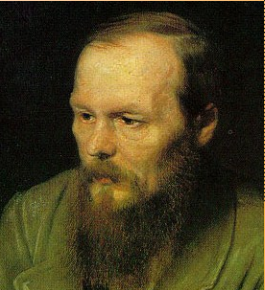


The College of New Jersey—Department of English

FALL 2012

ADVISEMENT & REGISTRATION NEWSLETTER



*As always, we urge you to **please see your advisor prior to registration**. It is especially important that you receive appropriate advice and we keep your records updated. English faculty will be contacting you by e-mail or posting sign-up sheets outside their offices. **Be sure to sign up!***

VISIT THE
DEPARTMENT WEB-
SITE!!

WWW.TCNJ.EDU/~ENGLISH

There you will find links that
will allow you to:

- ✓ Print course listings
- ✓ View course descriptions
- ✓ Find LL course offerings
- ✓ See Schedule changes

As well as information on:

- ✓ Student Publications
- ✓ Student Groups
- ✓ Faculty and Staff
- ✓ Departmental Policies and Requirements

- * Registration for the Fall 2012 semester begins on Tuesday, April 3, 2012 and runs through Friday, April 13, 2012. You can find the date and time at which you become eligible to register on PAWS. If you have yet to do so, please familiarize yourself with the PAWS system. PAWS not only allows you to register for classes, but enables you to see what requirements you have yet to satisfy and which courses will satisfy those requirements.
- * If you don't know who your advisor is, then find out. Your advisor should be listed on your PAWS account. If your advisor is not listed, please inquire in the English Department office or call 609-771-2539.
- * As usual, English Department courses are listed under several different headings on PAWS. LIT and JPW courses can predictably be found under "Literature" and "Journalism and Professional Writing," respectively. However, be aware that you will find LNG courses under "English Language," EED courses under "English Education," and graduate courses under "English." Creative Writing has a separate prefix, CWR, and those courses will be found under "Creative Writing."
- * If you have any questions that your advisor cannot answer, contact Professor Blake or Professor Meixner.
- * Professor Robertson's, Jackson's, Ortiz-Vilarelle's, and Rao's advisees: Although PAWS will still list Professor Robertson, Jackson, Ortiz-Vilarelle or Rao as your advisor, you have also been assigned an interim advisor from the English Department. Please check PAWS to see who this advisor is, and sign up for an appointment with that professor. Please see the Advising Policy for the School of Humanities and Social Sciences at <http://hss.pages.tcnj.edu/resources-for/advising-resources/>.

BE PREPARED FOR ADVISEMENT

Prior to meeting with your advisor:

1. Review the English Department Advising Syllabus at: <http://english.pages.tcnj.edu/courses-advisement/>
2. Review the requirements for your program.
3. Check the courses offered.
4. Devise a tentative schedule for the Fall including back-up courses in case your preferred choices are filled. Put desired courses in your PAWS shopping cart.
5. Bring your updated Academic Requirement Report to your advisement meeting .
6. Show up for your appointment and show up on time! Your advisors make extra time in their very busy schedules to meet with you so once you have signed up, honor your commitment. In an emergency, contact your advisor to reschedule.

To see a list of Summer Session courses being offered by the English Department, Please visit our website at <http://english.pages.tcnj.edu/courses-advisement/summer-2012-lit-course-offerings/>.

ADVISEMENT NEWSLETTER

Fall 2012 Schedule of English Courses

DISCLAIMER: This schedule was accurate at the time of publication. However, be aware that changes are usually necessary as the registration process proceeds. If changes do occur, they will appear on PAWS and on the course listings on the department webpage.

