

**ENGLISH DEPARTMENT**  
**Undergraduate Course Descriptions**  
**Fall 2009**

*Submitting papers approved by instructors from two different upper division courses may meet the departmental Upper Division Writing Requirement.*

**EGL 191.01-B            Introduction to Poetry**  
***19th Century British Poetry***

Through an exploration of the poetry of the nineteenth century in England, this course will introduce students to the basic techniques of poetic interpretation. Areas of focus will be on the skills of close reading and analysis, as well as historical context and the relationship between earlier and later writers. Authors for this course may include, but are not limited to John Keats, Percy Bysshe Shelley, William Wordsworth, Robert Browning, Elizabeth Barrett Browning, and Alfred, Lord Tennyson. Assignments will include weekly readings, regular reading quizzes, response papers, and a final research paper.

**Not for English Major Credit.**

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

**SEC 01                    MWF            9:35-10:30 AM            E.**

**HERSHMAN**

**EGL 191.02-B            Introduction to Poetry**  
***Form and Genre***

The popular view of poetry, particularly among us moderns, is that it is the spontaneous overflow of emotions and imagery on to the page. However, poetry, like all art, has rules grounded in convention. The goal of this course is for student to familiarize themselves with the various forms and genres poetry manifests as, and the strategies poets used to construct poems both in terms of imitating traditional forms and rebelling against them. Students will read a variety of poems by writer's ancient, medieval, Renaissance, and modern with an eye towards the strategies and forms they used in writing them. We will explore the various genres of poetry (both in terms of form and content) such as the sonnet, the pastoral, the epic, the lyric, and the sestina. We will also consider the rules of meter and how poets have exploited, imitated, and transformed them over time. As part of this course, students will write several short papers and one longer research paper.

**Not for English Major Credit.**

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

**SEC 02                    MWF            2:20-3:15 PM            J. CHRISTIE**

**EGL 191.03-B            Introduction to Poetry**

This course will serve as an introduction to poetry and will be useful both to students who plan to study poetry as English majors as well as anyone who is curious about poetry and would like to more about it. In the course of sampling poems by an array of major poets, we'll focus on the question: "how do poems make meaning? "To answer this question, we'll try to balance an investigation of poetry's many technical aspects with the idea of "inspiration:" how can a poet be inspired by a poetic form, or by a person, or by a historical event, or a painting, or a landscape, or an injustice, or a piece of music? In other words, how do poets turn life into poetry? We will look at a diverse range of poets from a number of historical periods? Including William Shakespeare, John Donne, Andrew Marvell, Alexander Pope, Thomas Gray, William Wordsworth, John Keats, Edgar Alien Poe, Christina Rossetti, Sterling Brown, Langston Hughes, Isaac Rosenberg, Robert Frost, Elizabeth Bishop, Gwendolyn Brooks, Adrienne Rich, and Derek Walcott. There will be several short papers, informal response papers, occasional quizzes and a take-home final.

**Not for English Major Credit.**

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

**SEC 03                    TUTH            9:50 - 11:10 AM            M.**

**GILBERT**

**EGL 192.01-B      Introduction to Fiction**

This course will take a writing-centered approach to the study of 20th Century American fiction. We will do freewrites, respond to prompts/ questions, and dabble in some creative writing. Coursework will include in-class writing, exams, and two essays. Authors will include some of the following: Kate Chopin, Henry James, Edith Wharton, Ray Bradbury, Vladimir Nabakov, Jack Kerouac, Don DeLillo, Paul Auster, possibly others.

**Not for English Major Credit.**

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

SEC 01      TUTH      11:20-12:40 PM      H.  
MILEA

**EGL 192.02-B      Introduction to Fiction**

This course is an introduction to the genre of fiction. We will study fiction's fundamental features and in the process, learn how to interpret the genre successfully. We will be reading fiction from the United States. The history of the United States, for varied and tangled reasons, abounds in instances in which people are thrust into unfamiliar scenes and situations. This is reflected and dissected in some of the finest works of American fiction. Characters in these works adapt to their new environments in a variety of ways: sometimes by cleverly improvising, sometimes by projecting themselves onto others, sometimes by trying to seriously study their new and unknown milieus. With this in mind, and with the goal of learning why this has been a major source of outstanding fiction in the United States, we will read the following novels: *Benito Cereno* (1855) by Herman Melville, *The Autobiography of an Ex-Colored Man* (1912) by James Weldon Johnson, *The Great Gatsby* (1925) by F. Scott Fitzgerald, *Flight* (1926) by Walter White, *Invisible Man* (1952) by Ralph Ellison, *Democracy* (1984) by Joan Didion, and *Netherland* (2008) by Joseph O'Neill. We may also read a few short stories. The course will require participation and consist of several quizzes, a presentation, two short papers, and one longer paper.

