

ENGLISH DEPARTMENT
Undergraduate Course Descriptions
Fall 2024

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

The goal of this course is to examine how global modernist literature addresses four key themes: crisis, climate change, gender and sexuality, and colonialism. Our exploration will encompass the evolution of modern literature from the Victorian era to the contemporary period, delving into various works to understand how writers and artists have shaped their perspectives on these issues. The course will also examine the stylistic and substantive elements employed by global modernist writers in addressing these issues. Finally, through close reading and argumentative writing, students will gain an understanding of the concept of “modern,” its evolution, and its relevance to our life in the twenty-first century.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW

9:30-10:50 AM

W. LEE

EGL 130.03-H **Literature, Science & Technology** **SBC: CER, STAS**

War, Technology, & the Environment

Wars shape and are shaped by the technology available and environments in which they take place. In this class, we will consider the significance of this commonplace within relevant fiction, poetry, non-fiction, film, testimonials and wartime ephemera. Examples will include but not be limited to: “spear-famed Achilles” struggling with the fury of the “fair-running river of whirling Xanthos” in the Iliad; critiques of gunpowder and the longbow in early-modern epics; the mud, trenches, mustard gas and shoddy hospital equipment littering the lyric poems and combat-nurse narratives of WW1; recurrent representations of humid junglescapes scrambling U.S. military strategy in the Pacific and Southeast Asia; spectacular, award-winning Hollywood films imagining the horrific impacts of all-out nuclear war; leaked videos of weaponized drones scouring rural and urban landscapes in the Middle East and body-camera footage of soldiers sifting through the rubble born of present-day conflicts. Throughout this course, we will try to keep in mind war’s impact on the environment and its inhabitants, as doing so will help us deepen our understanding of the complex, longstanding legacy of anthropogenic climate change. No prior familiarity with course subject matter assumed.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 03

TUTH

5:00-6:20 PM

D. PARRY

EGL 135.01-H

Literature, Film, and Environment

SBC: CER, STAS

In this course we will look at a selection of literary works and films that engage key questions about our relationship with the non-human environment. This course seeks to interrogate themes related to humanity's and the humanities' relationship with the non-human world, environmental justice, and environmental futures. The novels, plays, and films we will study in this course will reflect historical and contemporary environmental issues including climate change and nuclear disasters alongside works of ecocriticism that theoretically engage issues of gender, race, sexuality, class, and disability.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH

3:30-4:50 PM

A. ALDRICH

EGL 191.01 - B

Poetry: Art of the Verse

SBC: HUM

In this course, we will read a wide variety of poetry from around the world, past and present. We will approach the semester as an opportunity to enhance our overall appreciation of poetry, but simultaneously we will seek to better understand the mechanics of the art form itself. From nature to protest, politics to devotion, love to loss & everything in between, we will explore how poetry helps us express who we are as individuals & human beings unlike any other genre.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH

11:00-12:20 PM

S. KOSKI

EGL 192.01 - B

Fiction: The Art of the Story

SBC: HUM

What can fiction tell us about American popular culture and vice versa? In this class, we will consider how American cultural contexts influence and are influenced by the modern short story. Specifically, we will ask: how has popular culture been depicted in short stories from the 1970s onward? Which objects qualify as "pop culture"? Which objects qualify as American? And indeed, which objects qualify as short stories? To get at these questions, we will cultivate an understanding of the conventions that mark the contemporary "American" short

story through analyzing its depictions of American culture. We will examine stories that feature descriptions of other media (ranging from television to punk rock, iPhone apps to tabloids) to interrogate what the form of the short story has to do with forms of popular culture in America. We will explore the story's formal properties to determine what certain texts share, what sets them apart from one another, and how the form has evolved alongside the historical and cultural milieu of Post-1945 America. Requirements for the course include active class participation, quizzes, short papers, and a final paper.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

| | | | |
|---------------|-----------|---------------------|-------------------|
| LEC 01 | MW | 5:00-6:20 PM | L. RANDALL |
|---------------|-----------|---------------------|-------------------|

