

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Fall 2018

EGL 111.01-B, GLO, HUM**World Literature, Ancient to Modern**

Throughout human history, literature always has served as a mirror for people to reflect their figures and the world surrounding them. This course offers an introduction to the various types of stories and literary forms, roughly from 2000 B.C.E. to 1600 C.E., on a global scale. Learning with an interest in history and culture behind each text, we will see how “the mirrors” people used are drastically different from each other according to a specific location at specific time.

We will start by reading ancient myths and creation narratives, proceeding to early classical literature like Greek tragedy and Eastern/Western epics. Then we will read early novelistic prose writings in medieval Europe, China, and Japan, and some precursors of modern novels such as Cervantes’s *Don Quixote*. Grading will be based on attendance and class participation, in-class reading quizzes, and two short paper assignments.

Not for English Major Credit.**LEC 01****MWF****10:00-10:53 AM****R. HAGINO****EGL 112.04 – B, GLO, HUM****World Literature: Modern to Contemporary**

We will engage a broad range of stories and poems representing cultural settings around the globe, endeavoring to understand how these works express something unique and something universal about different forms of human experience. What features of our readings make them either “global” or “local” or perhaps a hybrid? What does “universal meaning” even mean? When we read across borders, what gets lost or gained in translation? What can we learn about the world’s richly diverse social landscapes by analyzing exemplary writings from a multitude of authors, places, and cultures?

Not for English Major Credit.**LEC 04****TUTH****11:30-12:50PM****E. HARALSON****EGL 112.05 – 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 05****TUTH****1:00-2:20PM****T. AUGUST****EGL 121.01 – B, GLO, HUM****Global Film Traditions*****Global Monsters***

After winning the 2018 Golden Globe for best director of a motion picture, Guillermo del Toro explained his lifelong faith in monsters: “I have been saved and absolved by them because monsters, I believe, are patron saints of our blissful imperfection and they allow and embody the possibility of failing.” This is an introductory film course with a focus on the cross-cultural study of films. In particular, the class will attend to the use and representation of monsters within global film traditions. How do directors and screenwriters use monsters to address and/or critique their own

socio-political context? We will use these films to explore larger issues addressed in the humanities, including (but not limited to) identity, war, technology, dehumanizing poverty, and environmental crisis. Students will also learn the basics of film analysis and terminology. Much of our time will be spent viewing and discussing films in class. Two short formal papers, various smaller writing assignments, and participation in class discussion are required. Films may include: Hideo Nakata's *Ringu* (1998), Guillermo del Toro's *Pan's Labyrinth* (2006), Neil Blomkamp's *District 9* (2009), Ana Lily Amirpour's *A Girl Walks Home Alone at Night* (2014), and Yeon Sang-ho's *Train to Busan* (2016).

Not for English Major Credit.

LEC/LAB 01 MW 5:30-7:20PM C. DUFFY

EGL 121.02 – 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/LAB 02 TUTH 4:00-5:50PM S. BRIONI

EGL 130.05: Literature, Science and Technology

Technology & Science in Young Adult Literature

Literature written specifically for young adults (YA Lit) has been the fastest growing area of publication for over a decade, and the field has gained respect and notoriety. In this class, we will explore YA novels, nonfiction, memoir--including graphic novels--(and watch clips from film versions) to examine how young people are being encouraged to understand technology and science and to confront the challenges they bring society (and that exist within those technical fields). Readings *may include* Betsy Cornwall's steampunk retelling of Cinderella, *Mechanica*; Mark Alpert's *The Six*, in which a boy with MS must fight a battle in Virtual Reality with a hostile artificial intelligence, Parker Peevyhouse's *Where Futures End* social media dystopia; Steve Sheinkin's nonfiction *Bomb: The Race to Build--and Steal--the World's Most Dangerous Weapon*; John Green's *An Abundance of Katherines*, Deborah Heiligman's graphic biography *Charles and Emma: The Darwins' Leap of Faith*; William Kamkwamba & Bryan Mealer's autobiographical *The Boy Who Harnessed the Wind, Young Reader's Edition*; and Jay Hosler's graphic novel/nonfiction hybrid, *Evolution: The Story of Life on Earth*. We will also read older YA literature about technology,--such as M. T. Anderson's *Feed* and Janet Tashjian's *The Gospel According to Larry*--to see how it shapes and predicts the ethical and social issues we grapple with today. Class readings will be supplemented with excerpts from literary and rhetorical criticism to enhance our discussions. Class meetings will be discussion based, including small and large group activities and informal, in-class writing. Bringing devices to class is encouraged. A midterm exam, 1-2 short written analyses, and a longer final project based on the assigned reading will be assigned. Please mail the instructor for a final list of texts *before purchasing any*.