**Not for English Major Credit.**

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

SEC 02      TUTH      2:20 – 3:40 PM      P.  
DEVLIN

**EGL 192.03-B      Introduction to Fiction*****Introduction to 20<sup>th</sup> Century African-American Literature***

What is racial trauma? Is racial trauma similar or different from other kinds of traumas? The purpose of this course is to explore fictional accounts of racial trauma in the writings of 20<sup>th</sup> Century African-American authors. We will use this course to investigate the various literary techniques used by black writers to construct narratives dealing with the theme of trauma and race. Textual analysis will include close readings of a range of authors, including James Weldon Johnson, Claude McKay, Richard Wright, Paule Marshall, Toni Morrison, and Sapphire, and others. Course requirements will include regular attendance and class participation, short response papers, in-class writing, a mid-term examination, and the option of writing a final research paper (5-8 pages) or a longer narrative.

**Not for English Major Credit.**

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

SEC 03      TUTH      3:50-5:10 PM      P.  
JONES

**EGL 193.01-B****Introduction to Drama**

This course introduces students to elements of drama through a focus on American plays from the 20th century, which may include but are not limited to playwrights such as Eugene O'Neill, Edward Albee, August Wilson, and Tony Kushner. We will analyze the plays through close reading and discussion of production techniques. Assignments include weekly readings, regular reading quizzes, response papers, a performance of a selected scene, and a final research paper.

**Not for English Major Credit.**

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

SEC 01      MW      3:50-5:10 PM      R.  
HARTMAN

**EGL 193.02-B      Introduction to Drama**

Acting, Staging, Seeming, Interpreting, and Performing. How do plays and the suggestive metaphors they invoke enrich our cultural and existential understandings of our world and ourselves? This course aims to sharpen your appreciation of dramatic literature, while also introducing you to college-level literary studies. We will work hard to develop close reading strategies and critical thinking/writing skills. As drama is perhaps one of our most collaborative art forms (between bodies and words, between text and performance, between performers and audience, etc.), our class will also thrive on collaborative conversations. Importantly, we will be reading plays as both literary and theatrical texts. We will discuss not only their socio-historical and aesthetic dimensions, but also attempt to understand them through their potentialities in staging, acting, and representation beyond the words on the page. Potential authors include Euripides, Shakespeare, Chekhov, and Beckett. Assignments include several short response papers, a larger critical paper, engaged participation, and a final exam. In addition, all students will be required to attend a live performance.

**Not for English Major Credit.**

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

SEC 02      TUTH      12:50-2:10 PM      J.

CURRAN

**EGL 204      Literary Analysis and Argumentation**

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

**English Major Requirement**

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

SEC 01	MWF	10:40 - 11:35 AM	B. VIDEBAEK
SEC 02	MWF	11:45 - 12:40 PM	B. VIDEBAEK
SEC 03	MW	2:20 - 3:40 PM	J. SANTA ANA
SEC 04	TUTH	9:50 - 11:10 AM	S. SCHECKEL
SEC 05	TUTH	11:20 - 12:40 PM	M. WAKANKAR
SEC 06	TUTH	12:50 - 2:10 PM	A. RAMACHANDRAN
SEC 07	TUTH	3:50 - 5:10 PM	R. PHILLIPS
SEC 08	TUTH	3:50 - 5:10 PM	M. WAKANKAR

**EGL 205.01-I      Survey of British Literature I**

EGL 205 offers a critical introduction to the most important works of literature written in English from the Old English period to the late seventeenth century. Most works are read in their entirety and, with the exception of Old English poetry, in the original language. Among the reading assignments in the course are: *Beowulf*, selected stories from Chaucer's *Canterbury Tales*, *Sir Gawain and the Green Knight*, Book I of Spenser's *Faerie Queene*, Shakespeare's *Antony and Cleopatra*, Jonson's *Volpone*, a selection of Elizabethan and Metaphysical poetry, and the first two cantos of Milton's *Paradise Lost*. Lectures will provide a literary and historical background to these texts. Friday classes will meet in smaller recitation sections to discuss the assignments of the week.

