



*Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 02 TR 5:00-6:20 PM**

**F. NADAL**

**EGL 130.01:**

**Literature Science and Technology**

**SBC: CER; STAS**

In the late eighteenth century, Madame de Stael wrote that “Scientific progress makes moral progress a necessity.” Nearly 300 years later, though scientific progress has drastically changed its shape, we continue to grapple with, and fear the absence of, the relationship between technological advancement and an ever-adapting code of ethics. As literature shapes and is shaped by cultural moments of significance, this course uses literature to explore the historical, social, ethical, and disciplinary contexts of noteworthy scientific and technological advancements. From Mary Shelley’s *Frankenstein* (1818) during a time of experiments with galvanism to Jessamine Chan’s *The School for Good Mothers* (2021) in an era of increasingly intrusive digital surveillance, literature has developed alongside science and technology, questioning, critiquing, and even guiding advancements. This course takes a chronological approach to literature as it engages with science and technology, using poetry, short stories, novels, essays, and other literary works to chart major scientific advancements and the anxieties that surrounded them from the 1800s to today.

**Not for English Major Credit.**

*Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 01 TR 9:30-10:50 AM**

**G. MINGOLA**

**EGL 135.01:**

**Literature, Film and Environment**

**SBC: CER; STAS**

This course explores the representation of nature in global literature and film, with an emphasis on works from the nineteenth and twentieth centuries. By studying texts from Romanticism, Victorianism, and Modernism, students will examine how perspectives on the human-nature relationship have evolved over time. They will develop their own questions on this topic and write several analytical essays throughout the semester. The final goal of the course is to investigate how the evolution of the relationship between humanity and nature has influenced our contemporary climate crisis. Through close reading and argumentative writing, students will deepen their understanding of the concept of “nature”, its historical shifts, and its significance in the twenty-first century.

**Not for English Major Credit.**

*Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 01****MW 9:30-10:50 AM****W. LEE****EGL 135.02:****Literature, Film and Environment****SBC: CER; STAS**

This course will look across a variety of media and genres to examine how the environment and natural world both shapes and is shaped by artistic and cultural productions. We will consider literature, cinema, television, and poetry to study how each form uniquely depicts the environment, along with the distinct possibilities each can offer. For example, we will look at the novel *Station Eleven* (2014) alongside the book's adaptation to television in 2021. While some texts may foreground the environment as their narrative subject or raise awareness about environmental concerns, others will use techniques that transcend the social and political dimension of environmentalism. Therefore, the course will not only center around media depictions of environmental harm or climate change, but also imagine creative and optimistic alternatives for our world. The texts studied in this course will push us to move beyond nature/culture and human/non-human binaries to better understand our relationships to the environment. Themes we will address include: climate and humanity, landscape and cityscape, economy and ecology, anthropology and history, flora and fauna, earth and sea.

**Not for English Major Credit.***Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 02****TR 3:30-4:50 PM****E. SOBEL****EGL 191.01:****Poetry: The Art of Verse****SBC: ARTS; HUM**

What qualifies a text as poetry, and why does it matter? This course will explore these questions, as well as the possibility that the reading of poetry can be a heuristic method for reading in general. More than any other kind of writing – the scientific, the journalistic, the essayistic – poetry calls attention to language, foregrounding form more than content. As such, learning how it works and gaining an understanding of poetics can help us to become better readers of any kind of writing. In this course we will read a variety of poetry, mostly from the 20th and 21st century, as well as a handful of critical texts to help us along. Above all, we will value the reading of poetry as a heuristic over aesthetic appreciation (although that is a wonderful thing and we can do that too), and will focus on the form's unique ability to illustrate that it is how we say what we say that is in fact what we're saying.

**Not for English Major Credit.***Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 01****TR 5:00-6:20 PM****N. SINGLETON**

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**EGL 192.01: Fiction: The Art of the Story SBC: HUM**

Stories are more than just entertainment—they are gateways to other minds, other lives, and other worlds. Fiction (literature, films, video games, etc.) allows us to see through the eyes of others, to experience emotions and dilemmas beyond our own, and to engage with perspectives that might otherwise be inaccessible. In this course, we will explore and dissect what makes characters compelling, believable, and unforgettable. We will examine their motives, ambitions, and contradictions, and study how these elements shape the stories they inhabit. Through critical reading, discussion, and analysis, we will uncover the deeper philosophical and psychological structures embedded in fiction. Texts and (or) media will include a range from short stories to full-length films, with an emphasis on twentieth and twenty-first-century material. By the end of the course, students will not only write and discuss fiction with greater depth and insight but also develop a better understanding of how stories reflect, shape, and refine the human mind.

