

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2015

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

This course offers an introduction to world literature from the earliest recorded literary history to the beginnings of the modern period. Students will study divergent global literary traditions, including a focus on their relationship to English literature; they will also discuss the histories of cross-cultural contact, influence, and exchange through which such traditions encountered and shaped each other. Students will encounter a variety of literary genres, including epic, drama, lyric poetry, fable, romance, and criticism. Works and authors may include *Gilgamesh*, Plato, Aristotle, Homer, Aesop, Virgil, and the Bible.

Not for English Major Credit.

SEC 01

MW

2:30-3:50PM

K. MISCAVIGE

EGL 111.02 - B**World Literature: Ancient to Modern****SBC: GLO, HUM**

This course looks at some of the most enduring stories and storytellers that have shaped cultures around the globe, from the earliest civilizations of the Middle East through the classical worlds of Egypt, China, Greece, and Rome into early modernity. We will start with the oldest creation narratives that tell how and why the universe and human beings came into existence, look at heroic epics and short tales around the world, and explore the relationship between storytelling and worldmaking across multiple global literary traditions. Readings will include the *Epic of Gilgamesh*, Homer, Aesop, Virgil, the *Zhuangzi*, Hebrew and Christian biblical literature, and *One Thousand and One Nights*. Course requirements will include regular reading quizzes, midterm and final exams, and one major paper.

Not for English Major Credit.

SEC 02 MW

4:00-5:20PM

D. LEE

EGL 111.04 - B**World Literature: Ancient to Modern****SBC: GLO, HUM**

The story of the hero's journey resonates across world literature from its inception. Whether a quest to discover truth or vanquish foes, or perhaps the long road home from war or exile, these stories resound across cultures and continents. This course will examine several examples from the ancient world, considering how each story reflects specific aspects of each culture. We will also consider how these narratives of journey may be fundamental to our ideas of society and humanity. Students will focus on critical reading skills, and will be asked to reflect on these texts in both their discussion and their writing.

Not for English Major Credit.

SEC 04 TUTH

1:00-2:20PM

E. SPERRY

EGL 111.05 - B**World Literature: Ancient to Modern****SBC: GLO, HUM**

In the *Ars Poetica*, the Roman poet Horace famously wrote that "Poetry wants to instruct or else to delight; / Or, better still, to delight and instruct at once." Taking Horace's suggestion as a starting point for questioning the intention and function of poetry, we will read a series of enduring poetic texts from across the globe in order to discuss some big questions: How does poetry transmit cultural wisdom? What formal and rhetorical strategies do our texts employ in order to transmit such wisdom? Why do philosophical and religious traditions often express their most important messages through self-reflexive poetic language? How have these texts influenced, and how do they continue to influence, the development of Anglo-American literature? We will also take some time to think about literary translation, a practice that, in W.S. Merwin's words, "is based on paradox," and yet is essential in facilitating cross-cultural exchange and global thinking. Texts will include Stephen Mitchell's translation of *The Bhagavad Gita*, Merwin's work with Muso Soseki, Ursula LeGuin's interpretation of the *Tao te Ching*, selections from David Ferry's translations of Horace and Virgil, and Coleman Barks' work with Rumi. We will close the course by turning to

Jane Hirschfield's translations of the Japanese tanka poets Ono no Komachi and Izumi Shikibu—and will use this opportunity to reflect upon the largely absent feminine voice in the ancient traditions. As an introduction to literary studies course, students will also be able to develop their analytical reading, writing, and speaking skills. This course fulfills the following university requirements: GLO. Engage Global Issues and HUM. Use Critical Analysis & Methods of Humanities.

Not for English Major Credit.

SEC 05

TUTH

11:30-12:50 PM

J. CURRAN

EGL 111.06 - B

World Literature: Ancient to Modern

SBC: GLO, HUM

In the *Ars Poetica*, the Roman poet Horace famously wrote that “Poetry wants to instruct or else to delight; / Or, better still, to delight and instruct at once.” Taking Horace’s suggestion as a starting point for questioning the intention and function of poetry, we will read a series of enduring poetic texts from across the globe in order to discuss some big questions: How does poetry transmit cultural wisdom? What formal and rhetorical strategies do our texts employ in order to transmit such wisdom? Why do philosophical and religious traditions often express their most important messages through self-reflexive poetic language? How have these texts influenced, and how do they continue to influence, the development of Anglo-American literature? We will also take some time to think about literary translation, a practice that, in W.S. Merwin’s words, “is based on paradox,” and yet is essential in facilitating cross-cultural exchange and global thinking. Texts will include Stephen Mitchell’s translation of *The Bhagavad Gita*, Merwin’s work with Muso Soseki, Ursula LeGuin’s interpretation of the *Tao te Ching*, selections from David Ferry’s translations of Horace and Virgil, and Coleman Barks’ work with Rumi. We will close the course by turning to Jane Hirschfield’s translations of the Japanese tanka poets Ono no Komachi and Izumi Shikibu—and will use this opportunity to reflect upon the largely absent feminine voice in the ancient traditions. As an introduction to literary studies course, students will also be able to develop their analytical reading, writing, and speaking skills. This course fulfills the following university requirements: GLO. Engage Global Issues and HUM. Use Critical Analysis & Methods of Humanities.

