A. FLESCHER

LEC 03 TUTH 3:00-4:20 PM

S. SCHECKEL

EGL 205.01-I

Survey of British Literature I

SBC: HFA+

Covers Survey Requirement

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

Note: No adds after the first week of classes

LEC 01 TUTH 4:45-6:05 PM

B. ROBINSON

EGL 207

History of the English Language

A survey of the English language from its origins to the present, with emphasis on the historical development of the language and on modern English grammar and usage.

Covers Survey Requirement

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 3:00-4:20 PM

E. GRAHAM

EGL-220

Critical Approaches to Cinema

SBC: ARTS, HUM

Analysis of film content and style through screenings and substantial readings in film history and theory. Considers social issues, cultural artifacts, and forms of artistic expression. Students learn how to recognize, read, and analyze a film.

LEC 01/LAB 01

**TUTH 9:45-10:45
LAB Online**

S. BRIONI

EGL-250.01

Introduction to English Studies for STEM Majors

SBC: STAS

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

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

Then this course is for you.

EGL 250 will focus on literature and films that showcase issues related to STEM. We'll read classic texts (such as by Edgar Allan Poe and Ursula K Le Guin), memoirs of STEM leaders (such as James Watson's Double Helix), contemporary texts (such as Scythe and comics about STEM subjects), fascinating nonfiction (such as Gulp: Adventures on the Alimentary Canal) and even poetry about STEM. We will explore the ways in which they raise problems and insights about our understandings of science and technology for solving contemporary problems. We will also explore scenes from a number of real events (such as the Tuskegee Study) and films that inspired and/or raised alarms about ethical approaches to advancements in human understanding.

Requirement for STEM in Literature and Culture Minors

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 2:40-4:00 PM

K. LINDBLOM

EGL-260.01

World Mythology

SBC: GLO, HUM

Ancient Greek tragedy is one of the most celebrated chapters in world mythology as well as one of the most prolific reservoirs of bizarre and fascinating stories. Passion, despair, madness, cruelty, deception, betrayal, revenge, incest and murder are just some of the motifs that abound in the world of tragic myth. In this course we will delve deep into that world with three primary goals: examine fundamental aspects of ancient Greek society and culture as expressed through dominant themes and archetypes; shed light on the intricate relationship between tragedy and myth; and explore the ways tragic plays have been received and recycled in a wide range of chronological and geographical contexts. Through focused discussions of a number of tragic masterpieces, it will become clear not only why classical drama is still compelling and relevant for us today but also why it has been such a steady and seminal point of reference throughout the last two and a half millennia.

Covers Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 6:05-7:25 PM

N. PANOU

EGL 301.01

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Vampire on the Screen and Page

Since Bram Stoker's 1897 novel *Dracula*, the vampire has become an enduring figure in popular culture. Vampires can be found in literature, films, television shows, graphic novels, video games, and trending on Tumblr. We continue to be fascinated by this monstrous mirror of ourselves. In this class, we will interrogate why the vampire continues to captivate us. We will look at the different iterations of the vampire, tracking its evolution from monstrous other to dreamy, paranormal heartthrob. And we will explore how the figure of the vampire enables us to delve into themes of gender, sexuality, race, addiction, violence, intergenerational tensions, and our relationship to our planet and natural resources. As scholars like Nina Auerbach have posited, vampires don't have a reflection, because what they reflect is us, and we will study what the vampire reveals about our anxieties, fantasies, and desires.

Our inquiries will take the form of engagement with primary and secondary texts. We will read novels by authors like Bram Stoker, Anne Rice, and Octavia Butler, and we will watch films like *Nosferatu*, *A Girl Walks Home Alone at Night*, and *Twilight*. Students will also work to compile a class bibliography of secondary sources and practice integrating their close readings and existing scholarship into researched argument paper about a topic relating to the course.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 01 TUTH 11:30-12:50 PM J. HAUTSCH

