

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Fall 2014

EGL 111.01 – B, GLO, HUM

World Literature: Ancient to Modern

In the *Ars Poetica*, the Roman poet Horace famously wrote that “Poetry wants to instruct or else to delight; / Or, better still, to delight and instruct at once.” Taking Horace’s suggestion as a starting point for questioning the intention and function of poetry, we will read a series of enduring poetic texts from across the globe in order to discuss some big questions: How does poetry transmit cultural wisdom? What formal and rhetorical strategies do our texts employ in order to transmit such wisdom? Why do philosophical and religious traditions often express their most important messages through self-reflexive poetic language? How have these texts influenced, and how do they continue to influence, the development of Anglo-American literature? We will also take some time to think about literary translation, a practice that, in W.S. Merwin’s words, “is based on paradox,” and yet is essential in facilitating cross-cultural exchange and global thinking. Texts will include Stephen Mitchell’s translation of *The Bhagavad Gita*, Merwin’s work with Muso Soseki, Ursula LeGuin’s interpretation of the *Tao te Ching*, selections from David Ferry’s translations of Horace and Virgil, and Coleman Barks’ work with Rumi. We will close the course by turning to Anne Carson’s renditions of Sappho—and will use this opportunity to reflect upon the largely absent feminine voice in the ancient traditions. As an introduction to literary studies course, students will develop their analytical reading, writing, and speaking skills. **Not for English Major Credit.**

Prerequisite: WRT 102 or equivalent

SEC 01	TUTH	1:00-2:20PM	J. CURRAN
SEC 02	TUTH	10:00-11:20AM	J. CURRAN

EGL 112.01-B, GLO, HUM

World Literature, Modern to Contemporary

We will analyze a diverse selection of stories by the world’s most distinguished writers of the past half-century, as collected in Daniel Halpern’s *The Art of the Tale* and *The Art of the Story*. What makes a story either “global” or more local or regional? What does it mean to say that a work of literature has a “universal” meaning? In what ways does a “global” story expand our definition or understanding of globalism itself? How do its global features interact with elements more specific to a national or regional culture? When we “translate” stories across borders, what gets lost or gained in translation? What can we learn about various cultures—commonalities, differences, cross-cultural puzzles—by reading short stories? What might they teach us (while entertaining us) about challenges and opportunities of living in a complex, interconnected world?

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 01	MW	2:30-3:50PM	E. HARALSON
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EGL 112.02 – B, GLO, HUM

World Literature: Modern and Contemporary

Emphasizing literary modernism’s international nature, this fiction class will introduce students to innovative narrative techniques modernist writers used to represent human condition in the last century. We will begin the semester with a focus on the rapidly shifting historical conditions that facilitated modernity and relate them to modernist writers’ impatience with the old, the traditional, and the passé. While celebration of novelty, perhaps best encapsulated by Ezra Pound’s injunction, “Make it New,” became a principle of convergence among modernists from various cultures and geographic locations, their ways of defining the quality of “new” and depicting it in their works gave rise to literary modernism as a multi-faceted and multi-temporal, phenomenon. Accordingly, we will analyze fiction by writers as diverse as James Joyce (Ireland), Franz Kafka (Austria), Virginia Woolf (England), Ernest Hemingway and William

Faulkner (America), Sadeq Hedayet (Iran), Albert Camus (France), Can Themba (South Africa), Alexander Solzhenitsyn (Russia), and Witold Gombrowicz (Poland).

This class will cultivate not only an understanding of the challenges modernity posed to old manners of living and fiction-writing, but it will also enhance your knowledge of how modernists accepted these challenges and re-invented the customs, individuals, and the world that encompassed them all.

