

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2014

EGL 111.01 - B **World Literature: Ancient to Modern**

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**

To Instruct and Delight: An Introduction to World Poetry (Ancient to Modern)

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 most likely include Stephen Mitchell’s translation of *The Bhagavad Gita*, Merwin’s work with both Muso Soseki and Dante, Sam Hamill’s rendition 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 Anne Carson’s renditions of Sappho—and will use this opportunity to reflect upon the largely absent feminine voice in the ancient traditions. Assignments will include short analytical papers, exams, a presentation, and regular participation.

Not for English Major Credit.

SEC 02 TUTH 11:30-12:50 J. CURRAN

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

Emphasizing literary modernism’s international nature, this fiction class will introduce students to innovative narrative techniques modernist writers used to represent 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 multi-faceted and multi-temporal, phenomenon. Accordingly, we will analyze fiction by writers as diverse as James Joyce (Ireland), Franz Kafka (Austria), Virginia Woolf (England), Ernest Hemingway and William Faulkner (America), Sadeq Hedayet (Iran), Albert Camus (France), Jorge-Luis Borges (Argentina), Alexander Solzhenitsyn (Russia), and Witold Gombrowicz (Poland). This class 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.

Requirements: one midterm and one final exam, one final paper, and a ten-minute oral presentation in class.

Not for English Major Credit.

SEC 01 MW 2:30-3:50PM B. KUHEYLAN

EGL 112.02 - B **World Literature: Modern and Contemporary**

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. We will likely read works by Jamaica Kincaid, Zadie Smith, Junot Diaz, Indra Sinha, Chang-Rae Lee, and NoViolet Bulawayo. Students will write several short essays in addition to informal response papers.

Not for English Major Credit.

SEC 02 TUTH 2:30-3:50PM K. JOHNSTON

EGL 191.01-B **Introduction to Poetry*****The Sonnet***

“Scorn not the sonnet,” Wordsworth writes, admonishing the reader to pay attention to the small-but-mighty form so important to the history of English poetry. This course will take up his charge and introduce students to the world of poetry via the tradition of the sonnet. We will first contextualize this form among those available to English poets, distinguishing what makes it distinct and important. We will then spend the rest of the semester reading sonnets from a vast breadth of times and places, from the poem’s origins in 14th century Italy to its transformations in the hands of poets today. The course will focus on developing the necessary critical tools and vocabulary to discuss poetry both in class and in writing. Assignments will include regular quizzes and response papers, as well as midterm and final projects.

Not for English Major Credit.

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

SEC 01 MF 1:00-2:20 PM E. SPERRY

EGL 191.02-B **Introduction to Poetry**

While it seems an obvious question, readers and scholars have spent centuries struggling to answer the question, “what is poetry?” Is it defined by its form (line lengths, a rhyme scheme, etc.) or its content (love, lamentation, hope, etc.)? Does it do something special, something other literature is unable to do? This class will address the questions of what poetry is and what it can do, both for us as individual readers and for the world at large. The goal of this course is to equip students with the necessary critical tools and vocabulary to discuss poetry both in class and in their writing. Assignments include weekly quizzes, short written responses, regular poetry recitations, and longer midterm and final projects.

Not for English Major Credit.

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

SEC 02 MW 7:00-8:20 PM C. PITETTI

EGL 191.03-B **Introduction to Poetry**

Our goal will be to develop the critical reading, writing and vocabulary skills needed to analyze poetry without deadening our appreciation of it. We will work with a variety of poems from multiple time periods and genres, although we will pay particular attention to 20th and 21st century poets writing in English from points across the globe. Grades will be calculated based on attendance, participation, in-class writing, short semi-weekly response papers and a final project.

Not for English Major Credit.