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

In the traditional literary tradition, many texts are about people with disabilities: Richard III, The Hunchback of Notre Dame, Lennie in Of Mice and Men, Laura in The Glass Menagerie, etc. The literary value of canonical texts notwithstanding, these characters may be depicted in a manner that perpetuates negative hidden assumptions about people in the real world. To what extent do these texts feature well-developed characters with agency and voice? To what extent do these texts rely on harmful stereotypes? The Society for Disability Studies, an interdisciplinary organization, describes disability as “a complex and valuable aspect of human experience.” So is language. In this class, we will read fiction, poetry, drama, narratives, and articles written by people with disabilities—and some about disability written by non-disabled writers. Using a disability studies perspective—one that questions harmful assumptions in our society and views disability as a normal part of the human condition—we will examine, analyze, and write about a variety of works in order to compare and contrast different treatments of disability.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH 1:15-2:35 PM P. DUNN

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Renaissance Literature

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-rec: EGL 207

Note: No adds after the first week of classes

LEC 02 MW 2:40-4:00 PM D. PFEIFFER

EGL 303.01 **Genre and Media** **SBC: HFA+**
Black Spec Fiction and Film

This course will examine Black literature and film that is speculative, in other words, that force us to imagine possibilities that do not exist in our understanding of the world as we know it. Speculative texts include, but are not limited to dystopian tales, fantasy, sci-fi, horror, and alternate histories. The books and films in this course range from works that are largely realistic tales with mere glimpses of the supernatural to those that are more

overtly fantastical. The topics covered include slavery, immigration, climate change, a future post-apocalyptic plague, capitalism, technology, and navigating the prejudices of contemporary U.S. society. We will closely analyze the form of these stories to learn how the authors and directors tell their tales and we will look at the otherworldly content for what these tales tells us as they reimagine the past, address the present, and offer messages for the future. Authors/Directors include Morgan Parker, Charles Chesnutt, Nalo Hopkinson, Nana Kwame Adjei-Brenyah, Juno Diaz, Octavia Butler, and Jordan Peele.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 6:05-7:25 PM L. LEBLOND

EGL 303.02

Genre and Media

SBC: HFA+

Television Studies

How does television shape our views of the world and our relation to it? What role has television played and what role does it still play in the formation of communities? And what do we, the viewers, do when we tune in, whether to CNN or to The Simpsons? Do we simply accept the medium’s inherent promise of viewing (vision) far (tele), or can we also imagine more reflexive, critical viewing practices that will really help us to view farther, and to become more ethical viewing subjects?

The course addresses both the theory and practice of televisual culture, including such practical considerations as programming, policies, ownership, and institutionalization, as well as theoretical issues surrounding ideology, politics, narrative, and critique. We will address debates in television and media studies about the role TV has played in the shaping of our communities (whether local, national, or global) as well as our ideas about good citizenship and civil society.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 9:45-11:05 AM T. AUGUST

EGL 308.01

Single Author

SBC: HFA+

Joseph Conrad

This single author course explores a selection of Conrad’s more notable novels and shorter fiction (Heart of Darkness, The Secret Sharer, and others) culminating in his experimental novel Nostromo. The course intends to trace Conrad’s aesthetic development and experimentation as his works engage questions of race, imperialism, capitalism, the environment, art, and modernity. We will also examine his influence, particularly in the film Apocalypse Now.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 MW 2:40-4:00 PM F. HARDER

EGL 309.01 Interdisciplinary Study of Literature SBC: HFA+

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 3:00-4:20 PM C. BUGAN

EGL 311.01 Literary or Critical History SBC: HFA+
Posthumanism

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 1:15-2:35 PM J. JOHNSTON

EGL 319.01 - G Ecology and Evolution SBC: HFA+, WRTD
Ecology and Evolution in Literature and Film

This course is a review of the 19th- and 20th-century American writers who trace the evolution of the US with respect to ecological practices through various multicultural perspectives. Literature covered will include transcendentalist essays, utopian/dystopian novels, ecofeminist fiction, environmental fiction and nonfiction, and journalism. We will view films as well. Through literature and film, we will learn about environmental issues including climate change, toxics and radiation, and animal rights. Students will write one long essay, create group oral/visual presentations, write weekly short reading-responses to our class texts, and take a midterm.