The course requires two hour-exams and a final, all based on texts from the assignments.

**Covers English Survey Requirement**

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

SEC 01      MWF      10:40-11:35 AM      J. MARTINEZ-

PIZARRO

**EGL 217.01-K      American Literature I**

This course is a survey of American Literature before 1865. This Fall 2009, we will be learning through and around Nathaniel Hawthorne's *The Scarlet Letter: A Romance* (1850). We will analyze some of Hawthorne's 17th and 18th century source texts and contexts, including writings dealing with Puritanism, witchcraft, Native Americans, the American Revolution, and other relevant subjects, and we will also examine the 19th-century cultural contexts for *The Scarlet Letter*, including Transcendentalism and debates about feminism and slavery. Thus in the process of developing a deep understanding of one important work of history, we will learn a lot more about American literary and cultural history.

**Covers English Survey Requirement**

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

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

**SEC 01 MWF 11:45-12:40 PM A.**

**NEWMAN**

**EGL 224.01-G 20<sup>th</sup> Century American Literature in English**

We will concentrate on major texts of Anglo-American modernism (1900-1950), but will also take up more recent works of world literature.

**Covers English Survey Requirement**

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

**SEC 01 TUTH 9:50 – 11:10 AM E.**

**HARALSON**

**EGL 231.01-I 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."

Also offered as HUR231

*Advisory Prerequisite:* Completion of D.E.C category B

**SEC 01 TUTH 5:20 - 6:45 PM T. GRENKOV**

**EGL 243.01-I Shakespeare – Major Works**

This course offers a one-semester introduction to the dramatic works of Shakespeare. We will be reading a set of plays spanning his career as a playwright and encompassing the various genres in which he worked, from his early comedies and histories to the later tragedies and one of the final "romances." My goal is to familiarize students with Shakespeare's works as well as with the world in which he lived and wrote: we will thus read these plays both as literary fictions and as texts engaging with a world of rapid urban growth and social change, political and religious conflicts, emerging colonial and commercial expansion, and increasing cross-cultural contacts.

**Covers English Survey Requirement**

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

**SEC 01 MW 3:50-5:10 PM B.**

**ROBINSON**

**EGL 286.01 Writing Workshop: Poetry**

How do we write poems? Why do we write poems? Through intensive practice and discussion we will study the art of writing poetry. We will focus upon improving our poetry writing through the extensive study of other poems. That being the case, this workshop will be as reading-intensive as it will be writing-intensive. The better we read the better responses we can give to each other's work. Topics such as form, image, metaphor, rhythm, identity and style will be covered.

*Prerequisite:* Permission of Instructor, Completion of D.E.C. Category A

**SEC 01 TUTH 11:20-12:40 PM R.**

**PHILLIPS**

**EGL 300.01-G\* Old English Literature**

In spite of its title, EGL 300 is **primarily a language course**, and its aim is to familiarize students with the grammar and vocabulary of the oldest written form of English, used in literary composition from the eighth to the eleventh century, so that they may read some of the prose and poetry produced in these centuries in the original texts. The course is structured around homework assignments in grammar and translation, assignments that are presented orally and corrected in class at every meeting of the course. Readings will cover selections from the various genres of the Old English period: chronicles and saints' lives in prose, heroic and religious compositions in verse. There will be some coverage of literary, historical, and religious backgrounds to the assignments, but the main emphasis of the course will be on the language, and on acquiring reading skills.

The course involves weekly quizzes, a midterm, and a final, the last two translation-based.