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

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 02 MW 4:00-5:20PM B. KUHEYLAN

EGL 191.01-B, HUM

Introduction to Poetry

As per Billy Collins, this course asks how we can “waterski/across the surface of a poem” without “ty[ing] the poem to a chair with rope/and tortur[ing] a confession out of it.” Our goal will be to develop the critical reading, writing and vocabulary skills needed to analyze poetry without deadening our appreciation of it. We will work with a variety of poems from multiple time periods and genres, although we will pay particular attention to 20th and 21st century poets writing in English from points across the globe. Grades will be calculated based on attendance, participation, in-class writing, short semi-weekly response papers and a final project.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 01 MW 4:00-5:20 PM D. CHARTSCHLAA

EGL 192.01-B, HUM

Introduction to Fiction

How They Do Things with Words

What is narrative and how does it work? Perhaps more importantly, *why does this matter?* What are the real-life implications of innovation, interpretation, and narrative itself, inside and outside of the classroom? This course will explore those questions, among others, by providing an introduction to various concepts and techniques of narrative fiction: plot, temporality, genre, narration, focalization, authority and appropriation, and memory. We will principally be concerned with understanding how authors utilize and manipulate these basic elements of narrative to create engaging, innovative works of fiction. We will read a selection of works by authors likely including (but not limited to) Muriel Spark, Kathy Acker, Flann O’Brien, Woody Allen, David Markson, Martin Amis, Italo Calvino, George Saunders, Miguel de Cervantes, and Nicholson Baker.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

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

EGL 192.02-B, HUM

Introduction to Fiction

This course is an introduction to the genre of fiction: its forms, functions, and particular challenges, as well as the analytic and interpretive techniques needed to meet those challenges. To those ends, we will read a variety of texts from a wide range of periods and locations within the Anglophone world. These may include short stories and novels from authors such as Herman Melville, Mark Twain, Charlotte Perkins Gilman, James Joyce, Virginia Woolf, Toni Morrison, Leslie Marmon Silko, Maxine Hong Kingston, Salman Rushdie, Tim O’Brien, and Kurt Vonnegut. Coursework will include class participation, quizzes, formal and informal writing assignments, and exams.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 02 MW 4:00-5:20PM M. MOSHER

EGL 192.03-B, HUM

Introduction to Fiction

Just as much as New York City inspires writers and artists, it is also *created* by them. In this course, we will carefully read literary texts (focusing specifically on the short story and the novel, but also giving consideration to other media) set in New York City from the 19th century through the post 9/11 world. As a class, we will develop our perspective on the diversity of global cultures in the New York City area, while also arriving at a better understanding of the key components of the fiction genre (characterization, setting, conflict, plot, etc.). Possible authors may include, but are not limited to Washington Irving, Walt Whitman, Henry James, Anzia Yzierska, F. Scott Fitzgerald, Langston Hughes, Betty Smith, J.D. Salinger, Grace Paley, James Baldwin, Louis Chu, Frank McCourt, Jamaica Kincaid, Don DeLillo, and Jhumpa Lahiri. Required assignments will likely include frequent quizzes, written responses, exams, and papers.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 03 TUTH 8:30-9:50AM S. ZUKOWSKI

EGL 192.04-B, HUM

Introduction to Fiction

Philosophies of Living and Dying in American Short Fiction

Literature, at heart, is a philosophic study. It teaches us not that we live and we die, but that the worst thing about life can be dying without knowing *why* we were alive. This introductory fiction course will explore why someone almost always “dies at the end,” and how these deaths show the meaning of life. Race, class, and gender will be privileged in order to reveal some of the invisible structures at work. Measurable skills gained will include familiarity with narrative device, rhetorical technique, methods for composing critical/analytical inquiries, and an increased knowledge of American fiction and genre traditions. Less measurable skills will include gaining an increased awareness of humanity's enduring concerns and (possibly) becoming a more interesting person with broadened horizons. Assessments will come in the form of three two-page response papers, a five page paper, a classroom presentation, regular quizzes and a final exam.

Texts will include short works, plays and novellas. Authors may include Amiri Baraka, James Baldwin, Octavia Butler, Willa Cather, William Faulkner, F. Scott Fitzgerald, Charlotte Perkins Gilman, Bret Harte, Nathaniel Hawthorne, Nella Larsen, Yiyun Li, Maxine Hong Kingston, Herman Melville, Flannery O’Connor, Leslie Marmon Silko, John Steinbeck, Amy Tan, and Eudora Welty.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 04 TUTH 10:00-11:20 AM B. SO

EGL 192.05-B, HUM

Introduction to Fiction

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

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 05 TUTH 4:00-5:20 PM L. JAMES

EGL 192.06-B, HUM

Introduction to Fiction

In our course, we will develop a greater understanding of the components of fiction (plot, character, setting, and conflict, etc.) as they are used by American writers in the last two centuries. We will explore how these components move between sub-genres (the short story to the novel) and across mediums (the

printed word to film). To achieve this, we will focus on the theme of mobility – in its socio-economic sense (to move up in class) as well as its bodily manifestation (to go from Point A to Point B).