Prerequisite: WRT 101 or equivalent

DEC: H

SBC: CER, STAS

3 credits

MW 2:30-3:50 K. LINDBLOM

EGL 192.01-B, HUM Introduction to Fiction

Focusing on coming-of-age narratives, this course will explore the uses and boundaries of fiction through a wide range of novels and short stories. Through these texts, we will consider how fiction responds to and represents reality and what role artifice plays in the construction of identity. Readings will include a variety

of narrative styles and literary periods—extending from the 19th century to the present. Point of view, narrative technique and other elements of literary analysis will be introduced and developed in order to better understand the fiction genre

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent

LEC 01 MWF 10:00-10:53AM J. HEGGESTAD

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	5:30-6:50PM	D. PFEIFFER
LEC 03	TUTH	10:00-11:20AM	C. MARSHIK
LEC 04	TUTH	5:30-6:50PM	J. SANTA ANA

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

NO ADDS AFTER THE FIRST WEEK

Prerequisite: WRT 102 or equivalent

LEC 01 TUTH 5:30-6:50 PM B. ROBINSON

EGL 206.01 - HFA+ Survey of British Literature II

A survey of British literature from the 17th to the end of the 19th century, this course aims to help you to build mastery in literary interpretation and expository writing, focusing on three major modes of literary expression: poetry, drama, and the novel. You will learn to craft significant and arguable theses, to write and edit compelling essays, and to navigate the archives. Our readings in this course share themes of death, revenge, the pursuit of forbidden knowledge, and above all the complex and contested status of the classical hero. They ask what we can know about the universe we find ourselves in and what kind of heroism is required to live in it.

NO ADDS AFTER THE FIRST WEEK

OFFERED FALL SEMESTER ONLY

Prerequisite: EGL 204

LEC 01 (online and in person) MW 10:00-10:53 & FLEX J. GRAHAM

EGL 207.01 The History of the English Language

A survey of the English language from its Indo-European roots to the present, with special emphasis on modern Standard English grammar and usage. There will be two exams, quizzes, and a project consisting of an original, creative way of teaching grammar and usage.

NO ADDS AFTER THE FIRST WEEK

OFFERED FALL SEMESTER ONLY

Prerequisite: EGL 204 **LEC 01 TUTH 11:30-12:50 PM S. SPECTOR**

EGL 276.01 – G, HUM, Feminism: Literature & Cultural Context**Prerequisite:** WRT 102 or equivalent**Note:** Meets as WST 276 and EGL 276**LEC 01 TUTH 1:00-2:20PM****M. REBEIZ****EGL 301.01 – ESI, SPK, WRTD****Authors, Periods, Topics with Intensive Writing*****Leaps of Faith: Payoffs/Perils***

