

We have been telling each other stories since the dawn of time. There are stories to frighten, stories to mystify, stories to enchant, stories about the future, stories of growing up, stories about love, and many more. While all of these different kinds of stories have also appeared in poetry and drama, fiction has its own formula to open up each genre with a single, sustained plot. This class will explore the many genres of fiction including horror, science-fiction, romance, mystery, and the coming-of-age tale. We will examine what makes each genre different from the others and where genres overlap, perhaps making it difficult to put certain novels in any one category. Possible authors include Stephen King, Virginia Woolf, Dashiell Hammett, Edgar Allen Poe, Ursula Le Guin, James Joyce and many others. Readings will include short stories and novels, and assignments will consist of short essays.

Not for English Major Credit.

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

SEC 03 MW 5:20 – 6:40 PM K. KLEIN

EGL 192.04-B Introduction to Fiction

Fictions of Addiction

The ability to produce drug fiction with literary merit is a difficult task and so few authors have succeeded at creating quality works. We will read four authors whose works not only represent the genre well, but also demonstrate the ethos of the time in which they were written. With these ideas in mind, we will read Thomas De Quincey's *Confessions of an Opium Eater*, William Burroughs' *Naked Lunch*, Bret Easton Ellis' *Less Than Zero* and Koren Zailckas' *Smashed: Growing Up a Drunk Girl*. We will also do a comparative analysis of two films: *Drugstore Cowboy* and *Requiem for a Dream*. As an introductory course, special attention will be given to plot, experiential representation, character development, setting, metaphor, symbolic language, and narrative strategies.

Not for English Major Credit.

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

SEC 04 TUTH 12:50-2:10 PM V. HYATT

EGL 192.05-B Introduction to Fiction

Short Victorian Fiction

This course will introduce students to canonical Victorian authors via their shorter or lesser known works. Victorian literature is famous for what Henry James called its "loose baggy monsters": the long three-volume novel. In one semester, we would not be able to get through many of these classic tomes (some eclipse 800 pages). Instead, we will only tackle one novel, and content ourselves with shorter fare. We will read Charlotte Brontë, Charles Dickens, George Eliot, Elizabeth Gaskell, Robert Louis Stevenson, H.G. Wells, and Oscar Wilde. In the process, you will become familiar with some of the primary genres/modes of fiction: the realist mode, Bildungsroman, romance, adventure narrative, detective fiction, science fiction, fairy tale, and more. This course aims to develop your close reading, critical thinking, and expository writing skills. Class participation in the discussions will be a significant portion of your grade. Course requirements will include short weekly writing assignments, quizzes as necessary, two short papers, and one longer research paper.

Not for English Major Credit.

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

SEC 05 TUTH 5:20-6:40 PM M. WRIGHT

EGL 193.01-B Introduction to Drama

Classical and Modern Tragedy

The objective of this introductory course on drama will be to cultivate an understanding and appreciation for the long and varied tradition of western tragedy. Throughout the semester we will trace the historical and literary development of tragedy—which Aristotle first defined as an imitation of a grave and serious action—from its earliest incarnations (Sophocles' *Oedipus the King*) to its more modern (Ibsen's *A Doll's House* and Strindberg's *Miss Julie*) and contemporary (MacLeod's *House of Yes* and McDonagh's *The Pillowman*) iterations. Course requirements will include mandatory attendance at all scheduled screenings, a midterm, a final, and several short response papers that will (ideally) lead to a longer term paper.

Not for English Major Credit.

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

SEC 01 TUTH 3:50-5:10 PM A. CHU

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

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

SEC 01	MW	8:05-9:25 AM	H. HUTNER
SEC 02	MW	5:20-6:40 PM	B. ROBINSON
SEC 03	TUTH	9:50-11:10 AM	S. SCHECKEL
SEC 04	TUTH	11:20-12:40 AM	A. NEWMAN
SEC 05	TUTH	3:50-5:10 PM	D. McGRATH
SEC 06	MW	2:20-3:40 PM	R. PHILLIPS

EGL 206.01-I Survey of British Literature II

An historical survey of British Literature from the Restoration through the nineteenth century. The texts are *The Longman Anthology of British Literature vols. 1C/2A/2B* and Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula* in the editions ordered. Midterm, final, and two short papers.

Covers English Survey Requirement

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

SEC 01	MWF	10:40-11:35 AM	P. MANNING
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EGL 207.01 The English Language

We will examine the English language from its roots up until the role of English in today's world. We will use a grammatical/linguistic approach as well as examine Old and Middle English, but also look at "Global Englishes" and modern dialects. There will be weekly written homework and a final project.

