

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Spring 2020

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

This course approaches the rubric through the continuing rewritings of ancient epic. The reading will include Homer's Iliad and Odyssey and Virgil's Aeneid, with particular attention to differences in translations, and various modern engagements with them, in poetry and fiction: Christa Wolf's *Cassandra*, Christopher Logue's *War Music: An Account of Homer's Iliad*, Alice Oswald's *Memorial: A Version of Homer's Iliad*, Zachary Mason's *The Lost Books of the Odyssey*, Daniel Mendelsohn's *An Odyssey: A Father, a Son, and an Epic*, and Ursula K. LeGuin's *Lavinia*. Requirements: two papers, brief exercises, midterm and final examinations.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 01

TUTH

2:30-3:50PM

P. MANNING

EGL 111.02:B **World Literature: Ancient to Modern** **SBC: GLO; HUM**
Foundations of the English Tradition

Course description: This course aims to familiarize you with a few of the most influential works of ancient European (Greek and Roman) and Near Eastern (Egyptian, Mesopotamian, and Hebrew) literature. While these texts clearly constitute only a fraction of "world literature," reading just this slice will allow us to think about the tradition from which English literature largely originated. Because we are thinking about tradition, one of our main focuses will be the idea of influence and how various genres and styles develop. To that end, we will spend a good deal of class time discussing the features of several different literary genres, like lyric and epic poetry, and the components of literary style, like voice, register, and figurative language. We will also try to account for how translation affects our sense of ancient style by looking at some of the different ways that translators have treated our texts.

In addition to these specific concerns, this course will encourage you to think deeply about art and literature more generally. We will try to grapple with a number of big questions. Why do people invest so much time and energy in the production of art? And why should we invest our own time and energy in engaging with this art? What can we gain from reading texts from the ancient world? Do these texts appeal to us merely as novelties, or is there something universal about them that speaks to us from across a vast expanse of time? And finally, why should we look at literary works in the context of their tradition—what kinds of insights are to be gained from thinking about art as taking place in conversation with the ideas of the past?

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 02****TUTH****7:00-8:20PM****L. DeWITT**

EGL 112.01-B **World Literature: Modern to Contemporary****SBC: GLO, HUM*****How to Read: Preparing for Further Self-Education in a World with Too Many Books.***

Whether or not one continues to study literature in college, reading is a life-long endeavor. The task of deciding what to read can seem overwhelming, and the very purpose of reading fiction for those invested in their own intellectual improvement may appear unclear when the available options seem to offer an increasingly vast set of “experiences” to choose from. We will read some recent critical works that address the question of *what* to read through an account of *how* we *should* read. Likely critical works include Milan Kundera’s *The Art of the Novel* and Harold Bloom’s *The Art of Reading Poetry*, both short and accessible books intended to provide the general reader with a means for further reading guided less by chance, publishers’ marketing strategies, and political-cultural fads and more by the capacity to make critical judgments. We will look at some classic essays to ask what “judgment” means in the context of reading and interpretation. The class will involve close readings of short stories and poems as well as frequent short writing assignments aimed at developing interpretive skills. Regular participation in class will be required and organized on a weekly basis through presentations guided by specific questions. Possible authors include Nikolai Gogol, Nathaniel Hawthorne, Herman Melville, Emily Dickinson, Charles Baudelaire, Gustave Flaubert, Fyodor Dostoevsky, Mathew Arnold, Walt Whitman, Friedrich Nietzsche, Anton Chekhov, Guy De Maupassant, James Joyce, William Butler Yeats, Virginia Woolf, Franz Kafka, D.H. Lawrence, Federico García Lorca, and Jorge Luis Borges among others.

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 01****MW****8:30-9:50AM****R. WEITZER**

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

In this course, students will be introduced to a variety of Anglophone and non-Anglophone literary writings that engage with the political realities around the world. The course will focus on the question of how the writers of different literary traditions or backgrounds have responded to the major historical events such as colonialism, war and decolonization, and put their works in conversation with one another. Throughout the semester, students will not only be exposed to the fictional works, but also to the nonfictional “reflections” of the fiction-writers alongside their fictional narratives, to consider the problem of authorship and the role of fiction-writers.

Assignments include quizzes, short-response papers and one final paper.