To take the proverbial “leap of faith,” (a term coined by Soren Kierkegaard), whether in a higher being, a person, or in the idea that the world itself is imbued with meaning, is simultaneously to make oneself eligible to be delivered from despair and to put oneself at great risk. Faith can save, but the desire to believe in something can, under certain circumstances, also make us dupes. Can we ever be sure that our belief in something is “true?” This fundamental question raises a series of others for us, as possible leapers, to consider. How can we summon the “will to believe” (William James) when our beliefs pose dangers to ourselves and to ones we love? How can we find meaning in a world marked by daily tragedy and crises of disconfirmation? How can we be sure that we are not misled in faith? On the other hand, leaps of faith can be profoundly redeeming, our acknowledgement of which places us, as human subjects, at junctures of momentous decision. In this course we will look closely at these questions in the context of how the problem of faith has been understood, portrayed, and dealt with in both literature and in cinematic media. For all of these works of fiction which praise the believer for leaping, there those in which the leapers are shown to be foolish, or worse, irresponsible. Finally, there are those narratives that leave open the question of whether or not it makes rational, redemptive sense to believe. In light of these three categories, the course divides into three sections: (1) “The Foolish Leaper”; (2) “The Leaper Redeemed;” (3) “The Individual and the Moment.” The course, besides an active participation component, features three major essays (roughly 6-7 pages each) intended to elicit your interpretation of the texts to which you will be exposed, pressing you to harness your critical thinking and perspective-taking skills.

NO ADDS AFTER FIRST WEEK**Note: Intensive Writing Course open to EGL majors only****Prerequisite:** EGL 204**Co-requisite:** EGL 207**LEC 01 MW 4:00-5:20PM****A. FLESCHER****EGL 301.04 – ESI, SPK, WRTD****Authors, Periods, Topics with Intensive Writing*****The Victorian Planet***

This course considers how England—a small, insular island with ancient rites of seafaring—emerged as a planetary power over most of the earth’s surface. How was Victorian literature bound up with Britain’s frequent, often enthralling, and increasingly contested encounters abroad? In answering this question, we will study how interactions with foreign cultures, individuals, and species became central to modern fiction and poetry. We will examine how genres like the adventure novel and detective fiction enflamed the search for overseas goods.

We will ask: how did innovations in narrative alter assumptions about England and its relation to the larger planet? Did celebrations of empire always affirm British superiority? Or

did those celebrations offer other, less presumptuous ways of understanding the bonds between brothers and others,

the foreign and the familiar? Through it all, we will learn how writers imagined a shared planetary condition: a common ecology of relations, including both human and non-human agencies that spanned the globe.

Central to our discussions will be a set of issues involving race, class, gender, and sexual identities. A progressive sequence of readings will encourage analysis of cultural power and difference. Through short responses and a longer final paper, students will develop facility both in interpreting texts and in incorporating secondary sources. Readings may include Robert Louis Stevenson, H.G. Wells, Charlotte Brontë, Joseph Conrad, Mary Kingsley, Chinua Achebe, J.M. Coetzee, Charles Dickens, and Jean Rhys. *****N.B.: Please note the revised course time of 1:00 – 2:20 p.m.; permissions will be granted to enroll without the EGL 207 co-requisite.*****

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

LEC 04 TUTH 1:00-2:20PM M. TONDRE

EGL 301.03 – ESI, SPK, WRTD

Authors, Periods, Topics with Intensive Writing

In this course we will learn the critical methods and vocabulary that will enable you to think and write effectively about the experience of watching a film. Together we will watch and discuss a selection of about 6 films, popular and critically-acclaimed; old and new; and from various world cinematic traditions and genres. These may include Sanjayit Ray's *Pather Panchali* (1955), Roman Polanski's *Chinatown* (1974), and Andrea Arnold's *Fish Tank* (2009), among others. We will read the work of film reviewers and critics to help you discover a style and a voice of your own. This course is research and writing intensive (about 15 pages spread out over 2-3 assignments, are required) and will ask you to give at least one short (10-minute) oral presentation to the class.