Throughout the semester, we will actively explore the meaning of mobility: what factors contribute to America's long-standing lore of movement? Does movement always entail progress? Does it always end in a return? Possible authors include Mark Twain, Zora Neale Hurston, Jack Kerouac, Maxine Hong Kingston, and Sherman Alexie. Course assignments may include a mid-term exam, a final paper, one in-class presentation and, when necessary, reading quizzes.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 06 TUTH 5:30-6:50 PM F. DELGADO

EGL 192.07-B, HUM

Introduction to Fiction

In this class we will look at stories written over many hundreds of years and drawn from a mix of cultures. The characters who people these works will deal with such issues as war, poverty, and other difficulties or dangers. Some of the stories will be about learning how to derive satisfaction from a difficult existence; others will focus more on the societal factors that make living difficult. Skills will include: how to read for meaning, including such poetic and narrative devices as characterization, irony, motive, and structure; how to write lucid English prose, including such reasoning devices as organization, handling of literary evidence, grammar and usage; and how to read aloud, including such skills as interpretation, empathy, and the overcoming of stage fright.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 07 MW 5:30-6:50 PM A KATZ

EGL 192.08-B, HUM

Introduction to Fiction

In this course, we will learn to read and write about literature critically by exploring fictional narratives. As this is an introductory class, we will read a variety of texts spanning several literary periods, beginning with the early 19th century and ending with a contemporary novel. Requirements for the course include short response papers, classroom participation, reading quizzes, and a final paper.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 08 MW 5:30-6:50 PM J. CLARK

EGL 193.01-B, HUM

Introduction to Drama

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

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

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

EGL 193.02-B, HUM

Introduction to Drama

This course will provide an introduction to the genre of drama, focusing on twentieth and twenty-first century masterpieces and their influences. We will read and view performances of noteworthy comedies, tragedies, and plays which go beyond easy classification. In our classes we will examine works by Beckett, Shaw, O'Neill, Miller, and Mamet, among others, including playwrights outside of the Western canon. Through reading, analysis and essays, students will learn to understand and evaluate the origins and context of contemporary drama.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

SEC 02 TUTH 4:00-5:20 PM B. BLICKLE

EGL 194.01-B, GLO, HUM Introduction to Film

This course offers an introduction to film, providing a basic familiarity with the terminology of film production and with techniques of film analysis. It emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology. In order to demonstrate how film is inseparable from historical contexts, attention will be focused on social, political, and cultural backgrounds. The films are selected to draw attention to critical and theoretical discussions of race, class, and gender which will unfold systematically in class discussions. The course also offers an introduction to multiple cinematic traditions from across the globe.

Not for English Major Credit.

Prerequisite: WRT 102 or equivalent

LEC 01 TU 11:30-1:20 PM A. TEETS
LAB L01 TH 11:30-1:20 PM A. TEETS

EGL 204 Literary Analysis and Argumentation

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

English Major Requirement

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

SEC 01 MW 2:30-3:50 PM J. JOHNSTON
SEC 02 MW 5:30-6:50 PM M. RUBENSTEIN
SEC 03 TUTH 1:00-2:20 PM R. PHILLIPS
SEC 04 TUTH 2:30-3:50 PM S. SCHECKEL

EGL 205.01-I, HFA+ Survey of British Literature I

We will be studying early British literature from Beowulf to Milton. The reading will be quite heavy, but should make us aware of older times, their values, and their relevance to us and our view of life and times. We will have a midterm and final, weekly quizzes, and one short paper.

OFFERED IN THE FALL SEMESTER ONLY

Prerequisite: WRT 102 or equivalent

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

EGL 207.01 The History of the English Language

This course will survey the history of the English language from its earliest roots in Indo-European to the present. We will focus on the interplay between language and culture in Old English, Middle English, Early Modern English, and Modern English. We'll pay special attention to modern grammar and usage in formal writing.