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 02****MWF****12:00-12:53 PM****Y. CHUNG**

Requirements for the course consist of regular attendance and participation in class discussion, weekly film reflections, a group presentation, and two multimodal projects. The course may incorporate films such as *Soylent Green* (1973) by Richard Fleischer, Hayao Miyazaki's *Princess Mononoke* (1997), *Manufactured Landscapes* (2007) by Jennifer Baichwal, Ali F. Mostafa's *The Worthy* (2016), and *Angry Inuk* (2016) by Alethea Arnaquq-Baril.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 01

TUTH

10:00-11:50 AM

S. DAVIS

EGL 121.02-B

Global Film Traditions

SBC: GLO; HUM

This class will introduce students to a diverse range of modern and contemporary films from around the world. We shall examine movies of varied genres, created by moviemakers of various genders, races, classes, and nationalities. Due to the wide reach of our subject, we shall draw upon feminist, race, disability, ecocritical theory (amongst others) to aid in our intersectional cultural analysis of cinematic media. Apart from learning about aesthetical, technological as well as cultural developments in global cinematic traditions, we shall also develop tools for formally analyzing films and writing film reviews. Some example of films that shall be covered in the class are as follows: *Rabbit-Proof Fence* (2002); *Persepolis* (2007); *Blade Runner* (1982); *Amelie* (2001); *Haider* (2014); *V for Vendetta* (2005); *Spirited Away* (2001); *Life of Pi* (2012).

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 02

TUTH

1:00-2:50 PM

S. KUMAR

EGL 130.01-H

Literature, Science & Technology

SBC: CER, STAS

This course introduces students to the status and role of literature as it engages with scientific and/or technological concepts in relation to contemporary environmental issues—climate change, nuclear technology, and pollution (toxics, plastics, radiation). Students will study these environmental topics as they intersect in science, technology, and the Humanities. To this end, students will read literature (novels, essays, poetry), examine various forms of media (film, traditional news, hybrid journalism), as well as scientific texts. Students will consider the principles and concepts that form the basis of knowledge in the Humanities and develop awareness of the contexts (historical, social, ethical and disciplinary) in which literature and scientific knowledge emerge. Texts to be read include: Kristen Iversen's *Full Body Burden*, Sandra Steinbraber's *Living Downstream*, and essays by Bill McKibben, Robert Bullard, Rebecca Solnit, Linda Hogan, Henry David Thoreau, and Edward Abbey (among others), as well as poetry by Kathy Jiltner-Kijiner,

Wendell Berry, Alice Walker, and others. Students will also develop the verbal and written skills to articulate valid arguments on the relationship between literature, science and technology. Students will write short bi-weekly response essays and create a group “solutions project” as part of their final exam.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC 01** **MW** **2:30-3:50 PM** **H. HUTNER**

EGL 130.02-H **Literature, Science & Technology** **SBC: CER, STAS**

Introduction to the Digital Humanities

This course offers a number of entry points for those interested in the digital humanities (DH, for short). We’ll begin by asking what the digital humanities are, and who “counts” as a digital humanist. In looking to a range of literary forms (including novels, film, video games and even social media), we’ll consider how the digital turn has affected humanistic studies while we simultaneously explore what digital methods have to offer literary scholars. While DH spans a number of disciplines, we’ll frequently return to this question of what it’s doing, specifically, in English departments.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC 02** **TUTH** **5:30-6:50 PM** **J. HEGGESTAD**

EGL 191.01 - B **Poetry: The Art of Verse** **SBC: HUM**

This course takes a semi-chronological approach to the study of lyric poetry in the English language from the early renaissance to the mid-twentieth century. Our initial focus will be the development of the sonnet and the emergence of the sonnet sequence, followed by an exploration of a variety of poetic forms and genres: the epigram, elegy, satire, mock epic, and ode, as well as devotional, metaphysical, dedicatory, carpe diem, and occasional poetry. In addition to course readings and in-class discussions, assignments will consist of close readings of individual poems, comparative essays, and imitations of particular poetic forms.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC 01** **MWF** **10:00-10:53 AM** **B. KRUMM**

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

The American Gothic

This course will serve as an introduction on how to discuss fiction: the literary methods used by writers in constructing novels, short stories, poetry, film, and digital narratives; the language we as academic readers use to discuss literature, and, of course, the importance of reading and writing fiction. In this section of EGL 192, our theme will be the American gothic, a mode that stretches across genres and mediums within our nation's literary

traditions. We will read texts dating from the beginning of the nineteenth century to the present day to give us a broad understanding of the ways that American fiction has developed, as well as to better explore the various purposes for which the gothic mode is deployed. We will look at works by such authors as Edgar Allan Poe, Nathaniel Hawthorne, Emily Dickinson, Charles W. Chesnutt, Shirley Jackson, Louise Erdrich, Joyce Carol Oates, Toni Morrison, Stephen King, and beyond. Requirements for the course include energetic class participation, two short written assignments, reading quizzes, a short presentation, and a paper analyzing a piece of American gothic fiction of your choice.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MWF