*Pre- or Corequisite:* EGL 204

*Advisory Prerequisite:* EGL 205

**SEC 01 MW 2:20-3:40 PM J. MARTINEZ-PIZARRO**

**EGL 318.01-G\* 19<sup>th</sup> Century American Literature*****The American Novel in the 19<sup>th</sup> Century***

The 19<sup>th</sup> century was a period of rapid growth, tremendous calamity, and fantastic innovation—the fiction written during this time often mirrors the social turbulence and sense of experimentation. With attention to their historical context and aesthetic form, we will focus on a few selected novels from before and after the Civil War. Some of the literary styles or modes to be considered are romance, gothic, sentimental, historical, realism, naturalism, and regionalism—as well as examples of mixed modes and some novels which defy categorization. Possible authors include Charles Brockden Brown, Catharine Maria Sedgwick, Robert Montgomery Bird, Nathaniel Hawthorne, Herman Melville, Harriet Beecher Stowe, John W. De Forest, Mark Twain, Henry James, William Dean Howells, Charles Chesnutt, Stephen Crane, Sarah Orne Jewett, Frank Norris, and Theodore Dreiser.

*Pre- or Corequisite:* EGL 204

*Advisory Prerequisite:* EGL 217

**SEC 01 MW 3:50-5:10 PM L.**

**ZELLNER**

**EGL 342.01-G\* Milton**

This course is an introduction to the literary and political writings of John Milton. We will of course spend considerable time with his great epic *Paradise Lost*, but we will also pay attention to his too-often under-read later poems, *Paradise Regained* and *Samson Agonistes*, as well as his early poetry and the prose works he wrote in the 1640s and 1650s, during the civil wars and the various revolutionary governments – the Commonwealth and the Protectorate – that followed the trial and execution of King Charles I in 1649. Central to our discussions will be the experience of the English revolution, the hopes it unleashed for a radical transformation of human society, and the collapse of those hopes in the restoration of the monarchy in 1660. We will read Milton's poems not simply in the context of their time but as active interventions into that time.

*Pre- or Corequisite:* EGL 204

*Advisory Prerequisite:* EGL 205

**SEC 01 MW 5:20-6:40 PM B.**

**ROBINSON**

**EGL 345.01-G \* Shakespeare I**

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

*Pre- or Corequisite:* EGL 204

*Advisory Prerequisite:* EGL 205 and 243

**SEC 01 TUTH 5:20 – 6:40 PM C.**

**HUFFMAN**

**EGL 350.01-G \* Major Writers US Literature Col.-1900**

***The Dark Romantics: Poe, Hawthorne and Melville***

“The problem of restoring to the world original and eternal beauty is solved by the redemption of the soul”  
(Emerson “Nature,” 1836)

The thirty years preceding the outbreak of the Civil War marked an era of unprecedented optimism in American culture. Steady westward expansion and growth in the market economy (fuelled by cotton profits) seemed to suggest that the United States was virtually unlimited. On the spiritual plane, too, it seemed that there was no limit to man’s capacity for improvement. Ralph Waldo Emerson expresses the abiding belief at the heart of American Romantic faith in the human capacity to elevate of one’s soul and, simultaneously, redeem of the world. At the same time, though, there were those who felt anxiety in the face of the rapid changes in American society and who doubted the capacity of human beings to achieve moral perfection or attain absolute knowledge. Poe, for example, believed that when one looked within one was more likely to discover unreason and madness rather than divine truth and beauty. Hawthorne insisted that the sins of the fathers lived on to haunt the present, and Melville, too, was keenly aware of the various shadows that darkened American dreams of (intellectual, political or economic) mastery.

By reading and discussing selected writings of Poe, Hawthorne and Melville in literary, historical, philosophical and biographical contexts, we will consider each author’s unique vision, while also identifying the elements they share as they explore the dark side of American Romanticism. The course combines lecture and discussion. The goal is to create an environment in which to test out ideas and develop skills of interpretation that will enhance your enjoyment and understanding of the subject and strengthen your ability to express your ideas clearly both orally and in writing. To make discussions as lively and useful as possible, I expect students to come to class prepared to engage intellectually with the material covered. Students will write two essays (5-7 pp.), a midterm and a final. Participation will affect your grade.

*Pre- or Corequisite:* EGL 204

*Advisory Prerequisite:* EGL 217

**SEC 01 TUTH 12:50 – 2:10 PM S. SCHECKEL**

**EGL 360.01-G \* 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 can make important global and community issues relevant and accessible to adolescents. We will also explore how YA lit fits into effective secondary reading instruction.

