

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Fall 2017

EGL 112.01-B, GLO, HUM**World Literature, Modern to Contemporary**

Overview and analysis of shorter forms (poems, stories, essays) of contemporary world literature, stressing the broad variations in global literary traditions, their salient points of intercultural exchange, and their unique modes of artistic expression and historical development.

Not for English Major Credit.**LEC 01****MW****2:30-3:50PM****E. HARALSON****EGL 112.02 – B, GLO, HUM****World Literature: Modern and Contemporary*****Boredom, Ennui, and Indifference:***

This course provides an introduction to fiction by authors from around the globe dealing with a fundamental human dilemma: boredom. As we will see, boredom is far from boring. Questions to be explored include what boredom is, how and why it comes about, and how we might attempt dealing with it; we will seek answers from authors coming from a range of countries and social, cultural, and political situations, including Gerard Reve (the Netherlands), Lee Rourke (England), Fernando Pessoa (Portugal), Max Frisch (Switzerland), Jean-Philippe Toussaint (Belgium), Samuel Beckett (Ireland), Edouard Levé (France), Michel Houellebecq (France), and Jon Fosse (Norway).

Not for English Major Credit.**LEC 02****MW****7:00-8:20PM****D. IRVING****EGL 112.03 – B, GLO, HUM****World Literature: Modern and Contemporary****Not for English Major Credit.****LEC 03****TUTH****2:30-3:50PM****P. MANNING****EGL 112.04 – B, GLO, HUM****World Literature: Modern and Contemporary**

This course will focus primarily on canonical texts of Western and non-Western literature from the 20th through the 21st century, exploring cross-cultural contact and the legacies of colonialism, empire, and our more current epoch of globalization. Throughout the course, we will be asking ourselves two main questions: Why is this text important in a greater global landscape? What is the historical and temporal significance of this text and how is it a reflection of the time in which it was composed? Furthermore, we will discuss how the writers of the various poems, short stories, and novels we will read use literature in order to explore issues of colonization, war, migration/immigration and forced diaspora in order to formulate racial, cultural, and linguistic identity. Assignments will include quizzes, short response papers, a midterm exam, and a final exam.

Not for English Major Credit.**LEC 04****TUTH****5:30-6:50PM****M. BUCKLEY****EGL 121.01 – B, GLO, HUM****Global Film Traditions**

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 material from *A Short Guide to Writing About Film*, along with other texts provided. They will also develop a familiarity with films made in diverse national contexts, including, but not limited to, Senegal, South Africa, India, Iran, China,

Australia, Europe, as well as classical American films and those made by ethnic minorities. In all cases, we will think about the ideas behind the films, and about questions generated by the readings posted on Blackboard for each week. Films will be studied in relation to larger issues addressed in the humanities (such as race, gender/sex, environment and class), using a thematic approach. Much of our time will be spent viewing films in class, and together, followed by in-depth discussion. The course will operate mainly as a discussion class in which students listen to others' perspectives, ask productive questions, and articulate ideas with nuance and clarity. Frequent brief writings and two more formal short papers are required.

Not for English Major Credit.

LEC/LAB 01 TUTH 1:00-2:50 PM A. KAPLAN

EGL 130.01-H, STAS, CER **Literature, Science Technology**

This course is concerned with the networks that develop among scientific, cultural, and literary frameworks. We will explore interdisciplinary texts that investigate subjects such as the Internet and other digital technologies; the biological sciences (including biotechnology, genetics, and genomics); medical sciences and technologies; energy sciences and technologies; and ecological and environmental sciences. We will begin by examining the nature of science according to various philosophical perspectives. Then, we will study various works of literature and film in order to address how the works grapple with the evolutions of scientific advancement. Some of our longer texts include Aldous Huxley's *Brave New World*, Octavia Butler's *Kindred*, Kazuo Ishiguro's *Never Let Me Go*, and Cormac McCarthy's *The Road*. In addition, some of the films we will view include Darron Aronofsky's psychological thriller *Pi* and Scott McGehee and David Siegel's neo-noir film *Suture*. Students will be evaluated based upon college-level written expression, active participation, and in-class presentations.