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

SEC 03 TUTH 5:30-6:50 PM A. CHARTSCHLAA

EGL 191.05-B **Introduction to Poetry**

Contrary to what you may think, an essay is not merely writing you are obliged to do for a course. Derived from the Old French word "essai", an "essay" is as the Old French intended a testing, trial or experiment. It is an action, a process, a collection of knowledge and experience that at its best works toward the evocation of a greater understanding of something, be that something grand or wretched, heartwarming or heart-wrenching, abstract or concrete. The personal essay in particular has served for the better part of the past two centuries as a mirror held up before ourselves at our best and our worst, and in our most public experiences as well as our most private ones. This

class will focus on the art of the personal essay in English. We will cover work by Joan Didion, John Jeremiah Sullivan, E.B. White, David Foster Wallace, Nora Ephron, Ralph Waldo Emerson, Kurt Vonnegut, James Baldwin, David Rakoff, Virginia Woolf, Annie Dillard, George Orwell, George Wallace, Sallie Tisdale, and Richard Russo. This is a reading intensive course that be concerned with critical thought and the deep structures of the personal essay as made relevant by the writers above. Please note that this is not a creative writing class.

Not for English Major Credit.

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

SEC 05 MW 2:30-3:50 PM R. PHILLIPS

EGL 192.01-B Introduction to Fiction

In this course, we will learn to read literature critically by exploring fictional narratives. Requirements for the course include short response papers, classroom participation, reading quizzes, and a final paper.

Not for English Major Credit.

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

SEC 01 MW 5:30-6:50 PM J. CLARKE

EGL 192.02 - B Introduction to Fiction

How does fiction respond to and represent reality? What function does fiction perform in the modern era? Is the genre of the short story particularly suited to answer such questions? In order to examine these and other issues, this course will read texts written by a range of authors from various countries in the nineteenth through twenty-first centuries. This course focuses on introducing and developing skills related to literary analysis and formal writing.

Not for English Major Credit.

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

SEC 02 MW 7:00-8:20PM K. PERKO

EGL 192.03 - B Introduction to Fiction

This class will serve as an introduction to how to talk about fiction: the literary methods used by writers in constructing novels and short stories; the language we, as academic readers, use to discuss literature, and; more generally, the importance of writing and reading fiction. We will read short stories and essays about writing, and perhaps a novel, from around the modern and contemporary world of literature. The aim of the class is to equip students with the necessary tools and vocabulary needed for analyzing fiction both in class discussions and in their writing. Readings will likely include, but are not limited to Virginia Woolf, Raymond Carver, Amy Tan, Kurt Vonnegut, Ursula K. Le Guin, Franz Kafka, Chinua Achebe, and Alice Walker. Assessment includes class participation, quizzes, writing assignments, and exams.

Not for English Major Credit.

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

SEC 03 TUTH 5:30-6:50PM L. JAMES

EGL 192.07 - B Introduction to Fiction

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 novels and short stories by authors such as Faulkner, Fitzgerald, Woolf, and Munro, 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 07 MW 8:30-9:50PM B. BLICKLE

EGL 192.08 - B Introduction to Fiction

This course is an introduction to the genre of fiction: 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 from a wide range of periods and locations within the Anglophone world. These may include short stories and novels from authors such as Herman Melville, Mark Twain, Charlotte Perkins Gilman, James Joyce, Virginia Woolf, Toni

Morrison, Leslie Marmon Silko, Maxine Hong Kingston, Salman Rushdie, Tim O'Brien, and Kurt Vonnegut. 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 08 TUTH 4:00-5:20PM M. MOSHER

EGL 193.01 - B Introduction to Drama

An introduction to the genre of drama, reading play texts and, when possible, reviewing portions of them in performance. Plays will be selected from a range of Western drama, from ancient Greek to modern absurdist, in addition to consideration of plays from non-Western traditions. Students will learn the tools they need to understand and analyze plays ranging from Aristophanes to Shakespeare to Beckett, and beyond.

Not for English Major Credit.

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

SEC 01 MF 1:00-2:20PM A. LOCKE

EGL 193.02-B Introduction to Drama

We will read works pertaining to three of the great flowerings of European drama: 5th century Greece, 16th and 17th century England, 20th century Ireland. Students will be responsible for weekly assignments, a shorter midterm essay, a longer final essay, watching a movie.