Not for English Major Credit.

SEC 06

MW

5:30-6:50PM

D. PFEIFFER

EGL 112.01-B

World Literature: Modern to Contemporary

SBC: GLO, HUM

Emphasizing literary modernism’s international nature, this fiction class will introduce students to innovative narrative techniques modernist writers used to represent the human condition in the last century. We will begin the semester with a focus on the rapidly-shifting historical conditions that facilitated modernity, and relate them to modernist writers’ impatience with the old, the traditional, and the passé. While celebration of novelty, perhaps best encapsulated by Ezra Pound’s injunction, “Make it New!” became a principle of convergence among modernists from various cultures and geographic locations, their ways of defining the quality of “new” and depicting it in their works gave rise to literary modernism as a multifaceted phenomenon. Accordingly, we will analyze fiction by writers as diverse as James Joyce (Ireland), Franz Kafka (Czech Republic), Virginia Woolf (England), Ernest Hemingway and William Faulkner (the U.S.), Sadeq Hedayet (Iran), Albert Camus (France), Can Themba (South Africa), Alexander Solzhenitsyn (Russia), and Witold Gombrowicz (Poland). This course will cultivate not only an understanding of the challenges modernity posed to old manners of living and fiction-writing, but it will also enhance your knowledge of how modernists accepted these challenges and re-invented the customs, individuals, and the world that encompassed them all in their works.

Not for English Major Credit.

SEC 01

MW

2:30-3:50 PM

B. KUHEYLAN

EGL 112.02-B

World Literature: Modern to Contemporary

SBC: GLO, HUM

Emphasizing literary modernism’s international nature, this fiction class will introduce students to innovative narrative techniques modernist writers used to represent the human condition in the last century. We will begin the semester with a focus on the rapidly-shifting historical conditions that facilitated modernity, and relate them to modernist writers’ impatience with the old, the traditional, and the passé. While celebration of novelty, perhaps best encapsulated by Ezra Pound’s injunction, “Make it New!” became a principle of convergence among modernists from various cultures and geographic locations, their

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Not for English Major Credit.

SEC 02 MW 5:30-6:50 PM B. KUHEYLAN

EGL 112.03-B World Literature: Modern to Contemporary SBC: GLO, HUM

This course will explore the formal features and themes of contemporary world literature. We will read across several global literary traditions and discuss the histories of cross-cultural contact and exchange through which those traditions encountered and shaped each other. Central to our discussions will be the experiences of postcolonialism, migration, and immigration, as well as issues of racial, cultural, and linguistic identity. Through close analysis, you will develop original, significant, and persuasive arguments about the novels.

Not for English Major Credit.

SEC 03 TUTH 11:30-12:50PM K. JOHNSTON

EGL 112.04-B World Literature: Modern to Contemporary SBC: GLO, HUM

This course will explore the formal features and themes of contemporary world literature. We will read across several global literary traditions and discuss the histories of cross-cultural contact and exchange through which those traditions encountered and shaped each other. Central to our discussions will be the experiences of postcolonialism, migration, and immigration, as well as issues of racial, cultural, and linguistic identity. Through close analysis, you will develop original, significant, and persuasive arguments about the novels.

Not for English Major Credit.

SEC 04 TUTH 2:30-3:50 PM K. JOHNSTON

EGL 112.05-B World Literature: Modern to Contemporary SBC: GLO, HUM

Not for English Major Credit.

SEC 05 TUTH 8:30-9:50 AM J. CURRAN

EGL 121.01-B Global Film Traditions SBC: GLO, HUM

This is 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, using materials selected from introductory texts. Secondary texts from a range of post-colonial, critical race theory, feminist and queer theories will assist in developing a familiarity with films made in diverse national contexts, including, but not limited to, Europe, Senegal, Pakistan, India, Iran, China, and South America, as well as American films made by ethnic minorities. Films will be studied in relation to larger issues addressed in the humanities (such as race, gender/sex, and class), using a thematic approach. The film lab will be mandatory and students will be expected to develop questions for discussion in class.

Not for English Major Credit.