Not for English Major Credit.

LEC 01 MW 8:30-9:50AM J. MANN

EGL 130.02-H, STAS, CER **Literature, Science Technology**

The Human Age: Imagining Planetary Pasts and Futures

Scientists have christened the past three hundred years as the Anthropocene, also sometimes termed "the human age": an era in which humankind has fundamentally shaped the Earth's geological condition, altering its established ecologies and conventions of living. This intro-level course explores the literature, science, and technology of the human age. With a focus on fiction, graphic novels, poetry, and film, we will ask questions like the following: in what sense have historical writers anticipated present struggles concerning energy, pollution, and climate change? And how present writers worked to conceive of alternative pasts and futures? To what extent has the ancient theme of catastrophe assumed a new life in the human age? Through these questions, we will learn to think deeply about the traffic between scientific and non-scientific knowledge, with possible authors including Mary Shelley, H.G. Wells, Margaret Atwood, Italo Calvino, Adam Dickinson, Philippe Squarzoni, and Jeff Vandermeer. No prior experience assumed.

Not for English Major Credit.

LEC 02 TUTH 11:30-12:50PM M. TONDRE

EGL 130.03-H, STAS, CER **Literature, Science Technology**

In this class we will examine how a variety of contemporary novels, short stories, and films imagine ecological change and biotechnology in the 21st century. While many climate scientists, such as Paul Crutzen, have referred to our era as the "Anthropocene" or the "Age of Man," many biologists, such as E.O. Wilson, have warned that new biotechnologies threaten to permanently alter the biological foundations and ethical traditions that have guided human behavior. In this way, the literature we will be reading in this class engages an urgent dilemma in the humanities: what is the status and standing of "Man," "human," "human

being,” “humanity,” and “homo sapiens” in a world marked by ecological and technological interdependence? In this course we will encounter human clones, animal-human hybrids, and whole societies radically transformed by the chemical composition of their environments. As these narratives bounce between utopian and dystopian views on technology, we will carefully parse the social, political, and ethical meanings of species, nature, kinship, evolution, and energy.

We will also address the status and role of literature as it engages with scientific and technological concepts. By reading a diversity of contemporary authors from India, England, South Africa, the U.S., Canada, and elsewhere, we will consider how different perspectives inform the idea and ideal of “human progress.” Finally, this course is focused on the skills required for literary analysis. In particular, we will focus on closely and carefully interpreting the images, themes, symbols, discourses, and arguments that bring texture to fictional texts. You will also have the opportunity to crystalize your analysis through a series of informal blogged response entries, and formal essays. The overarching goal of this analysis is to produce creative, original, persuasive, and significant arguments.

Not for English Major Credit. LEC 03 TUTH 10:00-11:20AM J. JOHNSTON

EGL 191.01-B, HUM

Introduction to Poetry

This course is designed to introduce you to the literary genre: poetry. Throughout the course, we will be examining the formal features of different poetic structures, including rhyme, meter and a multitude of literary devices. We will be exploring various poetic forms from a range of historical periods, mainly focusing on English language poetry from the Renaissance to the present. In addition to considering the formal aspects of poetry, we will address the historical and cultural contexts surrounding the poems, in order to deepen our understanding of individual works, as well as larger literary trends. We will work to develop strategies for interpreting poetry and analyzing it in academic writing by performing close readings both together in group discussions and through formal and informal written assignments. Together, we will aim to establish a collaborative learning environment in which we can discover and explore the world of poetry.

Not for English Major Credit.

***Prerequisite:* WRT 101 or equivalent SEC 01 MW 8:30-9:50PM L. CONELLI**

EGL 191.02-B, HUM

Introduction to Poetry

This course will provide an introduction to poetry in various forms. Students will learn key terminology and skills to read and write critically about poetry. We will focus on elements of poetry, reading a variety of poets from different periods each class. Toward the end of the semester, we will read more extensively in fewer poets each class, learning to read more across poems within a single period, topic, or poet’s work. Student participation is critical for this course and will be assisted with short assignments and a presentation. Additionally, there will be quizzes, a midterm exam, two short papers, and a final paper.