EGL 194.01 - B

Film: Mastering the Movies

SBC: GLO, HUM

This course will introduce tools and strategies for critically analyzing film. We will focus primarily on analyzing the narrative elements of various films; however, considerable attention will also be paid to the status of the camera, sound, genre, costuming, and lighting, as well as ideology and historical/cultural contexts. We will read scholarship and background texts to give us a better understanding of how to view filmic works closely and contextualize their importance. With these goals in mind, this course will focus on a cross-cultural study of cinematic representations of "Asia" and/or "Asian America." Through in-depth analyses, we will ask several key questions that compel us to interrogate matters of class, race, gender, ecology, technology, and aesthetics.

Prerequisite: WRT 101

Corequisite: WRT 102

Note: No adds after the first week of classes

| | | | |
|---------------|-----------|----------------------|----------------|
| LEC 01 | MW | 9:30-10:50 AM | N. YANG |
|---------------|-----------|----------------------|----------------|

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: Writ 102

Note: No adds after the first week of classes

| | | | |
|---------------|-------------|----------------------|--------------------|
| LEC 01 | MW | 2:00-3:20 PM | K. JOHNSTON |
| LEC 02 | TUTH | 12:30-1:50 PM | S. KOSKI |
| LEC 03 | TUTH | 2:00-3:20 PM | S. SCHECKEL |

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

The study of British literature from the Old English period to about 1750.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 TUTH 11:00-12:20 PM B. ROBINSON

EGL 217.01-K **Survey of American Literature I** **SBC: DIV, HUM, USA**

The study of American literature from 1607 to 1865.

Covers English Survey Requirement

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 FLEX TBA ONLINE R. CLARE

EGL 220.01-B **Critical Approaches to the Cinema** **SBC: ARTS, HUM**

Analysis of film content and style through screenings and substantial readings in film history and theory. Considers social issues, cultural and historical contexts, and forms of artistic expression. Students learn how to recognize, read, and analyze visual media. This Fall '24, the course offers a critical introduction to influential trends in film theory, including gender, race, and queer theory, auteurism, and genre theory. Most every week we will pair readings of theoretical texts with a specific film, engaging and practicing multiple methods of interpreting cinema. For the purposes of critical viewing and analysis, this course offers an introduction to film terms and techniques, with attention paid to cinematography and sound, among other things.

Note: No adds after the first week of classes

LEC 01 MW 5:00-6:20 PM L. LEBLOND

EGL 224.01-G **20th-Century Literatures/Eng** **SBC: GLO, HUM**

This course will focus on how authors writing during the heyday and demise of the British Empire grapple with the weight of history and respond to the political and social concerns generated by the colonial project. We will compare the ways that different texts interrogate or challenge prevailing attitudes of these historical moments—attitudes pertaining to alienation and belonging, race and gender, and understandings of home. We will read Anglophone literature originating in the United Kingdom, Ireland, the West Indies, Nigeria, and India. These readings may include work by such authors as Joseph Conrad, James Joyce, Jean Rhys, Derek Walcott, Jamaica Kinkaid, Wole Soyinka, and Amitav Ghosh. Assignments will include close reading activities, a short analysis essay, and a longer final paper.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

TUTH 9:30-10:50 AM

B. EBERLE

EGL 226.01-K

20th-Century American Literature

SBC: HUM, USA

Migrant America: Place, Belonging, and Environment in Contemporary U.S. Literature