This course also incorporates examination of several works of YA literature in film with the intent of focusing on the compositional and interpretive differences and interconnections between print and visual (non-print) literary texts. Comic-book style “graphic novels,” which usefully blur distinctions between print and visual text, will also be examined. Audio texts and the development of oral literacy will also be explored.

*EGL 360 is co-scheduled with CEJ 552.*

*EGL 360 is open to English Teacher Education students. If space is available, English majors who are not in the English Teacher Education program may take EGL 360 with the permission of the Director of Undergraduate Studies in English and the Director of English Teacher Education.*

*Prerequisite:* EGL 441

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

**SEC 01 TUTH 3:50-5:10 PM P. DUNN**

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

In this course we shall examine the domestic tragedy and the revenge tragedy. These sub-genres flourished around the time of Shakespeare and examined sensational topics such as sex/incest, murder, and revenge. We will be looking at the plays as actual drama, i.e. how staging might have been managed optimally for the dramatic message, what social commentary is projected, and how gender roles are presented.

This course is a writing intensive course. It will entail 3 papers.

*Prerequisite:* U3 or U4 standing

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

**SEC 01 MF 12:50-2:10 PM**

**B. VIDEBAEK**

**EGL 362.01-G\* Drama in English*****Women in Modern US Drama***

Plays by and about Women

This course will survey modern American drama by and about women from the early twentieth century to the present. Major concerns of the class will include: dramatic style, theatrical conventions and experiments with staging, audience expectations and audience response. We will consider a wide range of plays that focus on the power and peril of the heroine in distress. Among the playwrights to be discussed are: O'Neill, Hellman, Williams, Albee, Hansberry, Kennedy, Wilson, Fornes, Shepard, Mamet, Norman, and Ruhl. Our focus will always be on choices in performance as well as on texts. Requirements include midterm, final exam, paper, and a recitation. (Please note: This course may be taken multiple times as topics vary from semester to semester.)

*Prerequisite:* U3 or U4 standing

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

**SEC 01 TUTH 11:20-12:40 PM**

**C. ROSEN**

**EGL 365.01-G\* Literary Criticism and Theory**

We will look at a variety of critical theories and methods from the 1970s forward, focussed on questions of the meaning, context, and value of the work of literature. The course will be especially pertinent for those contemplating graduate studies in literature, but its interest should not be restricted to that group only. The course is listed as writing intensive, which has two corollaries. The restricted size means that it will be run as a discussion, and full participation is expected. The second is that there will be a minimum of three essays, at least two of which can be revised, including a final paper of 10 to 15 pages. There will also be a final examination.

*Pre or Co requisite:* EGL 204

**SEC 01 MWF 9:35-10:30 AM**

**P.**

**MANNING**

**EGL 366-G\* Literary Criticism and Theory*****Thinking in a Poetic State***

What are the roles of language, literature, cultural forms—of art essentially—in thinking through and making the encounters of our everyday lives? This class is concerned with discourse, measures of language, and with getting you into an obsessed condition of thinking about *the word*, the importance of sound, syllable, and utterance, wanting to understand the unsettling and invigorating presences of words in the world, of the textuality of the world. So that upon making a decision, a movement that underscores thought, you as readers, as thinking-doers will think and do so as to interrupt the ongoing policed ordering of the senses with desire. At Michel Foucault's behest, we will consider how to live a non-fascist life by studying "*ars erotica, ars theoretica, ars politica*," but we shall do this through *ars poetica*. Over time, your engagements with literature and theory, with form, will help you to orient yourself as thinkers of the English language.

In this course you will be turned into structuralists and romantics of sorts before you are changed into other forms. The following theoretical constellations may grace your page: Structuralism, Post-structuralism, Poetics, Deconstruction, Marxism, Race Theory, Feminism, Queer Theory, Post-colonial Studies, Cultural Studies and contemporary philosophical debates (particularly Agamben's, Badiou's, Jean-Luc Nancy's and

Ranci ere's) about the citizen and the nation-state while questioning the role of literature at every turn. We will come into the poetry of Aim e C esaire, Derek Walcott, Henri Cole, the fictions of Borges, Clarice Lispector, Junot D iaz and Richard Rodriguez, the paintings of Wifredo Lam and Sandra Ramos, popular images of migrants and detainees, the music of Coltrane and Max Roach to syncopate or copulate with other texts. Course requirements will be consistent with the Handbook.