LEC 01 TU 10:00-11:50 AM A. TEETS
LAB L01 TH 10:00-11:50 AM A. TEETS

EGL 121.02-B	<u>Global Film Traditions</u>	SBC: GLO, HUM
<p>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 film traditions outside the US, including (but not necessarily limited to) parts of Europe, North and Sub-Saharan Africa, South Asia, Iran, China, Korea, Japan, and elsewhere. Films will be studied in relation to larger issues addressed in the humanities, using a thematic approach. Of particular interest will be the question of the relationship between the representational politics of cinema and the representational politics of national sovereignty and – or versus – human rights. Much of our time will be spent viewing films. Each film will raise questions to be taken up in class discussions. Films may include: Clarie Denis' <i>Chocolat</i> (1988); Mira Nair's <i>Salaam Bombay!</i> (1988); Michael Hanneke's <i>Caché</i> (2005); Steve McQueen's <i>Hunger</i> (2008); and Leila Kilani's <i>On the Edge</i> (2011). Two short but formal papers, various lesser writing assignments, and full participation in class discussion are required.</p>		
Not for English Major Credit.		
	LEC 02	TU 1:00-2:50 PM
	LAB L02	TH 1:00-2:50 PM
		M. RUBENSTEIN
		M. RUBENSTEIN

EGL 191.01-B	<u>Introduction to Poetry</u>	SBC: HUM
<p>This class will be based on the close reading and discussion of poetry. What is a poem? How does it function and why do we need it? In this course you will learn how to talk and write about enduring poems, gaining the ability to identify their form, style, and often historical context. We will read British and American poetry from Shakespeare to the contemporary, discussing tone, voice, rhythm, imagery, symbolism, and figures of speech while allowing several prose pieces in the form of commentary to inform our own analysis of poetry.</p>		
Not for English Major Credit.		
<i>Prerequisite:</i> Completion of D.E.C. Category A		
	SEC 01	MW 5:30-6:50 PM
		S. ZEYNEP

EGL 191.02-B	<u>Introduction to Poetry</u>	SBC: HUM
<p>In this class we will look at poems from a wide variety of times and places, from ancient Rome to modern Nigeria. With particular emphasis on the book or collection of poetry, we will look at the tools a poet uses to write a poem; and we will practice the tools a critic uses to write about a poem.</p>		
Not for English Major Credit.		
<i>Prerequisite:</i> Completion of D.E.C. Category A		
	SEC 02	MW 2:30-3:50 PM
		A. KATZ

EGL 192.01 - B	<u>Introduction to Fiction</u>	SBC: HUM
<i>How They Do Things With Words</i>		
<p>How can authors manipulate basic elements of stories – plot, style, attention, time, character, memory, and storyworld – to create innovative, engaging, perplexing, insightful tales? How do they do things with words in order to get the reader caught up in what they're written? This course will explore these questions, among others, by providing an introduction to various concepts and techniques of narrative fiction, with a particular focus on how and why authors can experiment with these concepts. We'll learn how to speak and write about narratives; we'll learn how to explain what they're doing and make intelligent arguments for why they're doing it.</p>		
Not for English Major Credit.		
<i>Prerequisite:</i> Completion of D.E.C. Category A		
	SEC 01	MW 8:30-9:50AM
		D. IRVING

EGL 192.02 - B **Introduction to Fiction** **SBC: HUM**
The American Dream

The concept of self-improvement and “rags-to-riches” success has long been an essential part of the American identity. In this course, we will carefully read a variety of short stories and novels from the nineteenth century through the post-9/11 world that create, question, and defy the idea of “the American dream.” We will examine how economic and ethnic diversity in particular complicate our notions of the American Dream, while also arriving at a better understanding of the key components of the fiction genre (characterization, setting, conflict, plot, etc.).

Not for English Major Credit.

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

SEC 02 TUTH 8:30-9:50 AM S. ZUKOWSKI

EGL 192.03 - B **Introduction to Fiction** **SBC: HUM**

This course offers an introduction to interpreting, discussing and writing about fictional texts. While engaging with literature drawn from various historical and cultural backgrounds, we’ll investigate the complex relationship between form and content and the key terms and concepts at work in academic interpretation of fiction. Through analysis of fictional texts, this course asks: How does a writer’s language use and stylistic choices influence his or her representation of reality? How do the writers on our list challenge the status quo of their particular historical moments? What happens to us, as readers, when we are asked to occupy an identity (race, gender, class, nationality) that is not our own?

Our readings will span from the nineteenth century into the twenty-first century and may include short stories and novels from authors such as Henry James, Oscar Wilde, Kate Chopin, Virginia Woolf, Mary McCarthy, Flannery O’Connor, Tsitsi Dangarembga and Sherman Alexie, among others. The course will focus on developing the skills essential to literary analysis through discussion as well as improvement in academic writing. Requirements for the course include class participation, online discussion posts, a short presentation, writing assignments and reading quizzes.