Not for English Major Credit.

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

SEC 02 TUTH 5:30-6:50 AM A. KATZ

EGL 204 Literary Analysis and Argumentation

An introduction to the techniques and terminology of close literary analysis and argumentation as applied to poetry, fiction, and drama. The course includes frequent demanding writing assignments and is designed for students beginning their major study in English.

English Major Requirement

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

SEC 01	MWF	11:00-11:53 AM	S. SCHECKEL
SEC 02	TUTH	11:30-12:50 PM	A. NEWMAN
SEC 03	TUTH	1:00-2:20 PM	B. VIDEBAEK
SEC 04	TUTH	5:30-6:50 PM	J. SANTA-ANA

EGL 206.01-I Survey of British Literature II

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; the rise of journalism at the start of the media era in which we are still living, the effects of science and technology, and religious tensions and class differences within Britain as well as empire abroad. The emphasis will fall on the changing forms and institutions of literature that emerge from these 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 Jonathan Swift, *Gulliver's Travels* (Penguin edition), Mary Shelley, *Frankenstein* (Longman Cultural Edition, 2nd edition), and Bram Stoker, *Dracula* (Longman Cultural Edition). **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

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

EGL 217.01-K American Literature I.

An introductory-level survey, this class will examine the essential figures 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.

As students, you'll have the opportunity to pore over 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

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

SEC 01 MW 2:30-3:50 PM M. KREMER

EGL 218.01-K American Literature II

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

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

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

EGL 224.01-G 20th Century Literature in English

The Coming of Age Novel- This course will focus on the "bildungsroman", or the coming of age novel. Over the course of the semester we will examine several examples of the coming of age novel that were written in English over the course of the 20th century. Such novels can be particularly poignant and powerful as they deal with the hopes and dreams, anxieties and aspirations that all people experience in some way as they leave the comfortable, familiar confines of childhood and adolescence and take their place in an adult world that can often be terrifying, contradictory, and confusing but also exhilarating and ripe with promise. As we explore this particular sub-genre of the novel we will spend some time looking at the historical contexts that shaped the individual novels we are working with to see what real world realities made the universal experience of growing up and coming of age a unique ordeal during these time periods. Novels we will be working with will include *A Portrait of the Artist as a Young Man*, *The Catcher in the Rye* and *My Antonia*. Course requirements include frequent in class quizzes, a midterm and final exam, as well as a final paper.

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

SEC 01 TUTH 2:30-3:50 PM R. CAPUTO

EGL 260-01-G Mythology and Literature-

Mythology and Literature: This course will focus on the way mythology has influenced not only literature, but popular culture as well. Myths encapsulate some of the hopes and dreams that man has been aspiring to since a time even before language, as well as the questions and fears he has been wrestling with since those early days. Because of this, the themes they reflect have been relevant for thousands of years, and will continue to be for thousands more. They are also the vehicles for archetypes, those fundamental characters, quests, conflicts and situations that form the building blocks for some of literature's greatest works as well as the basis for countless comic book characters, Hollywood films and video games. Our primary focus will be the journey of the hero, but along the way we will briefly look at some other archetypal situations and characters as well. To do so, we will examine in detail myths from around the world, and then explore some works of literature and popular entertainment to see how they have been shaped and influenced by mythology. Course requirements include frequent in class quizzes, a midterm and final exam, as well as a final paper.

Prerequisite: WRT 102

SEC 01 MW 4:00-5:20PM R. CAPUTO

EGL 276.01-I Feminism: Literature & Cultural Contexts

In this course, we will examine poetry, prose, and drama from a range of women writers and feminist thinkers. Though we will focus on 20th-century Anglophone literature, we will also examine texts from other national and historical contexts. This course will allow us to explore representations of women and consider how other identity categories—namely race, class, ethnicity, and sexuality—overlap with and help define the category “women.” We will consider the role of feminism, identity politics, and form in works by Charlotte Perkins Gilman, Virginia Woolf, Nella Larsen, Jean Rhys, Maxine Hong Kingston, Gloria Anzaldúa, and Allison Bechdel. Students will be evaluated based on participation, quizzes, blog posts, a paper, and an exam.