OFFERED IN THE FALL SEMESTER ONLY

FORMALLY EGL 380

Prerequisite: EGL 204 **SEC 01 MW 4:00-5:20 PM S. SPECTOR**

EGL 217.01-K, HUM, USA American Literature I

In his Letters from an American Farmer, the eighteenth-century writer Hector St. Jean de Crevecoeur posed the question "What Is an American?" In surveying the literature produced in America before 1860, we will encounter a wide range of answers to this question--from early settlers' efforts to understand the meaning of their encounters with a "New World" to the Revolutionary generation's acts of literary and political self-authorship to nineteenth-century authors' attempts to define a national identity amidst social and political

conditions (the shift from an agrarian to an industrial-market economy, rapid increases in geographic and social mobility, debates over slavery and American Indian policy, for example) that called into question the character and, finally, the continued existence of the nation. We will also examine responses to the idea of America by those whose exclusion or subjugation was a condition of the nation's founding and growth. Throughout the course, we will explore the complex interrelations between literature and history and consider ways in which race and gender have shaped literary and historical notions of "What Is an American." Course requirements include: two essays, two midterms and a final exam. I also expect students to come to class prepared to engage actively with the material covered.

Covers English Survey Requirement

Prerequisite: WRT 102 or equivalent

SEC 01 TUTH 11:30-12:50 PM S. SCHECKEL

EGL 231.01 – I, HFA+ Saints and Fools

An introduction to literature about the lives of saints and the holy fool tradition in major texts of Russian and English literature. Emphasis is placed on the ways authors have used fundamental religious values of humility, the transcendent irrational, and kenosis to confront their own times. "Authors considered from the Mesopotamian Epic of Gilgamesh to

Biblical saints and heroes; from Oedipus quest for the Absolute Truth to Plato's World of Ideas; from the Russian historical saint to the saints of Gogol and Dostoevsky; and to the modern reading of the duality of man and Christ in Kazantzakis' Last Temptation of Christ."

Advisory Prerequisite: Completion of D.E.C. Category B

Note; also offered as HUR 231

SEC 01 MW 4:00-5:20 PM T. GRENKOV

EGL 260.01 – G, HUM Mythology in English

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

Prerequisite: WRT 102 or equivalent

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

EGL 266.01 – G, HUM 20TH-Century Novel

Prerequisite: WRT 102 or equivalent

Note: Offered as EGL 266 and CLT 266

SEC 01 MW 2:30-3:50 PM D. HONG

EGL 274.01 – K, HUM, USA Black American Literature

Harlem Renaissance

This course is intended to be a survey of Black American literature from the 19th century to the present day. Along the way, we will examine the ways in which themes presents in these works reflect the social and political realities of the times in which they were produced, such as the years before, during and after the

Civil War, as well as the Civil Rights movement. Particular attention will be paid to the Harlem Renaissance, and we will look at the ways in which this incredibly vibrant and creative movement was both heavily indebted to Modernism, but was also a distinct and influential movement in its own right. As part of our discussion of the Harlem Renaissance, we will spend a substantial amount of time on Jean Toomer's *Cane*, one of the most ambitious and experimental works of literature ever produced. The course will conclude with a look at contemporary Black American literature, film and music. Course requirements consist of daily quizzes, a midterm and final exam, and a final paper.

Prerequisite: Prerequisite: WRT 102 or equivalent

SEC 01 MW 5:30-6:50 PM R. CAPUTO

EGL 301.01 Authors, Periods, Topics with Intensive Writing

British Romantic Literature

The reading in this course will be on the poetry of the British Romantics, but the focus will be on certain critical problems that their texts present as subjects for a series of essays designed to strengthen your analytic and theoretical writing. We will take some short papers through drafts and revisions to final form, and work together on a final long critical essay, built on research and accompanied by a discursive bibliography, on a topic of your devising

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

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

EGL 301.02 Authors, Periods, Topics with Intensive Writing

Early Modern Drama – Rip Off Play

We will study drama in light of "borrowing"--rip-off plays! It is interesting to see how a theme is "recycled" in a different social climate. We will examine how the playwrights make use of the thrust stage, i.e., see the plays as acted drama, but also subject them to literary analysis. As this is a writing intensive class, there will be three papers on a topic of your own choosing but approved by instructor.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

SEC 02 TUTH 11:30-12:50 PM B. VIDEBAEK

EGL301.03 Authors, Periods, Topics with Intensive Writing

Paradise Lost.