*Pre or Corequisite:* EGL 204

**SEC 01 MW 2:20-3:40PM**

**R. ELLIS**

**EGL 368.01-G\* Caribbean and American Connections in Literature**

An exploration of the connections among writers from the French-speaking and English-speaking Caribbean and from the African American community, who share a similar cultural heritage, historical heritage, and historical experience, but differ in geopolitical situations. Special attention is paid to spirituality, gender, and identity motifs in the literature. Note: Also offered as AFH 368

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* A literature course at the 200 level or higher

**SEC 01 TUTH 3:50-5:10 PM**

**E. HURLEY**

**EGL 369.01-G\* Topics in Ethnic American Studies in Literature**

***Italian & African Women Writers***

This course focuses on the interpenetrating historical and literary lives of Italian American and African American writers, examining female development, sexual and racial identities and artistic growth. Students will read the works of Paule Marshall, Louise DeSalvo, Alice Walker, Tina De Rosa and others.

Note: Also offered as HUI 390 and WST 391

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* A literature course at the 200 level or higher

**SEC 01 TUTH**

**11:20-12:40 PM**

**M.**

**BONA**

**EGL 373.01-J\* Literature in English from Non-Western Cultures**

In *Desertion*, Abdulrazak Gurnah writes, "There is, you can see, an I in this story, but it is not a story about me. It is one about all of us...It is about how one story contains many and about how they belong not to us but are a part of the random currents of our time, and about how stories capture us and entangle us for all time" (120). Titled "Literature in English from Non-Western Cultures," this course sets out to examine just what it means to be writing a "story about all of us" in a world where "globalization" is used alongside "third-world" or when "postcolonial studies" is used to counter "eurocentrism." Premised on, of course, literature written in the English language by individuals that aren't, well, English, we will begin first by breaking down the title of the course to ask: just what is "western" and who are these people that claim to belong to it? Rather than taking a survey of people who identify as such, we will instead be reading the fictional work of those who are denied its exclusivity in order to then ask: what, then, is the non-west? How does it shape (and is shaped by) the west? What does it mean for these authors to be writing in a language that often resists its being used by these individuals? Fiction authors may include Wole Soyinka, Mariama Ba, and Jessica Hagedorn; we may also be reading some literary criticism by such authors as Ania Loomba, Simon Gikandi, and Ranajit Guha.

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* A literature course at the 200 level or higher

**SEC 01 TUTH 2:20-3:40PM**

**E. CHURILLA**

**EGL 375.01-G \* Literature in English in Relation to Other Disciplines**

***Religion in 20th Century American Literature***

Christianity and faith in God, for better or worse have always been part and parcel of what it means to be an American. Though contemporary America remains filled with believers, those believers have had to retain faith in the face of the scientific revolution, the rise of capitalism, and the notion that, as Henry

Adams comes to realize in *The Education of Henry Adams*, history moves toward chaos, rather than according to a master narrative that results in order and stability. In this course, we will read, analyze, discuss, and write about 20<sup>th</sup> century American literature that addresses religion. We will begin the course by very briefly considering how early American authors (for instance, Anne Bradstreet and Jonathan Edwards) and American Transcendentalists (for instance, Walt Whitman) treated religion in their works. Briefly considering just a few earlier American works will help us place the 20th century works we read in context. We will then proceed to trace how the treatment of religion in literature transforms over the course of the 20th century. The syllabus will likely include works by Henry Adams, Nathanael West, Sinclair Lewis, Flannery O'Connor, Allen Ginsberg, Cynthia Ozick, Philip Roth, Don DeLillo, and John Updike. Your grade in the course will be based on a midterm exam, a final exam, a term paper, assignments, attendance, and participation.

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* A literature course at the 200 level or higher

SEC 01 MW 3:50-5:10 PM L.

NAYDAN

**EGL 375.02-G \* Literature in English in Relation to Other Disciplines**

***Myth and Magic in Literature***

The course will look at the place of myth and magic in the Anglophone African novel. Readings will involve novels by Achebe, Ngugi and others.