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

Note: Offered as EGL 276 and WST 276

SEC 01 TUTH 4:00-5:20 PM M. FOX

EGL 301.01 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

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

SEC 01 MW 2:30-3:50 PM B. VIDEBAEK

EGL 301.02 Authors, Periods, Topics with Intensive Writing***Disability Narrative & Fiction***

In the traditional literary canon, many texts are about people with disabilities: *Richard III*, *The Hunchback of Notre Dame*, Lennie in *Of Mice and Men*, Laura in *The Glass Menagerie*, etc. The literary value of canonical texts notwithstanding, these characters may be depicted in a manner that perpetuates negative hidden assumptions or stereotypes about people in the real world. The Society for Disability Studies, an interdisciplinary organization, describes disability as “a complex and valuable aspect of human experience” <http://www.disstudies.org/>. So are language, literature, and storytelling. In this class, we will read narratives, memoirs, essays, blogs, fiction, and poetry written primarily *by* people with disabilities. Using a disability studies perspective—one that questions harmful assumptions in our society and views disability as a normal part of the human condition—we will examine a variety of works that feature well-developed characters, real and fictional, with agency and voice.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

SEC 02 TUTH 11:30-12:50PM P. DUNN

EGL 301.03 Authors, Periods, Topics with Intensive Writing***Asian American Literature: Global Migration***

This course examines recent novels, stories, and films by migrants or children of migrants that feature the experience of crossing national borders and living in North America. Drawing on some critical concerns about international migration, we will analyze postcolonial, diasporic, and globalized views of migration and immigration in contemporary American 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 to North America. Some of the topics that we will consider as we examine the novels 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. Also, we will familiarize ourselves with the facts, controversies, and discourses surrounding international migration, and we'll place the novels, stories, and films in this context. This course requires demanding reading, active participation, and extensive writing with attention to specific strategies that will improve your writing and analytical skills.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

SEC 03 TUTH 2:30-3:50 PM

J. SANTA-ANA

EGL 302.01 Medieval Literatures in English

Medieval Narrative

The course provides a critical introduction to four major narrative genres of the middle ages: the saint's life, the sage, the romance, and the comic tale. Assignments are translated from medieval Latin and Greek, Old Norse, Old French, and Italian. Classes are taught by a combination of informal lecturing and discussion in class. Special attention is given to historical backgrounds and to the tradition of each specific genre.

There are quizzes on all assignments. Two seven-page papers are required.

Pre – or corequisite: EGL 204, Advisory Prerequisite EGL 205

SEC 01 MW 2:30-3:50PM

J. MARTINEZ-PIZARRO

EGL 304.01-G* Renaissance Literature in English

Renaissance Prose: Challenging Authority

This course will survey English literary prose from the early modern period (c. 1500-1700) oriented around challenges to various forms of authority: philosophical, religious, political, scientific, and literary. Students will read and write about the ways in which English Renaissance authors engage with contemporary models of authority in their writing and, in doing so, fashion new ideas and practices of literary authority. To these ends, we will focus on examples of some major contemporary genres, including literary criticism, the essay, political treatises, and prose fiction. Authors will include Thomas More, Machiavelli, Sidney, Montaigne, Bacon, Donne, Burton, Browne, Hobbes, Milton, and Cavendish. Course requirements include weekly discussions, a midterm exam, and two major papers.