In this course we very closely read what is arguably the greatest poem in the English language, John Milton's *Paradise Lost*, first published in 1667. We will spend one week, sometimes two, on each of the poem's twelve books. Each week there will be also reading drawn from Milton's own prose and shorter poetry to illuminate the week's particular section of the epic. There will also be some secondary reading on seventeenth-century history and culture, on Milton's biography, and on the poem itself. Our classroom time will be devoted primarily to the analysis of individual passages of the poetry. There will be weekly short written assignments, one 15-minute class presentations per student, and a choice of either three 6-7 page papers or one final 20 page research paper preceded by a formal proposal with accompanying descriptive bibliography.

SEC 03 TUTH 11:30-12:50 PM B. VIDEBAEK

EGL 304.01-G, HFA+

16th Century English Literature

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

Renaissance Literature in English

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

EGL 306.01-G, HFA+**English Literature of the 17th Century**

This course is a survey of the major literary figures and texts of the 17th century, specifically the period between James I's ascension in 1603 and Charles II's death in 1685. This is one of the most politically turbulent times in English history, a fact reflected in the immense variety of genres and styles that emerge in response. Given this, students' task will be two-fold—to become acquainted the major authors and works of this period, and to understand them within their immediate historical context. Authors covered will include but not be limited to: John Donne, Ben Jonson, Francis Bacon, Andrew Marvell, John Milton, and Thomas Hobbes. We will read across genres, looking at poetry, drama, and both fictive and political prose.

Assignments will include regular short written responses as well as longer midterm and final projects. *Pre- or Corequisite:* EGL 204

Advisory Prerequisite: EGL 205

SEC 01 MW**4:00-5:20 AM****E. SPERRY****EGL 314.01-G, HFA+****Victorian Literature*****Victorian Identity***

[Queen Victoria and Prince Albert dolls](#)

The term “identity crisis” was coined after the reign of Queen Victoria (1837-1901), yet it captures the pressures on identity—both public and private—of the times we name after her. Identity crises could be traced to at least four upheavals, the Industrial Revolution, the gender revolution, the scientific revolution and the class revolution. Even the sense of time was upset by all of the above. People lost their faith and found evolution, angels in the house, feminists, homosexuality, ghosts, ectoplasm, fairy folk,

inventing along the way new knowledges including, anthropology, statistics, ethnography, sexology, sociology.

Eventually, they could write about them on their typewriters, riding around on their bicycles (women, too!) “Who were these new kinds of people?” this course asks. “Who am I?” most Victorians asked. This course examines some of the most popular Victorian literature that explores questions of identity, drawing from such authors as, Charles Darwin, Charles Dickens, Lewis Carroll, Robert Browning, William Morris, Christina and Dante Gabriel Rossetti, Matthew Arnold, Sir Arthur Conan Doyle, Robert Louis Stevenson, and Oscar Wilde. The readings include poetry, novels and non-fiction prose. Students will benefit from having taken EGL 206 or at least having read the introduction to the Victorian period in one of the popular anthologies such as the Norton, Oxford, and Longman. Requirements include two short essays, a mid-semester project, and a final. Class attendance will be taken and participation in class discussion will constitute a percentage of the grade.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 206

SEC 01 TUTH 11:30-12:50 PM**A. MUNICH****EGL 316.01-G, HFA+, USA****Early American Literature**

This course focuses on early American fiction, poetry and drama from the early national period, roughly 1776-1830, including works by Charles Brockden Brown, James Fenimore Cooper, Hannah Webster Foster, Phillip Freneau, Washington Irving, Susannah Rowson, Catherine Maria Sedgwick, Royall Tyler and Phillis Wheatley. By reading scholarship and composing research papers, students will become familiar with the

practice of historicist criticism (interpreting literature in relation to its historical context). Most of the course texts will be available in free, on-line editions. Course website: <http://egl316f14.wordpress.com>.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 217

SEC 01 TUTH 1:00-2:20 PM A. NEWMAN

EGL 321.01-G, HFA+ Modern and Contemporary Literature

Pop Culture and Contemporary Literature

Pop Culture and Contemporary Literature

A course in which we will explore the integration of popular culture and contemporary literature. 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*; Jesse Walter, *Beautiful Ruins*, John Updike, *In the Beauty of the Lilies*; 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*. Requirements: attendance, quizzes (to be announced in advance), midterm examination, paper, final examination.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, or 226

