

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2016

EGL 112.01-B **World Literature: Modern to Contemporary** **SBC: GLO, HUM**
Varieties of Life Writing in Contemporary World Literature

Is there such a thing as “truth” when writing about a life? This course will focus on contemporary instances of autofiction (part-autobiography, part-fiction), or, to quote the introduction to a recent issue of the *Review of Contemporary Fiction*, “writing without a clear allegiance to any one of the categories of fiction, memoir, or essay.” Why don’t these authors just tell it straight, sticking to one form? Or, as the historian Hayden White has argued, are *all* historical accounts (including life writing) inherently “constructed,” just like fiction? We will hop around a bit (starting in Norway, then to France, the US, back to France, then over to Canada) to examine how various authors deal with the complex task of writing about their lives, while dealing concurrently with the inherited past and the contemporary scene, both literary and more broadly cultural.

Not for English Major Credit.

SEC 01 TUTH 8:30-9:50 AM D. IRVING

EGL 112.02-B **World Literature: Modern to Contemporary** **SBC: GLO, HUM**

This course will investigate world civilizations’ modern and contemporary literature focusing on elements of narrative such as character development, structure and dialogue. We will analyze how authors hailing from several different continents and societies influence and draw on one another’s work as well as how these authors establish distinct voices. Our course will also evaluate English translations to determine the translator’s role in cultural production. Readings will feature Haruki Murakami, Chinua Achebe, and Gabriel Garcia Marquez, among others. Course requirements include class participation, quizzes, and formal and informal essay assignments, a midterm and a final.

Not for English Major Credit.

Prerequisite: WRT 101

SEC 02 TUTH 5:30-6:50 PM B. BLICKLE

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

An introductory film course with a focus on the cross-cultural study of film from multiple world traditions. Students will learn the basics of film analysis and terminology. They will also develop a familiarity with film traditions outside the US, including (but not necessarily limited to) parts of Europe, North and Sub-Saharan Africa, South Asia, Iran, China, Korea, Japan, and elsewhere. Films will be studied in relation to larger issues addressed in the humanities, using a thematic approach. Of particular interest will be the question of the relationship between the representational politics of cinema and the representational politics of national sovereignty and – or versus – human rights. Much of our time will be spent viewing films. Each film will raise questions to be taken up in class discussions. Films may include: Clarie Denis’ *Chocolat* (1988); Mira Nair’s *Salaam Bombay!* (1988); Michael Hanneke’s *Caché* (2005); Steve

McQueen's *Hunger* (2008); and Leila Kilani's *On the Edge* (2011). Two short but formal papers, various lesser writing assignments, and full participation in class discussion are required.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 01	M	2:30-4:20 PM	M. RUBENSTEIN
LAB L01	W	2:30-4:20 PM	M. RUBENSTEIN

EGL 130.01-H

Literature, Science & Technology

SBC: CER, STAS

What are the consequences of the metaphor implied by the STEM acronym? Philosopher Timothy Morton asks whether this means that the humanities are the relatively useless flower atop the functional stem of the university. Of course, it is unlikely that anyone on either side of campus would put it this way, but this provocative reading asks us to consider the value of study in the humanities. Morton concludes, "it is *science* that is religiously bound never to say anything about what is real, only to notice patterns in data. Only notice patterns: Like what art critics do." Similarly, novelist and critic Michel Butor writes that the novel is "the best possible place to study how reality appears to us, or might appear."

In this course, we will study the experience of reading as a way of reaching for the interdisciplinary exchange needed for a study of reality beyond "patterns in data." We will look at how minds and bodies have been represented in modern and postmodern novels, graphic narratives, and video games and the techniques writers have used to engage readers' sense of presence in and interaction with narrative. Alongside these literary works, we will read an introductory text in second-generation cognitive science, which moves away from traditional ideas about the mind as "computer" or as a disembodied "information-processor" and instead focuses on the role of the body in cognition, action in perception, and the mind as a network distributed in our environments.

A background in literature or cognitive science is not required; part of our exploration will be to see new ways that the sciences and humanities can interact and how this can influence your own choice of major/minor and future career.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02	MW	5:30-6:50 PM	D. RODRIGUEZ
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EGL 191.01-B

Introduction to Poetry

SBC: HUM

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. Student participation is critical for this course and will be assisted with short assignments throughout the semester.