Not for English Major Credit.

***Prerequisite:* WRT 101 or equivalent SEC 02 MWF 12:00-12:53PM T. WILCOX**

EGL 191.03-B, HUM

Introduction to Poetry

What gets to call itself “poetry”? What makes a poem good or bad, why does it matter, and who gets to decide? Why is poetry so crucial in 2017? We’ll be exploring all these questions and more as we read and write about “the best which has been thought and said” (according to Matthew Arnold!). By the end of this course, you’ll be able to tackle a poem with increased confidence, understand the literary devices that underscore poetry, and develop nuanced arguments - both written and oral - about literary texts.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent

SEC 03 MW 8:30-9:50AM R. DUSHKEWICH

EGL 192.01-B, HUM

Introduction to Fiction

Why should you study how to read fiction? Don't you just open a book and "read"? Do you think an English professor can appreciate *Harry Potter* more than a person reading it on a couch? J. K. Rowling might say "NO!" to the last question, but our goal in this course is to develop analytical skills so that we can read and write about fiction critically or "professionally." We will explore both American and international texts from the nineteenth through twenty-first centuries, considering the issues and history of literary theory (the methods of literary analysis). Readings will include, but are not limited to, works by Edgar Allan Poe, Stephen Crane, Ernest Hemingway, Thomas Mann, Franz Kafka, Richard Brautigan, Raymond Carver, Haruki Murakami, Junot Díaz, etc. Grades will be based on reading quizzes, class discussion, and short paper assignments.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent

SEC 01 MW 8:30-9:50AM R. HAGINO

EGL 192.02-B, HUM

Introduction to Fiction

"Is it autobiography if parts of it are not true? Is it fiction if parts of it are?" - Lynda Barry, *One! Hundred! Demons!*

Is fiction a way of escaping or a way of looking? Can it be both? Does fiction need a "story"? What is fiction anyway? How does our method of storytelling shape the story we're telling?

This semester we'll explore these questions by reading and discussing a group of short stories, novels, and graphic narratives that I find particularly exciting, disturbing, and confusing. Hopefully, they will draw our attention to the ways in which reading is simultaneously personal and collaborative and help us to shift our understanding of storytelling, reading, and interpretation. Above all, I expect them to challenge us. Students should come prepared to participate in active class discussions based in literary analysis.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent

SEC 02 MWF 12:00-12:50PM J. SWANSON

EGL 192.03-B, HUM

Introduction to Fiction

This introduction to fiction course will take the functions of fictionality head on by studying novels that narrativize an entire life. We will look at modern and contemporary works from around the world in order to develop an understanding of the cultural and historical contexts of plotting out life stories and the time and space in which they take place. Class will primarily be discussion-based with short papers and a longer final paper.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent

SEC 03 MW 7:00-8:20PM D. RODRIGUEZ

EGL 192.04-B, HUM

Introduction to Fiction

This course will concern itself with American fiction of roughly the last twenty-five years, both fiction written by older practitioners working at their peak and fiction written by younger writers more newly arrived on the scene. Collectively, these authors have updated genres that occupy a prominent place in the American literary canon (e.g., the historical novel, regional realism, the political novel), addressed issues

unique to contemporary times (e.g., 9/11, globalization, hypercapitalism), examined shifting notions of subjectivity and citizenship (e.g., the role played by border, race, and conspicuous consumption in the creation of American identity), and speculated about the future of print technology (e.g., the graphic novel, the hypertext novel, the e-book). Students in this course will sample representative works of that address many of these concerns while exploring the ethics and aesthetics of the contemporary American novel. Requirements: papers, quizzes and/or exams, energetic classroom participation.

Not for English Major Credit.