Not for English Major Credit.

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

SEC 03 TUTH 4:00-5:20 PM A. SUMMERS

EGL 192.04 - B **Introduction to Fiction** **SBC: HUM**

In this course we will examine modern fiction, with special attention to what prose accomplished in the last century and how these accomplishments relate to our contemporary understanding and appreciation of literary texts. Our course will feature literature by authors such as Faulkner, Fitzgerald, Woolf, Munro, Diaz, and Lahiri among others. Lecture and discussion will foreground careful analytical reading and critical writing. Final grades will be determined by quizzes, exams, essays, and class participation.

Not for English Major Credit.

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

SEC 04 TUTH 5:30-6:50 PM B. BLICKLE

EGL 192.05 - B **Introduction to Fiction** **SBC: HUM**

In this course, we will learn to read and write about fiction critically. We will read texts dating from the beginning of the nineteenth century until present day so that we can gain a broad understanding of the way narrative has developed. Grades will be based on reading quizzes, class discussion, and papers.

Not for English Major Credit.

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

SEC 05 TUTH 5:30-6:50 PM J. CLARKE

EGL 192.06 - B **Introduction to Fiction** **SBC: HUM**

In our course, we will develop a greater understanding of the components of fiction (plot, character, setting, conflict, theme, etc.) as they are employed by American writers from a variety of cultural and ethnic backgrounds. We will explore how these components move between sub-genres (the short story to the novel, for example) and across mediums (the printed word to film). To achieve this, we will focus on the theme of mobility – in its socio-economic sense (to move up in class) as well as its geographical manifestation (to go from Point A to Point B).

Throughout the semester, we will actively explore the meaning of mobility: what is it about movement (upward, onward, westward, etc.) that consistently intrigues Americans? Does movement always entail progress? Does it always end in a return?

Not for English Major Credit.

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

SEC 06 TUTH 7:00-8:20PM F. DELGADO

EGL 193.01 - B **Introduction to Drama** **SBU: HUM**

This class will serve as an introduction to how to talk about drama: the methods and devices used by playwrights in constructing dramatic works; the language we, as academic readers, use to discuss drama, and; more generally, the importance of reading, watching, and performing plays. We will read a range of works from around the world, from ancient Greek to modern absurdist, including Shakespeare and Beckett. Along the way, we will consider how various playwrights stage discussions of issues such as gender, race, and sexuality. The aim of the class is to equip students with the necessary tools and vocabulary needed for analyzing drama both in class discussions and in their writing.

Not for English Major Credit.

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

SEC 01 MW 4:00-5:20 PM L. JAMES

EGL 193.02 - B **Introduction to Drama** **SBU: HUM**

This course is an introduction to dramatic literature: its forms, functions, and particular challenges, as well as the analytic and interpretive techniques needed to meet those challenges. To those ends, we will read a variety of texts, including both short and full-length plays, from a wide range of periods and locations. Coursework will include class participation, quizzes, formal and informal writing assignments, and exams.

Not for English Major Credit.

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

SEC 02 TUTH 4:00-5:20 PM M. MOSHER

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, Na adds after the first week of classes

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

SEC 01	MW	2:30-3:50 PM	D. PFEIFFER
SEC 02	TUTH	10:00-11:20 PM	J. GRAHAM
SEC 03	TUTH	1:00-2:20 PM	A. NEWMAN
SEC 04	TUTH	2:30-3:50 PM	B. VIDEBAEK

EGL 206.01-I **Survey of British Literature II** **SBC: HFA+**

This course studies British literature from the Restoration through the period of the French Revolution and the Industrial Revolution, that is, roughly 1660 through the reign of Victoria. We will pursue several themes; including the rise of journalism at the start of the media era in which we are still living, and religious tensions and class differences

within Britain and abroad. The emphasis will fall on the changing forms and institutions of literature that emerge from vast social shifts, and which they in turn shape. The core reading of the class is in three volumes of the *Longman Anthology of British Literature*: 1C (*The Restoration and the Eighteenth Century*, 4th edition), 2A (*The Romantics and their Contemporaries*, 5th edition), and 2B (*The Victorian Age*, 4th edition). In addition we will read Jane Austen, *Emma*, (Longman Cultural Edition, ed. Ferguson) and Charlotte Brontë, *Villette* (Penguin, ed. Cooper). **Please do not purchase texts now; I am trying to negotiate reduced prices with the publishers.**

Requirements: two essays, midterm, and final examination.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM P. MANNING

EGL 217.01-K American Literature I SBC: HUM: USA

An introductory-level survey, this class will examine the growth and development of the early American literary canon. The syllabus will proceed chronologically, beginning with the writings of Puritans, moving through Revolutionary era, and winding up just prior to the outbreak of the Civil War.