Additionally, there will be a midterm exam, a short mid-semester paper, and a long final paper.

Not for English Major Credit.

Prerequisite: WRT 101

SEC 01	TUTH	11:30-12:50 PM	T. WILCOX
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EGL 191.02-B **Introduction to Poetry****SBC: HUM**

This class will be based on the close reading and discussion of poetry. What is a poem? How does it function and why do we need it? In this course you will learn how to talk and write about enduring poems, gaining the ability to identify their form, style, and often historical context. We will read British and American poetry from Shakespeare to the contemporary, discussing tone, voice, rhythm, imagery, symbolism, and figures of speech while allowing several prose pieces in the form of commentary to inform our own analysis of poetry.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**SEC 02****MW****5:30-6:50 PM****Z. SEYRAN****EGL 192.01 - B** **Introduction to Fiction****SBC: HUM**

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

Our readings will span from the nineteenth century into the late twentieth century and will include short stories and novels from authors such as Mary Shelley, Herman Melville, Franz Kafka, Chinua Achebe, Tsitsi Dangarembga and Sherman Alexie, among others. The course will focus on developing the skills essential to literary analysis through discussion as well as improvement in academic writing. Requirements for the course include class participation, online discussion posts, a short presentation, writing assignments and reading quizzes.

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**SEC 01****TUTH****4:00-5:20 PM****A. SUMMERS****EGL 192.02 - B** **Introduction to Fiction****SBC: HUM**

In this course, we will learn to read and write about fiction critically. We will read texts dating from the beginning of the nineteenth century until present day so that we can gain a broad understanding of the way narrative has developed. We will be reading novels and short stories, and content will vary: we will address, but are not limited to, the marriage plot, the education novel, the horror story, the adaptation, and the urban novel. Grades will be based on reading quizzes, class discussion, and papers

Not for English Major Credit.*Prerequisite:* Completion of D.E.C. Category A**SEC 01****TUTH****4:00-5:20 PM****J. CLARKE**

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, No adds after the first week of classes

Prerequisite: Completion of WRT 102

LEC 01	MW	10:00-11:20 AM	B. VIDEBAEK
LEC 02	TUTH	1:00-2:20 PM	J. GRAHAM
LEC 03	TUTH	5:30-6:50 PM	B. ROBINSON

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

This survey course will examine the formation of British Literature from the medieval period through the end of the Renaissance. Students will become acquainted with the major texts and genres of the period, including *Beowulf*, Chaucer's *Canterbury Tales*, Spenser's *The Faerie Queene*, Sidney's *Astrophil and Stella*, and Milton's *Paradise Lost*. As an online course, assignments will include regular participation in online discussion boards, quizzes, and a midterm and final exam.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 30	ONLINE	E. SPERRY
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EGL 206.01-I **Survey of British Literature II****SBC: HFA+**

This course examines the rise of British literature from the Restoration to the close of the nineteenth century. Special attention will be given to the interaction between literary form and the changing conditions of social experience. We will read Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula* alongside a rich selection of major and minor texts. Requirements include a midterm, final exam, and two short papers.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01	TUTH	10:00-11:20 AM	M. TONDRE
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EGL 218.01-K **American Literature II****SBC: HUM, USA**

In this course we will read a wide variety of American literature written between the Civil War and 1945. We will consider how individual literary works respond and contribute to larger aesthetic and historical developments, including: the movement from literary realism and naturalism to modernism; the social and political aftermath of the Civil War and Reconstruction; the ascendancy of American capitalism during the "Gilded Age"; the impact of immigration and migration on the American city; the changing social and symbolic roles of women. Course requirements include a short writing assignment (2-3 pp.), one essay (5-7 pp.), a midterm and a final.

Covers English Survey Requirement

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

Note: No adds after the first week of classes

SEC 01	MW	2:30-3:50 PM	S. SCHECKEL
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EGL 224.01-G **20th Century Literature in English**

SBC: HUM;

The texts in this course bear a troubled relationship to the language, English, in which and about which they write.

Questions of cultural, ethnic, gendered and national identity suffuse both their content and their form. We'll be trying to understand some of the causes and consequences of the spread of English as a literary medium, from the age of imperialism to the age of so-called globalization. One short and one medium-length paper, alongside active and regular class participation, are required.