What does it feel like to be a migrant in America? What does it mean to pair “migrant” with “America” in our current time of refugee crisis and transnational border crossing? How might we understand the United States of America as a country historically shaped and determined by the migrant? More than a geographical space, “America” has always been affected by movement, by the migrations of diverse peoples to, from, and within its shores, as well as across and within its changing and contested borders. Migrations involve not only physical journeys but also personal, cultural, and political transformations. They encompass the migrant’s search for a sense of place and belonging in a newly adopted homeland. This course will explore the multiple migrations that shape our collective identity, and the cultural myths that represent Americans with diverse experiences of migration and border crossing. Through four units, we will focus on specific examples of the migrant experience in America and global migrations from the early twentieth century to the present: Unit 1. The westward movement of dispossessed farmers during the Great Depression; Unit 2. The journeys of African Americans on the East Coast after the Civil War and the abolishment of slavery; Unit 3. The global migrations of those from the Caribbean and the Asia-Pacific regions in the twentieth century; and Unit 4. A primary force causing today’s global migrations of people: environmental crisis and human-induced climate change. Using literature, film, visual images, and secondary sources, we will explore the stories we have come to tell ourselves about the meaning of the United States as a nation shaped and determined by migrants and the global movement of people to, from, and within North America, stories about the migrant’s search for a sense of place—of home and belonging.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01

MW 11:00-12:20 PM

J. SANTA ANA

EGL 232.01-I

Rebels and Tyrants

SBC: CER, HFA+

An exploration of literary rebels and tyrants central to Russian, Anglo-American, and European traditions. The subversive tactics of such writers as Shakespeare, Dostoevsky, Sir Walter Scott, Solzhenitsyn, and Camus are appraised in the light of the dominant social, political, and aesthetic systems they confront.

Prerequisite: WRT 102

Advisory Prerequisite: one D.E.C. B or HUM course

Note: No adds after the first week of classes; offered as HUR 232

LEC 01

TUTH 5:00-6:20 PM

T. WESTPHALEN

EGL 301.01**Authors, Periods, Topics with Intensive Writing****SBC: ESI, SPK, WRTD*****Exploring Human and Nonhuman Relations in Literature and Film***

Human beings are not separate from the fate of insects, of birds, of the life in the sea, of the forests that sequester carbon, of the diseases that will thrive on a warmer planet. I know a lot of climate activists, and I know what motivates them: it's love. For the whole planet, for the most vulnerable people on it, for the idea of a livable future.

—Rebecca Solnit, <https://www.theguardian.com/commentisfree/2019/mar/19/why-youll-never-meet-a-white-supremacist-who-cares-about-climate-change>

Recent American literature that focuses on human and nonhuman (or more-than-human) relations have shown that the interests of humans in modern industrialized societies are often at odds with nonhuman animals, plants, and even with the planet. Human beings in modern society—particularly through the Western experience of industrialization—have viewed nonhuman animals, organisms, and plants as sympathetic, others as valuable (for human use and consumption), and others as pests. From resource allocation to food production to public policy, humans in modern society make decisions based on their preferences that are carried out by those with power. Moreover, humans in the so-called modern world often exert sovereignty and domination over the nonhuman (more-than-human) living world, and they have created boundaries between themselves and nonhumans that separate or remove humans from Earth's natural ecosystems. By analyzing recent literature and films, this course explores human relations with the nonhuman living world. Some of the questions we will ask are: What does it mean to be human in our current time of anthropogenic (human-caused) environmental crisis and ecological collapse? How do contemporary artists and writers characterize differences and similarities between humans and nonhumans? How do these artists and writers represent and critique human relations with nonhumans and the impact that humans have on natural ecosystems (the more-than-human living world)? According to these artists and writers, who exerts power over other humans and nonhumans and to what end? This course requires demanding reading, active participation, and extensive writing with attention to specific strategies that will improve your writing and analytical skills.

Note: Intensive Writing Course open to EGL majors or minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 01**MW 2:00-3:20 PM****J. SANTA ANA**

EGL 301.02**Authors, Periods, Topics with Intensive Writing****SBC: ESI, SPK, WRTD*****Studies in American Poetry: Creative Reading***

This course will try to scan twentieth and twenty-first century American poetry. Our primary goal is become

what the contemporary American poet and critic Charles Bernstein calls “creative readers.” This means we will use the poetry to challenge ourselves to match its inventions, originality, and contexts. You will develop the skills of multiple kinds of literacies through writing (formal/informal) and discussion. Beyond that, the objectives for this course are:

- gaining a basic idea of how modern American poetry fits into the literary (and social) history of the last century;
- fluency in the critical vocabulary;
- facility with close-reading a poem, develop an independent, well-reasoned interpretation;
- and developing research skill, integrating primary and secondary resources into your analyses.