Literature, Language, Writing, and Education Courses

**Counts for Codes: LH = Literary History; LHR = Literary History Pre-Restoration; GL = Global;
GE = Gender; RE = Race and Ethnicity; CBL = Community Based Learning**

SECTION ID	COURSE TITLE	SUB TITLE	PROFESSOR	DAY	START	STOP	CROSS-LIST	COURSE #	COUNTS AS
CMP 22701	GLOBAL ANIMATED FILM		HANNOLD F	TF	0330PM	0520PM	LIT 227		GL
CMP 23201	WORLD LITERATURE SINCE 1700		RAO N	TF	0400PM	0520PM	LIT 232		LH, GL
CMP 49701	LITERARY THEORY		ORTIZ-VILARELLE L	W	0500PM	0730PM			
CWR 20601	CREATIVE WRITING		ROW J	M	1230PM	0320PM		80613	
CWR 20602	CREATIVE WRITING		ROW J	R	1230PM	0320PM		80614	
CWR 20603	CREATIVE WRITING		STAFF	R	0530PM	0820PM		80615	
CWR 30101	WRITING COMMUNITIES		ROSEMURGY C	R	0530PM	0820PM		80612	
CWR 30401	POETRY WORKSHOP		ROSEMURGY C	T	0200PM	0450PM		80616	
JPW 20801	INTRODUCTION TO JOURNALISM		LOUNSBERRY E	MR	1000AM	1120AM		80734	
JPW 20802	INTRODUCTION TO JOURNALISM		LOUNSBERRY E	MR	0200PM	0320PM		80735	
JPW 25001	WRITING FOR INTERACTIVE MEDIA		WEBBER K	M	0900AM	1150AM	IMM 140	80738	
JPW 25002	WRITING FOR INTERACTIVE MEDIA		WEBBER K	F	1230PM	0320PM	IMM 140	80739	
JPW 25003	WRITING FOR INTERACTIVE MEDIA		PEARSON K	W	0900AM	1150AM	IMM 140	82096	
JPW 30801	MEDIA LAW		SHAW D	MR	1230PM	0150PM		80736	
JPW 31101	NEWS EDITING & PRODUCTION		SHAW D	MR	1000AM	1120AM		80737	
JPW 35001	MAGAZINE WRITING		WEBBER K	W	0900AM	1150AM		82097	
JPW 37001	TOPICS IN JOURNALISM	ADVANCED CAR	PEARSON K	R	1230PM	0320PM	IMM 370	82098	
JPW 37002	TOPICS IN JOURNALISM	SERIOUS GAMES	PEARSON K	T	1230PM	0320PM	IMM 370	82099	
JPW 37003	STUDIES IN JOURNALISM	POLITICAL REPORTING	SHAW D	MR	0400PM	0520PM		82100	
LIT 20001	GENRE STUDIES: POETRY		CARNEY J	MR	1000AM	1120AM		80769	
LIT 20002	GENRE STUDIES: POETRY		CARNEY J	MR	1230PM	0150PM		80770	
LIT 20003	GENRE STUDIES: POETRY		ROBERTSON M	TF	1230PM	0150PM		80771	
LIT 20004	GENRE STUDIES: POETRY		ROBERTSON M	TF	0200PM	0320PM		80772	
LIT 20005	GENRE STUDIES: POETRY		VENTURO D	TF	1000AM	1120AM		80784	
LIT 20101	APPROACHES TO LITERATURE		BENNETT J	MR	0830AM	0950AM		80748	
LIT 20102	APPROACHES TO LITERATURE		BENNETT J	MR	1000AM	1120AM		80774	
LIT 20103	APPROACHES TO LITERATURE		STEINBERG D	TF	0830AM	0950AM		80778	
LIT 21701	MULTICULTURAL LITERATURE		JACKSON C	MR	0830AM	0950AM		80749	
LIT 21702	MULTICULTURAL LITERATURE		JACKSON C	MR	1000AM	1120AM		80750	
LIT 21703	MULTICULTURAL LITERATURE		WILLIAMS P	TF	1000AM	1120AM	AAS 377	80763	
LIT 22601	GENRE STUDIES: THE FILM		HANNOLD F	MR	0330PM	0520PM		80775	
LIT 22701	GLOBAL ANIMATED FILM		HANNOLD F	TF	0330PM	0520PM	CMP 227	80753	GL
LIT 23201	WORLD LITERATURE SINCE 1700		RAO N	TF	0400PM	0520PM	CMP 232	82106	LH, GL
LIT 28001	LIT, FILM, & ART OF AM. POL.		JACOBI M	MR	1230PM	0150PM		82222	
LIT 31001	LITERATURE FOR YOUNGER READERS		GRAHAM J	TF	0200PM	0320PM		80756	
LIT 31501	MEN & MASCULINITIES		LANDREAU J	MR	1230PM	0150PM	WGS 320	80776	GE
LIT 31502	MEN & MASCULINITIES		LANDREAU J	MR	1000AM	1120AM	WGS 320	80780	GE
LIT 316011	GLOBAL WOMEN WRITERS		HOPPS M	MR	1000AM	1150AM	WGS 376	80752	GE, GL
LIT 316021	GLOBAL WOMEN WRITERS		HOPPS M	MR	0200PM	0350PM	WGS 376	80755	GE, GL
LIT 31603	GLOBAL WOMEN WRITERS		FRIEDMAN E	T	0400PM	0650PM	WGS 376	82101	GE, GL
LIT 31604	GLOBAL WOMEN WRITERS		FRIEDMAN E	W	0400PM	0650PM	WGS 376	82102	GE, GL
LIT 31701	THE WITCH IN LITERATURE		TARTER M	W	0900AM	1150AM	WGS 317	80754	GE
LIT 32101	SHAKESPEARE: SOURCES & CONTEXTS		STEINBERG G	MR	0200PM	0320PM		82107	LHR
LIT 33401	LITERATURE BY LATINAS		ORTIZ-VILARELLE L	MR	0830AM	1000AM	WGS 360	82108	GE, RE
LIT 33402	LITERATURE BY LATINAS		ORTIZ-VILARELLE L	MR	1000AM	1120AM	WGS 360	82109	GE, RE
LIT 34601	ROMANTICISM		HUSTIS H	W	0900AM	1150AM		82110	LH, GL
LIT 35401	MIDDLE ENGLISH LITERATURE		STEINBERG G	MR	0400PM	0520PM		80764	LHR
LIT 36201	VICTORIAN LITERATURE		MCCAULEY L	M	0530PM	0820PM		82111	LH