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

Note: No adds after the first week of classes

SEC 01 TUTH 11:30-12:50 PM M. RUBENSTEIN

EGL 232-01-I **Rebels and Tyrants**

SBC: CER; HFA+

Prerequisite: WRT 102

SEC 01 MW 5:30-6:50PM T. GRENKOV

EGL 301.01 **Authors, Periods, Topics with Intensive Writing**
Romanticism and its Discontents

SBC:ESI, SPK, WRTD

Of the "Lake Poets," a term he coined for Wordsworth, Coleridge, and Southey, Francis Jeffrey declared: "A splenetic and idle discontent with the existing institutions of society, seems to be at the bottom of all their serious and peculiar sentiments." This course will examine the nature of that charge, in part by studying the work of the Romantics themselves, in part by analyzing the critical responses their work aroused, and in part by considering the nature of such affective constellations as "idle and splenetic discontent," "melancholy," "misanthropy," "gloom" and rage. When are *Romantic moods* : *paranoia, trauma, and melancholy, 1790-1840* , the title of one recent influential study, symptoms of psychic disorder, and when do they form a constructive critique? Or, rather, how do we parse the relationship between those categories? To set the mood, we will begin with the suicidal protagonist of Goethe's international sensation of 1774, *The Sufferings of Young Werther*. Mechanics: substantial writing and presentations, as required by 301.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEC 01 MW 11:30-12:50 PM P. MANNING

EGL 301.02 **Authors, Periods, Topics with Intensive Writing**
Same-sex Desire 19th-Century American Literature

SBC:ESI, SPK, WRTD

The gendered social structure of nineteenth-century white, middle-class America was very different than the one we know today; in many ways, men and women lived in "separate spheres" in which they maintained socially-approved, emotionally, and sometimes physically, intimate relations with people of their own gender—relations which may or may not also have been sexual. In the early part of the century, the concept of sexual orientation did not exist in the way that it does today, but by the end of the century, these romantic friendships were tainted by the specter of the homosexual and thus fell into disrepute. This writing-intensive course will examine how writers wrote about male-male and female-female relations throughout the century,

and how those writings reflect, act upon, and sometimes resist those changing social mores. Writers will include Walt Whitman, Herman Melville, Emily Dickinson and Mary Wilkins (Freeman). Assignments will include short analyses, short analytic papers, an extensive research paper, and an oral presentation on your research.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEC 02 TUTH 2:30-3:50 PM R. KAPLAN

EGL 302.01 -G Medieval Literature in English **SBC: HFA+**

A close reading of selected English medieval texts in Middle English. There will be two papers of seven pages each, one exam, and several quizzes, and the class project will be a production of *Everyman*. No prior knowledge of Middle English is required.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

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

EGL 304.01 -G Renaissance Literature in English **SBC: HFA+**

English 304 will survey literature in English written during the 16th and very early 17th centuries. Authors we will read include Sir Thomas More (*Utopia*), poets whose works derive from Petrarch, Sir Philip Sidney and Shakespeare's contemporary, Christopher Marlowe. We will also read selections from Edmund Spenser's *Fairie Queene*, and two plays by Shakespeare.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

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

EGL 305.01 -J The Pacific, Travel, and Empire **SBC: HFA+**

Offered as AAS 305 and EGL 305

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

EGL 310.01 -G Neoclassical Literature in English **SBC: HFA+**

In this class, we will read several of the original (and often humorous) works of fiction, drama, and poetry written during the literarily fertile English eighteenth century. Readings will include Aphra Behn, *Oroonoko*; Daniel Defoe, *A Journal of the Plague Year* and *Robinson Crusoe*; Alexander Pope and others, *Selected Poems*; Jonathan Swift, *A Tale of a Tub*, Henry Fielding, *Tom Thumb the Great* and *Tom Jones*; Lawrence Sterne, *Tristram Shandy*; and Jane Austen, *Northanger Abbey*. There will be two papers requiring research in non-literary eighteenth-century texts, and three tests.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MW 10:00-11:20 AM E. HAMMOND

EGL 314.01-G Victorian Literature

SBC: HFA+

Victorians go to the Movies

The great and popular literature usually labeled Victorian and Edwardian (ca 1832-1914) moved with ease into the new medium of the movies and keeps up with technology in its television adaptations. This course will sample some of those amazing adaptations, along with carefully reading the original texts. The literature picks and chooses among different genres, from purely literary ones, such as work by Charles Dickens, Bram Stoker, Lewis Carroll, Sir Arthur Conan Doyle, Robert Louis Stevenson, and Rudyard Kipling, to plays, J.M. Barrie, Bernard Shaw, to a comic opera of Gilbert and Sullivan. There will be five texts taken from the above authors and for a few texts more than one sample of the movie adaptation, perhaps a silent film and a musical. The course is also intended as an overview of the period’s enduring contributions to western culture.