Prerequisite: WRT102

Note: No adds after the first week

LEC 01 TUTH 9:45-11:05 AM H. HUTNER

EGL 320.01 – G Modern and Contemporary Literature SBC: HFA+
London in Literature

Critic Pamela K. Gilbert has argued that “there are only imagined Londons.” If this is the case, how do major literary texts of the twentieth century depict these Londons, and what—if anything—distinguishes them from one another? How have these different renderings of the physical space, inhabitants, and history of this capital city shaped subsequent understandings of it? This course will consider these questions by studying texts that feature London as a setting and examining how modern and contemporary writers have imagined, interrogated, and challenged the metropolis as an artistic and colonial “center” (along with the relationship between those two descriptors). We will read the work of canonical British modernists alongside authors writing from specifically de/colonial perspectives to understand how their texts imagine the city space of London and the political and

social implications of their aesthetic choices. Possible authors and texts include Joseph Conrad (Heart of Darkness), E.M. Forster (Howards End), Virginia Woolf (Mrs. Dalloway), Una Marson (London Calling), Elizabeth Bowen, Sam Selvon (Lonely Londoners), Tayeb Salih (Season of Migration to the North), George Lamming (The Emigrants), Amitav Ghosh (The Shadow Lines), and Zadie Smith (NW).

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 MWF 11:45-12:40 PM B. EBERLE

EGL 325.01 - G Screenwriting SBC: ARTS

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

The objective of the course is to deepen each student's conceptual understanding of the craft of screenplay writing--and storytelling in general--and to put this knowledge into practice, writing several short screenplays. The emphasis is on writing short screenplays that each student could have made or make themselves in the near future.

Prerequisite: WRT 102

No adds after the first week of classes

LEC 01 TUTH 1:15-2:35 PM K. WEITZMAN

EGL 351.01 Documentary Cinema: History, Theory, Practice

Inquiry into the history, theory, and contemporary practice of documentary cinema. Focus on the historical development of the genre of documentary film, its major theoreticians, and the various modes in which documentaries engage in capturing "reality," across national and cultural boundaries. A selection of recent global documentary work on subjects of political, social, and cultural importance introduced during weekly screenings. Covers the Genre or Media topic for the English major.

Prerequisite: WRT 102

No adds after the first week of classes

**LEC 01/LAB 01 MW
TU 4:25-5:25 PM I. Kalinowska-Blackwood
Online**

EGL 360.01 - G Young Adult Literature SBC: HFA+

We will take up the study and critical analysis of contemporary 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 major interpretive and critical traditions that have shaped the role YA literature plays in contemporary ethical and societal debates.

In this section we will focus on texts related to resistance. How do YA texts define, encourage, or discourage young people from engaging in social, political or other forms of resistance? What ethical issues arise in novels and short stories about resistance for young people who live in a democracy? 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 novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in summer 2022.

****Only Offered in Fall Semester****

Prerequisite: EGL 204, Admission in EGL Teacher Prep

Note: No adds after the first week

	LEC 01	MW	4:25-5:45 PM	K. LINDBLOM
EGL 361.01 - G	<u>Poetry in English</u>			SBC: HFA+

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

	LEC 01	TUTH	3:00-4:20 PM	R. PHILLIPS
EGL 368.01 - G	<u>Caribbean and American Connections in Literature</u>			SBC: HFA+

This interdisciplinary course focuses on Caribbean and North American writers and artists of the 20th and 21st centuries. We will explore a wide range of texts in the fields of literature, film, music, visual and performance art using literary techniques designed to enhance our understandings of both transhistorical and cross-cultural connections of these regions by exploring their different aesthetic, social, political, and cultural perspectives. Through an immersion into the works of writers such as Jamaica Kincaid, Caryl Phillips, Derek Walcott, Edwidge Danticat, and others, students will learn how to articulate what contexts condition both the creation and the reception of Caribbean and American connections in literature in today's complex and diverse world.