11:00-11:53AM

C. DUFFY

EGL 192.02 - B

Fiction: The Art of the Story

SBC: HUM

Why read fiction? What makes a work worth reading? How is fiction informed by its own time and place? How does it speak to us in our current world? These are some of the big questions we will address in this course. Students will read a sampling of works from the 19th century to the present. In doing so we will explore the formal properties of fiction and consider ways that meaning is constructed. Students will develop strategies for reading closely and critically. "Low stakes" writing will be used to prompt reflection on the reading process and provoke group discussion. Formal essays will be used to evaluate students' progress in constructing sound literary analysis arguments.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

TUTH

10:00-11:20AM

B. McAULIFFE

EGL 192.03 - B

Fiction: The Art of the Story

SBC: HUM

The Art of the Story

This course will serve as an introduction to the genre of science fiction, surveying its development over the last century or so with short stories and occasional novels from such writers as H.G. Wells, H.P. Lovecraft, Isaac Asimov, Philip K. Dick, Ursula K. LeGuin, Samuel R. Delany, J.G. Ballard, William Gibson, Octavia Butler, Margaret Atwood, Ted Chiang, and N.K. Jemisin. In addition to discussing the formal and narrative techniques of these writers and their work, prevailing questions in this course may include: What does science fiction tell us about our past and present -- our everyday lives -- in addition to our collective hopes and anxieties for the future? How does science fiction function as escapism and prophecy? And what, exactly, falls within the parameters of science fiction, and who gets to write it? Work will consist primarily of in-class lectures and collaborative discussions, weekly short writing assignments, and a couple of essays

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 03

TUTH

4:00-5:20 PM

H. KINDRAT

EGL 194.01 - B**Film: Mastering the Movie****SBC: GLO, HUM**

Offers an introduction to film, including a basic familiarity with the terminology of film production and with 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.

Not for English Major Credit.*Prerequisite:* WRT 101

<i>Corequisite:</i> WRT 102	LEC 01	MW	12:00-12:53 PM	KALINOWSKA-BLACKWOOD
		M	1:00-3:00 PM	KALINOWSKA-BLACKWOOD

EGL 194.02 - B**Film: Mastering the Movie****SBC: GLO, HUM**

This course will introduce tools and strategies for critically analyzing film. We will focus primarily on analyzing the narrative elements of various films; however, considerable attention will also be paid to the status of the camera, sound, genre, costuming, and lighting, as well as ideology and historical/cultural contexts. We will read scholarship and background texts to give us a better understanding of how to view filmic works closely and contextualize their importance. With these goals in mind, this course will focus on cinematic representations of the vampire. Tracing the vampire through its history in film as monstrous other, erotic other, and sympathetic other, this course will include films from a range of periods and genres, including *Nosferatu* (1922), *The Lost Boys* (1987), *Blade* (1998), *Twilight* (2008), and *What We Do in the Shadows* (2014). In this course, we will analyze the way in which the vampire functions as a flexible metaphor, adapting to reflect the anxieties of the age that is producing it. Course requirements will include participation in class discussions, quizzes, blog posts, and analytical essays.

Not for English Major Credit.*Prerequisite:* WRT 101

<i>Corequisite:</i> WRT 102	LEC 01	TU	4:00-5:50 PM	J. HAUTSCH
	LAB L01	TH	4:00-5:50 PM	J. HAUTSCH

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	2:30-3:50 PM	E. TAN
LEC 02	MW	5:30-6:50 PM	D PFEIFFER
LEC 03	TUTH	4:00-5:20 PM	A. RIMBY
LEC 04	TUTH	10:00-11:20 AM	P. DUNN

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

Note: No adds after the first week of classes

LEC 01	MW	5:30-6:50 PM	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 shift 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 (first) "Gilded Age"; the impact of immigration and migration on the American city; and struggles to advance the rights of women, African Americans, Native Americans and workers during this period. Throughout the course, we will explore the complex interrelations between literature and history and the ways in which the past continues to shape the present.