The assignments range from reading literary texts and some short critical essays about film adaptation—and we’ll look at some illustrations of these texts as well, in order to consider the difference between images, both moving and still, and words. Students will make short prepared presentations—about five minutes—and are expected to participate in class discussion. Depending on the level—undergrad, masters, and Ph.D.—students will write a final paper, with the choice of selecting among films we have not seen together or a television adaptation, such as a Sherlock Holmes episode. The Victorians keep going to the movies up to our minute, and we watch their modernization with bated breath. Everyone in the course will have the opportunity to put on a show—with visuals, if desired—to demonstrate the degree of going to the movies along with them.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 206

Note: No adds after the first week of classes

SEC 02 M

4:00-6:50 PM

A. MUNICH

EGL 318.01 -G 19th Century American Literature

SBC: HFA+

Mapping American Literature: 19th Century Definitions of Literary Regionalism

If all literature operates in a place or setting, what attributes constitute the genre of American literature known as “regionalism”? Whether regionalism is defined through re-presenting local color artifacts from a dominant gaze, or fostered from a dualistic standpoint of a bi-cultural narration, or centered in a voice that looks not upon a place, but from within a place, one thing is certain: the genre of regionalism by its very nature constructs boundaries, and thus demands “definition” in every sense of the word. By developing a series of close readings of historical maps and three possible standpoints of literary regionalism, this course asks that you develop your own definition of literary

regionalism, and map out the rhetorical negotiations that divide the genre. Authors will include Washington Irving, Lydia Marie Child, Harriet Beecher Stowe, Thomas Nelson Page, Sarah Orne Jewett, Charles Chesnutt, and others. Assessments will come in the form of two short Literary Map Analyses that build into a longer analytical work, a classroom presentation, quizzes, a paper, and a final exam.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MW 4:00-5:20 PM B. SO

EGL 320.01-G Modern and Contemporary Literature SBC:HFA
Social Networks

What are social networks? Why do people form them? How did they do that before the invention of digital media platforms like Facebook and Twitter? This course examines the history of social networks in 20th century British literature and film. Paying special attention to issues of class, gender, race, and sexuality, we will study the different kinds of relationships, conflicts, and technologies that make up social networks. We will use digital media and sociology to recreate and theorize the networks depicted in novels such as Virginia Woolf's *Mrs. Dalloway* (1925), Sam Selvon's *Lonely Londoners* (1956), and Zadie Smith's *White Teeth*(2000)

.Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

SEC 01 TUTH 11:30-12:50 PM K. PERKO

EGL 333.01 -G Italian-American Experience in Literature SBC: HFA+
Note: Offered as HUI 33 and EGL 333

SEC 01 MW 2:30-3:50 PM P. CARRAVETTA

EGL 340.01-G* Chaucer SBC:HFA+

A close reading of the *Canterbury Tales* in Middle English. There will be two papers of seven pages each, at least one exam, and several quizzes. No prior knowledge of Middle English is required.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

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

EGL 345.01-G* Shakespeare I SBC: HFA+

A study of the comedies and the history plays. Designed to complement EGL 346.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

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

EGL 346.01-G* Shakespeare II SBC: HFA+

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

SEC 01 TUTH 2:30-3:50PM

B. ROBINSON

EGL 362.01-G * Drama in English,
Revenge & Domestic Tragedy

SBC: HFA+

In this class, we will study The Domestic Tragedy in the era following Shakespeare, who contributed with *Othello*. Domestic Tragedy studies what happens within the family, be that family noble or not. The reason we will work with the later plays is the Jacobean period's focus on the female and her place and powers (or lack thereof) in society, and the obsession with decay, be it physical or moral.