Prerequisite: U3 or U4 standing

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

No adds after the first week of classes

LEC 01

TUTH 11:30-12:50 PM

R. PHILLIPS

EGL 380.01

Senior Seminar

SBC: SPK, WRTD

Thinking the Author

When we think of authors do we conceive them as a “a creator, cause, or source,” as the OED has it, or as “the writings of an author,” as the OED also has it. Is Shakespeare the origin of the texts attributed to him, or the person we infer from them? The presiding genius, as Keats called him, or someone “whose occupation is writing books” (also the OED)? In Shakespeare’s case, someone writing plays for and with a specific company of actors, whose texts are subject to the conditions of the time: the stage, the actors, the vagaries of memorial reconstruction, and the exigencies of the printers. Starting with the Renaissance we shall look historically at the question of the interaction of authors with the changing conditions of their times, considering shifting audiences, the effects of the publicity generated by publishers, and the resonance of frontispiece portraits, on to the role of the author in the New Criticism (Cleanth Brooks’s *The Well-Wrought Urn* and W.K. Wimsatt’s “The Intentional Fallacy” and “The Affective Fallacy,” and in Deconstruction and Cultural Studies (Barthes, Derrida, De Man, Foucault) and the insights brought by our current interest in quantitative criticism (e.g., the work of Andrew Piper).

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

MW 2:40-4:00 PM

P. MANNING

EGL 380.02

Senior Seminar

SBC: SPK, WRTD

Rise of Orientalism

In his classic book *Orientalism*, Edward Said described two kinds of orientalism: an academic discipline of study, in which "Western" experts typically allied with colonial regimes turn "the Orient" into an object of knowledge and power; and a "poetic" orientalism that depicts "the Orient" according to an emerging set of imaginative patterns: as a place of intense sexuality and violence; as a place radically different from "the West"; as a place associated with the past, so that traveling there is in some sense going back in time. This class will focus on poetic orientalism, tracing it from its origins in the late Middle Ages to its definitive modern codification in Romanticism. We will start from Said's work, which provides a key concept for cultural criticism that has validity to this day, but we'll also look at some critiques of Said: for not paying enough attention to gender; and for not thinking enough about representations of East Asia: Orientalism focuses overwhelmingly on discourses about the Middle East, even though "Orientalism" as a discipline and a concept claimed applicability to all of Asia and

some of Africa. We will focus on literary texts, though we will also consider visual arts, material culture, and opera. The course will cover the period from about 1400 to 1800, with readings ranging from medieval romance to Shakespeare to Mozart to gothic fiction and Romantic poetry. But we will also have an eye on contemporary culture: in many ways, the paradigms created in the early modern period continue to define contemporary orientalist discourses and representations. The problem of orientalism has in no sense gone away, even if the conditions sustaining it are different. Paying attention to the phenomenon's deep historical roots can perhaps help us understand, or at least contextualize, its persistence in our own time.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 03

TUTH 1:15-2:35 PM

B. ROBINSON

EGL 387.01

Playwriting

SBC: ARTS

Learn the fundamentals of the craft of playwriting -- structure, dialogue, conflict, dramatic action, creating a world -- via focused, creative exercises and the writing of several short plays. Get rid of that inner censor, write a lot, and learn how dramatic writing works from the inside out, from the point of view of the generative artist.

Prerequisite: WRT 102

Note: No adds after the first day of class

SEM 01

TUTH 11:30-12:50 PM

K. WEITZMAN

EGL 394.01 - G

Topics in Literature/Culture of Science

SBC: CER, STAS

Through the lenses of social realism, road novels, dystopian fiction, speed theory and petro-cultural criticism, and everything in between, this course will explore the social, economic, and political history of the automobile and its massive attendant transformations in the twentieth and twenty-first centuries. Cultural representation of the automobile and its landscapes — from roads and superhighways to oil towns and the “automotive city” — will be examined in terms of such perennial issues as mobility, gender, race, and environmentalism.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01