Covers English Survey Requirement*Prerequisite:* Completion of D.E.C. Category A

Note: No adds after the first week of classes

SEC 01	TUTH	4:00-5:20 PM	S. SCHECKEL
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EGL 226.01-G 20th Century American Literature SBC: HUM, USA

A survey of twentieth-century American literature, with emphasis on literature published during the second half of the twentieth century, which explores the idea of America from a variety of perspectives and extends the idea of America beyond the borders of the US. The first unit will be devoted to the immigrant experience, the second to American popular culture, and the third to historical re-visions. Among the works to be considered are Vladimir Nabokov's *Lolita*, Bharati Mukherjee's *Jasmine*, Joan Didion's *The White Album*, Don DeLillo's *White Noise*, Manuel Puig's *Kiss of the Spider Woman*, Toni Morrison's *The Bluest Eye*, Joy Kogawa's *Obasan*, Leslie Marmon Silko's *Ceremony*, and E. L. Doctorow's *The Book of Daniel*.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01	TUTH	11:30-12:50 PM	S. OLSTER
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EGL 243.01-I Shakespeare: Major Works SBC: HUM

We will study a number of Shakespeare's plays, covering a variety of genres such as histories, comedies, tragedies, and romances. We will examine how Shakespeare makes use of the thrust stage, i.e. the plays as acted drama, and also subject them to literary analysis. There will be weekly quizzes, a midterm, a 3–5 page paper, and a final. No student should miss more than one week's worth of meetings to pass the course.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 TUTH 10:00-11:20 AM B. VIDEBAEK

EGL 276.01-B Feminism: Literature & Cultural Context SBC: DIV; HUM;

An examination of works written by or about women and gender. This course will focus on literature seen in relation to women's sociocultural and historical position. Students will study feminist themes and issues (beginning with second wave feminism), including feminism and race, feminism and class, feminism and the environment (ecofeminism), feminism and the corporeal body, feminism and LGBTQAI+ issues, feminism and mothering, and more. Students will read a wide range of literature by women authors on feminist topics, including Alice Walker, Toni Morrison, Starhawk, Margaret Atwood, Adrienne Rich, Audre Lorde, bell hooks, Gloria Anzaldua, Roxanne Gay, Rebecca Solnit, Eve Ensler, Rebecca Traister, Judith Butler, Chimamanda Ngozi Adichie, (among others), and they will watch feminist film and media. The course requirements include essay writing (an analytical essay and bi-weekly short reading- response papers), and a feminist creative project as part of the final exam

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 Hybrid - Online & MW 11:00-11:53 AM H. HUTNER

EGL 284.01 Public Humanities Workshop SBC: EXP+; HUM

In this project-based workshop we will put our humanities knowledge and methods into action as we partner with a local cultural institution to bring the archive to life in exciting new ways. We will collaborate closely with museum curators to develop and carry out a public humanities project that advances the goals of the institution to engage new audiences while expanding public understanding of the meaning and value of the humanities today. Students will develop the skills necessary to: perform independent research (including archival research); design and construct digital exhibitions; convey knowledge via diverse media (including social media, short videos and podcasts); develop teaching materials for various educational levels; and communicate effectively to diverse audiences.

Prerequisite: WRT 102

Note: No adds after the first week of classes

SEM 01 TUTH 1:00-2:20 PM S. SCHECKEL

EGL 301.01 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Science, Technology, and the Humanities

In this section, our theme is the history of how media and technology have influenced participation in science and the arts. We will explore questions surrounding issues of technological determinism, asking: how fundamentally are we shaped by the time we live in? How does the shape of a media technology, such as print, paint, or software, shape the work produced in a culture that depends on that technology? What are other ways of construing the relationship between a media technology and its practitioners? We will investigate these problems by examining specific case studies in science and the humanities; along the way, we will consider the relationship between these two fields, which seem at times to be interdependent and at times to be mutual solitudes. What are the fundamental differences between scientists and humanists, and what are the common nodes that link them together? Are there moments in history when they powerfully influenced one another's work, and if so, what shape did that influence take? Examining the cultural impact of media technologies ranging from oral communication to new media, students will consider how technological changes have shaped the work and ideas of critics, scientists, and creators. **Note: Intensive Writing Course open to EGL majors only**

Prerequisite: EGL 204

co-rec: EGL 207

Note: No adds after the first week of classes

LEC 01 MW 4:00-5:20 PM J. GRAHAM

EGL 301.02 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Modernism and the Middlebrow