Pre – or corequisite: EGL 204, Advisory Prerequisite EGL 205

SEC 01 MW 4:00-5:20PM

D. LEE

EGL 305.01 - J* The Pacific, Travel & Empire

This cultural studies course examines the cultures of travel (i.e. fiction, memoirs, photography, and filmmaking) in narratives by and about the Pacific, South and Southeast Asia. We will study "empire" by analyzing narratives about the former colonies of Spain, France, Britain and the United States. As we discuss the metaphors or tropes of empire, we will also examine the concept of empire as a historical and contemporary formation, or what an empire meant in the 19th century and what it means today in the early 21st century. The course begins with the premise that travel narratives and modern visual culture illuminate the relationship between the violence and romance of travel. The course includes modern travel narratives (i.e. novels by Asian Americans) that focus on the lives of those who are forced to travel or migrate due to civil war, poverty and/or economic instability.

This course is offered as AAS 305 and EGL 305.

SEC 01 MW 2:30-3:50pm

M. NERISSA BALCE

EGL 310.01-G* Neoclassical Literature in English

Restoration and 18th-Century Drama: Masters of Disguise

The London stage in the “long” eighteenth century was a place to see and be seen, a scene of riot and bad manners as well as a forum for political and social commentary. As the dominant form of public entertainment, eighteenth-century theatre culture produced giants like Aphra Behn, John Dryden and Richard Brinsley Sheridan who contended with aristocrats and lawmakers for political influence. It also brought to prominence talented actors who helped construct a notion of celebrity that persists in our own time. This course will cover the literature and history of the stage in Britain from 1660-1777. As our theme, we will take up the way dramatists responded to the common indictment that drama perpetrated



deceptive fictions, and we will study the ways in which they show the power of performance and disguise to unmask the deeper truths of an often superficial and dishonest society. Special attention will be paid to the various unique subgenres that emerged in the period, including heroic drama, the comedy of manners, and sentimental comedy. The course will feature close examination of plays from the Broadview Anthology, filmed performances, aesthetic and moral critiques, and prologues and prefaces. Assignments include frequent writing assignments and a term paper. Image from *The Country Wife*, by William Wycherly, a University of Delaware production, 1998.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 206 **SEC 01 TUTH 5:30-6:50 AM N. GARRET**

EGL 314.01-G* Victorian Literature

Modern Victorian Environment

This course interrogates the intersections of literature, nature, and culture in the long nineteenth-century, asking “how did the environment function in Victorian society?” The Victorian era saw the rise of rapidly changing landscapes—from the industrial city and global land colonization, to the scientific study of plant and animal species, atmospheric processes, reforestation projects, and ecologic systems. Efforts to “improve nature” developed, such as public sewers to quell the “Great Stink” of 1858, as well as public gardens and horse derbys designed for human use and pleasure. So, how did this environmental discourse manifest in literature? In our study of novels, poems, and film adaptations, we will track the literary tensions and adaptations from pastoral to urban, noting how authors such as Mary Shelley, Charles Dickens, Wilkie Collins, George Eliot, Thomas Hardy, and H.G. Wells responded to environmental challenges and changes over the long nineteenth-century. Alongside our study of texts, we will survey the visual culture of the era, including J.M.W. Turner and Constable, rustic naturalism, graphic cartoons, and how that culture is represented today via contemporary film adaptations. Our literary analysis will include surveying legal reforms, religious movements, and environmental movements—such as animal rights and ecotourism—that complicated rules of sustainable, biodiverse environments. We will also examine the relationships between the anthropogenic (human priority over nature) and ecogenic (all life forms interrelate and connect) systems, referencing contemporary ecocritics such as Heise, Buell, Snyder, and Soper. Finally, we will query whether the Victorian era saw nature as an elegy, and/or environment as a bildungsroman. Requirements include weekly quizzes and/or reading responses, a presentation, one 5 to 6 page paper, and one 7-8 page paper. EGL 204 and 206 are recommended prerequisites