SEC 01 TUTH 2:30-3:50 PM S. OLSTER

EGL 322.01-G, HFA+ Modern and Contemporary Literature

Modernist & Artist Novel

Portraits of the Artist. Artist figures are common in Western literature, but modernists and their contemporaries seem to have embraced them with a particular fervor. Novels of the early twentieth century repeatedly use the artist as a privileged figure of opposition and alienation; the artist also becomes a way of thinking about the possibilities of, and limits to, art. In this course we will look at “portraits of the artist” to consider how experimental and popular literatures use artist characters to challenge traditional values and to examine the process of creation. Works by James Joyce, Virginia Woolf, W. Somerset Maugham, E. M. Delafield, among others, will serve as our primary texts. Requirements include engaged participation, pop quizzes, two papers and a final exam.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

SEC 01 TUTH 10:00-11:20 AM C. MARSHIK

EGL 345.01-G, HFA+ Shakespeare I

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205 and 243

SEC 01 TUTH 7:00-8:20 PM B. ROBINSON

EGL 346.01-G, HFA+ Shakespeare II

We will study a number of Shakespeare’s plays in depth, covering the histories and tragedies, and as often as possible make use of visual material. 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 and relate them to themes current in the Renaissance. There will be two papers on a topic of your own choosing but approved by instructor.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205 and 243

SEC 01 MWF

11:00-11:50 AM

B. VIDEBAEK

EGL 347.01-G, HFA+

Major Writers of Neoclassical Period in England



But when a young lady is to be a heroine, the perverseness of forty surrounding families cannot prevent her. Something must and will happen to throw a hero in her way.

— *Northanger Abbey*, Jane Austen

Age of Austen

eighteenth-century novel, focusing on the age that produced the aesthetic and thematic backdrop for the novels of Jane Austen. In particular, this course will feature the gothic and amatory literature by major authors of the period: Aphra Behn, Eliza Haywood, Charlotte Smith and Horace Walpole. We will also do comparative studies of film adaptations and shorter literary and historical texts. In assignments and class discussion, students will be encouraged to think about the problems and possibilities of adaptation, influence, and generic experimentation as we study Austen's novels, of which we will read *Northanger Abbey* (1803), and *Sense and Sensibility* (1811), and perhaps one more. Assignments will include frequent journals, a short critique of a scholarly article, and a term paper.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205 and 243

SEC 01 MW

5:30-6:50 PM

N. GARRET

EGL 352.01-G, HFA+

Major Writers of 20TH Century Literature in English

Hemingway, Fitzgerald, and Stein

The lost Generation, Ernest Hemingway and F. Scott Fitzgerald were the most successful American authors of their period, and their works have proven surprisingly durable. What was their appeal to contemporaries, and why do they continue to be intriguing and "important" today? Their writings and lives have become synonymous with "the Jazz Age" and "the Lost Generation" (Gertrude Stein's label), and some see their fiction as almost documentary in representing the values, aspirations, and disenchantments of the time. We will read a substantial sampling of this fiction, both shorter and longer works, as well as Stein's clever social commentary *The Autobiography of Alice B. Toklas*.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205 and 243

SEC 01 MW

4:00-5:20 PM

E. HARALSON

EGL 360.01-G, HFA+

Literature of Adolescence

This course is intended to acquaint those preparing to be secondary English teachers with the vast field of contemporary young adult literature. Course participants will discuss characteristics of young adult literature, explore conceptual and literary bridges between young adult (YA) literature and "adult literature," and read and discuss a wide variety of books in the YA literary genre. The course will also examine the ways in which contemporary YA literature can be brought into productive critical dialogue with the "classic" texts often taught in secondary English classes.

The reading list includes works from diverse authors and about diverse populations (in terms of gender, race, ethnicity, disability, and sexual orientation). Many of the themes in these texts also provide opportunities to get adolescents thinking and talking about important societal and cultural issues in the context of an English language arts curriculum. Literary theories covered in the course (feminist, reader response, new historicist, and others) will also be used to interpret the texts on the reading list in a wide variety of ways, all of which

Prerequisite: EGL 441

Note: some seats reserved for students in teacher education program.