We will read both widely and closely in this course. Classes will be discussion-based, with some lecture. We will focus primarily on the materials and dynamics of American poetry, examining some of the major movements which currently shape it. We will also examine the engagement of American poetry with world culture, paying particular attention to cross-over points, i.e., where American poets go out into the world as soldiers, travelers, and expatriates, and where world cultures come into American poetry, through reading, translation, immigration, migration, and the internet. Similarly, we will be attentive to the established forms of poetry and to the points where these forms break down and are remade as a result of entanglements with other languages, music, the visual arts, prose, media, and twentieth century experience. We will proceed always by the selection of salient, exciting, but by no means definitive, examples.

Note: Intensive Writing Course open to EGL majors and minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 02

TUTH

12:30-1:50 PM

E. WERTHEIMER

EGL 301.03

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRD

Technology, Ethics & Humanism

How do the rapidly advancing frontiers of technology impact human flourishing, change our assumptions about medicine and science, and alter the expectations we should harbor about the manner in which we interact with one another in shared spaces? What about human “mortality” is in the first place modifiable, and what about mortality cannot (or should not) be changed? In this course we address these and related issues through engaging in close readings of classic and contemporary texts, primarily fiction, which look carefully at our existential predicament in a world in which technological innovation is arguably moving at a rate faster than our ability to reflect about its ethical implications.

Note: Intensive Writing Course open to EGL majors and minors only

Prerequisite: EGL 204

Note: No adds after the first week of classes

LEC 03 TUTH 2:00-3:20 PM A. FLESCHER

EGL 303.01 -G

Genre and Media

SBC: HFA+

Devised Theatre

An immersive study of the collaborative theatre genre, the class will compare texts of contemporary devised plays with their recorded performances, read criticism, and talk with guest writer-devisers about their processes. Students will synthesize what they've learned to create their own collaborative works of devised theatre.

Covers Genre/Media Topic for Major

Pre-co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 12:30-1:50 PM G. REISMAN

EGL 308.01

Single Author

SBC: HFA+

The Drama of Suzan Lori Parks

An exploration of playwright, screenwriter, novelist, and musician Suzan Lori Parks' expansive body of work. Students will learn about Parks' methodology and consider how her writing lives in conversation with American history and contemporary social issues.

Covers Single Author Topic for Major

Pre-co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01 TUTH 2:00-3:20 PM G. REISMAN

EGL 309.01

Interdisciplinary Study of Literature

SBC: HFA+

Solar Fictions: Transitions and Transformations

What does a desirable future look like? "Solarity" is a new term for the highly contested social and political futures opened-up by the ongoing and uneven transition toward renewable energy (Szeman, Barney). For many artists, scholars, and activists, if and how the transformational potential of this transition is represented is key for contemplating and organizing political change. Within literary production, solarpunk fiction most straightforwardly depicts these possible futures, and this class will consider a variety of solarpunk stories, novels, and films. Alongside solarpunk, a growing number of well-known and celebrated literary novels, including *Klara and the Sun* by Kazuo Ishiguro, *The Vegetarian* by Han Kang, *Annihilation* by Jeff

Vandermeer, *NOOR* by Nnedi Okorafor, and *Oryx and Crake* by Margaret Atwood embed images and ideals of solararity, either through photosynthesis or photovoltaic networks. Paying careful attention to how solararity in these works is always mediated by present conditions, we will critique, compare, and compose the radiant images of solar futures.