FORMALLY EGL 380

Prerequisite: EGL 204

SEC 01	MWF	11:45-12:40 PM	B. VIDEBAEK
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EGL 218.01-K American Literature II**Covers English Survey Requirement**

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

Advisory Prerequisite: Completion of D.E.C. categories I and J

SEC 01	TUTH	2:20-3:40 PM	E. HARALSON
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EGL 224.01-G 20th Century Literature in English

This course provides a survey of twentieth-century British literature, taking students from the high-modernist experimentation of the first third of the century through contemporary "Black British" fiction. Along the way, we will consider how novels, poetry and plays represent what it means to be "English"; the ways in which literature responded to violence at home and abroad; and how literary style evolved over the course of the century. Requirements include attendance and informed participation; two papers; pop quizzes; and a final exam.

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

SEC 01	TUTH	11:20-12:40 PM	C. MARSHIK
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EGL 232.01-I Rebels and Tyrants

An exploration of literary rebels and the tyrannies they oppose. The subversive tactics of Shakespeare, Sir Walter Scott, Dostoevsky, Dickens and other writers from the Russian and Anglo/American traditions are appraised in the light of dominant social and aesthetic systems they confront.

Also offered as HUR232

Advisory Prerequisite: Completion of D.E.C category B

SEC 01	TUTH	9:50-11:10 AM	N. RZHEVSKY
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EGL 243.01 **Shakespeare: The Major Works**

We will study Shakespeare's major works: Histories, Comedies, Tragedies, Romances, and Sonnets. We will look at these texts both as literature and as acted drama, placing them into their historical context. There will be a midterm, a final, and a short paper.

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

SEC 01 MWF 9:35-10:30 AM B. VIDEBAEK

EGL 301.02 **Authors, Periods, Topics with Intensive Writing*****Modernism & the Middlebrow***

Definitions of so-called "high" modernism often emphasize its exclusivity, difficulty, and disdain for so-called middlebrow cultural and intellectual pursuits. Recent scholarship in literary modernism has, however, challenged these assumptions by suggesting that high modernists were deeply invested in mass culture and by advocating the study of "middlebrow" writers. This course will examine the relationships among high and middle literary cultures to determine both how writers in the period understood the claims of each label and how different "brows" produced sometimes overlapping—and sometimes radically opposed—visions of modernity.. We will read fiction and essays by Virginia Woolf, D. H. Lawrence, Dornford Yates, W. Somerset Maugham, Stella Gibbons, Michael Arlen, and others. Because this is a writing intensive course, students should be prepared to draft and revise three essays; other course requirements include attendance and active participation in class discussion, pop-quizzes, and a presentation.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

SEC 02 TUTH 2:20-3:40 PM C. MARSHIK

EGL 304.01-G* **Renaissance Literature in English**

The study of English literature of the 16th century

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

SEC 01 TUTH 5:20-6:40 PM C. HUFFMAN

EGL 306.01-G* **English Literature of the 17th Century**

This class aims to familiarize students with the literature of the seventeenth century. Though most of our reading will be poetry, we will also analyze two plays, a few essays, and some philosophy. Authors studied will be Bacon, Donne, Burton, Herbert, Marvell, Wycherley, Behn, and Dryden. In addition to two formal essays, writing requirements for the course include weekly passage annotations.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

SEC 01 TUTH 2:20-3:40 PM D. PFEIFFER

EGL 320.01-G* **Modern and Contemporary Literature*****Radical Novel in America***

This course will examine the variety of leftist political positions adopted by authors during the twentieth century. Among the issues to be considered are the degree to which a portrayal of radical politics indicates as subscription to radical politics, the relationship between radical politics and radical aesthetics, the mid-century depiction of Communism as "twentieth-century Americanism," the relationship between Old and New Left, and the use of historical events, such as the Spanish Civil War, the Rosenberg Trial, and Vietnam War, as backdrop. Assigned texts will be selected from among (but will not include all of) the following: John Reed, *Ten Days That Shook The World*; John Dos Passos, *1919*; Michael Gold, *Jews Without Money*; Ernest Hemingway, *For Whom The Bell Tolls*; Richard Wright, *Native Son*; Lionel Trilling, *The Middle of the Journey*; Ralph Ellison, *Invisible Man*; Mary McCarthy, *The Groves of Academe*; Norman Mailer, *The Armies of the Night*; E. L. Doctorow, *The Book of Daniel*; Rosellen Brown, *Civil Wars*; Susan Choi, *American Woman*; and Dana Spiotta, *Eat the Document*. Midterm, Paper, final examination.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224 or 226