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 206

SEC 01 TUTH 11:30-12:50 AM D. LAVIN

EGL 320.01-G* Modern and Contemporary Literature

Literature of Hiroshima & Vietnam

A course that covers literature written in response to the bombing of Hiroshima and the Vietnam War, both literature that deals with the immediate impact of the events themselves, including personal testimony of survivors, as well as literature that—in addressing issues such as patriotism, militarism, stoical stigma, memory—deals with the extended ramifications of each. Among the authors to be read—some of whose works are written in English, some of whose works are translated from Japanese—are John Hersey, Masuji Ibuse, Yōko Ōta, Hiroko Takenishi, Yukio Mishima, Kenzaburō Ōe, Ron Kovic, Tim O’Brien, Michael Herr, Robert Stone, and Bobbie Ann Mason. These will be supplemented by footage from movies such as *The Atomic Café*, *Dr. Strangelove*, *Mishima: A Life in Four Chapters*, *Rabbit in the Moon*, *Apocalypse, Now*, and *Full Metal Jacket*.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218,224, or 226

SEC 01 TUTH 1:00-2:20 PM S. OLSTER

EGL 321.01-G* Modern and Contemporary Literature

The Contemporary Novel

Increasingly, contemporary novelists have sought to represent the various effects of living in a time of global environmental change. In this course, we will examine the thematic and formal qualities that characterize contemporary literature as well as the historical contexts that motivate this focus on ecological “sustainability.” The novels in this course are urgently concerned with questions global warming, toxic environments, forced migrations, inter-species ethics, resource wars, and strategies for adaptation. We will likely be reading works by Jeanette

Winterson, Amitav Ghosh, Colson Whitehead, Indra Sinha, Don DeLillo, Helon Habila, Margaret Atwood, and J.M. Coetzee. Course requirements include short response papers, two formal essays, and a final exam

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218,224, or 226

SEC 01 MW 5:30-6:50 PM J. JOHNSTON

EGL 345.01-G*

Shakespeare I

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

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

EGL 346.01-G*

Shakespeare II

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

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

EGL 349.01-G * Major Writers of Victorian England

Victorian Sensations

Nineteenth-century writers were fascinated by the question of development in multiple forms. During this time, thinkers wrestled with the nature of progressive change in issues involving the growth of industry and commerce no less than the biological underpinnings of race. "Evolution" was a cultural commonplace, and not an issue confined to scientists alone. This course asks how evolution emerged as a defining concept in the literature and culture of nineteenth-century Britain. While we will read selections from Charles Darwin and his heirs, our main focus will be to trace how the so-called "development question" spanned a wider cultural context. How did novelists and poets help to shape the thought of scientists like Darwin? And vice versa: how did writers after Darwin attempt to respond to the anxieties—religious, racial, and cultural—that scientists voiced? In answering these questions, we will focus on narratives about the struggles of desire and development, with readings drawn from writers and poets such as Charles Dickens, Thomas Hardy, Mary Shelley, H.G. Wells, and William Wordsworth. In addition, we will read shorter selections from scientists like Erasmus Darwin, Charles Darwin, and Thomas Huxley. The requirements include two papers, contributions to the course blog, and a final exam.

Prerequisite: U3 OR U4 standing

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

SEC 01 TUTH 2:30-3:50 PM M. TONDRE

EGL 354.01-G * Major Writers of Contemporary British, American Literature

Masters British & American Short Stories

Short fiction by major American and British authors of our time, including Julia Alvarez, Junot Diaz, Raymond Carver, Nathan Englander, Lorrie Moore, Donald Barthelme, Doris Lessing, Kazuo Ishiguro, Ian McEwan, Jeannette Winterson, Salman Rushdie, and Tobias Wolff. Two research papers and a class presentation will be required.

Prerequisite: U3 OR U4 standing

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

SEC 01 TUTH 2:30-3:50 PM E. HARALSON

EGL 361.01-G *

Poetry in English

The Lyric and the Lyrics

This course is an advanced lecture that focuses on the history and development of lyric poetry in the English language. We will study the various parts of lyric poems such as the line, stanza, meter, rhetoric, argument, style, tone, figure and influence. Poems covered will range from the 16th century to the present. Students will be expected to write two long papers as well as number of shorter response papers. Prior experience with poetry is not a pre-requisite to taking the class but students will be expected to be willing to immerse themselves in the study of poetry.