Covers Interdisciplinary Study of Literature Requirement for Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

TUTH

11:00-12:20 PM

J. JOHNSTON

EGL 311.01 -G

Literary or Critical History

SBC: HFA+

Capital, Material, and Culture

This course will explore aspects of cultural & literary theory focused on class, power, and the material world. The goal of this course will be for students to better familiarize themselves with literary & cultural theory in a way that is intellectually engaging but also enjoyable & approachable. Theory can seem a little daunting at first, but *through* theory we can discover whole new ways of analyzing and interpreting texts once we see what it does *abstractly* and how we can apply it as a lens *practically*. We will start with foundational works from the 19th century & move forward through history, unpacking how those ideas changed or evolved over time. Through our journey, we will read works that will challenge, confound, and enrage, always with an eye towards who holds the power & why.

Covers Literary History / Critical Theory Topic for Major

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

MW

3:30-4:50 PM

S. KOSKI

EGL 325.01

Screenwriting

SBC: ARTS

A general introduction to the principles of screenwriting, covering structure, character creation, visual storytelling, format, the writing of narrative description, and dialogue. The objective of the course is to deepen each student's conceptual understanding of the craft of screenplay writing--and storytelling in general--and to put this knowledge into practice, writing several short screenplays.

Prerequisite: WRT 102; one D.E.C. B or HUM course; or permission of the instructor

Note: No adds after the first week of class; cross-listed THR 325

LEC 01

TUTH 11:00-12:20 PM

K. WEITZMAN

EGL 328.01

Documentary Theatre Creation

SBC: ARTS, EXP+

In this project-based class we'll explore documentary theatre plays then use interview-based documentary theatre techniques to create and tell stories about actual events and real people. We'll select a topic, conduct interviews, and then use them to gather material and create a script for archival purposes and for a final public reading of the script. No writing, research, or performance experience is necessary. This class is about putting humanities knowledge and methods into action. Great class for students of English, Theatre, Creative Writing, and Communications and Journalism. Will count for upper-division credit for English and for Theatre Arts majors.

Covers Interdisciplinary Study of Literature Requirement for Major

Prerequisite: WRT 102; one D.E.C. B or HUM course; or permission of the instructor

Note: No adds after the first week of classes

LEC 01

TUTH 2:00-3:20 PM

K. WEITZMAN

EGL 345.01-G

Shakespeare I

SBC: HFA+

This course introduces students to Shakespeare's comedies and histories through a combination of reading each play and viewing it in recorded performance. On the one hand, you will be invited to approach each work as a literary text: in-class conversations and asynchronous work center on close analysis of key passages in light of the larger scene, act, and play, and in the context of the play's original composition, production, and publication. On the other hand, we will view and discuss recorded performances and adaptations of each assigned play. The semester's literary historical through line will be Shakespeare's remarkable development of the genres of history play and dramatic romance. We will also investigate the techniques of characterization that have made generations of both playgoers and readers feel that Shakespeare's dramatis personae are so modern, real, human. We will explore also the value of each assigned play in our present moment and, occasion permitting, attend a live production together as a class.

Prerequisite: WRT 102; Corequisite: EGL 204

Advisory Prerequisite: EGL 205 and 243

Note: No adds after the first week of classes

LEC 01

MW 11:00-12:20 PM

D. PFEIFFER

EGL 360.01-G

Young Adult Literature

SBC: HFA+

In this course, we will take up the analysis of contemporary young adult novels, stories, plays, graphic novels and literary non-fiction. We will use a wide range of critical lenses throughout the semester (reader response, new historicist, New Critical, gender based, disability studies, etc.); this will help students distinguish among major interpretive and critical traditions that have shaped the role YA literature plays in the search for identity in an

increasingly complex world. Our essential question throughout will be: How do YA texts define, encourage, or discourage young people from engaging in both self-reflection and in attempting to understand what role they play, and by extension, what control they have over their environment? We will also examine these texts in the context of current calls and attempts to ban specific books or to discourage teachers from assigning them in the United States. Please note this course will require at least ten YA novels, many of which may be available in public libraries. For a complete list of required texts, contact the professor in August 2024.