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* A literature course at the 200 level or higher

SEC 02 TUTH 2:20-3:40 PM

M.WAKANKAR

**EGL 380.01 The English Language**



**This is the only time that this course will be offered this year.**

A survey of the history of the English language from its Indo-European roots to the present, with special emphasis on modern grammar and usage. There will be two exams and a grammar project.

*Prerequisite:* U3 or U4 standing

SEC 01 MW 2:20 – 3:40 PM S.

SPECTOR

**EGL 382.01-G \* Black Women's Literature of Diaspora**

Note: Also offered as AFH/WST 382

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

SEC 01 TUTH 11:20-12:40 PM T.

WALTERS

**EGL 387.01 Playwrighting**

Note: Also offered as THR 326

*Prerequisite:* Completion of D.E.C. Categories A, B and D

SEC 01 TUTH 3:50-5:10 PM J.

LEVY

**EGL 390.01-G \* Topics in Literary and Cultural Studies**

***The Epic and Its British Romantic Heirs***

The reading list includes Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, Milton's *Paradise Lost*, Wordsworth's *Prelude* and Byron's *Don Juan*. We will pay attention to such questions as the difference between oral and written epic and the self-revising nature of the epic tradition in changing circumstances. Two papers of 5 to 7 pages each, plus a number of brief exercises, a midterm examination and a final exam.

"Not for the faint of heart"

*Prerequisite:* U3 or U4 standing SEC 01 MWF 11:45-12:40 PM P.

MANNING

**EGL 390.02-G \* Topics in Literary and Cultural Studies**

This course will pursue questions of how the narrative of nationhood is played out in terms of touch and consumption, which directly relates to individual bodies and their relationships to one another. The trajectory of this course will draw from these questions, and the narratives of consumption and violation that are played out in order to protect imagined bodies, and exert violence upon real bodies, will be examined further as we proceed. We will be using queer, race, and disability studies to discuss “consumption narratives” as they pertain to bodies, and will connect these analyses of “consumption narratives” alongside language that permeates anxieties over plastic surgery, and will approach the subject of plastic surgery with these loci of interrogation as a nexus. The place of vision and visibility will be connected to these conversations. We will draw also draw from studies of the “posthuman” in order to examine both literary and cultural texts, with a focus on the television series Nip/Tuck.

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* A literature course at the 200 level or higher

**SEC 02 MW 5:20-6:40 PM A.**

**FALVEY**

**EGL 391.01-G\* Topics in Literary and Cultural Studies**

*Prerequisite:* U3 or U4 standing

*Advisory Prerequisite:* A literature course at the 200 level or higher

**SEC 01 TUTH 9:50-11:10 AM R.**

**WALSH**

**EGL 490.01 Honors Seminar**

***Reading 1914-1918***

World War I has been described as a “literary” war because of the volume of poetry and fiction it inspired, but the war also left its impact on music, the visual arts and nonfiction. Those who took the war as their subject had to wrestle with numerous questions: how to represent death and wounding without aestheticizing trauma; how to attend to the experiences of individuals caught up in historical events that emphasized collectives (armies, workers, “the nation”); whether and how to confront the tensions created by class and gender at home and at the front; and how to present combat to audiences that had largely experienced the war from afar. This course will consider these questions and others as we assess the relationship between historical events and cultural production. We'll read poetry, fiction, journalism and memoir; view films made during and after the war; listen to music of the period, and look at painting and photography as well. Along the way, we'll seek to develop research and writing skills so that students who complete the course successfully will be poised to complete the honors thesis in the spring semester. Course requirements include consistent and engaged participation, at least two presentations based on research, and several research papers. *Prerequisite:* Permission of instructor

**SEC 01 MW 3:50-5:10PM C. MARSHIK**

## **English Education Courses**

**EGL 440.02 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 02                      W                      3:50 – 6:40 PM                      M. LOMONICO**

**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](http://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                      3:50 – 6:40 PM                      K. LINDBLOM**

**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                      3:50 – 6:40 PM                      K. LUND**  
**SEC 02                      W                      3:50 – 6:50 PM                      K. LUND**

\* = Courses that can be used to complete the Upper Division Writing Requirement