Students will have the opportunity to peruse some of the most seminal figures of the country's literary heritage, including Mary Rowlandson, J. Hector St. John de Crevecoeur, Benjamin Franklin, Thomas Paine, Phillis Wheatley, Washington Irving, James Fenimore Cooper, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Frederick Douglass, Ralph Waldo Emerson, Margaret Fuller, Harriet Beecher Stowe, and Henry David Thoreau.

We will also look at some lesser-known figures who stand outside of this canon, and talk about the politics of how this lineage has come to be drawn, and how it is changing.

Requirements: One midterm and one final, as well as two short papers.

Covers English Survey Requirement

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

Note: No add after the first week of classes

SEC 01 MW 5:30-6:50 PM M. KREMER

EGL 218.01-K American Literature II SBC: HUM; USA

Survey of American literature in all genres between the Civil War and World War II, with special attention to works of Modernism (midterm, final, medium-length paper).

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01 TUTH 11:30-12:50 PM E. HARALSON

EGL 224.01-G 20th Century Literature in English SBC: HUM;

The texts in this course bear a troubled relationship to the language, English, in which and about which they write. Questions of cultural, ethnic, gendered and national identity suffuse both their content and their form. We'll be trying to understand some of the causes and consequences of the spread of English as a literary medium, from the age of imperialism to the age of so-called globalization. Readings include fictions by James Joyce, Tsitsi Dangarembga, J.M. Coetzee, and Chimamanda Ngozi Adichie. One short and one medium-length paper, alongside less formal writing assignments and active and regular class participation, are required.

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

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20AM M. RUBENSTEIN

EGL 226.01-G 20th Century American Literature SBC: HUM; USA

A survey of fiction published during the second half of the twentieth century that explores the idea of America from a variety of perspectives. The first unit is devoted to the immigrant experience, the second to

American popular culture, and the third to historical re-visions. Among the works to be considered are Vladimir Nabokov's *Lolita*, Bharati Mukherjee's *Jasmine*, Joan Didion's *The White Album*, Don DeLillo's *White Noise*, Manuel Puig's *Kiss of the Spider Woman*, Toni Morrison's *The Bluest Eye*, Joy Kogawa's *Obasan*, Leslie Marmon Silko's *Ceremony*, and E. L. Doctorow's *The Book of Daniel*.

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

Note: No adds after the first week of classes

SEC 01 TUTH 2:30-3:50 PM S. OLSTER

EGL 232-01-I Rebels and Tyrants SBC: CER; HFA+
Prerequisite: WRT 102

SEC 01 TUTH 10:00-11:20AM N. RZHEVSKY

EGL 301.01 Authors, Periods, Topics with Intensive Writing SBC: WRTD
The Bible as Literature

A close reading of selected books of the Old and New Testament, followed by discussion of how interpretations of the Bible have influenced American politics and policies. There will be extensive writing and one exam.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEC 01 MW 4:00-5:20 PM S. SPECTOR

EGL 301.02 Authors, Periods, Topics with Intensive Writing SBC: WRTD
High Fantasy:

In this class we will be looking at what has been labeled "High Fantasy," fiction, epic in nature, most often in a medieval setting which has its roots in our world. We most often find a hero, a quest, and an all-encompassing evil that threatens the very fabric of society. And, like it or not, we are usually presented with a high moral message that flies under the radar. Most of our texts are the first volumes of a series of three or more, and I hope you will continue the series in all that spare time you almost have. It's worth it.

Fantasy is often of the 'cautionary tale' variety. We are going to examine how the genre develops, and we'll see if we can determine why a particular author has opted to tell his tale in the way we find it at the historical moment the tale was written/published.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEC 02 TUTH 1:00-2:20PM B. VIDEBAEK

EGL 301.03 Authors, Periods, Topics with Intensive Writing SBC: WRTD
Colonial Encounters

This writing-intensive course focuses on accounts of contact between Native Americans and Europeans and their descendants, from the Vikings to Anglo-American settlers in the Old Northwest. In recent decades, these writings have increasingly been the focus of literary scholars as well as historians. In part, this course is about how literary scholars engage with history - and with ethno-history, or the study of indigenous peoples. There will be a series of writing assignments, culminating in a substantial research paper.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEC 03 TUTH 4:00-5:20 PM A. NEWMAN