Definitions of high modernism often emphasize its difficulty and disdain for middlebrow cultural and intellectual pursuits. Recent scholarship has, however, challenged these assumptions by suggesting that modernists were deeply invested in mass culture and by advocating the study of middlebrow writers. This course will examine the relationships between the high and middle to determine how writers in the 1920s and 1930s understood the claims of each label and how different “brows” produced sometimes overlapping—and sometimes radically opposed—visions of modernity. Because 301 is a writing-intensive course, we'll spend time reflecting on how to construct persuasive literary analysis and how to use research to enhance our own arguments. Readings include work by Virginia Woolf, D. H. Lawrence, W Somerset Maugham, and others. Assignments include three papers (with revisions), a class presentation, engaged participation, and occasional quizzes.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH 11:30-12:50 PM C. MARSHIK

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Pop Culture & Contemporary Fiction

A course in which students will explore the integration of popular culture and (primarily) contemporary literature by looking at a variety of twentieth- and twenty-first-century texts. Among the subjects to be examined are the origins and permutations of highbrow/lowbrow cultural distinctions, the impact of mechanical reproduction, the Hollywood novel, exported American popular culture and cultural imperialism, and popular culture as a tool for nation building. Works will be selected from the following list: Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*; F. Scott Fitzgerald, *The Last Tycoon*; Nathanael West, *The Day of the Locust*; Jess Walter, *Beautiful Ruins*; Dennis Potter, *Pennies from Heaven*; Manuel Puig, *Kiss of the Spider Woman*; Haruki Murakami, *A Wild Sheep Chase*; Don DeLillo, *Libra*; and Larry Beinhart, *Wag the Dog*.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 03 TUTH 2:30-3:50 PM S. OLSTER

EGL 303.01 -G **Genre and Media** **SBC: HFA+**
Science Fiction: Representing the "Other"

The goal of this course is to explore science fiction literature and cinema, and how this genre has constructed varying representations of sameness and otherness. It considers the representation of the “Other” in a number of movies and texts written by authors such as Herbert George Wells, James Graham Ballard, Richard Matheson and Phillis Dorothy James. The course shows the transnational development throughout history of the genre and its intersection with other genre conventions, including fantasy, horror, documentary, noir and road movies

.Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

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

EGL 303.30 -G **Genre and Media** **SBC: HFA+**
Television Studies

How does television shape our views of the world and our relation to it? What role does it play in the formation of communities? And what do we, the viewers, do when we tune in, whether to CNN or to *The Simpsons*? Do we simply accept the medium’s inherent promise of viewing (*vision*) far (*tele*), or can we also imagine more reflexive, critical viewing practices that will really help us to view farther, and to become more ethical viewing subjects? EGL 303 will actively take up these questions while encouraging you to develop a more critical stance towards your own consumption of television.

The course, then, addresses both the theory and practice of televisual culture, including such practical considerations as programming, policies, ownership, and institutionalization, as well as theoretical issues surrounding ideology, politics, narrative, and critique. We will examine debates in television and media studies

about the role TV has played in the shaping of our communities (whether local, national, or global) as well as our ideas about good citizenship and civil society.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 30 TUTH 2:30-3:50 PM T. AUGUST

EGL 308.01

Single Author

SBC: HFA+

Margaret Atwood

Margaret Atwood is one of the most prolific and acclaimed living writers. She has won more than 55 awards for her work, including prestigious literary prizes from the United Kingdom (The Booker Award), the United States (National Book Critics Award), Canada (The Governor General's Award), Czech Republic (Franz Kafka Prize), Spain (Princess of Asturias Awards), and Germany (Nelly Sachs Award); she has also won the major award for science fiction writing (The Arthur C. Clarke Award) as well as a lifetime achievement award for her promotion of human rights in literature (PEN Center USA award). Atwood's often satirical genre blurring novels explore many of the vexing issues we face today: climate change, income inequality, technological control, debt, gender and racial discrimination, species extinction, and war. Like few other writers, Atwood's work captures the social, economic, and aesthetic eruptions (and continuities) that characterize the transition from late-20th to early 21st century in the global north. In this course we will read a selection of Atwood's novels, including the *MaddAddam Trilogy*, *The Handmaid's Tale*, *The Testaments*, *Alias Grace* as well as a selection of her short stories, essays, and poems. We will also read literary criticism, book reviews, and interviews that consider Atwood's views on science fiction, feminism, biotechnology, and other issues.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 10:00-11:20 AM J. JOHNSTON

EGL 308.02

Single Author

SBC: HFA+

The study of dominant Jazz Age authors Ernest Hemingway and F. Scott Fitzgerald. Students will read a range of works by these figures as well as learn about their lives, social context, fellow artists, and cultural impact.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 02 TUTH 11:30-12:50PM E. HARALSON

