

## ENGLISH DEPARTMENT

### Undergraduate Course Descriptions Summer 2018

*Session I: May 29 – July 7*    *Extended Session: May 29 – July 21,*    *Session II: July 9 – August 18*  
**SUMMER SESSION I**

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

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

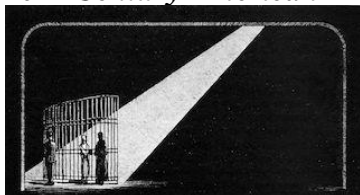
*Prerequisite:* Completion of D.E.C. Category A

**SESSION I:**

**FLEX (ONLINE)**

**M. BUCKLEY**

**EGL 303.30- HFA+**                      **Genre or Media**  
***20<sup>TH</sup> Century American Drama***



The early twentieth century marks a thrilling shift in the literary and cultural significance of American Drama. As standard melodramas and British imports fell out of favor in the early 1900s, American playwrights emerged as a powerful force in popular culture. This course will take these shift as its starting point and will explore how playwrights, performers, and producers responded to the tumultuous changes that occurred in American life during the Twentieth Century. An alternative title to this course could be “Staging the American Century,” since these writers strove to capture the essence of a nation perpetually on the brink of incredible social change. From the safety of predictable melodramas to the experimental pyrotechnics of the modernist playwrights, from the sensuality of Tennessee Williams to the simplicity of Arthur Miller, this course will offer a rigorous study of theater during this period. Potential playwrights to be considered include: George L. Aiken, Susan Glaspell, Elmer Rice, Sophie Treadwell, Eugene O’Neill, Arthur Miller, Tennessee Williams, Edward Albee, August Wilson, Suzan Lori-Parks, and Tony Kushner. Requirements: active engagement with all course materials; quizzes; discussion board posts; two short papers; essay exams; one longer term paper.

**SESSION I**

**FLEX (ONLINE)**

**B. HARTWIG**

**EGL 345.01- G, HFA+**                      **Shakespeare I**

English 345 presents Shakespeare in two aspects, a writer in and of time and place, and a writer outside of time and place: that is, Shakespeare the writer of English history plays and of romantic

comedies. In the history plays, Shakespeare seized on key moments of England's past that had, in various ways, continued to seem significant to the England he lived in, and they convey a sense of destiny and triumph after hardship. On the other hand, the "myriad-minded" Shakespeare (the phrase is from John Keats) could create light-hearted, happy tales unfolding in no particular time or place, but ones that consistently show the serious underside of even life's happiest moments.

**SESSION I**

**TUTH 6:00-9:25PM**

**C. HUFFMAN**

## **EXTENDED SUMMER SESSION:**

**May 29 – July 21**

### **EGL 205.30-I, HFA+      British Literature I**

This course serves as an overview of the earliest periods of literature in English: the Middle Ages and the early modern period (or English Renaissance). Being a summer course, we will cover this



material selectively and at breakneck speed, moving from the seventh century to the seventeenth century in a matter of weeks. We will witness the effects of imperial conquest and religious change on the creation of literary art, from the earliest extant Old English poem about early Christianity (Caedmon's *Hymn*) to a post-Reformation epic in the wake of revolution (Milton's *Paradise Lost*).

**EXTENDED SESSION:**

**FLEX**

**(ONLINE)**

**A. TYDALL**

### **EGL 218.30-K, HUM, USA      American Literature II**

Writing about his novel *The Adventures of Huckleberry Finn* (1884) in his journal, writer Mark Twain reflects that "Huck Finn is a book of mine where a sound heart and a deformed conscience come into collision and conscience suffers defeat." This survey of American literature is designed to take students through an overview of literary production in the United States while analyzing, like *Huck Finn*, the conscience of our literature. Our examination of American fiction spans from roughly the Civil War through the Second World War, exploring historical and cultural contexts through diverse authors that move inside and outside of the canon. We will study a range of literary texts, varied in both content and form, in order to better conceive of the formation and evolution of American literature during this time. As such, we will explore literary value and the sociopolitical polemics that literature presents, heightening conflicts between our understandings of nation and narration. Because this is an online class, you must have access to Blackboard and be conscientiously engaged with technology. Students must be able to monitor assignments and track progress. Also, students will be asked to engage with our virtual classroom: video conferences, blog posts, group readings, and online videos will be central to our investigations and discussions.