**Not for English Major Credit.**

*Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 01 TR 9:30-10:50 AM B. PARKER**

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**EGL 194.01: Film: Mastering the Movies SBC: GLO; HUM; TECH**

An introduction to film, including a basic familiarity with the terminology of film production and techniques of film analysis. The course emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology. The course also offers an introduction to multiple cinematic traditions from across the globe. Our section focuses on the 20th century “movie star” and how various films rely on, reproduce, and resist the concept of star power. We will analyze films featuring “classic” Hollywood stars as well as global film stars, and we will pay special attention to meta-representation in films that narratively depict stardom in some way.

**Not for English Major Credit.**

*Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 01 MW 3:30-4:50 PM L. RANDALL**

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**EGL 204: Lit Analysis & Argumentation**

An introduction to the techniques and terminology of close literary analysis and argumentation as applied to poetry, fiction, and drama. The course includes frequent

demanding writing assignments and is designed for students beginning their major study in English.

### English Major Requirement

*Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

<b>LEC 01</b>	<b>MW 2:00-3:20 PM</b>	<b>D. PFEIFFER</b>
<b>LEC 02</b>	<b>TR 12:30-1:50 PM</b>	<b>S. SCHECKEL</b>
<b>LEC 03</b>	<b>TR 2:00-3:20 PM</b>	<b>J. JOHNSTON</b>

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**EGL 205.01:**                      **Survey British Literature I**                      **SBC: HFA+**

The study of British literature from the Old English period to about 1750.

### Covers English Survey

*Prerequisite: WRT 102 or equivalent*

Note: No adds after the first week of classes

<b>LEC 01</b>	<b>TR 11:00-12:20 PM</b>	<b>B. ROBINSON</b>
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**EGL 218.01:**                      **Survey American Literature II**                      **SBC: HUM: USA**

This 200-level college English course offers a comprehensive survey of American literature from the Civil War to the end of World War II. We will explore a diverse range of literary voices, particularly those often left unheard, to gain a deeper understanding of the multifaceted American experience during this transformative period. We will critically examine how themes related to racism and capitalism intersect and influence the literature of the time, providing insight into the social and economic dynamics that shaped American society.

### Covers English Survey

*Prerequisite: WRT 102 or equivalent*

Note: No adds after the first week of classes

<b>LEC 01</b>	<b>TR 3:30-4:50 PM</b>	<b>N. YOUNG</b>
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**EGL 220.01:**                      **Critical Approaches/Cinema**                      **SBC: ARTS; HUM**  
*Fantasy and Magical Realism*

This course introduces analysis of film content and style through screenings and substantial readings in the film criticism and theory of fantasy and magical realism. The films that we will watch, analyze, and discuss are all in the genres of fantasy and magical realism. The fantasy film genre involves entirely fictional worlds, creatures, and magic, often with a focus on adventure and epic quests. Films such as *The Wizard of Oz* (1939), *Beauty and the Beast* (1947), *Singin' in the Rain* (1952), *The*

Umbrellas of Cherbourg (1964), The Princess Bride (1987), Barbie (2023), and Wicked (2024) are examples of fantasy films that we will watch in our class. The magical realism film genre paints a realistic view of the modern world while also adding elements of enchantment, fantasy, dreaming (of the dead coming back to life), and horror. It is sometimes called fabulism, in reference to the conventions of fables, myths, and allegory. Films such as It's a Wonderful Life (1946), Mary Poppins (1964), Groundhog Day (1993), Amélie (2001), Donnie Darko (2001), Pan's Labyrinth (2016), The Shape of Water (2017), and Tigers Are Not Afraid (2019) are examples of magical realism films that we will watch. For each of the movies in this course, students will consider social issues, cultural artifacts, and forms of artistic expression important to the genres of fantasy and magical realism. The course offers a critical introduction to influential trends in film theory and criticism of fantasy and magical realism. Each week we will pair readings of theoretical texts with a specific film, engaging and practicing multiple methods of interpreting the cinema of fantasy and magical realism. Additionally, students will develop skills in film analysis to become fluent in the vocabulary of film form and learn to construct an argument about what a film's sounds and images mean and how it structures and achieves its meanings.