EGL 309.01

Interdisciplinary Study of Literature

SBC: HFA+

Activism and American Drama

In this course, we will explore how American playwrights from the early twentieth century to the present respond to, engage with, and critique the reform movements and controversies of their times. The course will be divided into four thematic units that will help us to focus our investigations and allow us to see connections across more

than a century of American life: The Race Question; The Immigrant Question; The Woman Question; The Queer Question. As the course progresses, the divisions between these units will blur, ultimately giving us a more comprehensive--and interdisciplinary--look at American culture. Throughout the semester, we will strive to make connections between the primary texts (the plays), the historical moments from which they emerged, and today's headlines. Some of the playwrights we will consider include: Susan Glaspell, Eugene O'Neill, Sophie Treadwell, Tennessee Williams, Lorraine Hansberry, Arthur Miller, August Wilson, Edward Albee, Terrence McNally, Paula Vogel, and Lynn Nottage. The primary texts will be supplemented with secondary readings including excerpts from other plays/playwrights, literary theory and criticism, historical scholarship, gender and queer theory, theater criticism, and interviews with theater practitioners. Requirements: active class participation; reading quizzes, frequent informal writing assignments, a short paper; midterm exam; close reading assignment; final paper/project.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 4:00-5:20 PM

B. HARTWIG

EGL 309.30

Interdisciplinary Study of Literature

SBC: HFA+

Women's Mental Health in the Victorian Novel

"Women's Mental Health in the Victorian Novel" examines how the definition of "illness" is culturally constructed based on class, race, and gender, among other factors, inspiring a comparison between how we in the 21st century view mental health versus our Victorian ancestors. While anchored in literature, the course necessarily borrows from the discipline of history, looking into mental sanitation methods and the asylum movement. Readings will span multiple genres - the social problems novel, the romance, and sensation fiction, to name a few. Students will be expected to write argument-based analyses that bring together close literary reading and cultural critique.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 30 ONLINE

R. DUSHKEWICH

EGL 311.01 -G

Literary or Critical History

SBC: HFA+

Stages of Modernity

This course in literary history examines Realism, Expressionism, and Epic Theatre among other interconnected artistic movements that emerged during the frenzy of 'isms' at the tail end of the late modern period (between the last decades of the nineteenth-century and the first three decades of the twentieth century). Rejecting their predecessors, playwrights of the first wave of the theatre avant-garde attempted to forge new paths in content and form. While ideas "of art for art's sake" common during the Victorian Era continued to circulate, notions of "art as a practice for social purposes" also vividly emerged and were reflected in the dramatic works of Henrik Ibsen, Sophie Treadwell, and Bertolt Brecht among others.

This semester our class we will ask: What paradigm shifts followed from the circulation and intermingling of these ideas and artistic forms? What older tenets did these authors seem to resist? What new orthodoxies did they institute? To answer these questions, we will examine a number of issues in the history of this period, including concepts of race, class, gender, sexuality, economics, and transnationalism. We will think about the rise of Marxist thought, the implications of touring in a globalized world, continued culture wars, and the move towards the binarization of (high and low) culture in the 20th century.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM F. SPEDALIERI

EGL 325.01-G Screenwriting SBC:ARTS

A course covering the fundamentals of screenwriting--structure, character creation, visual storytelling, format, the writing of narrative and dialogue--via focused, creative exercises and the writing of several short screenplays.

Prerequisite: WRT102

Note: No adds after the first week

LEC 01 TUTH 11:30-12:50 PM K. WEITZMAN

EGL 333.01-K Italian-American Literature and Culture SBC: HFA+

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM TBA

EGL 340.01-G Chaucer SBC: HFA+

A close reading of the *Canterbury Tales* in Middle English. There will be two papers and several quizzes. No previous experience with Middle English is necessary.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

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

EGL 346.01-G Shakespeare II SBC: HFA+

This course provides an introduction to Shakespeare through reading his tragedies and romances and viewing them in performance. On the one hand, we approach each play as a written, published text: our in-class conversation consist primarily of close analysis of key passages. On the other hand, you will view performances of each assigned play, including, if we can manage, the attendance as a group of one Shakespeare production on a NYC-area stage. Our semester's through line is to trace, from his earliest plays to *Hamlet*, Shakespeare's remarkable development of the techniques of characterization that have made generations of playgoers and

readers feel that his dramatis personae are so modern, real, human. We will also devote attention to exploring the value of each play in our present moment and on our local stages. We will read 8 plays in all.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 MW 2:30-3:50 PM D, PFEIFFER