LIT 37001	STUDIES IN LITERATURE	US SATIRE: TWAINE, MENCKEN, VONNEGUT	BEARER B	MR	1230PM	0150PM		82112	
LIT 37002	STUDIES IN LITERATURE	SPRINGSTEEN	KONKLE L	TF	1000AM	1120AM		82113	
LIT 37401	AMERICAN LIT TO 1800		TARTER M	TF	1230PM	0150PM		80773	LH
LIT 37601	US LIT SINCE 1900		FRIEDMAN E	W	0900AM	1150AM		80782	LH
LIT 37701	AFRICAN AMERICAN LIT TO 1900		WILLIAMS P	TF	0200PM	0320PM		80751	LH, RE
LIT 37702	AFRICAN AMERICAN LIT TO 1900		WILLIAMS P	TF	1230PM	0150PM	AAS 377	82103	LH, RE
LIT 42101	SHAKESPEARE	COMEDIES & HISTORIES	VENTURO D	TF	0200PM	0320PM		80765	LHR
LIT 49701	LITERARY THEORY		ORTIZ-VILARELLE L	W	0500PM	0730PM		80785	
LIT 49901	SEMINAR IN RESEARCH & THEORY	FAULKNER	BEARER B	TF	1230PM	0150PM		80757	
LIT 49902	SEMINAR IN RESEARCH & THEORY	TONI MORRISON	BENNETT J	W	0900AM	1150AM		80758	
LIT 49903	SEMINAR IN RESEARCH & THEORY	ONCE UPON A NARRATIVE TRADITION	CARNEY J	MR	0400PM	0520PM		80759	
LIT 49904	SEMINAR IN RESEARCH & THEORY	VIOLENCE, VISUALITY, RACE	JACKSON C	W	0530PM	0820PM		80760	
LIT 49905	SEMINAR IN RESEARCH & THEORY	ECOCRITICISM	MCCAULEY L	MR	1000AM	1120AM		80761	
LIT 49906	SEMINAR IN RESEARCH & THEORY	GOTHIC FICTION	HUSTIS H	T	0530PM	0820PM		80762	
LIT 49907	SEMINAR IN RESEARCH & THEORY	GOTHIC FICTION	HUSTIS H	W	0530PM	0820PM		80768	
LIT 49908	SEMINAR IN RESEARCH & THEORY	POLITICAL NARRATIVES OF THE US	BLAKE D	M	0530PM	0820PM		80783	
LNG 20101	INTRO TO ENGLISH LANGUAGE		STEELE F	MR	0830AM	0950AM		80787	
LNG 20102	INTRO TO ENGLISH LANGUAGE		STEELE F	MR	1000AM	1120AM		82104	
LNG 31101	UNDERSTANDING ENGLISH GRAMMAR		STEINBERG D	TF	1230PM	0150PM		82105	
EED 39001	METHODS OF TEACHING ENGLISH		MEIXNER E	MR	0200PM	0320PM		80618	
EED 40001	TEACHING WRITING		MAHONEY J	MW	0700PM	0820PM		80620	
ENGL 50501	LITERARY THEORY		ORTIZ-VILARELLE L	W	0500PM	0730PM	LIT 497	82093	
ENGL 55201	SEMINAR IN DRAMA		KONKLE L	R	0500PM	0730PM		82094	
ENGL 67001	STUDIES IN LITERATURE	SPECTACLE, DESIRE, AND THE BODY	HAYNES H	M	0500PM	0730PM		82123	
ENGL 67002	STUDIES IN LITERATURE	MASCULINITY IN AMERICAN LIT	LANDREAU J	T	0500PM	0730PM	WGS XXX	82124	