SEC 01 TUTH 12:50-2:10 PM S. OLSTER

EGL 333.01-K Italian-American Experience in Literature

This course seeks to introduce students to the wealth of authentic expression of the Italian ethnic experience within literature. In an effort to place writers within both their historical milieu and the literary period out of which they wrote, we will focus on narrative innovation and the social and cultural values that emerge from these works. Students will be encouraged to place these writers in various literary and historical contexts, aware of their significance as *Italian/American* writers. Questions regarding these works include but are not limited to the following: should we read these narratives as part of the mosaic of American literature? If so, what themes and narrative strategies do American writers employ that make such a comparison appropriate? What tale of immigration do these writers tell? How does this tale influence the stories they tell and the poetry they write? How are the generic designations of autobiography, memoir, and fiction complicated by these authors, that is, how are these works generically slippery? What other stories are told by these writers? How are the factors of gender, ethnicity, and literary technique important topics for these artists of Italian America?

Pre- or Corequisite: U3 or U4 Standing

Advisory Prerequisite: One Literature course at 200 level or higher

Cross Listed with HUI 333

SEC 01 TUTH 11:20-12:40 PM M. BONA

EGL 340.01-G* Chaucer

This course will focus on a close reading of Chaucer's major poems, in particular *The Canterbury Tales*. We will also examine Chaucer's influence on modern literature and culture as we read selections from Geoffrey Chaucer Hath a Blog. While no previous familiarity with Middle English or medieval literature is required, I do expect enthusiastic participation in class discussion.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

SEC 01 TUTH 9:50-11:10 AM K. HOWARD

EGL 342.01-G * Milton

This course is an introduction to the work of John Milton. The course will center on his great epic *Paradise Lost*; but we will read through a series of his other works as well: the early poems, the under-read late poems (*Paradise Regained*, *Samson Agonistes*), and the prose works of the 1640s and 1650s (on topics like freedom of the press, the right of divorce, the right of rebellion against tyranny). Also central to our discussions will be the major historical experience of Milton's lifetime: the English revolution, the troubled and ultimately failed efforts to establish a republican form of government, and the collapse of that government in the restoration of the monarchy.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

SEC 01 MW 2:20-3:40 PM B. ROBINSON

EGL 346.01-G * Shakespeare II

A study of the tragedies and the romances. Designed to complement EGL 345.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

SEC 01 TUTH 6:50 – 8:10 PM C. HUFFMAN

EGL 347.01-G * Major Writers of the Neoclassical Period in England***Swift and Johnson***

Jonathan Swift (1667-1745) and Samuel Johnson (1709-1784) were too similar to understand each other. Both were fearless and outspoken writers, both will regularly make you laugh, and both placed literature at the service of politics and what they saw as the common good. We will read Swift's ironic masterpieces -- *A Tale of a Tub*, *An Argument Against Abolishing Christianity*, *Gulliver's Travels*, and *A Modest Proposal* -- as well as many of his shorter pieces and letters. We will read Johnson's *Rasselas*, his *Preface* to his Dictionary, his *Preface* to his edition of Shakespeare, his *Lives of the Poets*, his hysterical *Life of Richard Savage*, and of course his *Life of Jonathan Swift*. There will be three tests and you will write two 7-8 page papers setting Swift and Johnson in their cultural context. *Pre- or Corequisite:* EGL 204

Advisory Prerequisite: EGL 217

SEC 01 MW 3:50 – 5:10 PM E. HAMMOND

**EGL 347.02-G * Major Writers of the Neoclassical Period in England
18TH Century Women Writers**

This course will examine the literary work of English women writers from 1660 to 1820. We will read novels, plays, essays, and poetry. This is an enormously vital and fertile period of women's writing--and yet, until recently, female authors of the eighteenth century have been neglected by literary scholars. This course will raise such questions as: What are the reasons for this neglect? Do women writers have a distinctive "female" literary voice or style? How does women's literature contribute to our understanding of culture? How did women writers contribute to the political debates of their day? We will read the work of Aphra Behn, Mary Astell, Ann Finch, Mary Manley, Eliza Haywood, Elizabeth Inchbald, Maria Edgeworth, Frances Burney, Mary Wollstonecraft, and Jane Austen.

Requirements: weekly response papers, pop quizzes, oral presentation, research essay.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 217

SEC 01 MW 2:20-3:40 PM

H. HUTNER

**EGL 367.01-G * Contemporary African American Literature
*Music, Voice and the Feminine Body in the African American Novel***

By exploring the sub-genre of music as a narrative motif for voice or self-expression, this course will examine literary representations of African American womanhood in the contemporary novels of James Baldwin, Paule Marshall, Toni Morrison, and Alice Walker. Expect a lot of important but richly rewarding reading. Course requirements will include blackboard assignments, short response papers, and a final research essay.