*Prerequisite: WRT 102 or equivalent*

Note: No adds after the first week of classes

**LEC 01**

**MW 11:00-12:20 PM**

**J. SANTA ANA**

**EGL 224.01:**

**20th-Century Literatures/Eng**

**SBC: GLO; HUM**

The goal of this course is to gain an appreciation for 20th and 21st-century global Anglophone literature, while developing an understanding of the cultural politics that circulate regarding ideas of translation, comparison, and ethnic traditions. Broadly speaking we will concern ourselves with the writing of national traditions, diasporic and immigrant life, and the ways that literature is shared with others around the world. In doing so we will investigate the impulses behind creating categories like world literature, the Anglophone, and global culture to see how particular experiences and historical forces structure how these works are collected and studied. Critical reading and writing skills will be developed as we engage poetry, short stories, film, and novels.

*Prerequisite: WRT 102 or equivalent*

Note: No adds after the first week of classes

**LEC 01**

**MW 11:00-12:20 PM**

**T. AUGUST**

**EGL 285.01:**

**Writing Workshop: Fiction**

**SBC: ARTS**

This seminar will serve as an intensive introduction to the study of both reading and writing fiction. Students will examine short stories and novels closely to learn how to

engage, analyze, and ask questions of them. Students will analyze specific techniques for writing fiction, including plot, setting, dialogue, point of view, scenes, character, theme, and revision. The course will utilize a workshop format in which students will critique and assist other students' creative work. No previous experience in creative writing is necessary for this course.

*Prerequisite: WRT 102 or equivalent*

Note: No adds after the first week of classes

**LEC 01**

**TR 12:30-1:50 PM**

**D. WEIDEN**

**EGL 301.01:**                      **Authors/Periods/Topics/Int Wrt**                      **SBC: ESI, SPK, WRTD**  
*Constructing Writing Pedagogy: Research, Identity, and Practice*

This course engages preservice teacher candidates in constructing their knowledge of writing pedagogy through an in-depth study of key research and theories, providing a foundation for effective writing instruction. Using an inquiry-based approach to the research, candidates will analyze the complexities of “becoming” a writer and learn how to bridge the scholarship with practical applications of writing instruction. As we study relevant topics in how writing is implemented in schools - teacher commentary and feedback, the composing process, inquiry-based approaches to the study of genres, assessment practices, writing identity, and dialogic methodologies - students will identify best practices for today’s diverse classrooms. The course encourages candidates to critically engage with scholarly discourse, reflect on their own writing identities, and develop pedagogical approaches that foster student growth as writers.

**Note: Intensive Writing Course open to EGL majors or minors only**

*Prerequisite: EGL 204*

Note: No adds after the first week of classes

**LEC 01**

**MW 2:00-3:20 PM**

**K. BUECHNER**

**EGL 301.02:**                      **Authors/Periods/Topics/Int Wrt**                      **SBC: ESI, SPK, WRTD**  
*Technology, Ethics & Humanism*

How do the rapidly advancing frontiers of technology impact human flourishing, change our assumptions about what constitutes “personhood,” and alter the expectations we should harbor about how we interact with one another in shared spaces? What about human “mortality” is modifiable, and what about mortality cannot (or should not) be changed? We address these issues through engaging in close readings of classic and contemporary texts, primarily fiction, which look carefully at our existential predicament in a world in which technological innovation is arguably moving at a rate faster than our ability to reflect about its ethical

implications, along the way working through some muddy dichotomies: “creator versus creature,” “human versus AI,” and “natural versus artificial.”

**Note: Intensive Writing Course open to EGL majors or minors only**

*Prerequisite: EGL 204*

Note: No adds after the first week of classes

**LEC 02**

**TR 12:30-1:50 PM**

**A. FLESCHER**

**EGL 301.03:**

**Authors/Periods/Topics/Int Wrt**

**SBC: ESI, SPK, WRTD**

*Literature and Empire*

Between the nineteenth- and early-twentieth centuries, Britain colonized much of the planet's surface to emerge as a singularly powerful empire. Yet the empire's rhetoric of "progress" and "civilization" were grounded in the dispossession of people whose voices could never be entirely repressed. In fact, questions about the violence of conquest shaped all literature from this era, from swashbuckling stories of adventure to future fictions of collapse, from urban plots of detection to anti-colonial critiques of genocide and ruination across all latitudes of the earth. What fascinations and anxieties accompanied the first modern era of globalization? How did English expansionism spark new aesthetic developments, and vice versa: how was literature and art used to support, critique, or otherwise reimagine realities of overseas rule? Possible authors include H. Rider Haggard, Charlotte Brontë, Jean Rhys, Amitav Ghosh, Mary Seacole, Arthur Conan Doyle, H.G. Wells, Rudyard Kipling, and Sam Selvon.