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

LEC 03 TUTH 2:30-3:50PM M. RUBENSTEIN

EGL 303:

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. Twitter is an official platform for national political leaders and empowers grassroots social justice activism. Bloggers and podcasters on topics from *American Idol* to zoo-keeping inform tens of thousands of readers. Crowdsourcing, social bookmarking, and social collaboration are powerful forms of communication, and 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 (literary?) genre and there are few, if any, formal rules for what "good" or "correct" 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 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 online instructional platforms such as Voicethread, Popplet, Google Drive, Socrative,

Credly (all free and very simple to use) and more to create a dynamic online classroom experience. The instructor will ensure the students involved develop the online expertise needed to be successful in all class activities, so if this is your first online class, don't sweat it.

Prerequisite: WRT 102 and EGL 204

ONLINE

K. LINDBLOM

EGL 308.01- HFA+

Single Author

Dashiell Hammett and Raymond Chandler pioneered detective fiction of great entertainment value, incisive social commentary, and exceptional artistic significance. We will study stories and novels by these two talented authors for their contributions to the narrative of American life in all of its glamour, turbulence, pathos, and mayhem. We will compare their body of writings with classic film-noir adaptations of the 1930s-50s: e.g., Chandler's novel treatments or screenplays for *Double Indemnity* and *The Big Sleep*, and Hammett's work on *The Thin Man* and *The Maltese Falcon*. As we shall see, contemporary filmmakers from the Coen brothers to Akira Kurosawa have also drawn on the "hard-boiled" detective stories of these two major authors.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

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

LEC 01 TUTH 2:30-3:50PM

E. HARALSON

EGL 309.01- HFA+

Interdisciplinary Study of Literature

Media Literacies and Literary Identity

The global-media infrastructure supports an analysis of constantly shifting texts and contexts of representation. This class questions literary and multimedia representations of diversity, investigating the inequities of our information-saturated, virtual world. Students engage with understandings of difference, embodiment, and citizenship through a reinterpretation of the natural world that is based upon the realities of the virtual world. We will address a range of diverse texts that inform media literacies and include photographs, newspaper articles, advertisements, websites, social media, etc. Some of the literary works considered highlight the complexities surrounding the tensions between mediation and literary forms that include Rebecca Skloot's *The Immortal Life of Henrietta Lacks*, excerpts from Claudia Rankine's *Citizen*, Jennifer Egan's *A Visit From the Goon Squad*, Junot Díaz's *This is How You Lose Her*, Mohsin Hamid's *The Reluctant Fundamentalist*, and Marjane Satrapi's *Persepolis*, among others. Students will engage perspectives that explore themes associated with media culture, visual culture, and popular culture. Finally, this class addresses pedagogical techniques that inform secondary teaching methods and will especially be helpful for those students who aim to teach secondary English in the future. Students will be assessed based on written assessments, participation, one final presentation, and various tests and quizzes throughout the semester.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

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

LEC 01 MW 8:30-9:50AM

J. MANN

EGL 309.02- HFA+

Interdisciplinary Study of Literature

The Bible as Literature and in the World

A close reading of Genesis and other Old and New Testament texts with discussion of how people of different faiths interpret those texts, and how that influences US elections and policies. There will be two papers, two exams, and a report on a topic related to current issues that refer to biblical authority.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

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

LEC 02 TUTH 10:00-11:20AM**S. SPECTOR****EGL 309.03- HFA+****Interdisciplinary Study of Literature***Literary Climates*

Scientists have christened the past three hundred years as the Anthropocene or “the human age”: an era in which humankind has transformed the Earth’s geological condition through the effects of fossil fuels and agriculture. This interdisciplinary course considers the extraordinary literature and culture of the human age. We will consider several questions raised in fiction, graphic novels, poetry, and film. How has literature defined the boundary between the human and non-human over time? How has it imagined the ecological outcomes of social development, giving form and assigning moral meanings to technologies like the train, automobile, and airplane? What warnings (and celebrations) of fuels such as petroleum, coal, and natural gas can be found in the major texts of English literature? In answering these questions, we will learn to think carefully about issues of race, class, gender, and sexuality—questions at the very center of the human age itself.