Offered as EGL 360 & CEJ 552

SEC 01 M 5:30-8:30PM K. LUND

EGL 362.01-G, HFA+

Drama in English

George Bernard Shaw

George Bernard Shaw (1856-1950), satirist, journalist, novelist, critic, public intellectual, orator, feminist, anti-vivisectionist and all around activist is, in addition to all of these things, arguably the most significant playwright from the Anglo/Irish world after Shakespeare. Shaw, distinctively modern in his approach, was best known for two features of his work that stand out: (1) his brilliant, comedic wit and (2) his knack for creating an art that simultaneously entertained while provoking intense discussion among his audience. Not surprisingly, it was Shaw's happiest mischief to have his readers and viewers debating how he was to be interpreted. As such, Shaw represents an ideal foray for entering into a discussion about the sake for which drama exists in the first place. Is the point of watching a dramatic performance merely to entertain or is it also to enlighten? Is art for art's sake alone? Or is art intended also to disturb our sometimes uncritical acceptance of mores and expectations by afflicting us in our comfort and challenging our stable, if sometimes privileged, assumptions about the social environments we inhabit? What did Shaw think? What do we think? Is knowing the intent of an artist essential for understanding or responding to art? In this course we attempt an answer to these questions by reading, discussing, re-discussing, performing, and ultimately writing about the marvelous work of Shaw in addition to that of some of his critics, allies, other relevant contemporaries, and Shakespeare, from whom Shaw took up the baton to carry on in a modern English speaking theatre.

Prerequisite: U3 or U4 standing

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

SEC 01 TUTH 11:30-12:50 PM A. FLESCHER

EGL 372.01- G, HFA+

Topics in Women and Literature

This course explores women's literature, the evolution involved in reshaping the American literary canon alongside national discourses on gender, work, and sexuality in relation to multi-racial and ethnic American women writers.

Prerequisite: U3 or U4 standing

Note: Offered as EGL 372 and WST 372

SEC 01 TUTH 10:00-11:20AM M. BONA

EGL 375.01-G, HFA+

Literature in English in Relation to Other Literatures

Bible as Literature & in the World

This course will involve a close reading of Genesis, Exodus, parts of the Prophets, three of the Gospels, Romans, and parts of Revelation. We'll ask modest questions like "Who is God" and "What does it mean to be human?" We'll then explore the way that readings of the Bible relate to politics and policy in America.

Prerequisite: U3 or U4 standing

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

SEC 01 MW 2:30-3:50 PM S. SPECTOR

EGL 382.01-G, HFA +

Black Women's Literature of Diaspora

Note: Also offered as AFH/WST 382

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

SEC 01 TUTH 10:00-11:20 AM T. WALTERS

EGL 387.01 Playwrighting

Prerequisite: WRT 102

Note: Offered as EGL 387 and THR 326

SEC 01 MW 2:30-3:50 PM K. WEITZMAN

EGL 391.01-G, HFA+**Topics in Literary and Culture Studies in
American or Anglophone Literature*****African, Caribbean, and South Asian Literature***

This course will cover the development of Anglophone literature in Africa, the Caribbean, and South Asia from the mid-twentieth century to the present day. Loosely centered on the concept of inheritances, questions we will ask include: How does this literature engage with the legacy of colonialism? What does the Anglophone novel inherit from the British novel and, more importantly, what does it make of its inheritances? What does it inherit from earlier postcolonial and postmodern Anglophone literature? How do these novels understand the individual and the nation in an era of global capitalism? Additional themes include the politics of language, genealogies, multiple modernities, and issues that arise from classifying literature according to the category of nation. We will read novels by Chinua Achebe, Chimamanda Ngozi Adichie, Anita Desai, Jamaica Kincaid, Jhumpa Lahiri, Jean Rhys, Salman Rushdie, and Tayib Salih, among others. Designed for upper-division students, this course offers a reading-, writing- and discussion-intensive study of modern and contemporary Anglophone literature.