Prerequisite: WRT 101 or equivalent

SEC 04 TUTH 11:30-12:50PM S. OLSTER

EGL 193.01-B, HUM

Introduction to Drama

This course aims to introduce students to some of the most influential works of dramatic literature produced in the Western world, paying close attention to the cultures and historical moments from which these plays emerged. In this class, students will develop the skills necessary to read dramatic literature and to discuss these works both in conversation and in formal academic writing. Attention will also be paid to actual productions of the plays studied throughout the semester and the critical responses these plays garnered following their premieres and—in some cases—the centuries that followed. Requirements: quizzes; one short paper; one longer paper; midterm exam; final exam.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 01 MW 8:30-9:50AM B. HARTWIG

EGL 193.02-B, HUM

Introduction to Drama

This course introduces students to the theatre as an integral part of Western culture. Lectures and readings will focus on the history of theatre and the elements of theatrical practice, with specific attention to plays that are diverse in range, from Ancient Greek to contemporary American. We will approach plays analytically, and students will be encouraged to discern the ways that drama both reflects and enriches our perception of life.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 02 TUTH 8:30-9:50PM A. SEYRAN

EGL 194.01-B, GLO, HUM

Introduction to Film

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 cinematic media, supplementing these fictional sources with their complementary literary classics. For all of the films and literary works 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 this course we examine films that offer a negative and positive perspective of the believer's worldview, and finally those that ask the viewer to determine for him or herself. Correspondingly, the course divides into three sections: (1) "The Foolish Leaper"; (2) "The Leaper Redeemed;" (3) "The Individual and the Moment."

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

LEC/LAB 01 TUTH 10:00-11:50AM A. FLESCHER

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

SEC 01	MW	2:30-3:50PM	D. PFEIFFER
SEC 02	MW	5:30-6:50PM	M. RUBENSTEIN
SEC 03	TUTH	11:30-12:50PM	B. VIDEBAEK
SEC 04	TUTH	5:30-6:50PM	M. RUBENSTEIN

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

This course introduces you to British Literature from its early medieval beginnings through the end of the Restoration period. Our classroom time will be balanced between literary history-oriented lectures and the close examination of key passages from the primary texts. There will be an in-class midterm exam, a final exam (date and time determined by the university schedule for final exams), and one expository paper. You will also keep, in hard copy, a medieval / Renaissance style commonplace book. Your final grade will be based on your exam scores, paper grade, and the successful completion of the commonplace book.

NO ADDS AFTER THE FIRST WEEK

Prerequisite: WRT 102 or equivalent

LEC 01 MW 5:30-6:50 PM D. PFEIFFER

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 MW 4:00-5:20 PM S. SPECTOR**

EGL 266.01 – G, HUM, 20TH Century Novel

Prerequisite: WRT 102 or equivalent

LEC 01 TUTH 10:00-11:20AM K. COATES

EGL 301.01 – ESI, SPK, WRTD**Authors, Periods, Topics with Intensive Writing*****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.

You will write three papers on a topic of your choosing, approved by me. If you're stumped, drop by the office or e-mail me. We'll figure something out. Revisions due one week after the paper is handed back. And you will be talking about the readings a lot! Participation counts!

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

SEC 01 MW

2:30-3:50PM

B. VIDEBAEK

EGL 301.02 – ESI, SPK, WRTD**Authors, Periods, Topics with Intensive Writing*****Contemporary British Novels***

Fictional Futures: How should we analyze representations of the future in contemporary fiction? In this writing intensive course, we will pursue this question by carefully reading and researching a variety of different texts, including novels, short stories, and television shows. Critics such as Fredric Jameson have argued that fictions set in the distant future allow readers to productively reframe the present as the past. In other words, from the point of view of some imagined future, the reader's present becomes history. In comparison, the Cyberpunk novelist William Gibson has argued that "the future is already here -- its just not equally distributed yet." Gibson's novels, like many contemporary works, depict near futures that remain deeply familiar, only slightly more technologically advanced. Here the future emerges from, and circulates within, the reader's present. While these two ways of imagining the future are not mutually exclusive, they do point to the multiple settings, strategies and genres that make representations of the future such a rich site of investigation: utopian, dystopian, post-apocalyptic, cybernetic, intergalactic, subterranean and more.

Assignments in this course will include short analyses, short analytic papers, an extensive research paper, and an oral presentation on your research.