MW 2:40-4:00 PM

H. KINDRAT

EGL 398.01 – G

Literature of Cultural Studies In Asia, Africa, & Latin America

SBC: HFA+

Migrant Literature and Environmental Justice

Migrant literature tells the stories of people who leave their homes either voluntarily or against their will to start a new life in another place, location, or setting internationally (in another country) or domestically (in one’s own country of origin). Historical forces of war, imperialism and colonialism, despotic and authoritarian governments, environmental exploitation and destruction, social persecution (based on religion, sexuality, gender, race/ethnicity, or class), poverty and economic opportunity, and the struggle to protest and remedy injustice and human rights violations are some of the compelling reasons why people leave their homes to migrate. Similarly, environmental justice literature “provides narratives of individuals and communities organizing and responding to economic and environmental problems on local, national, and international levels. Its stories and investigations show that environmental issues are deeply connected with issues of globalization, gender, race, and class” (Greta Gaard, “The Literature of Environmental Justice” www.asle.org/syllabi/the-literature-of-environmental-justice/). Considering that environmental exploitation and destruction is a compelling reason why people leave their homes and migrate, the concept of environmental justice is a primary theme explicitly or obliquely in migrant literature. In particular, migrant literature from the perspectives of postcolonial and Indigenous peoples often refers to nature and the environment to depict, protest, and remedy injustice and human rights violations. Moreover, nature and the nonhuman living world in migrant literature are often metaphors for remembering home and settings of ancestry and origins. In this course, we will read literature and watch films about migrants and migration by authors and artists from diverse racial and national locations, including Asia (India and Vietnam), the Americas (North America and Latin America), the Pacific Islands (Marshall Islands), Caribbean (Haiti), Africa (South Africa and Cameroon), and Australia. We will focus on the intersection of environmental and ecological matters with issues of imperialism and colonialism, social persecution, poverty and economic opportunity, and the effort to depict, protest, and remedy injustice and human rights violations.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01

TUTH 3:00-4:20 PM

J. SANTA ANA

EGL 488

Herstory Internship

SBC: EXP+

Stories for Our Time: Memoir as a Tool for Action

This internship with Herstory Writers Workshop provides a hands-on exploration of how guided memoir writing can be used as a tool for societal change. Interns will be writing and working side by side with other students and community members to explore how individual experiences relate to larger social and political issues and how personal narratives can contribute to the process of change. Interns will hone their writing and communication skills, practice active listening, provide constructive feedback, and acquire fresh insights into the power of storytelling and community building. Each intern will be required to: attend one weekly 2-hour writing workshop

(days vary); provide constructive feedback to fellow members of the writing community; write a short memoir (10-12 pages) and complete 3 reflection assignments during the semester.

For more information contact susan.scheckel@stonybrook.edu. Interested students should fill out this brief application (<https://forms.gle/855pYW3g4sBe8V4R6>)

About the Partner Organization:

Herstory Writers Workshop is a LI-based, non-profit organization that works with diverse populations (women in prisons or shelters, immigrants, farm workers, students living with disabilities, etc.) to transform personal stories into moving narratives that "change hearts, minds and policies one story at a time." To find out more about Herstory go to <http://www.herstorywriters.org/>

Registration by Permission Only

EGL 492.01 *Visual Culture*

Honors American Literature

This course explores how nineteenth-century models of vision, visual culture, and new visual media informed attempts to define the meaning of character, citizenship, nationhood, truth, and the “real” itself. We will examine cultural representations of vision and visual signs, along with responses to new breakthroughs in visual technologies (including the daguerreotype, photography, and early technologies of motion pictures), as they appear in literature, scientific discourse, magazines, and other popular culture. Throughout the course we will be alert to how gender, class and race inflect the ways in which individuals see and are seen.

In addition to exploring an exciting subject together, one goal of the course is to develop the research, writing, critical and analytical skills that will enable you to successfully complete an Honors Thesis. To this end, we will read critical and theoretical texts in conversation with the primary texts and each student will give a short presentation based on their independent investigation of a topic related to the course theme. Writing requirements include: several short essays/response papers, an annotated bibliography and a substantial research paper (8-10 pages).

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01

TUTH 1:15-2:35 PM

S. SCHECKEL

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.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEM 01 TUTH 4:45-6:05 PM J. JOHNSTON

English Teacher Prep Courses

EGL 440.01 Performance & Technology in Teaching Literature and Composition

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

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

Corequisite: Equivalent section of EGL 450

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

LEC 01 W 6:05-8:55 J. CABAT

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

LEC 01 TH 3:00-5:45 PM P. RIBEIRO

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

LEC 02 F 3:00-5:45 PM V. CEREOLO

EGL 449 Field Experience: Grades 7-12*Corequisite: equivalent section of EGL 441***P. RIBEIRO****V. CEREOLA**

EGL 450 Field Experience: Grades 7-12**SBC: CER; EXP+; SPK**

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Meets with CEQ 592

J. CABAT

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****EGL 452 Supervised Student Teaching: Grade Levels 10-12**

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****EGL 454 Student Teaching Seminar**

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed

for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

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4:25-7:15 PM

T. MANGANO