Prerequisite: U3 OR U4 standing

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

SEC 01 MW 5:20-6:40 PM

P. JONES

**EGL 369.01-G * Major Writers of the Victorian Period in England
*Autoethnography***

This course focuses on a selection of twentieth-century narratives that are structured around strategically defined versions of the insider perspective. We will read the narratives closely to examine how these perspectives are used to yield specific visions of relationships between individual and culture, culture and society through changing historical and social settings. Readings will include primary texts by Hurston, Gold, Yeziarska, Fitzgerald, and others. Active engagement with reading assignments and two 5-7 page papers required.

Prerequisite: U3 OR U4 standing

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

SEC 01 TUTH 12:50-2:10 PM

H. CHOI

**EGL 372.01-G * Topics in Women and Literature
*Ecofeminism, Literature, and Film***

This course will examine the connections among and between ecology, feminism, women's literature and environmental films. Ecofeminist criticism is a branch of ecocritical theory that asks us to rethink our relationship to the earth and our responsibilities as human beings to all living creatures and to people of all races, cultures, and genders. As Karen Warren explains, ecofeminists view the domination of nature and the domination of women (and other underrepresented social groups), as "twin oppressions." This course will explore how these "twin oppressions" function in environmental crises such as climate change/global warming and toxic and radioactive pollution, and we will look at the gendering of the environment in literature and film. In addition, we will consider how the meaning of terms such as 'nature', 'environment', and 'place' are culturally informed and determined. We will read writing by Rachel Carson, Terry Tempest Williams, Sandra Steingraber, Alice Walker, Barbara Kingsolver, Jane Smiley, Lucy Topahonso, Linda Hogan, Susan Griffin, Bill McKibben, and Carolyn Merchant, among others.

Requirements: weekly response papers, pop quizzes, oral presentation, special project/research paper.

Note: offered as EGL 372 and WST 372

Prerequisite: U3 OR U4 standing

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

SEC 01 MW 3:50-5:10 PM

H. HUTNER

EGL 374.01-G * English Literature in Relation to Other Literature

Bible as Literature and in the World

This course will involve close readings of the Old and New Testaments, asking modest questions like Who is God and What does it mean to be human? We will then examine how evangelical Christians understand Scripture and how they apply those convictions to domestic and foreign policy. In particular, we will focus on evangelical views of Israel and their impact on the U.S. Middle East policy. We also will consider conservative Christian attitudes toward Islam and Muslims. There will be exams and a paper.

Prerequisite: U3 OR U4 standing

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

SEC 01

MW 2:20-3:40 PM

S. SPECTOR

EGL 375.01-G * Literature in English in Relation to Other Disciplines***The Problem of Evil***

What is the nature of evil? Is evil better described as the presence of a satanic, monstrous entity or as the absence of goodness altogether? Is evil something which is part of or at least necessary to know the good? Or is evil, alternatively, an arbitrary designation, a perspective from which we can wrest ourselves given the right sort of self-reinvention? Finally, how shall we account for evil, or the "shadow," that lurks within ourselves, and which causes us to despair? In this class, we shall address the problem of evil from several--fictional and non-fictional--angles. The course will divide into four sections examined under the following headings: (1) "evil as the presence of badness" (i.e. evil as substantively and radically separate from the good; Manicheanism); (2) "evil as the presence of goodness" (i.e. evil as tantamount to the good; theodicy); (3) "evil as the absence of badness" (i.e. evil as subjective perspective; thoroughgoing relativism); (4) "evil as the absence of goodness" (i.e. evil as privation; Augustinianism). We will approach these "four models of evil" through consultation with literary and cinematic sources.

Note: Offered as EGL 375 and PHI 373

Prerequisite: U3 OR U4 standing

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

SEC 01

TUTH

9:50-11:10 PM

A. FLESCHER

EGL 379.01-J* Native American Text and Context

In this course we will be studying Native American autobiography, fiction and poetry, from the mid-nineteenth century through the "boom" in the late twentieth century. Our discussions will explore some of the critical issues surrounding Native American literature, including the interplay between writing and oral traditions, the notion of cultural authenticity, and the engagements between Native and non-native intellectuals.

Prerequisite: U3 or U4 standing

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

SEC 01

TUTH

3:50-5:10 PM

A NEWMAN

EGL 386.01 Advanced Poetry Workshop

This workshop will meet once per week in a three-hour seminar format and serve as an intensive introduction to the study of both the reading and writing of verse. We will study, as well as how to formulate poetic critique, how to sustain it, and how to incorporate it into poems in progress. Accepted students will read poems and essays from various literary periods and will be expected to write poems on a weekly basis based on themes discussed in the workshop. You will also be expected to revise. Enrollment is limited and at the discretion of the professor. Interested students must submit a sample of 6 to 8 poems to Rowan.Phillips@stonybrook.edu before the designated deadline.