COURSE DESCRIPTIONS

CWR 206 Creative Writing: Required foundation course for Creative Writing minors. Students write and revise their own fiction and poetry, improving their craft through writing exercises and by discussing the writing of both published writers and their classmates.

CWR 301 Writing Communities: Students engage with the campus, local, regional, and national literary communities. In addition to traditional reading and writing assignments, students organize a Visiting Writers Series, a Student Reading Series, and community projects. Assigned reading in the course will be books by visiting authors, focusing on current literary trends. *Rosemurgy*

CWR 304 Poetry Workshop: *Instructor: Rosemurgy*

JPW 208 Introduction to Journalism: *Instructor: Lounsberry*

JPW 250 Introduction to Professional Writing:

JPW 308 Media Law: An overview of the First Amendment and related case law as it pertains to the news media. Among the topics: Prior restraint, libel, privacy, intellectual property, political speech, commercial speech, obscenity, fair trial versus free speech, protection of sources, and access to government records and meeting. *Instructor: Shaw*

JPW 311 News Editing & Production: Prerequisite: JPW 208. Intensive introduction to modern practices in electronic newspaper editing and production. Professional orientation. *Instructor: Shaw*

JPW 350 Magazine Writing: *Instructor: Weber*

JPW 370-01 Topics in Journalism: Advanced Computer Assisted Reporting: *Instructor: Pearson*

JPW 370-02 Topics in Journalism: Serious Games: "Gaming is more than a source of entertainment. Today, it is a medium for conveying ideas that is as powerful as film, print, broadcast or the internet. Serious games are an emerging vehicle for exploring current events and topical issues using the principles, tools and conventions of game design. This course will introduce students to fundamental concepts of game design and the application of these principles to news gaming. Students will analyze news-related games, and will create a design document and prototype of a serious news game. This course does not require special programming or computing skills." *Instructor: Pearson*

JPW 370-03 Topics in Journalism: Political Reporting: *Instructor: Shaw*

LNG 201 Introduction to English Language: LNG 201 focuses on descriptions and explorations of English in its contemporary forms. Students will learn the basics of linguistic descriptions and be introduced to general linguistic theory. The course includes large units on Child Language Acquisition as well as language and discourse in social contexts. *Instructor: Steele*