You will write two papers, 8–10 pages long, and if you are in a week before due date with a *solid* draft, you can revise.

We will have much discussion, so be ready to voice your opinion and have questions for our group

Pre- or Corequisite: EGL 204

No adds after the first week of classes

SEC 01 MW 11:30-12:50 PM

B. VIDEBAEK

EGL 372.01-G Topics in Women and Literature

SBC: HFA+

Women & Multiethnic Literature

Prerequisite: U3 or U4 standing

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

SEC 01 TUTH 10:00-11:20PM

M. BONA

EGL 373.01-J Literature in English from Non West

SBC: GLO, HFA+

Modernist Mediterranean Fiction

The Mediterranean has been – and arguably still is – the most fertile region for the encounter of diverse peoples, cultures, and religions. The intersection of southern Europe, North Africa, and Asia Minor, it has been not only a hub for the cross-pollination of cultural influences and the transmission of ideas, but also a coveted object of geo-political control and colonial domination. Thus, the Mediterranean evokes conflictual images of harmony, leisure, culture, and civilization on the one hand, and discord, struggle, and violence on the other. Taking this complex history into account, this course aims to investigate – through the lens of modernist literature – various imaginaries and representations of the Mediterranean and its people; its diverse cultural, imperial, and colonial legacy; and its current role and status in our global era. The reading material includes – but is not limited to – Albert Camus's *The Stranger* (Algeria/France), Nikos Kazantzakis's *Zorba the Greek* (Greece), Alberto Moravia's *Contempt* (Italy), Mercè Rodoreda's *Time of the Doves* (Catalonia/Spain), and Orhan Pamuk's *The White Castle* (Turkey). Students are required to participate in weekly *Blackboard* discussions, take a midterm and a final exam, as well as complete two 8-page essays by the end of the semester.

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first day of class

SEC 01 TUTH 1:00-2:20 AM

B. KUHEYLAN

EGL 373.02-J Literature in English from Non West**SBC: GLO, HFA+*****Memory and Identity in Caribbean Literature:***

The Caribbean's colonial history and its people's multicultural and transnational identities complicate notions of artistic productions as either reflections *or* constructions of identity. This course will seek to situate Caribbean literature in physical, psychological, and historical space, then to examine novels, drama, stories, and poetry from twentieth century English-, Spanish-, and French-speaking Caribbean authors (all texts will be read in English), accompanied by theoretical and historical texts, to focus our study on the ways in which contemporary Caribbean literary productions use memory to both reflect and (re)construct identity in response to a complicated history of slavery, migration, hybridity and (re)vision.

Authors will include: Aimé Césaire, Junot Díaz, Edwidge Danticat, Jean Rhys, Jamaica Kincaid, Derek Walcott, and others.

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first day of class

SEC 01**TUTH****1:00-2:20 AM****N. GALANTE****EGL 376.01-G Literature of Imperialism****SBC: HFA+*****20TH Century Fiction of Colonialism***

This course examines how twentieth and twenty-first fiction set in Burma, New Zealand, Vietnam, Rhodesia, Nigeria, the Congo, and the U.S. narrates the ways in which people, environments, and nations have been transformed by political, capitalist, and military interventions over the past century. Some of the questions this class and its fiction will address are: How have writers imagined empire? Who has the power to narrate empire? How have imperialism and colonialism changed the environment and landscapes of nations? How has colonialism—war, the use of natural resources, and violence—impacted people's lives and futures? How are the economic and political effects of imperialism felt and experienced in the contemporary moment? The class will examine how these novels portray, among other things, the colonial encounter, deforestation, nuclear disaster, infrastructural development, war, mining, and bodily resistance in both colonized nations and now-independent countries still experiencing the aftermath of colonialism. In doing so, we will discuss issues such as gender, sexuality, disability, race, and the environment, as well as language and narrative form. This class requires active participation in every class, reading quizzes, leading a class discussion once during the semester, short writing and research assignments, and a research paper.

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first week of classes

SEC 01**TUTH****1:00-2:20 PM****L. JAMES****EGL 378.01-J Contemporary Native American Literature****SBC: HFA+, USA**

In this course, we will focus on issues comprising the contemporary Native American experience as they appear in works of fiction. Such issues include, but are by no means limited to, tribal sovereignty, environmental rights, and

urban indigeneity. Throughout our time together, we will also examine how the oral tradition continues to inform Native American writers.