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

SEC 02 TUTH

1:00-2:20PM

J. JOHNSTON

EGL 301.03 – ESI, SPK, WRTD**Authors, Periods, Topics with Intensive Writing*****Global Migrant U.S. Literature***

This course examines recent novels, stories, and films by migrants or children of migrants that feature the experience of crossing national borders to find family and belonging in North America, South Asia, Europe, the Pacific (Hawai‘i), and the Caribbean. Drawing on some critical concerns about international migration, we will analyze postcolonial and non-Western perspectives of diaspora and immigration in contemporary literature and film. Material conditions and historical forces of war, imperialism, environmental catastrophe, social persecution (based on religion, sexuality, gender, ethnicity, or class), poverty, and opportunity are some of the reasons why people leave their countries of origin and migrate. Some of the topics that we will

consider as we examine the books and films are national identity, gender and sexuality, displacement, divided identity, multiple migrations, constructions of home, and a sense of self in a globalized world. This course requires demanding reading, active participation, and extensive writing with attention to specific strategies that will improve your writing and analytical skills.

NO ADDS AFTER FIRST WEEK

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

Co-requisite: EGL 207

SEC 03 TUTH

4:00-5:20PM

J. SANTA ANA

EGL 303.01- HFA+

Genre or Media

The History of Lyric Poetry

This course is an extensive foray into English-language poetry more or less from the Early Modern era (also known as the Renaissance) to the present; this will include a few works in translation as well. The majority of the poems will be lyric poems, but we will also look at excerpts from epics. You will learn the basics necessary in order to understand poetry in general. You will also learn in particular to appreciate the basic forms of lyric poetry, including ballads and sonnets and many other forms, as well as *vers libre* (commonly known as free verse); you will also receive instruction on how to appreciate metaphors, irony, and the many other figures of speech and rhetorical techniques poems employ. Finally, you will gain an appreciation of poetic history and the many ways in which poets and their work have historically interacted with their eras, while also creating work that can powerfully speak to us in our present moment.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

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

LEC 01 MW

2:30-3:50PM

R. PHILLIPS

EGL 309.01- HFA+

Interdisciplinary Study of Literature

Visual Culture and Identity in the 19c

This course investigates visual culture in the nineteenth century through analysis and discussion of texts by both American and British authors. The nineteenth century famously witnessed the rise of massive urbanization, growth of industry and new inventions like photography and the railroad, which profoundly altered the way writers and readers perceived the world around them. Beyond links between photography and literary realism, the novels, poetry and short stories of this period also show traces of cultural anxieties about the reliability of vision, with the plots of sensation and detective fiction often involving disguised identities, visual trickery or hallucination. As a result of this complicated relationship between the textual and the visual, we'll explore both the changing function of visual representation and the resulting challenge to nineteenth-century understandings of identity.

With specific emphasis placed on different identity categories, like race, class, sexuality, and gender, this course will discuss the way identity is assessed and represented through visual codes. We'll also investigate how new fantasies and anxieties concerning gender, race and sexuality were represented through both visual art and literature.

Our readings will include work from authors such as James, Bronte, Tennyson, Rossetti, Hawthorne, Melville, and Doyle. Along with novels, short stories and poetry, we will regularly discuss paintings and

photography from the period. Requirements for the course include active class participation, short response exercises, a midterm exam, and formal writing assignments.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

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

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

EGL 309.01- HFA+

Interdisciplinary Study of Literature

British Literature and Art

Literature and Art in Eighteenth- and Nineteenth-Century Britain: We will look at the interplay of fiction and art of various kinds, high and low, in the nineteenth century, and heighten our sense of intermedial comparison: Hogarth will be a chief figure, surrounded on one side by Fielding's *Joseph Andrews* and *Shamela* and Richardson's *Pamela*, and on the other by the caricaturists Rowlandson, Cruikshank, and Gillray.. We will begin with a filmed performance of John Gay's *Beggar's Opera*, and later watch a production of the Stravinsky/Auden opera, *The Rake's Progress*, based on Hogarth. Pierce Egan's *Life in London*, a best-seller of 1821, and William Blake's plates will raise further questions of mode and audience.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing

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

LEC 02 TUTH 11:30-12:50PM P. MANNING

EGL 316.01 - G, HFA+, USA

Early American Literature

“The Individual and the Community in Early America”

This course will track the various conceptions of the individual's relationship both to him/herself and to the community in American literature from the Revolutionary War to the Civil War. Students will read authors from various races, ethnicities, classes, and geographic regions, providing a penetrating look at how differing Americans viewed themselves and their connection to their communities in distinct ways- and how these authors and their texts often challenged the pre-existing notions of the individual and community. Some important questions that we'll explore throughout the semester are: How did the Revolution and the radical ideas of liberty evident in its foundational literature shape early America's way of thinking about itself? How did women's roles as individuals and community members change (or not change) through the first half of the nineteenth century? How did African American men and women see their own identities as individuals and members of a nation, and how did various other parties in the community see them? How did the literature of this period influence the way that numerous groups interacted with one another (for better or worse), and what were the lasting impacts of such relations? Some of the authors included in the syllabus are Thomas Jefferson, Benjamin Franklin, Rebecca Rush, James Fenimore Cooper, Lydia Maria Child, Angelina Grimke, William Apess, Ralph Waldo Emerson, Nathaniel Hawthorne, Margaret Fuller, Walt Whitman, Frederick Douglass, Henry David Thoreau, Herman Melville, Harriet Beecher Stowe, and Harriet Jacobs.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204

LEC 01 MW 5:30-6:50 PM S. ZUKOWSKI

EGL 319.01 - G, HFA+, WRTD Ecology and Evolution / American Literature

This course is a review of 20th-century key American writers (and a smattering of 19th century writers) who trace U.S. ecological practices through various multicultural perspectives. Literature covered will include

transcendentalist essays/chapters, utopian/dystopian fiction, environmental justice and ecofeminist nonfiction, and journalism. The authors' work to be read for this course will include: John Muir, Aldo Leopold, Henry David Thoreau, Edward Abbey, Rachel Carson, Bill McKibben, Octavia Butler, Robert Bullard, Alice Walker, Lauret Savoy, Terry Tempest Williams, Sandra Steingraber, Barbara Kingsolver, and Rebecca Solnit. The class will address a wide range of contemporary environmental issues and problems through literature and a variety of eco-critical perspectives. The course will require significant student participation, reading and writing. Students will do a research project/presentation that will culminate in a long final essay. Bi-weekly reading response-essays are required and as well as short quizzes. Expect to get out in nature (class hike) and/or work in greenhouse garden.

NO ADDS AFTER FIRST WEEK

Prerequisite: WRT 102

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

EGL 320.01 - G, HFA+ Modern and Contemporary Literature
Pop Culture and Contemporary Literature

A course in which we will explore the integration of popular culture and contemporary literature. Among the subjects to be examined are the origins and permutations of highbrow/lowbrow cultural distinctions, the impact of mechanical reproduction, the Hollywood novel, exported American popular culture and cultural imperialism, and popular culture as a tool for nation building. Works will be selected from the following list: Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*; F. Scott Fitzgerald, *The Last Tycoon*; Nathanael West, *The Day of the Locust*; Jesse Walter, *Beautiful Ruins*, John Updike, *In the Beauty of the Lilies*; Dennis Potter, *Pennies from Heaven*; Manuel Puig, *Kiss of the Spider Woman*; Haruki Murakami, *A Wild Sheep Chase*; Don DeLillo, *Libra*; and Larry Beinhart, *Wag the Dog*. Requirements: attendance, quizzes (to be announced in advance), midterm examination, paper, final examination.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204

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

EGL 321.01 - G, HFA+ Modern and Contemporary Literature
Global Stories and Poems

A diverse and ambitious sampling of contemporary literature in English from around the globe. This is a “hybrid” online course—alternating in-classroom instruction with distance (non-classroom) learning via Blackboard—developed under the guidance of TLT’s Instruction Designer and the Associate Provost for Online Education. Students are expected to be independent, open to new methods of learning, and technologically equipped.