**EXTENDED SESSION:**

**FLEX (ONLINE)**

**J. MANN**

### **EGL 274.30-K, HUM, USA      African-American Literature**

There is not a literary genre left untouched and unchanged by African American writers. Elevated by imagination and linguistic acuity the value of the African American literary tradition exceeds the too often privileged sociological or historical contributions of these texts. The intellectual and aesthetic design of carefully crafted texts reveal the beauty and conscious construction that, according to scholar Helen R. Houston, "distinguishes luck from work and

instinct from imagination.” Organizing this course from a genre approach will allow us to study the the frequent “testing, teasing and taunting” of traditional genres that further convey African American ideas and attitudes, realities and prayers, myths and prophecies

**EXTENDED SESSION:**

**FLEX (ONLINE)**

**S. ANTHONY**

## *Session II: July 9 – August 18*

**EGL 130.30-H, CER, STAS**      **literature, Science and Technology**

***Toxic Understanding: From Environmental Toxins to Toxic Masculinity.***

Our world cannot be understood without reference to the toxic. From the toxic tap water in places like Flint, Michigan to the toxic mortgages that instigated the 2008 financial crisis, large-scale, toxic hazards threaten our environment, our physical bodies, and the economic and political systems that shape our daily lives. Meanwhile, in every juice-cleanse, there is a promise that the individual can ward off and protect themselves from the increasingly toxic world surrounding them with kale, lemon, and a blender. But how is it possible that issues as apparently disparate as sub-prime mortgages, sexual harassment, corrupt government, and environmental pollution can all be discussed through references to the same idea: “the toxic”? And how does this language of toxicity alternately disguise and reveal the complex realities and disparities of race, wealth, gender, sexuality, and geography?

In this course, we’ll ask why “toxic” and associated ideas such as “poison” and “pollution” have been so fruitful in our contemporary imagination. To do so, we’ll look at the history of these ideas in the 20<sup>th</sup> and 21<sup>st</sup> century, with a focus on the relationship between scientific discourse and literary depictions. Along the way, we’ll inquire into the risks and dangers of a world shaped by toxicity as well as the potentials for unexpected power, radical empathy, and new imaginations this toxic world creates. Readings will include Rachel Carson’s *Silent Spring*, Indra Sinha’s *Animal’s People*, Jennifer Camper’s graphic novel *SUBGirlyz*, and Todd Hayne’s film *Safe*.

**SESSION 2:**

**FLEX (ONLINE)**

**C. SWANSON**

**EGL 191.30-B, HUM**

**Introduction to Poetry,**

In this course, you will discover various forms of English language poetry from a wide range of historical and cultural periods. We will examine the formal features of poetry—including form, meter, rhyme, and many other literary elements related to poetry. In addition to the primary texts, we will discuss the contexts in which they emerge. In other words, we will discover the historical, cultural, social, and political environments that help shape, and are shaped by, poetry itself. We will collaborate as a class to discover various methods of interpreting poems and their contexts through online discussion, short and long form writing assignments, and academic research and analysis

**SESSION II:**

**FLEX (ONLINE)**

**S. PALLAS**

**EGL 192.30-B, HUM**

**Introduction to Fiction,**

**SESSION II:**

**FLEX (ONLINE)**

**H. HUTNER**

**EGL 308.30-G, HFA+**

**Single Author**

***(Wilde) Whitman***

The course’s focus will be on the reception of Walt Whitman’s work by queer authors who came after him. The class will read a selection of Whitman’s prose and poetry that influenced generations of queer writers like Oscar Wilde, Allen Ginsberg, and Langston Hughes. By closely reading a

selection of Whitman's work, we will be able to locate how future queer writers read Whitman and responded to his ideas on male comradeship. The way Whitman constructs a queer aesthetic in his antebellum and civil war American poetry will be a philosophical idea that we will put in conversation with Wilde's queer aestheticism in Victorian literature. The assignments will include weekly blogging in which students will respond to key questions and critiques they have about the assigned texts, one close-reading paper (5-7 pages which counts as the midterm), and one research paper with secondary sources (8-10 pages which counts as the final)

**SESSION II: FLEX (ONLINE) A. RIMBY**

**EGL 389.30 H, CER, STAS Science Fiction**

In this online course we will be looking at a range of science fiction with an emphasis on hard science fiction – in which the science and technology discussed is plausible. We will study a range of novels, short stories, films, and electronic literature, getting a sense of the genre's history but with some emphasis on more recent works. Students will learn to read works in both their immediate social / historical context, as well as in terms of their lasting scientific, political, and philosophical questions. As an online course, assignments will include regular participation in online discussion boards, several short papers on assigned topics, and a research paper on a topic of your choosing. You should expect to devote a minimum of ten to thirteen hours per week to this course. A reliable internet connection and familiarity with online interfaces (such as Blackboard and media streaming) are required.

**SESSION II FLEX (ONLINE) T. WILCOX**