Possible authors include Alexander Pope, Samuel Johnson, Charles Dickens, Emily Brontë, William Wordsworth, Robert Louis Stevenson, Joseph Conrad, Upton Sinclair, Margaret Atwood, Ursula LeGuin, Amitav Ghosh, China Miéville, and Richard McGuire; possible films include works directed by Orson Welles, Jeff Nichols, Adam Curtis, and Edward Burtynsky.

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****M. TONDRE****EGL 310.01 - G, HFA+,****Neoclassical Literature in English***The study of English literature from about 1700 to 1790.*

A course on neoclassical writers in English will necessarily focus on John Dryden and Alexander Pope. We will move out from this center to eighteenth-century archaeology, art, architecture and gardening as we trace the rise of the "Grecian taste" amid other cultural strains, and if time permits conclude with John Keats and Romantic Hellenism. Two papers, midterm exam, final exam.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204**LEC 01 TUTH 10:00-11:20 AM****P. MANNING****EGL 345.01-G, HFA+****Shakespeare I**

English 345 presents Shakespeare in two aspects, a writer in and of time and place, and a writer outside of time and place: that is, Shakespeare the writer of English history plays and of romantic comedies. In the history plays, Shakespeare seized on key moments of England’s past that had, in various ways, continued to seem significant to the England he lived in, and they convey a sense of destiny and triumph after hardship. On the other hand, the “myriad-minded” Shakespeare (the phrase is from John Keats) could create light-hearted, happy tales unfolding in no particular time or place, but ones that consistently show the serious underside of even life’s happiest moments.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204*Advisory Prerequisite:* EGL 205 and 243**LEC 01 TUTH 5:30-6:50 PM****C. HUFFMAN**

EGL 346.01-G, HFA+**Shakespeare II**

The upper division Shakespeare courses focus on literary texts written more than 400 years ago, and familiarize students with the history and structure of English, as well as the dialect variations of the time presented in some of the plays. Students will read texts closely with attention to nuances of language, content and form. Attention to the historical backgrounds of the plays will help students understand how literary texts emerge from, respond to and help shape historical and cultural contexts. EGL 346 this semester will supplement reading and discussion with videos of portions of selected tragedies and tragicomedies.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205 and 243

LEC 01 TUTH 7:00-8:20 PM C. HUFFMAN

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

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 TUTH 1:00-2:20PM S. ANTHONY

EGL 367.01 - G, HFA+, USA**Contemporary Afro-American Literature**

In this course, we will explore literary works from the late twentieth century to the present written by African Americans that investigate the complexities inherent in the African American experience in the United States. This course will examine literary responses to the history and legacy of American slavery, to the Black Arts Movement, to the AIDS crisis, and to the Black Lives Matter movement, among others. Particular attention will be paid to the unique form of the African American narrative, its connection to popular musical forms like jazz, and to the ways in which playwrights adapt this form for the stage while investigating the same issues as their prose contemporaries. Potential authors to be considered include: Frederick Douglass, Audre Lorde, Gayl Jones, Alice Walker, August Wilson, Melvin Dixon, Thomas Glave, Suzan-Lori Parks, Colson Whitehead, and Lynn Nottage. Requirements: active participation; quizzes; two short papers; midterm exam; one longer term paper; final exam.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 Standing

LEC 01 MF 1:00-2:20 PM B. HARTWIG

EGL 369.01 - G, HFA+, USA**Topics in Ethnic American Literature and Culture*****Immigration, Aesthetics, and Asian American Literature***

This course examines the impact that immigration has had, and continues to have, on the creation and reception of Asian American literature. Looking across the literature of differing Asian American populations, we will examine how legal exclusion, border interrogations, internment, and refugee status have profoundly shaped the stories that Asian Americans tell. Studying the relationship between politics and

aesthetics will help students develop their own research projects, while raising questions about which forms of writing they themselves choose to engage.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204