**Note: Intensive Writing Course open to EGL majors or minors only**

*Prerequisite: EGL 204*

Note: No adds after the first week of classes

**LEC 03**

**TR 2:00-3:20 PM**

**M. TONDRE**

**EGL 303.01:**

**Genre or Media**

**SBC: HFA+**

*Film Noir, Genesis and After*

This course explores the history, aesthetics, and afterlife of Film Noir. Characterized by its striking visuals, morally ambiguous characters, and complex narratives, this Hollywood genre grows out of German Expressionism, but it is born within the very specific context of 1940s America. We will examine how film noir reflects the social, political, and cultural tensions of the time. Through an analysis of key films, directors, and actors, we will trace the evolution of Noir conventions such as shadowy cinematography, femme fatales, and anti-heroes. The course will also consider Neo-Noir, exploring how contemporary filmmakers have revived and reinvented the genre.



**Covers Genre/Media Topic for Major***Prerequisite: WRT 102 and EGL 204*

Note: No adds after the first week of classes

**LEC 01 MW 11:00-12:20 PM I. KALINOWSKA-BLACKWOOD****EGL 308.01:****Single Author****SBC: HFA+**

Kauzo Ishiguro is one the most acclaimed writers living today. His work has won many prestigious international literary prizes, including the Booker Prize and the Nobel Prize for Literature. His writing has been described as a “mix between Jane Austen and Franz Kafka,” an unlikely pairing that hints at how Ishiguro’s stories capture both the social protocols of daily life and the frightening moments self-deception that can follow. In this course we’ll look at how Ishiguro’s novels play with genre, often blending sci-fi, detective fiction, historical fiction, myth, and first-person realism. We’ll also explore the many thematic knots that tie Ishiguro’s stories to our world, including the traumas of WWII, post-colonialism, the rise of consumer society, service labor, friendship, AI, social inequality, climate change, love, and historical memory, among other themes. Upon winning the Nobel Prize, Ishiguro spoke with humility and purpose about his literary ambitions: “The world is in a very uncertain moment and I would hope all the Nobel Prizes would be a force for something positive in the world as it is at the moment. I’ll be deeply moved if I could in some way be part of some sort of climate this year in contributing to some sort of positive atmosphere at a very uncertain time.” This course, therefore, turns to Ishiguro’s stories, in part, to consider how to “be a force for something positive...at a very uncertain time.”

**Covers Single Author Topic for Major***Prerequisite: WRT 102 and EGL 204*

Note: No adds after the first week of classes

**LEC 01 TR 3:30-4:50 PM J. JOHNSTON****EGL 309.01:****Interdisciplinary Study of Literature****SBC: HFA+***Feeling the Cold War*

What did the Cold War feel like? Fearful? Anxious? Paranoia-inducing? Unabashedly optimistic? Perhaps. But what else? What more “ordinary affects” circulated in people’s lives? How did Cold War feelings change over time? Which dissipated and which are still with us?

To tease out provisional answers to these and other questions, “Feeling the Cold War” will focus on the literature, films and the music following the detonation of the atomic bomb at Hiroshima and Nagasaki through to the end of the Vietnam War. To that end, we will come to terms with a few important insights gleaned from affect

theory and the history of emotions. Pairing this with artworks mediating Cold War affect and emotion, we hope to paint a richer portrait of how subjects navigated the social, political and environmental upheavals dominating the period in question. Authors, filmmakers and musicians will include: the Animals, J.G. Ballard, Lauren Berlant, Ray Bradbury, Joan Didion, Carolyn Forché, Alfred Hitchcock, Kathy Jetñil-Kijiner, Sons of the Pioneers, Stanley Kubrick, Ursula K. Le Guin, Ward Moore, Sianne Ngai, Rob Nixon, Christopher Nolan, Tim O'Brien, Frank O'Hara, William Reddy, Gertrude Stein and Sun Ra.