****Only Open to English Teacher Prep Students****

Covers Genre/Media Topic for Major

Prerequisite: WRT 102; EGL 204; English majors and minors only

Note: No adds after the first week of classes

LEC 01 TUTH 3:30-4:50 PM

J. CABAT

EGL 369.01 -G

Topics in Race and Ethnicity

SBC: HFA+, USA

Positioning Black Identity

This course critically analyzes the tensions surrounding the portrayal of Black identity in the United States. By delving into both historical and contemporary literature, students will examine the themes of resistance, agency, and hybridity in the positioning and (re)positioning of Blackness within dominant discourses in the United States.

Covers Interdisciplinary Study of Literature Requirement for Major

Covers People of Color for Teacher Prep

Pre- or Corequisite: EGL 204, U3U4

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

Note: No adds after the first week of classes

LEC 01 MW 3:30-4:50 PM

N. YOUNG

EGL 376.01 -G

Literature of Imperialism

SBC: CER, GLO, HFA+

Colonial & Postcolonial Literature

Broadly speaking this course will look at literature and criticism that is concerned with a) colonial experience and decolonization, b) postcolonial conditions, and c) diasporic and immigrant issues. In doing so we will introduce ourselves to world writers, look at the interdependencies in the world system, and seek to understand what empire was, and continues to be, about. Investigating the contextual basis of postcolonial criticism, film, fiction, and poetry will force us to confront how particular experiences and historical forces shape many of the

aesthetic differences found in artistic forms.

Covers Interdisciplinary Study of Literature Requirement for Major

Covers non-Western requirement for Teacher Prep

Pre- or Corequisite: EGL 204, U3U4

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

Note: No adds after the first week of classes

LEC 01 TUTH 9:30-10:50 AM T. AUGUST

EGL 378.01 -J

Contemporary Native American Fiction

SBC: CER, GLO, HFA+

Prerequisite: One literature course at the 200 level or higher

Note: No adds after the first week of classes

LEC 01 TUTH 2:00-3:20 PM TBA

EGL 380.01

Senior Seminar

SBC: SPK, WRTD

Creative Nonfiction for the Digital Age

This course explores the writing and critical understanding of "creative nonfiction," a category of nonfiction writing that uses the tools of literary fiction to communicate fact, in the digital domain -- from the super-short form to the infinite scroll. Forms of nonfiction writing that students learn to take apart and build include the personal essay, the narrative essay, the column, the blog, the tweet, the podcast, and the newsletter. Students will emerge with the ability to communicate effectively online, understand the tricks that others are using to hold audiences in a shifting attention economy, and create distinctive portfolios for fields from publishing to public relations.

Prerequisite: EGL 301; English majors only

Note: No adds after the first week of classes

LEC 01 MW 2:00-3:20 PM J. GRAHAM

EGL 380.02

Senior Seminar

SBC: SPK, WRTD

Ethnic American Literature, Food, and Media

The central premise of this class is that *representing* culinary activity is markedly different than doing it. That is, once authenticity and ethnicity are represented through depictions of cooking, tasting, and eating, the culinary text becomes something else with unique political utility and cultural life. This class will examine how literature, film, and television can represent intimate culinary practices and fashion notions about differing ethnic American subjects. Spanning the high and low, the popular and the political, as well as the personal and the social, we will develop methodologies and practices to read across various media forms and genres, like films, memoirs,

television, poetry, cookbooks, and academic theory.

Prerequisite: EGL 301; English majors only

Note: No adds after the first week of classes

LEC 02

TUTH 12:30-1:50 PM

T. AUGUST

EGL 394.01-H

Topics in Literature/Culture of Science

SBC: CER, STAS

Prime Time Practitioners: Doctors on Screen

From *M*A*S*H* to *ER* to *Scrubs*, representations of doctors have dominated prime time television slots for decades. In this course, we will examine representations of healthcare practitioners and medicine in popular culture, particularly in television series. We will consider questions of medical ethics, such as whether healthcare is a human right, and ethical closeness in doctor/patient relationships. The course will also address questions of ethical media representation, such as the effect of archetypes on cultural beliefs about doctors, and questions of genre and medium.