When does the ‘contemporary’ Native American experience begin? For our purposes, we start with the time period known as the Native American Renaissance when literary output by Native writers spiked following the publication (and perhaps, more importantly, the success) of N. Scott Momaday’s *House Made of Dawn* in 1968. We will look for recurring tropes, themes, and character types in these works of literature while also keeping in mind the cultural and tribal specificities of each.

Course requirements include regular reading quizzes, two Response Essays, a Final Paper Proposal, an Annotated Bibliography, a Final Paper, and one in-class presentation.

Prerequisite: U3 OR U4 standing

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

Note: No adds after the first week of classes

SEC 01

TUTH

10:00-11:20 PM

F. DELGADO

EGL 381-WRT 381.01-G

Advanced Analytic and Argumentative Writing:

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

Prerequisite: U3 OR U4 standing

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

SEC 01

TUTH

4:00-5:20 PM

R. KAPLAN

EGL 390.01-G*

Topics in Literary and Cultural Studies

SBC: HFA+

Enlightenment in the Archives

Prerequisite: EGL 204 U3 OR U4 standing

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

Note: No adds after the first week

SEC 01

TH

1:00-3:50 PM

N. WOLF

EGL 391.01-G *

Topics in Literary and Cultural Studies in American or Anglophone Literature

Crime Fiction

SBC: HFA+

In 1841, Edgar Allan Poe published what most consider to be the first true detective story, “The Murders in the Rue Morgue,” establishing the conventions of a genre that would be popularized by Sir Arthur Conan Doyle nearly a half-century later. Although the hard-boiled detective that emerged in the pages of *Black Mask* in the 1920s is perhaps America’s best-known contribution after Poe, American authors have in fact

played a prominent and influential role throughout the history of crime fiction, a genre that encompasses not only detective fiction *per se*, but also stories and novels in which the criminal rather than the detective takes center stage. As such, this course will examine a variety of exemplary texts from American crime writers such as Poe, Ellery Queen, Raymond Chandler, Chester Himes, Patricia Highsmith, Elmore Leonard, and others. Students will be encouraged to consider not only the formal aspects of these texts, but their engagement with larger social and cultural issues as well. Born amidst the urbanization and industrialization of the nineteenth century, crime fiction has always been keenly attuned to the rapidly changing political, social, and economic conditions of modern life and to the anxieties such changes produce. Particular attention will be paid to representations of gender, race, and class. Coursework for this upper-division course will include formal and informal writing assignments, quizzes, and class participation.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

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

EGL 394.01-G * **Topics in Literary and Cultural Studies in Science** SBC: STAS

Novel Laboratories

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 of 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 as they are represented in contemporary literature.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

SEC 01 MW 2:30-3:50 PM J. JOHNSTON

EGL 491.01 **Honors British Literature before 1800**

Digital Ulysses

James Joyce's 1922 novel *Ulysses* is often considered not only one of the most important and influential literary works of the 20th century, but also one of the most difficult. The complexity of the work has spawned an industry of explication, and inspired some of the early cutting edge experiments in the use of digital tools to explore the meanings of literary texts: data visualization, nGrams, mapping, modeling, and more. This course thus has a dual aim: to give

students the opportunity to encounter the rich humanity of *Ulysses* as a literary text, and to explore the very latest technological methods of textual interpretation. We aim to appreciate, enjoy, engage with and demystify Joyce's novel. .

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEC 01 TUTH 4:00-5:20PM

M. RUBENSTEIN

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

WRT 392.01 Mentoring Writers

This course closely examines the difficulties implicit in mentoring writers, with special consideration for the roles of cultural expectations and social dynamics on both the teaching of writing and writers themselves. In small groups and one-to-one interactions, students explore theories and practices upon which composition instruction and writing center work depend. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students also learn to analyze and problem-solve issues that become barriers for effective writing and communication. Designed for those who are, or will be, teaching courses that involve writing, this course is intended to achieve a number of goals.

Prerequisite: acceptance into the English Education Program,

SEC 01 TUTH 2:30- 3:50 PM P. DUNN

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. Co-requisites: 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.***J. FLINTER****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.***J. FLINTER****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****J. FLINTER****SEC 02 TH 4:00-6:50 PM****TBA**