EGL 312.01-G* Romantic Literature in English SBC: HFA+

The class concentrates on the distinctive forms and achievements of the the British Romantic period: chiefly poetry, but also non-fiction critical and polemic prose (Burke, Paine, Wollstonecraft), the periodical essay, and (what appear to be) autobiographical fictions. Negotiating the relation between these forms and the turbulent social and political events of the period will be a guiding concern of the course. The core text is *The Romantics and Their Contemporaries*, ed. Wolfson and Manning, vol. 2A of The Longman Anthology of British Literature; the two extended prose texts are the Broadview editions of Thomas De Quincey, *Confessions of an English Opium-Eater* and James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*. Pre- or co-requisite: English 204; advisory pre-requisite: English 206 (strongly advised). There will be two papers, a mid-term examination, and a final examination. All written assignments must be completed to pass the course. As learning to speak about literature is intrinsic to the course and the class unfolds in part according to student interests attendance is expected; participation will be factored into the final grade.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 206

Note: No adds after the first week of classes

SEC 01 TUTH 1:00-2:20 PM P. MANNING

EGL 322.01-G Modern and Contemporary Literature SBC:HFA
Literature of 911

In an attempt to address the anniversary of 9/11, this course will consider the variety of ways in which artists have dealt with that September day and its extended political, emotional, sociological, and psychological impact. To this end, we will examine texts that confront the actualities of that day as well as texts that proceed by indirection, texts that approach disaster by way of domesticity, texts that supplement words with pictures, and texts written by American juxtaposed against texts written by non-American authors. Supplementing the literature to be read will be films such as Ric Burns's "The Center of the World" (the final episode of his documentary on New York City) and James Marsh's *Man on Wire*. Assigned readings will be selected from (but will not include all of) the following works: Art Spiegelman, *In the Shadow of No Towers*; Don DeLillo, *Falling Man*; Jonathan Safran Foer, *Extremely Loud and Incredibly Close*; Ian McEwan, *Saturday*; Frederic Beigbeder, *Windows on the World*; Joseph O'Neill, *Netherland*; Jess Walter, *The Zero*; Anita Shreve, *A Wedding in December*; John Updike, *Terrorist*; Mohsin Hamid, *The Reluctant Fundamentalist*; Laila Halaby, *Once in a Promised Land*; and Salman Rushdie, *Fury*. Midterm examination, 7-page paper, final examination, and announced quizzes.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

SEC 01 TUTH 11:30-12:50 PM S. OLSTER

EGL 340.01-G* Chaucer SBC:HFA+

A close reading of the *Canterbury Tales* in Middle English. No previous knowledge of Middle English is required. There will be two papers and an exam.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

SEC 01 MW 5:30-6:50PM S. SPECTOR

EGL 344.01-G* Major Writers of the Renaissance England: SBC:HFA+
Renaissance Drama, Non-Shakespearean

This class will consider some of the most conspicuous plays that also featured on stage during the flowering of early modern English drama. We will read predecessors and contemporaries of Shakespeare such as Kyd, Marlowe, Jonson, Dekker, Middleton, and Ford in order to better glimpse the bigger picture of the popular, secular stage and its generic

trends of revenge tragedy, city comedy, satire, and domestic tragedy. We will also address traditions of playgoing in the period in addition to cultural, political, and historical paradigms reflected in its drama.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

SEC 01 MW 4:00-5:20PM A. LOCKE

EGL 345.01-G*

Shakespeare I

SBC: HFA+

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

SEC 01 TUTH 5:30-6:50PM C. HUFFMAN

EGL 350.01-G * **Major Writers of American Literature,**

SBC: HFA+, USA

The Dark Romantics: Poe, Hawthorne and Melville

“The problem of restoring to the world original and eternal beauty, is solved by the redemption of the soul”

(Emerson “Nature,” 1836)

The thirty years preceding the outbreak of the Civil War, a period often referred to as the American Renaissance, was marked by an outpouring of literary production dominated by the aesthetic and philosophical principles of American Romanticism. It was an era of unprecedented optimism in American culture. Steady westward expansion and growth in the market economy (fuelled by cotton profits) seemed to suggest that the United States was virtually unlimited. On the spiritual plane, too, it seemed that there was no limit to man’s capacity for improvement. Ralph Waldo Emerson expresses the prevailing faith in the human capacity to elevate of one’s soul and, simultaneously, redeem of the world. At the same time, however, there were those who felt anxiety in the face of the rapid changes in American society and who doubted the capacity of human beings to achieve moral perfection or attain absolute knowledge. Poe, for example, believed that the journey of self-discovery might lead to unreason and madness rather than divine truth and beauty. Hawthorne insisted that the sins of the fathers lived on to haunt the present. Melville, too, was keenly aware of the shadows that darkened American prospects of achieving (intellectual, political or economic) mastery. By reading and discussing selected writings of Poe, Hawthorne and Melville in literary, historical, philosophical and biographical contexts, we will consider each author’s unique aesthetic and philosophical visions, while also identifying the elements they share as they explore the dark side of American Romanticism.