Prerequisite: U3 or U4 standing

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

Note: No adds after the first week of classes

LEC 01

MW 9:30-10:50 AM

J. BROWN

EGL 440.01 Performance & Technology in Teaching Literature and Composition SBC: CER, EXP+, SPK

This course, the final teacher prep course before student teaching, will explore the teaching of literature and composition using performance, visual media and technology. Moving beyond theory, everything we cover in this course will be of immediately practical use to you when you begin working in the classroom. This includes the creation of curricula and individual lesson plans, social-emotional learning (SEL), the use of performance techniques as close reading in teaching drama and other literature, student assessment, visual literacy, classroom connections with other instructional disciplines, and appropriate uses (and non-uses) of technology in the secondary English classroom.

Prerequisite: C or higher in EGL 441; Enrollment in the English Education Program.

Corequisite: EGL 450

Note: Offered as CEE 593 and EGL 440

LEC 01

TH 5:00-7:50 PM

J. CABAT

LEC 02

TU 5:00-7:50 PM

K. BEUCHNER

EGL 441.01

Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program.

Corequisite: EGL 449

Note: Offered as EGL 441 and CEE 588

LEC 01

TU 5:00-7:50 PM

P. RIBEIRO

EGL 444.01

Experiential Learning

SBC: EXP+

Prerequisite: WRT 102 or equivalent; permission of instructor; approval of EXP+ contract

Note: No adds after first week of classes

TUT 01

APPT TBA

M. TONDRE

EGL 454.01

Student Teaching Seminar

SBC: CER, EXP+, SPK

The student teaching seminar provides support and encouragement for the teacher candidate through meetings with other teacher candidates, the college supervisor(s), and resource personnel. Teacher candidates reflect upon their teaching experiences in terms of evaluation of self and future goals, acquisition of new knowledge and how it relates to self and the teaching profession, and how successful they are linking previously learned theory and methodology with their classroom experiences.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452.

Note: Offered as EGL 454 and CEE 590

SEM 01

W 5:00-7:50 PM

T. MANGANO

EGL 458.01

Speak Effectively Before/Aud

SBC: SPK

Prerequisite/Corequisites: WRT 102 or equivalent; instructor permission

Note: No adds after the first week of classes

TUT 01

APPT

TBA

M. TONDRE

EGL 475.01

Undergrad Teaching Practicum I

SBC: EXP+

Prerequisite: Upper-division standing; 12 credits in English; permission of instructor and director of undergraduate studies

Note: S/U grading only**TUT 01****APPT****TBA****M. TONDRE****EGL 476.01****Undergrad Teaching Practicum II****SBC: EXP+***Prerequisite: EGL 475; permission of instructor and director of undergraduate studies***Note: S/U grading only****TUT 01****APPT****TBA****M. TONDRE****EGL 488.01****Internships****SBC: EXP+***Prerequisite: 12 credits of English; 2.50 g.p.a.; permission of instructor and department***TUT 01****APPT****TBA****M. TONDRE****EGL 488.04****Herstory Internships****SBC: EXP+****Application:** <https://forms.gle/SbeVtiEx3zet3xEa6>

Successful completion of the internship requires active participation in weekly writing workshops, writing an 8-10 page memoir, participation in one Herstory event and completion of 3 short reflections (1-2 pp). Students participate weekly during the semester in one of the following workshops:

1. Making Our Voices Heard/ Memoirs to (Re)Imagine Mental Healthcare

This workshop invites people who have been personally affected by the mental healthcare system, who may identify as mad, psychiatric survivors, psychiatric consumers, or neurodivergent, to write their memoir in a mad-affirming, human rights-driven, supportive environment. In this workshop, we will combat stigma and discrimination through the power of storytelling to change hearts, minds, and policies. We invite you to join us to use the power of your voice to (re)shape our mental healthcare system and (re)imagine care.