LEC 01 TUTH 4:00-5:20 PM T. AUGUST

EGL 371.01 - G, HFA+ Topics in Gender Studies in Literature

Queer Relations in Trans-Atlantic Nineteenth-Century Literature

This course will investigate and examine the way in which homoerotic and queer (i.e. non-heterosexual) relations are articulated by several writers, both literary and scientific, who write about same-sex desire and relations. The sociohistorical Western European construction of gender and sexuality is vastly different than the one we have today due to the notion of “separate spheres.” The gendered structure of nineteenth-century white, middle-class America and industrialization in Britain allowed for same-sex emotional and physical bonds, sometimes sexual, which were not always seen as transgressive since the Western definition of homosexuality and heterosexuality was developed by sexologists at the end of the nineteenth-century. We will be reading both American and British texts, including novels and poetry, to look closely at how same-sex desire and bonds were constructed in the nineteenth-century while also paying attention to an intersectional analysis that takes into account race, class, gender, disability, education, religion, and other identities that affect how same-sex desires are expressed. We will be pairing the nineteenth-century literature with medical literature from the century to speak with and against the Western etymological roots of sexual orientation and classification. Throughout the semester, we will be reading selections from feminist and queer (sometimes queer feminist) critics who have historicized these same-sex constructions of the nineteenth-century, and we will also read critics who have theorized about the Western normative bias involved in the classification of certain sexualities. A few authors we will read include Walt Whitman, Emily Dickinson, Harriet Jacobs, Amy Levy, Christina Rossetti, Herman Melville, Algernon Swinburne, and many more. The assignments will include weekly blogging in which students will respond to key questions and critiques they have about the assigned texts, one close-reading paper (5-7 pages which counts as the midterm), one research paper with secondary sources (8-10 pages which counts as the final), and a recitation of one of the poems from class that includes a close-reading analysis (3-4 pages).

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 Standing

LEC 01 MW 5:30-6:50 PM A. RIMBY

EGL 373.01 - J, GLO, HFA+

Literature from Non Western Cultures

Forked Tongue Literature

This course adopts the trope of the forked tongue to examine postcolonial writings from non-western cultures. Unlike the biblical reference of the forked tongue as connoting trickery and equivocation, forked tongue literature in postcolonial contexts underscore the consciousness of bilingualism or multilingualism as every reality in the life of postcolonial subjects. To speak in forked tongue is to speak in multiple voices that often disclose the conflicts between cultures, histories and ideologies. The course will focus on exploring the critical potential of forked tongue literature in critiquing axes of power in postcolonial and multilingual societies, where language and colonial history continue to impact processes of decolonization and nation building. We will be reading works by authors such as Chinua Achebe, J.M. Coetzee, Shirley Geok-lin Lim, Tash Aw, Vyvyan Loh, Alfian Sa’at, Amitav Ghosh, and Kuo Pao Kun.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 U4 Standing

SEC 01 MW 2:30-3:50 PM E. K. TAN

EGL 376.01 - J, CER, GLO, HFA+ Literature of Imperialism

This module focuses on literature that depicts the British and the Italian colonial expansions and their legacies. On completing the module, students will have a good knowledge of key issues in post-colonial theory and how these themes are reflected in literature. Moreover, they will acquire familiarity with a number of texts written by authors such as Herbert George Wells, Joseph Conrad, Chinua Achebe, Ennio Flaiano, Shirin Ramzanali Fazel, and Cristina Ali Farah. Topics of analysis of these texts – which include both canonical and non-canonical literature – include cultural displacement, the construction of national identity, and the connection between narration and power.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 U4 Standing

Note: Offered as EGL 387 and THR 326

SEC 01

TUTH 11:30-12:50 PM

S. BRIONI

EGL 380.01 - SPK, WRTD Senior Seminar

The course will focus on Samuel Taylor Coleridge, William Wordsworth, and others in the circles in which they moved in the 1790s (Robert Southey, William Godwin and others) amid the shocks of the French Revolution and the counter-revolutionary responses of the British Government. We will therefore look at the history of the times, at other writers (such as William Blake), and the retrospective view of their younger selves by Wordsworth and Coleridge. Papers, including a research paper at the end of the semester, presentations and responses to the presentations of classmates. This is a seminar: be prepared to listen and to talk.