Required Texts will include:

Hawthorne, Nathaniel. Nathaniel Hawthorne's Tales (Norton Critical Edition)

Hawthorne, Nathaniel. Blithedale Romance (Dover)

Melville, Herman. Moby Dick (Norton Critical Edition)

Poe, Edgar Allan. The Selected Writings of Edgar Allan Poe (Norton Critical Edition)

Additional required readings will be available on Blackboard (Bb).

Course Requirements: two essays (15-20 pages total); two exams; short assignments; active participation.

Prerequisite: U3 OR U4 standing

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

SEC 01 MW 10:00-11:20AM S. SCHECKEL

EGL 369.01-G *

Topics in Ethnic American Studies in Literature

SBC: HFA+

Migrant America: A Sense of Place in U.S. Migrant Literature and Film

What does it mean to pair “migrant” with “America”? How might we understand the United States of America as a country historically shaped and determined by the international migrant? More than a geographical space, “America” has always been shaped by movement, by the migrations of diverse peoples to and from its shores, as well as across and within its changing and contested borders. Migrations involve not only physical journeys but also personal, cultural, and political transformations. They encompass the migrant’s search for a sense of place in a newly adopted

homeland. This course will explore the multiple migrations that shape our collective identity, and the cultural myths that unite Americans with diverse experiences of migration and border crossing. We will focus on specific examples of the migrant experience in America and international migration from the early twentieth century to the present: European immigrants in the US Midwest and the westward movement of dispossessed farmers during the Great Depression; the journeys of African Americans on the East Coast after the Civil War and the abolishment of slavery; the forced removal and migration of Native Americans caused by environmental injustice; and the global migrations to and from America by those from the Caribbean and the Asia-Pacific region during the mid-twentieth century to the present. Using films, literature, visual images, and secondary critical sources, we will explore the stories we have come to tell ourselves about the meaning of America as a nation shaped and determined by the migrant, stories about the migrant's search for a sense of place—of identity, home, and belonging.

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

Prerequisite: U3 or U4 standing

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

SEC 01

TUTH 1:00-2:20PM

J. SANTA-ANA

EGL 375.01-G * **Literature in English in Relation to Other Disciplines**

SBC: HFA+

The Problem of Evil

What is the nature of evil? Is evil adequately described as the presence of a satanic, monstrous entity, something unalterable and utterly recognizable to everyone it threatens, something potentially for which the one who performs evil is genetically predetermined? Or is evil better conceived as something which is part of or at least necessary to know the good, like death is, a natural part of the life cycle? Alternatively might we see evil as no more than "evil," that is, as an arbitrary label, a perspective from which we can wrest ourselves given the right sort of self-reinvention? In this case "evil" is at best a subjectively internalized, or at least a culturally informed, designation. Or, finally does it make most sense to see evil as the absence of a good, and as a consequence to see it as consisting among the most mundane sorts of human activities, activities in which, given the right situations, we can all come to participate? In this course, we address the problem of evil from scientific, social-scientific, and philosophical perspectives and from literary and cinematic angles.

Note: Offered as EGL 375 and PHI 373

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first day of class

SEC 01

TUTH

10:00-11:20 AM

A. FLESCHER

EGL 378.01-J * **Contemporary Native American Fiction**

SBC: HFA+

This course will place Native American literature in dialogue with other literary modes and genres (i.e. science fiction, comedy, and family-drama, but also modernism and postmodernism more broadly speaking). Approaching these works through a primarily literary lens, we will meditate on questions about the relationship between 'Native American' and 'Literature.' More directly, we will consider what these authors do with or to Native American-ness by building novels and short stories from, through and around it? We will consider writing by Gerald Vizenor, Leslie Marmon Silko and Sherman Alexie, among others. Classwork will consist of readings (of course), a mid-term paper and a final paper. A mandatory draft will be a part of each paper assignment. Secondary source materials will account for a portion of the reading and will play an essential role in writing assignments.

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first week of classes

SEC 01

TUTH

5:30-6:50 PM

N. DOHERTY

EGL 381-WRT 381.01-G**Advanced Analytic and Argumentative Writing:**

Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence—in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want him or her to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages—proposal, preliminary draft, multiple versions, literature review—culminating in a 20-30 page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and extensive elaboration.

Prerequisite: U3 OR U4 standing

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

SEC 01**MW****4:00-5:20 PM****R. KAPLAN****EGL 389.-H*****Science Fiction****SBC: STAS**

In this class we will be looking at science fiction of the “hard” variety as novels, short stories, and movies. We will examine artificial intelligence, time travel, star travel, aliens, nuclear destruction, ‘last man on earth’ scenarios, and run-away science.