Prerequisite: EGL 286, permission of the instructor

SEC 01

M

3:50-6:40 PM

R. PHILLIPS

EGL 390.01-G * Topics in Literary and Cultural Studies***Thinking through the Greeks***

The title points to the double focus of the course: thinking about some classical Greek texts and about the uses made of them by later thinkers and writers. The reading centers on the three Theban plays of Sophocles and Aeschylus's *Oresteia*, and expands to various translations, adaptations, and philosophical texts, among them Aristotle's *Poetics*, Christa Wolf's *Cassandra*, Jean Anouilh's *Antigone*, Jean Giraudoux's *Tiger at the Gates*, G.W.F Hegel, Friedrich Nietzsche, Sigmund Freud, Rene Girard, Thomas DeQuincey, Stravinsky's *Oedipus Rex*, Jean Racine's *Phaedra* and

Tony Harrison's *Phaedra Britannica*, Judith Butler, and George Steiner. **Knowledge of *The Iliad* will be assumed.**
Midterm, final, and two short papers.

Prerequisite: U3 or U4 standing

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

SEC 01 MWF 8:30-9:45 AM P. MANNING

EGL 399.01 - K: Topics in American Literary and Cultural Studies

Modernist Narrative Experiment

A broad sampling of modern poetry in English considered in diverse historical and cultural contexts.

Prerequisite: U3 or U4 standing

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

SEC 01 TUTH 5:20-6:40 PM E. HARALSON

EGL 399.02 - K: Topics in American Literary and Cultural Studies

American Gothic

This course explores the origin and growth of gothic literature in the United States. We will consider how representations of horror and terror in nineteenth-century American literature encode cultural conflicts and anxieties, such as our individual and national anxieties about the dark side of life: fears of the unknown, the irrational, the supernatural; fears of victimization, of sexuality, of identity-loss; fears of dissolving or transgressing boundaries between self and other, sanity and madness, civilization and savagery, good and evil. Beginning with the early literature of those exploring and settling “a howling wilderness,” and moving through the dark romantic gothic of Brown, Hawthorne, Poe, and Melville, we will trace these themes as they persist to the present. Varieties of American gothic we will explore include: frontier gothic, female gothic, racial gothic, urban gothic, and Southern gothic. This course requires demanding reading, active participation, and substantial writing.

Prerequisite: U3 or U4 standing

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

SEC 02 TUTH 12:50-2:10 PM S. SCHECKEL

EGL 491.01 British Literature before 1800

Reading Earlier English

The language of early English poetry is often intimidating, and courses covering specific areas of Middle English or Early Modern English literature rarely allow much time for the kind of study that would make the texts more accessible word by word and sentence by sentence. The purpose of EGL 491 will be to offer students this opportunity by spending a semester reading two major works, one by Chaucer (*Troilus and Criseyde*) and one by Spenser (*Faerie Queene II*) with an emphasis on reading aloud, written and oral translation, and discussion of grammatical and stylistic features of the assignments. **This is not a course in history of the language**, and the works will also be approached from the point of view of literary criticism and historical analysis; the chief aim, however, will be a more confident grasp of the primary texts.

Two twelve-page papers are required.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 TUTH 11:20-12:40 PM J. MARTINEZ-PIZARRO

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 J. MARTINEZ-PIZARRO

English Education Courses

EGL 440.01 Performance & Technology in Teaching Literature and Composition

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 as well as computers and the Internet. Students will learn to create WebQuests as a way of guiding their students through the vast and overwhelming World Wide Web. In addition, throughout the course, we will integrate the four NYS Regents Exam tasks with literature we are studying and compose original assignments for each task.

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

SEC 02 W 3:50 – 6:40 PM M. LOMONICO

EGL 441 Methods of Instruction in Literature and Composition

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

Prerequisite: Enrollment in the English Education Program. Corequisite:

SEC 01 W 3:50 – 6:40 PM K. LINDBLOM

EGL 449 Field Experience: Middle School Grades 7-9

Corequisite: equivalent section of EGL 441

K. LINDBLOM

EGL 451 Supervised Student Teaching: Middle School Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 452 and 454. Meets with CEQ 592

EGL 452 Supervised Student Teaching: High School 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.

EGL 454 Student Teaching Seminar

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

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

SEC 02 W 3:50 – 6:50 PM K. LUND