NO ADDS AFTER FIRST WEEK

Pre- or Corequisite: EGL 204

LEC 01 MW 4:00-5:20 PM E. HARALSON

EGL 345.01-G, HFA+ Shakespeare I

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**
 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 441
Note: some seats reserved for students in teacher education program.
LEC 01 MW 2:30-3:50PM S. ANTHONY

EGL 368.01 - G, HFA+ **Caribbean American Connections in Literature**
Prerequisite: U3 or U4 Standing
LEC 01 TUTH 1:00-2:20 PM T. OLOSUNDE

EGL 369.01 - G, HFA+, USA **Topics in Ethnic American Literature and Culture**
Migrant America in Literature and Film
 What does it mean to pair “migrant” with “America” in our current time of refugee crisis and transnational border crossing? How might we understand the United States of America as a country historically shaped and determined by the migrant? More than a geographical space, “America” has always been affected by movement, by the migrations of diverse peoples to, from, and within 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 and belonging in a newly adopted homeland. This course will explore the multiple migrations that shape our collective identity, and the cultural myths that represent Americans with diverse experiences of migration and border crossing. Through six units, we will focus on specific examples of the migrant experience in America and global migrations from the early twentieth century to the present: Unit 1. The westward movement of dispossessed farmers during the Great Depression; Unit 2. The journeys of African Americans on the East Coast after the Civil War and the abolishment of slavery; Unit 3. Those struggling to survive in the aftermath of a planetary catastrophe; Unit 5. The global migrations of those from the Caribbean the Asia-Pacific during the twentieth century; and Unit 6. A primary force causing today’s global migrations of people: environmental crisis and human-induced climate change. Using literature, films, 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 in a time of globalization, stories about the migrant’s search for a sense of place of identity, home, and belonging.
 NO ADDS AFTER FIRST WEEK
Pre- or Corequisite: EGL 204
LEC 01 TUTH 1:00-2:20 PM J. SANTA ANA

EGL 382.01 - G, HFA+**Black Women's Literature of Diaspora***Prerequisite:* WRT 102

Note: Offered as EGL 387 and THR 326

SEC 01**TUTH****10:00-11:20 AM****T. WALTERS****EGL 385.01 -****Advanced Fiction Workshop**

This workshop is for writers who wish to improve their fiction, as well as for beginners interested in learning the fundamentals of the craft. By presenting their writing to the class and responding to that of their peers, students will learn to approach their work critically and to incorporate feedback into their revision process. By the end of the course, students will have written, revised, and edited their work extensively, resulting in a finished short story or a similar-length excerpt of a longer work. The course will also feature short informal writing assignments focusing on specific aspects of the craft (character development, dialogue, narrative summary, etc.) and assigned readings, predominantly short stories and novels.

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing*Advisory Prerequisite:* One literature course at the 200 level or higher**LEC 01****TUTH****4:00-5:20PM****M. MOSHER****EGL 389.02 – H, CER, STAS****Science Fiction**

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.

You will write two papers, 8–10 pages, on a topic of your choosing, approved by me. Your second paper will incorporate three or more outside, critical sources (i.e., fiction does not count towards the three). If you are two weeks early with a serious, thorough draft, you can revise. And you will be talking about the readings a lot! Participation counts!

NO ADDS AFTER FIRST WEEK

Prerequisite: WRT 102**LEC 02****TUTH****2:30-3:50 PM****B.VIDEBAEK****EGL 303.01- HFA+****Genre or Media*****Drama and Performance in the Modern Era***

NO ADDS AFTER FIRST WEEK

Prerequisite: U3 or U4 standing**LEC 01****TUTH****2:30-3:50 PM****A. COOK****EGL 492.01****Honors Seminar: American Literature*****Literature and Civic Education***

NO ADDS AFTER FIRST WEEK

What do Shakespeare's *Julius Caesar*, Orwell's *1984*, and Lee's *To Kill a Mockingbird* have in common? They all broach themes pertaining to the relationship between the individual and the state, and they have all been commonly curricularized in American secondary schools. This course introduces a reception-studies