### **Covers Interdisciplinary Study of Literature Requirement for Major**

*Prerequisite: WRT 102 and EGL 204*

Note: No adds after the first week of classes

**LEC 01**

**MW 3:30-4:50 PM**

**D. PARRY**

**EGL 309.02:**

**Interdisciplinary Study of Literature**

**SBC: HFA+**

*Future Fictions*

This interdisciplinary course examines the development of speculative fiction from the nineteenth century through the present. We will consider the core relation between “science” and “fiction” through which authors conceived of other worlds, and will write on a series of questions. In what ways did speculative fiction expand traditional scales and ecologies of experience? How did its practitioners not only reflect but more radically re-imagine realities of race, class, gender, sexuality, and global relations? And what do narratives of time travel, interstellar flight, and apocalyptic collapse tell us about the world we inhabit now, and about how our world might yield to more just and sustainable futures? Possible authors include H.G. Wells, W.E.B. Dubois, Ling Ma, Margaret Atwood, Samuel Delaney, J.R.R. Tolkien, and Ursula LeGuin.

### **Covers Interdisciplinary Study of Literature Requirement for Major**

*Prerequisite: WRT 102 and EGL 204*

Note: No adds after the first week of classes

**LEC 02**

**TR 12:30-1:50 PM**

**M. TONDRE**

**EGL 311.01:**

**Literary or Critical History**

**SBC: HFA+**

*Performance and Power: Biopolitics, Feminisms, and Queer Theories*

This course explores the intersections of performance studies, cultural theory, and critical gender and sexuality studies. It examines how power, control, and resistance are enacted and negotiated through performance, with a specific focus on biopolitics—the regulation of bodies and populations by institutions. The course delves into feminist and queer theoretical frameworks to understand how

marginalized bodies, identities, and sexualities are shaped by, and respond to, systems of power and control.

### **Covers Literary History / Critical Theory Topic for Major**

*Prerequisite: WRT 102 and EGL 204*

Note: No adds after the first week of classes

**LEC 01**

**TR 12:30-1:50 PM**

**J. BROWN**

**EGL 317.01:**

**Energy Humanities and Lit**

**SBC: HFA+; SPK; TECH**

*Energy on Stage*

In this course we will think about how energy systems not only shape the health of our planet, but also the stories we tell and how we tell them. Focusing on contemporary drama, we will think about the ways in which theatre enacts, engages, or resists the ideologies of fossil fuels, nuclear, and renewable energy regimes. Students will learn and think about the ways in which energy infrastructures create and reinforce cultural narratives as we interrogate questions around what, why, where, and from whom we extract energy resources. We will also think about the practical energy investments of theatre creation and production and learn about active sustainability initiatives in the industry. Assignments for the course will include short and longer written assignments as well as more creative projects. Potential authors include Lynn Nottage, Arthur Miller, Chantal Bilodeau, Samuel Beckett, Ella Hickson, Anne Washburn, and Okada Toshiki.

*Prerequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 01**

**MW 3:30-4:50 PM**

**A. ALDRICH**

**EGL 319.01:**

**Ecology and Evolution/Amer Lit**

**SBC: HFA+; WRTD**

*Environmental, Lit, & Film*

This course is a review of 19th- 21st-century primarily North American writers who trace the evolution of ecological and environmental practices, philosophies, and ideologies through various socio-political perspectives including ecofeminism, environmental justice, and social justice. Literature covered will include transcendentalist essays, a utopian/dystopian novel, a narrative nonfiction memoir, poetry, journalism, and environmental films. Through the lens of literature and film, we will learn about environmental issues including climate change, toxic and radiation pollution, animal rights, food justice, ecofeminism, environmental justice, and environmental activism. Workload: one essay, quizzes, and a midterm consisting of short essays.

*Prerequisite: WRT 102; Advisory Prerequisite: SUS 203 (formerly SBC 203)*

Note: No adds after the first week of classes; Cross-listed SUS 321

**LEC 01 TR 11:00-12:20 PM**

**H. HUTNER**

**EGL 325.01:**

**Screenwriting**

**SBC: ARTS**

A general introduction to the principles of screenwriting covering structure, character creation, visual storytelling, format, and the writing of action and dialogue. The class will consist of reading and discussing existing screenplays, in-class and take-home exercises, and the planning, writing, and revising of two original, short screenplays.