LNG 311 Understanding English Grammar: Understanding English Grammar looks at the syntax of English descriptively and allows students to analyze and describe the patterns of their sentence clauses, and to explore the rhetorical value of alternate syntactic arrangements. Although LNG 311 expands on ideas about syntax taught in LNG 201 and LNG 202, it assumes no prior linguistic training. Understanding syntax is very useful for anyone who plans to teach language arts, reading, writing or literary interpretation at any grade level. *Instructor: Steinberg, D.*

LIT 226 Genre Studies: The Film: The specific focus of this course, *The Film*, is to introduce you to the fundamental aspects of cinema as an art form, in the context of movie genres, styles and movements. We will explore the dominant genres of movies produced in the Hollywood studio system, as well as major genres of European and Asian Film. And using cinematic terminology as well as archetypal story analysis, we will explore how the film medium gives us powerful experiences similar to those provided by painting, sculpture, literature, music, theater or dance. *Hannold*

LIT 227/COMP 227 Global Animated Film: This course explores animation as a modern and post-modern art form, in a global context. The focus will be on animated films from America, Europe and Asia, with a special emphasis on recent Japanese animation. Also, in this course we will appreciate how animation resembles and differs from live action film, and how animation has influenced and been influenced by techniques and themes in live action film, and has embraced subjects ranging from dinosaurs to cyborgs. *Instructor: Hannold.*

LIT 232/CMP 232: *Instructor: Rao*

LIT 280 Lit Film, & Art of American Politics: This course will examine representations of post-9/11 America in literature and film to ask if and how the nation's socio-political landscape has changed as a result of that day. As we read such texts as Don DeLillo's novel *Falling Man*, Art Spiegelman's graphic novel *In the Shadow of No Towers*, and Wim Wenders's film *Land of Plenty*, we will consider what America "is" as well as what America says it is to its own people and to the world at large. *Instructor: Jacobi*

LIT 310 Literature for Younger Readers: An introduction to Young Adult literature. In this class you will become familiar with works by a diverse set of widely-read YA authors, read across genres (fiction, historical fiction, science fiction, fantasy, non-fiction and graphic novels, and discuss and analyze young adult texts using various theoretical perspectives. Additionally, the course will introduce you to the growing body of critical research being written about literature for young adults. *Instructor: Graham*

LIT 315 Men and Masculinities: This course focuses on representations of men and masculinity in literary texts, although we may also look at film, video, television, advertising, and music. Some of the issues we will be thinking about include: the construction of modern male identities, the diversity of men's lives, the complex dynamics of men's relationships, and questions of power and social justice within the contemporary gender order. *Instructor: Landreau*

LIT 316: Global Women Writers: This course will explore various literatures from around the world, encouraging students to examine the politics of gender, culture, and nation as well as the intersections of those systems of power. Common themes include feminist politics, post- and neo-colonialisms, reproductive rights, translation, globalization, and activism.

LIT 317 The Witch in Literature: The witch has been a figure in literary history since the beginning of time. Who is she, and what does she embody? Who creates her, and to what end? This course will explore the socio-historical constructions of this figure and trace her through a wide spectrum of literary texts, including legal and historical treatises, fairy tales, short stories, drama, film, children's literature, poetry, and even cartoons. Ultimately, we will analyze the literary cultures which have persisted in creating, recreating, and reviving this timeless, powerful, and equally feared character throughout the ages. *Instructor: Tarter*

LIT 321 Shakespeare: Sources and Context: The focus of LIT 321 will be the reconstruction of the literary "horizon of expectations" for Shakespeare's comedies and tragedies at the time of their first performance. The course will NOT be a course in Shakespeare *per se* but rather a course in the literary, dramatic, and cultural texts that shaped the literary expectations, perceptions, and the tastes of Shakespeare and his audience. We will reconstruct what an Elizabethan audience might have expected when it went to the theater to see a play-reconstructing Elizabethan expectations based on the dramatic genres of the time, familiar plays and stories, and important antecedents. *Instructor: Steinberg, G.*