*Prerequisite:*U3 or U4 standing*Advisory Prerequisite:* A literature course at the 200 level or higher**SEC 01 MW 7:00-8:20PM K. PERKO****EGL 397.01-J, HFA+****Topics in Literary and Culture Studies in
Asia, Africa, and Latin America*****Asian American Experience***

This course examines novels, stories, and films by Asian Americans that feature the experience of crossing national borders and living in North America. Drawing on some critical concerns about international migration, we will analyze postcolonial, diasporic, and globalized views of migration and immigration for Asian Americans in literature and film. Material conditions and historical forces of war, imperialism, environmental catastrophe, social persecution (based on religion, sexuality, gender, ethnicity, or class), poverty, and economic opportunity are some of the reasons why people of Asian descent leave their countries of origin and migrate to North America. Some of the topics we will consider as we examine the novels and films are national identity, gender and sexuality, displacement, divided identity, conflicting loyalties, multiple migrations, and constructions of home. Also, we will familiarize ourselves with Asian American history, and we'll place the novels, stories, and films in the context of this history. This course requires demanding reading, writing assignments, active participation in class discussions, and an individual oral presentation.

*Prerequisite:*U3 or U4 standing*Advisory Prerequisite:* A literature course at the 200 level or higher**SEC 01 TUTH 4:00-5:20PM J. SANTA-ANA****EGL 492.01****Honors Seminar: American Literature*****Contemporary American Novel: From Home to Homeland***

The last twenty-five years has been an especially exciting period in American fiction, as older practitioners working at their peak (e.g., Don DeLillo, Philip Roth, Toni Morrison, Thomas Pynchon) have been joined by a set of younger writers (e.g., Dave Eggers, Michael Chabon, Richard Powers, Lori Moore, Chang-rae Lee, Jess Walters) of tremendous talent. Collectively, these authors have updated genres that occupy a prominent place in the American literary canon (e.g., the historical novel, regional fiction, the political novel, the war novel), addressed issues unique to contemporary times (e.g., 9/11, globalization, hypercapitalism), examined shifting notions of subjectivity and citizenship (e.g., the role played by border, race, and conspicuous

consumption in the creation of American identity), and speculated about the future of print technology (e.g., the graphic novel, the hypertext novel, the e-book). This course will expose students to a sampling of these authors, and explore the ethics and aesthetics of the contemporary American novel, from the decline of postmodernism to the emergence of what has tentatively (and somewhat awkwardly) been termed “post-postmodernism.” Papers, oral presentations, and energetic classroom participation.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01

TUTH

11:30-12:50 PM

S. OLSTER

English Education Courses

EGL 440.01 Performance & Technology in Teaching Literature and Composition

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media as well as computers and the Internet. Students will learn to create WebQuests as a way of guiding their students through the vast and overwhelming World Wide Web. In addition, throughout the course, we will integrate the four NYS Regents Exam tasks with literature we are studying and compose original assignments for each task.

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 course will focus on specific issues in teaching English, acquainting pre-service teachers with the NY State English Language Arts Learning Standards and Assessments, National Council of Teachers of English Curriculum Standards, and SBU PEP Teacher Candidate Proficiencies—all of which remain a focus throughout the English Education Program. In EGL 441, students will explore literary and critical theory and make applications to literary and non-fiction texts and visual and oral media; they will learn to write effective lesson plans in a variety of formats; they will observe public school classes and keep a reflective journal; they will teach to their peers; they will examine textbooks and other teaching materials; they will examine and practice a variety of methods for teaching writing, including oral and visual approaches; and, they will produce a Teacher Candidate Portfolio based upon their work in the course. Students will read and work with a considerable number of scholarly essays and books from the field of English Education and work intensely on other in-class and out-of-class reading, writing, and discussion assignments. Additionally, students will be required to join the National Council of Teachers of English, the national professional development organization for English teachers (www.ncte.org). Joining this organization will allow students to access a great deal of useful on-line material of practical, scholarly value for English teachers. Required of students seeking certification in secondary school English.

Prerequisite: Enrollment in the English Education Program. *Corequisite:* Equivalent section of EGL 449. Meets with CEE 588.

SEC 01

W

4:00-6:50 PM

P. DUNN

EGL 449 Field Experience: Middle School Grades 7-9

Corequisite: equivalent section of EGL 441

K. LINDBLOM

EGL 451 Supervised Student Teaching: Middle School Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites: Equivalent sections of EGL 452 and 454. Meets with CEQ 592

EGL 452 Supervised Student Teaching: High School 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.

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	K. LUND
SEC 02	W	4:00-6:50 PM	W. SCHIAVO
SEC 03	W	4:00-6:50PM	N. LUKAS