*Prerequisite: WRT 102; one D.E.C. B or HUM course; or permission of the instructor*

Note: No adds after the first week of classes; cross-listed THR 325

**LEC 01 TR 11:00-12:20 PM**

**K. WEITZMAN**

**EGL 345.01:**

**Shakespeare I**

**SBC: HFA+**

This course introduces students to Shakespeare's comedies and histories through a combination of reading each play and viewing it in recorded performance. On the one hand, students will be invited to approach each work as a literary text: in-class conversations center on close analysis of key passages in light of the larger scene, act, and play, and in the context of the play's original composition, stage production, and publication. On the other hand, we will view and discuss recorded performances and adaptations of each assigned play. The semester's literary historical through line will be Shakespeare's remarkable development of the genres of history play and dramatic comedy. We will also investigate the techniques of characterization that have made generations of both playgoers and readers feel that Shakespeare's dramatis personae are so modern, real, human. We will explore also the value of each assigned play in our present moment and, occasion permitting, attend a live production together as a class.

*Pre- or Corequisite: EGL 204 ; Advisory Prerequisite: EGL 205 and 243*

Note: No adds after the first week of classes

**LEC 01 MW 11:00-12:20 PM**

**D. PFEIFFER**

**EGL 353.01:**

**Law and Literature**

**SBC: HUM**

This course explores the deep and historical interrelationship between law and literature. Questions to be addressed include: How do legal and literary texts tell stories about ethical problems that shape our sense of justice and injustice? What different (or similar) rhetorical and interpretative rules do lawyers and literary critics employ to construe evidence and arrive at "truth"? Using techniques of close reading--attending to tone, imagery, and subtleties of language--students will be invited to think about how law and literature share common ground in addressing

some of the urgent questions of the past and present. Students will also develop the verbal and written skills to articulate valid arguments on literature, law, and the relationship between them.

*Prerequisite: WRT 101 or equivalent or Corequisite: WRT 102*

Note: No adds after the first week of classes

**LEC 01**

**TR 3:30-4:50 PM**

**D. WEIDEN**

**EGL 358.01:**

**Nation and Migration in Cinema**

**SBC: ARTS; DIV; GLO**

This course focuses on the cross-cultural study of film, and it explores how migrants and migrations have been represented in films from different genres and cinematic traditions including (but not necessarily limited to) Italy and other parts of Europe, North America, Africa, South Asia, and elsewhere.

*Prerequisite: : WRT 102; Advisory prerequisite: One literature or film course at 200-level or higher*

Note: No adds after the first week of classes; cross-listed HUI 358

**LEC 01**

**T 9:30-11:10 AM**

**S. BRIONI**

**T 9:30-11:10 AM**

**L. POLEZZI**

**EGL 360.01:**

**Young Adult Literature**

**SBC: HFA+**

In this course, we will take up the analysis of contemporary young adult novels, stories, plays, graphic novels and literary non-fiction. We will use a wide range of critical lenses throughout the semester (reader response, new historicist, New Critical, gender based, disability studies, etc.); this will help students distinguish among major interpretive and critical traditions that have shaped the role YA literature plays in the search for identity in an increasingly complex world. Our essential question throughout will be: How do YA texts define, encourage, or discourage young people from engaging in both self-reflection and in attempting to understand what role they play, and by extension, what control they have, over their environment? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States. Please note this course will require at least ten YA novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in August 2025.

*Prerequisite: EGL 204; EGL major*

Note: No adds after the first week of classes

**LEC 01**

**TR 3:30-4:50 PM**

**J. CABAT**

**EGL 361.01:**

**Poetry in English**

**SBC: HFA+**

This course is a survey of lyric poetry in English from the Middle Ages to the present. Reading assignments will be primarily from an anthology. Topics covered will include the forms of poetry, the music of poetry, and rhetorical subjects common in poetry such as metaphor, irony, allegory, and symbolism, among others. Students will gain an appreciation of both the history of poetry and the significance of poetry in our present moment.

*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

**LEC 01**

**TR 2:00-3:20 PM**

**R. PHILLIPS**

**EGL 380.01:**

**Senior Seminar**

**SBC: SPK; WRTD**

*Creative Nonfiction for the Digital Age*

This course explores the writing and critical understanding of “creative nonfiction,” a category of nonfiction writing that uses the tools of literary fiction to communicate fact, in the digital domain—from the super-short form to the infinite scroll. Forms of nonfiction writing that students learn to take apart and build include the personal essay, the narrative essay, the column, the blog, the tweet, the podcast, and the newsletter. Students will emerge with the ability to communicate effectively online, understand the tricks that others are using to hold audiences in a shifting attention economy, and create distinctive portfolios for fields from publishing to public relations.