Sci-fi is speculative fiction, often of the ‘cautionary tale’ variety. We’ll see if we can determine whether the science is, indeed, ‘hard’ enough to be probable, and why this particular author has opted to tell his/her tale in the way we find it at the historical moment the tale was written/published.

Prerequisite: EGL 204 U3 OR U4 standing

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

Note: No adds after the first week

SEC 01**MW****11:30-12:50PM****B. VIDEBAEK****EGL 390.01-G*****Topics in Literary and Cultural Studies****SBC: HFA+*****Empire, Religion, and Enlightenment: Through the Archives***

This is a special topics course on literary and cultural studies focusing on the “Age of Enlightenment” in an interdisciplinary context. Our themes (empire, religion, and enlightenment) will provide a starting place for class discussions. The course features a sustained engagement with various kinds of archives—digital databases, wikis, special collections, anthologies—and the methods of humanities scholarship within and without the archive. Our materials and reading assignments focus on the period 1660-1780, but come from various genres and disciplines, including history, art, theology, life writing, travel writing and literature. Course assignments will include a series of archival and digital assignments culminating in a multimedia final project that contributes to the vast store of learning and teaching resources with which we will engage. There will also be frequent writing assignments of varying length.

Prerequisite: EGL 204 U3 OR U4 standing

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

Note: No adds after the first week

SEC 01**MW****5:30-6:50 PM****N. GARRET****EGL 391.01-G *****Topics in Literary and Cultural Studies in American or Anglophone Literature*****The Postcolonial Coming-of-Age Novel*****SBC: HFA+**

A *Bildungsroman* (Ger. *bildung* education + *roman* novel) depicts a young person's transition into adulthood and entrance into society. In its original form, *bildungsroman* referred to a European novel that used a young man's “coming-of-age” as a metaphor for national development. Since the mid-twentieth-century, however, this genre has been transformed by Anglophone authors whose characters' struggles illuminate several issues that postcolonial nations have encountered in the wake of independence and in the continuing process of thriving in a globalized world. Authors we will read in this class include: Chris Abani, Chimamanda Ngozi Adichie, NoViolet Bulawayo, Jamaica Kincaid, Hanif Kureishi, and Arundhati Roy. Each of their novels represents the special difficulties encountered when coming of age in the late-twentieth and early-twenty-first centuries, an era characterized by vast economic disparities,

hyper-connectedness, political strife, and scarcity of natural resources. Questions that will guide our reading throughout the course include: What kinds of education determine personal growth? How do race, gender, class, sexuality and national history shape one's identity as s/he comes of age? What factors inhibit an individual's growth and how does that person successfully navigate around such opposition? What does it mean for a person or a nation to "come of age" in this globalized era? Designed for upper-division students, this course offers a reading-, writing-, and discussion-intensive study of contemporary Anglophone literature

Prerequisite: U3 or U4 standing

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

SEC 01 MW 8:30-9:50 AM K. PERKO

EGL 490.01 **Honors Seminar**

Remembering the Great War

World War I has been described as a particularly "literary" war because of the sheer volume of poetry and fiction it inspired. But the war also left its impact on music, the visual arts and nonfiction: the music hall, cinema, painters, photographers and historians all vied to record and interpret the events of 1914-1918. Those who took the war as their subject had to wrestle with numerous questions: how to represent death and destruction without unduly aestheticizing pain and trauma; how to attend to the experiences of individuals caught up in historical events that emphasized collectives (armies, workers, "the nation"); whether and how to confront the tensions created by class and gender at home and at the front; and how to present combat to audiences that had largely experienced the war from afar. This course will consider these questions and others as we assess the relationship between historical events and cultural production. We'll also consider how the war's meaning evolved over the course of the twentieth century. Like other honors seminars, this course will work on developing research skills, and we will discuss the best means of planning and carrying out larger writing projects. It is thus an intensive reading and writing course.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 MW 2:30-3:50PM C. MARSHIK

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

English Education Courses

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

A course in advanced methods of teaching of literature and composition in secondary schools, EGL 440 will examine the use of performance methods of instruction and the use of technology in the context of the Common Core State Standards, NCTE Learning Standards, and current New York State Regents Assessments. Topics to be covered include the use of web 2.0 technologies for writing instruction, authentic and educative assessment, performance activities and assessments for reading and writing instruction, use of multimedia (including film) in English classes, and teacher dispositions.

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

SEC 01 W 4:00-6:50 PM N. GALANTE

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 4:00-6:50 PM P. DUNE

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

P. DUNN

EGL 450 Field Experience: Grades 7-12

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

N. GALANTE

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.

**K. LUND
W. SCHIAVO**

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.

**K. LUND
W. SCHIAVO**

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 01	W	4:00-6:50 PM	K. LUND
SEC 02	W	4:00-6:50 PM	W. SCHIAVO