-Wednesdays 4:30-6:30pm via ZOOM

2. Testify: Memoir as a Tool for Action

This intergenerational campus/community workshop, brings together neighborhood elders, young Dreamers, organizational activists, legislators, civil rights veterans of the 1960's and young activists of today, to write and share their personal stories, lessons learned and visions for transformative social change. Students will join former sharecroppers, philanthropic leaders from Long Island, South Carolina, Arkansas, Washington DC, Maryland, New York City, Minnesota, California and more, with the goal of generating stories that will advance the movement for equity, inclusion and justice at this time when every one of our voices is needed to protect our most basic human rights.

-Thursdays 6:30-8:30 PM via ZOOM

3. Shaping Spaces/ Disability Stories to Create a Movement

This intergenerational workshop is building a space for disabled people and disabled activists to shape their stories in community with other people with disabilities. This group is open to anyone who identifies as having a disability, be it physical, cognitive, neurodiversity, madness, mental illness, chronic illness, or any other disability

experience. Join us in crafting stories and pushing toward a more just world for disabled people.

-Saturdays 3-5 PM via ZOOM

4. Outreach, Advocacy, and Communication Internship

This internship offers a way for students who have already completed one Writing Internship with Herstory to contribute to advancing the mission of Herstory by assisting in the organization's outreach, advocacy and communication efforts. Interns will meet weekly with the Herstory team and supervisor. Duties may include:

- Identify advocacy movements and policies that might be impacted by the stories HWN has gathered
- Assist with social media campaigns to advance HWN initiatives and amplify the voices of its writers
- Review and provide feedback on HWN curricular, activist and publication projects

Note: Registration only by permission after acceptance; no adds after the first week of classes

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| TUT 01 | APPT | TBA | S. SCHECKEL |
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EGL 492.01

Honors American Literature

Global Asia and Anglophone Literature

This course introduces students to literature in English by Asian and Asian Diaspora writers. Extending beyond existing categories of postcolonial and world literatures, we will examine Global Anglophone literature from Asia in the 20th and 21st centuries not only as products of colonial history, postcolonial nation-building, and globalization. Beginning with a survey of various historical developments and phenomena in the region such as colonialism, WWII, and the Cold War, we will engage with a range of literary works to explore themes such as war, decolonization, ethnic violence, war reparation, migration, developmentalism, (anti)communism, and globalization. While embarking on a literary journey across Asia, we will also reflect on the globalization of the English language and its implications for Global Anglophone literature as a literary category. Readings may include works by Tash Aw, Amitav Ghosh, Kazuo Ishiguro, Shawna Yang Ryan, Alfian Sa'at, Tan Twan Eng, and Madeleine Thien.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week of classes

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| LEC 01 | MW | 11:00-12:20 PM | E. TAN |
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EGL 494.01

Honors Practicum: Research

This is the third of four required courses in the English Honors Program. It is intended to follow your honors seminar coursework, and it is the first stage of the two-stage honors thesis process. The primary purpose of the course is to prepare you to write the thesis, working directly with your two faculty committee members, next semester. All of your coursework, and most of our class time, will be oriented directly toward that goal: you should

come out of the class with: 1) a clearly-defined topic and a substantial first draft of the argument that you think you will make; 2) an established thesis committee of two faculty members who have agreed to work with you on your topic; 3) a substantial amount of the research complete, along with some preliminary synthesis of the research; 4) a series of materials that are likely to serve as drafts of different parts of your thesis. As a secondary aspect of the course, we will do a series of readings that are meant either as models for the kind of thing you will be producing, or as touchstones for questions of research methods. But the readings aren't the primary point: the main thing will be to emerge from the semester with a clear sense of what you will be doing next semester, and with a whole series of materials that will "scaffold" the thesis-writing process.

Prerequisite: Admission to the English Honors Program; EGL 204; EGL 301; EGL 491 or EGL 492

Note: No adds after the first week of classes

SEM 01

MW 2:00-3:20 PM

M. TONDRE