*Prerequisite: EGL 301; EGL major*

Note: No adds after the first week of classes

**LEC 01**

**MW 2:00-3:20 PM**

**J. GRAHAM**

**EGL 380.02:**

**Senior Seminar**

**SBC: SPK; WRTD**

*Earlier American Poetry: 1600-1865*

We will survey the development of American poetry from its beginnings in the 16th century until the middle of the 19th century. At the end of the course, students will be able to write knowledgeably about the dominant poets of early American culture. Most of this poetry will be in original English, but not exclusively. We will explore the poetry’s contexts and its value to us in the present.

*Prerequisite: EGL 301; EGL major*

Note: No adds after the first week of classes

**LEC 02**

**TR 12:30-1:50 PM**

**E. WERTHEIMER**

**EGL 380.03:**

**Senior Seminar**

**SBC: SPK; WRTD**

*The Paranoid Style in the Cinema*

Classic and contemporary films in the genre of conspiracy thrillers are the primary texts for this course. From readings of the films of Carol Reed, Alfred Hitchcock, Ida Lupino, Alan J. Pakula, Mary Harron, Ari Aster, and Jordan Peele, amongst others, we will ask: in what ways is the conspiracy thriller a genre of its political time and place? In what ways is it a reflection on how we as moviegoers derive our pleasures from the cinema? In what ways does it teach us about how we interpret the world, both in our everyday lives and in our roles as cultural critics? In what ways is it a reflection on the medium of film itself? Two in-class presentations and one longer research paper are required.

*Prerequisite: EGL 301; EGL major*

Note: No adds after the first week of classes

**LEC 03**

**TR 2:00-3:20 PM**

**M. RUBENSTEIN**

**EGL 387.01:**

**Playwriting**

**SBC: ARTS**

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

*Prerequisite: WRT 102; one D.E.C. B or HUM course; one D.E.C. D or ARTS course*

Note: No adds after the first week of classes; cross-listed with THR 326

**LEC 01**

**TR 2:00-3:20 PM**

**K. WEITZMAN**

**EGL 397.01: Literary/Cultural Studies & Asia, Africa, & Latin America**

**SBC:**

**HFA+**

*Forked Tongue Literature*

This course adopts the trope of the forked tongue to examine postcolonial writings from non-Western cultures. Unlike the biblical reference to the forked tongue, which connotes trickery and equivocation, forked tongue literature in postcolonial contexts underscores the consciousness of bilingualism or multilingualism as an everyday reality in the lives of postcolonial subjects. To speak with a forked tongue is to speak in multiple voices that often reveal the conflicts between cultures, histories, and ideologies. We 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 shape processes of decolonization and nation-building. We will read works by Julia Alvarez, Chinua Achebe, Amitav Ghosh, Xiao Lu Guo, Chang Kuei-hsing, Pramodya Ananta Toer, etc.

*Prerequisite: U3 or U4 standing; One literature course at the 200 level or higher*

Note: No adds after the first week of classes

**LEC 01**

**TR 9:30-10:50 PM**

**E.K. TAN**

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**EGL 440.01: Perform & Tech in Teaching Lit & Comp SBC: CER, EXP+, SPK**

This course, the final teacher prep course before student teaching, will explore the teaching of literature and composition using performance, visual media and technology. Moving beyond theory, everything we cover in this course will be of immediately practical use to you when you begin working in the classroom. This includes the creation of curricula and individual lesson plans, social-emotional learning (SEL), the use of performance techniques as close reading in teaching drama and other literature, student assessment, visual literacy, classroom connections with other instructional disciplines, and appropriate uses (and non-uses) of technology in the secondary English classroom.

*Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program ; Corequisite: Equivalent section of EGL 450*

Note: No adds after the first week of classes

**LEC 01****T 5:00-7:50 PM****J. CABAT**


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**EGL 441: Methods of Instruction in Lit & Comp**

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: Admission to the English Teacher Preparation Program ; Corequisite: Equivalent section of EGL 449*

Note: No adds after the first week of classes; Cross-listed as CEE 588

**LEC 01****T 5:00-7:50 PM****P. RIBEIRO**


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**EGL 444.01: Experiential Learning SBC: EXP+**

*Prerequisite: WRT 102 or equivalent; permission of instructor; approval of EXP+ contract*

Note: No adds after the first week of classes

**TUT 01****APPT TBA****M. TONDRE**


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**EGL 454.01: Student Teaching Seminar SBC: CER, EXP+, SPK**

The student teaching seminar provides support and encouragement for the teacher candidate through meetings with other teacher candidates, the college supervisor(s), and resource personnel. Teacher candidates reflect upon their teaching experiences in terms of evaluation of self and future goals, acquisition of new knowledge and how it relates to self and the teaching profession, and how successful they are linking previously learned theory and methodology with their classroom experiences.

*Prerequisite: C or higher in EGL 441; Corequisites: Equivalent sections of EGL 451, 452.*

Note: No adds after the first week of classes; Cross-listed as CEE 590





**EGL 488.02:****Internships****SBC: EXP+***VoiceLab*

The VocalizED Identity Crafting and Exploration (VOICE) Lab internship is an exciting semester-long program that will engage participants in the discourses surrounding immigration, identity, and education in the United States. Students participating in the internship will explore immigrant identity narratives through text analysis, research, podcast creation, and the implementation of other public-facing programs. Interns will develop their digital literacy skills, as well as hone their ability to plan and implement large-scale community advocacy programming surrounding immigration. Students who complete the internship will leave with enhanced communication and content creation skills, as well as a deeper and more nuanced understanding of immigrant experiences in the United States.

*Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department*

Note: No adds after the first week of classes

**TUT 02****APPT TBA****N. TERRY YOUNG****EGL 488.04:****Internships****SBC: EXP+***Herstory*

Students may earn 0-3 credits and fulfill EXP+ by enrolling in EGL 488 while completing an internship with Herstory Writers Network (HWN), a non-profit organization that uses memoir writing as a tool for personal, social and political transformation. Successful completion of the internship requires active participation in weekly writing workshops, writing an 8-10 page memoir, and completion of 3 short reflections (1-2 pp). The following workshops are available:

1. Making Our Voices Heard: Memoirs to (Re)Imagine Mental Healthcare  
Wednesdays 4:30-6:30pm via ZOOM
2. Testify: Memoir as a Tool for Action Thursdays 6:30-8:30 PM via ZOOM

To learn more about the internship and [to apply click here](https://forms.gle/4isctjEm1fCysAaT7) or go to <https://forms.gle/4isctjEm1fCysAaT7>

*Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department*

Note: No adds after the first week of classes

**TUT 04****APPT TBA****S. SCHECKEL****EGL 492.01:****Honors Seminar: American Lit***Baseball and American Literature*

This course will focus on baseball in its various historical, sociological, and mythological relationships to literature, society, nation, and the imagination. We will

use an interdisciplinary approach to explore the topic from its early appearances in the eighteenth century to the present.

*Prerequisite: Admission to English Honors Program; EGL 204; Pre- or corequisite: EGL 301*

Note: No adds after the first week of classes

**SEM 01**

**TR 11:00-12:20 PM**

**R. PHILLIPS**

**EGL 494.01:**

**Honors Practicum: Research**

This is the third of four required courses in the English Honors Program. It is intended to follow your honors seminar coursework, and it is the first stage of the two-stage honors thesis process. The primary purpose of the course is to prepare you to write the thesis, working directly with your two faculty committee members, next semester. All of your coursework, and most of our class time, will be oriented directly toward that goal: you should come out of the class with:

1. a clearly-defined topic and a substantial first draft of the argument that you think you will make
2. an established thesis committee of two faculty members who have agreed to work with you on your topic
3. substantial amount of the research complete, along with some preliminary synthesis of the research
4. a series of materials that are likely to serve as drafts of different parts of your thesis.

As a secondary aspect of the course, we will do a series of readings that are meant either as models for the kind of thing you will be producing, or as touchstones for questions of research methods. But the readings aren't the primary point: the main thing will be to emerge from the semester with a clear sense of what you will be doing next semester, and with a whole series of materials that will "scaffold" the thesis-writing process.

*Prerequisite: Admission to English Honors Program; EGL 204; EGL 301; EGL 491 or EGL 492*

Note: No adds after the first week of classes

**SEM 01**

**TR 2:00-3:20 PM**

**TBA**