EGL 369.30-G Topics in Ethnic American Literature and Culture SBC: HFA+ USA

Pre- or Corequisite: EGL 204, U3U4

No adds after the first week of classes

LEC 30 FLEX ONLINE N. GALANTE

**EGL 370.01 Literature and Ethics, SBC: CER, HFA+
*Literature, Medicine and Ethics***

This course utilizes literature to highlight the humility, wisdom, perspective-taking, and professionalism inherent in good care-taking, reflecting a fusion of the humanities and medicine, with an eye toward confronting the ethical issues which arise upon encountering the suffering human being in need. The course brings you into the room of the one ailing, addressing the threat of dehumanization in the increasingly technological and bureaucratized world of health care. We will use a narrative approach to problem-solving and look closely at un- or only partially solvable moral dilemmas in which difficult medical outcomes seem imminent.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 TUTH 1:00-2:20 PM A. FLESCHER

EGL 380.01 Senior Seminar: SBC: SPK, WRTD

Literature and Madness

This course surveys a wide range of literary texts with a double goal: trace the long process of transition from pre-modern to modern conceptions of madness on the one hand and identify the symbolic logic and discursive modalities that underlie its respective representations on the other. Spanning several centuries of artistic preoccupation with the alienated mind, these texts will serve as points of reference in a focused exploration of the relationship between insanity and literature, as it has been shaped by social dynamics, cultural norms, philosophical ideas, and medical theories.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01 MW 2:30-3:50 PM N. PANOU

EGL 380.02 Senior Seminar: SBC: SPK, WRTD

Representations of Artificial Intelligence in Literature and Film

Artists imagined the idea of artificial intelligence (A.I.) long before it was a possibility. Writers and film directors created artificially-intelligent entities, including computers, robots, and androids decades and decades before even the first touches of technology would make those entities a reality. And yet, here we are in a world in which A.I. is not only possible, not only present, but growing every day in its power, its pervasiveness, and its impact on our lives. What can we learn from artists' representations about the possibilities and pitfalls of a artificial intelligence?

In this course we will examine how, from the past century up to the present day, writers and film directors have represented artificial intelligence as benevolent, malevolent, or amoral entities, working in concert with or against humans. We will ponder questions such as: How is an artificially intelligent entity defined? What is at stake in ceding power to an A.I.? Can an A.I. learn empathy or sympathy? Should an A.I. have rights? If we have the technology to reduce human brains to code and upload them to computers, what is at stake in doing so? Are there ethical lines that human-machine relationships should not cross? And, ultimately, what is the difference between a fully-function A.I. and a human being? As we ponder these questions, we will consult fiction, drama, film, and other imaginative genres, as well as scientific texts and cultural & rhetorical theory that will enhance our examinations. In addition to small-group and whole-class discussion, there will be multiple mini-papers (in the form of blogs, reflection papers, slide presentations, and possibly social media) and a major written project that will incorporate oral presentation. This course is open to human beings only. No A.I.s will be permitted to enroll at this time. Assuming we can tell the difference

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 02

TUTH 11:30-12:50 PM

K. LINDBLOM

EGL 380.03

Senior Seminar:

SBC: SPK, WRTD

The End of the World

Stories of apocalypse are probably about as old as stories themselves. But images or representations of the end have been exerting a very particular fascination recently, for a series of reasons: fears of technological collapse, fears of global war, and now above all fears of climate change. This class will cover the period from about 1950 to the present in both fiction and film. We will touch on a range of topics, but the focus will be on recent efforts to imagine and narrate cataclysmic climate change. Alongside the primary texts, both fiction and film, we will read a series of secondary critical texts that will model ways of thinking about the issue and of turning the questions at stake into the material of researched arguments.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 03

TUTH 5:30-6:50 PM

B. ROBINSON

EGL 381.01

Advanced Analytic & Argument Writing

SBC: ESI

"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. This course will fulfill the second half of the Writing Pre-Med/Pre-Health prerequisite. This course is offered as both EGL 381 and WRT 381."

Prerequisite: WRT 102

Note: No adds after the first day of class

LEC 01

MW 5:30-6:50 PM

R. KAPLAN

EGL 382.01-G

Black Women's Literature of Diaspora

SBC: HFA+

The primary focus of the course is to examine the cultural, religious, and communal oppression of black women around the globe. We shall examine how patriarchal systems of oppression work to keep women marginalized. It will be important to consider how women themselves also take an active role in the oppression of their sex. The readings, movies, and projects selected for the course aim to highlight not only the struggles of women, black or otherwise, but also draw upon their empowerment through art, activism, and scholarship. It is crucial that students are exposed to the works of both prominent and less-known black feminists from Africa, the Caribbean, and America. A number of theories (feminism, cultural criticism, film theory, and new historicism) will be applied to our reading of the texts.