Prerequisite: EGL 301

Note: NO ADDS AFTER FIRST WEEK

SEC 01

TUTH

1:00-2:20 PM

P. MANNING

EGL 382.01 - Black Women's Literature of Diaspora

Audre Lorde reminds us from the beginning of time women's voices have been silenced. Black women's literature presents an opportunity for women's voices to be heard. This course examines the political, social, and historical experiences of black women from the African Diaspora. The primary focus of the course is to examine the cultural, religious, and communal oppression of black women around the globe. We shall examine how patriarchal systems of oppression work to keep women marginalized. It will be important to consider how women themselves also take an active role in the oppression of their sex. The readings, movies, and projects selected for the course aim to highlight not only the struggles of women, black or otherwise, but also draw upon their empowerment through art, activism, and scholarship. It is crucial that students are exposed to the works of both prominent and less-known black feminists from Africa, the Caribbean, and America. A number of theories (feminism, cultural criticism, film theory, and new historicism) will be applied to our reading of the texts.

Note: Offered as EGL 382/WST 382 and AFH 382

LEC 01

TUTH

10:00-11:20AM

T. WALTERS

EGL 387.01 - Playwriting

Playwriting Workshop: 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.

Prerequisite: WRT 102

Note: NO ADDS AFTER FIRST WEEK

LEC 01

MW

2:30-3:50PM

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 postmodern 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.

*At the end of the course, ETEP students will produce a pedagogical research focus (and possibly 1-2 sub-focus areas) that will inform future scholarship in EGL content courses as well as the construction of their Teaching Specialty Portfolio and TSP Symposium presentation.

Works on pedagogical theory may include: Friere, Giroux, Shor, hooks, Delpit, Morrell and Andrade, McLaren, Elbow, Bizzell, Hillocks, Alsup, Britzman, Cochran-Smith and Lytle, and others.

Postmodern Literature may include: Tim O’Brien- *The Things They Carried*, Don DeLillo- *Falling Man*, Ralph Ellison- *Invisible Man*, Jennifer Egan- *A Visit From the Goon Squad*, Louise Erdrich, *Tracks*, Yaa Gyasi- *Homegoing*, Chimamanda Ngozi Adiche, *Americanah*

NO ADDS AFTER FIRST WEEK

Prerequisite: WRT 102

LEC 01

FLEX

ONLINE

N. GALANTE

EGL 492.01 **Honors Seminar: American Literature**

English 492: Contemporary American Fiction: From Home to Homeland

The last twenty-five years has been an especially exciting period in American fiction, as older practitioners working at their peak (e.g., Don DeLillo, Philip Roth, Toni Morrison, Thomas Pynchon) have been joined by a set of younger writers (e.g., Dave Eggers, Michael Chabon, Richard Powers, Lori Moore, Chang-rae Lee, Jess Walters) of tremendous talent. Collectively, these authors have updated genres that occupy a prominent place in the American literary canon (e.g., the historical novel, regional fiction, the political novel, the war 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). This course will expose students to a sampling of these authors, and explore the ethics and aesthetics of the contemporary American novel, from the decline of postmodernism to the emergence of what has tentatively (and somewhat awkwardly) been termed “post-postmodernism.” Papers, oral presentations, and energetic classroom participation.

NO ADDS AFTER FIRST WEEK

Note: Open to English Honors Students only

Prerequisite: EGL 204; Pre-co-req: EGL 301

SEM 01

MW 2:30-3:50 PM

S. OLSTER

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

4:00-5:20 PM

TBA