Prerequisite: U3 OR U4 standing

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

SEC 01 MW 4:00-5:20PM R. PHILLIPS

EGL 364.01-G * Prose in English***Rhetoric in Nonfiction: Texts about Food & Texts about Happiness***

How do people use texts to make important decisions in their lives? How do authors compose informational texts that compel others to act? These are questions we will ask as we explore contemporary nonfiction texts from across disciplines and in a variety of genres in two emerging areas that have garnered a lot of recent attention in popular media and in science, economics, and the humanities: food and happiness studies. We'll read essays, blogs, websites, visual texts (like graphic novels), videos, technical reports, and other print and web-based genres to explore how writers from popular culture, social media, not-for-profit organizations, government agencies, academic institutions, and corporations compose these texts to influence readers. As we explore these works, we'll also examine ancient and contemporary rhetorical theory to inform our reading, focusing on the relationship between writer and reader. Writing assignments will include traditional research and writing in alternate genres (blogs, social media, infographics, etc.). This course would be valuable for students who are interested in honing their critical reading (and writing) skills in ways that would apply to various professional contexts and careers. For Dr. Lindblom's 2 ½-minute video course description, go to this link: <http://youtu.be/CBTaCxVCXig>.

Prerequisite: U3 or U4 standing

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

SEC 01

TUTH 1:00-2:20PM

K. LINDBLOM

EGL 371.01 G Topics in Gender Studies in Literature***Queer Studies: Theorizing Race, Gender, and Sexuality in Literature and Culture***

This course examines sexual orientation and gender identities with emphasis on contemporary queer cultural criticism. The word "queer," in a political context, "denotes a political practice based on transgressions of the normal and normativity rather than a straight/gay binary of the heterosexual/homosexual identity" (David Eng and Alice Hom, Q&A 1). Many of today's works in queer literature and criticism can be traced to the politics of gay, lesbian, bisexual, and transgender (glbt) activism in the 1980s, as well as the writings of lesbians and bisexuals in the 1960s, 70s and 80s. In this course, we will read writings in the fields of gay and lesbian studies and feminist studies to understand how these works express and challenge (or depart) from the transgressive cultural practices of lesbian, gay, bisexual, and transgender (lgbt) people of the past two decades. To what extent, we will ask, do today's queer writings and films theorize ways of resisting a normative gender and sexuality? Under what social and political conditions do these works challenge a cultural politics that relies on sameness and the exclusion of differences?

To address these questions, the course will explore a range of gender and sexuality issues primarily in recent U.S. literature and culture, such as the simultaneous construction of gender, sexuality, ethnicity/race, culture and class; heterosexual, homosexual, and bisexual cultural projects; formations of gendered and racialized subjects in both domestic and transnational contexts; ideological inscriptions on the body; gender and sexual transgressions; transgender subjectivity and identity; family relations (nuclear, extended, and affiliative); and inventions of matrilineal and patrilineal traditions, as well as resistance to these customs and norms.

We will also be "locating" queer studies as a field of knowledge production. The initial weeks will serve as an introduction and historical foundation for those students without prior experience in the field. By the end of semester, we will be working at an advanced level with texts that use theory to open new ways of seeing—and representing—race, gender, sexuality, and queer modes of being in a globalized world.

Prerequisite: U3 OR U4 standing

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

SEC 01

TUTH 11:30-12:50 PM

J. SANTA-ANA

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

NO ADDS AFTER THE FIRST DAY OF CLASS

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,"

Fielding, Samuel Richardson, Mary Shelley, Laurence Sterne, and Horace Walpole. The requirements include regular participation, a class presentation, and a research paper.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 TUTH 10:00-11:20 PM

M. TONDRE

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

K. LINDBLOM

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

K. LINDBLOM

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

SEC 02 W 4:00-6:50 PM

K. LUND

W. SCHIAVO