LEC 01

TUTH 10:00-11:20 AM

T. WALTERS

EGL 394.01-H

Topics in Literary and Cultural Studies of Science

SBC: CER, STAS

Novel Laboratory

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 could permanently alter the biological foundations of human behavior. The literature we will be reading in this class, therefore, 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

LEC 01 TUTH 2:30-3:50 PM J. JOHNSTON

EGL 398.01-J Topics in Lit /Cultr Studies in Asia, Africa and Latin America SBC: HFA+

Migrant Literature and Environmental Justice

Migrant literature tells the stories of people who leave their homes either voluntarily or against their will to start a new life in another place, location, or setting internationally (in another country) or domestically (in one's country of origin). Historical forces of war, imperialism and colonialism, despotic and authoritarian governments, environmental exploitation and destruction, social persecution (based on religion, sexuality, gender, race/ethnicity, or class), poverty and economic opportunity, and the struggle to protest and remedy injustice and human rights violations are some of the compelling reasons why people leave their homes to migrate. Similarly, environmental justice literature "provides narratives of individuals and communities organizing and responding to economic and environmental problems on local, national, and international levels. Its stories and investigations show that environmental issues are deeply connected with issues of globalization, gender, race, and class" (Greta Gaard, "The Literature of Environmental Justice," www.asle.org/syllabi/the-literature-of-environmental-justice/). Considering that environmental exploitation and destruction is a compelling reason why people leave their homes and migrate, the concept of environmental justice is a primary theme explicitly or obliquely in migrant literature. In particular, migrant literature from the perspectives of (post)colonial and indigenous people often refers to nature and the environment to depict, protest and remedy injustice and human rights violations. Moreover, nature and the nonhuman living world in migrant literature are often metaphors for remembering home and settings of ancestry and origins. In this course, we will read literature and watch films by authors and artists from diverse racial and national locations, including South Asia (India), the Americas (Mexico and the United States), the Pacific Islands (Marshall Islands and Polynesia), Caribbean (Haiti), and Australia. We will focus on the intersection of environmental and ecological matters with issues of imperialism and colonialism, social persecution, poverty and economic opportunity, and the effort to depict, protest, and remedy injustice and human rights violations.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week

LEC 01 MW 4:00-5:20 PM J. SANTA ANA

EGL 491.01 Honors British Literature

Victorian Climates: Literary Histories of Energy and the Environment

The realities of climate change, it now seems clear, promise to transform our world fundamentally. But the climate catastrophes of our present, and the basic ways we understand them, are not the isolated inventions of the here and now. They have deep roots in the industrial culture of the Victorian era, when Britain became the so-called “furnace of the world.” By returning to the literature of the coal century, this course asks how novelists, poets, and other commentators first tried to understand the nature and effects of burned carbon. How did writers represent the transformative powers of fossilized sunlight on the factory floor, along the railroad, within the hearth and home, and indeed in the air itself? What dire warnings and celebrations about coal, petroleum, and natural gas inspired the great works of Victorian culture? In answering these questions, we will consider how novels think about energy and the environment more broadly, with attention to the politics of race, class, gender, sexuality, and national belonging. Authors may include Charles Dickens, Charlotte Brontë, Bram Stoker, Olive Schreiner, Joseph Conrad, and Amitav Ghosh, to be read alongside excerpts from Naomi Klein, David Wallace-Wells, Jason Moore, Ursula K. Heise, and Donna Haraway.

***Prerequisite:* Admission to the English Honors Program; EGL 204**

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 MW 2:30-3:50 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

WRT 392.01 Mentoring Writers

This course closely examines methods of and challenges implicit in mentoring writers, including writing for real audiences in authentic rhetorical situations, experiencing writing as a social activity, and incorporating culturally relevant content and socially just practices of assessment. Building on writing as recursive processing (planning, drafting, revising, editing, and publishing), students also learn to analyze and problem-solve issues that inhibit effective writing and communication. This course is designed for those who are, or will be, teaching courses in writing at the grades 6-12 and college levels.

***Prerequisite:* acceptance into the English Education Program,**

TUTH 1:00-2:20

K LINDBLOM

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.

VO1

T. MANGANO

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.

VO1

T. MANGANO

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

T. MANGANO