LIT 334 Lit By Latinas & Latin American Women: A comparative study of Latina and Latin-American women's literature in English. Open to a wide range of literary traditions, nations, time periods, and genres, including those specific to non-Western and post-Colonial cultures. *Instructor: Ortiz-Vilarelle*

LIT 346 Romanticism: This course will offer a comparative study of the literary phenomenon which has come to be known as "Romanticism." Readings include the British Romantic poets (Wordsworth, Coleridge, Byron, Keats, Shelley) and French, German and Russian writers (Rousseau, Hugo, Goethe, Tieck, Kleist, Pushkin and Lermontov). *Instructor: Hustis*

LIT 354 Middle English Literature: In a sense, Middle English literature, as a coherent body of texts, does not exist. Medieval English culture was very diverse; surviving documents from the period tend to be unconnected to one another; and the English court was Francophone rather than English in outlook. We'll begin the semester by looking closely at one genre (romance) in order to examine the fragmentary nature of that genre's Middle English manifestations, and then groups of students will divide up the Middle English period by genre in order to choose representative readings for their classmates from each genre (in order to explore the fragmentary nature of medieval English culture further). Readings will all be in the original Middle English. *Steinberg, G*

LIT 362 Victorian Era: A study of fiction, poetry, and non-fiction prose of Victorian England. Of particular interest to this course will be literary representations of madness, murder, necrophilia, vampirism, world conquest, big game hunting, lust, longing, and, of course, true love. Poets include: Tennyson, the Brownings, and Christina Rossetti. Fiction by Dickens, Bronte, Stoker, and Lewis Carroll, among others. *Instructor: McCauley*

LIT 370-01 Studies in Literature—US Satire: Twain, Mencken, Vonnegut: Satire points out human imperfections and has fun doing so. Satirists Mark Twain, H. L. Mencken, and Kurt Vonnegut wrote about many human vices, stupidities, and absurdities in ways to make us laugh or sneer or guffaw. We will read and compare some of their works of satirical art and laugh with the authors at people's faults (never, of course, at our own—even if we have any—which we don't—do we?) We will explore their techniques and perhaps imitate them. *Instructor: Bearer*

LIT 370-02 Studies in Literature - Springsteen: Springsteen is one of the most literary of the singer-songwriters who emerged in the 1970s; many of his song lyrics may be analyzed as poems and short stories employing the usual poetic and fictional techniques, and his albums may be analyzed as unified works. In addition to reading the lyrics and listening to the songs on albums ranging from *Greetings From Asbury Park, New Jersey* (1973) to *Magic* (2007), students will be assigned readings in secondary sources such as Jim Cullen's *Born in the U.S.A.: Bruce Springsteen and The American Tradition*. This course is open to students of any major interested in studying Springsteen's lyrics. Students who took the Springsteen FSP are not eligible to take this course. *Konkle*

LIT 374 American Literature to 1800: This course will explore the ever-expanding canon of early American literature written between 1450 and 1800. We will study such texts as Puritans' sermons, poetry, and their fascinating body of dissent literature; Indian captivity narratives; witchcraft trial records; slave narratives; spiritual autobiographies of Quakers; literature from the Great Awakening and its revivalism; letters and autobiographies of the Republic; 18th-century manuscript colonial American diaries; and the rising genre of seduction novels in Revolutionary America. *Instructor: Tarter*

LIT 376 U. S. Literature Since 1900: U. S. Literature, 1900 to present: Intensive reading in twentieth-century US literature. The syllabus will include works by such authors as Wharton, Fitzgerald, Kerouac, Faulkner, Morrison, Frost, Eliot, Cummings, Hemingway, Welty, Vonnegut, and DeLillo. *Instructor: Friedman*

LIT 377 African-American Literature to 1920: A study of selected African American Literature from the colonial period through Reconstruction, this course will build students' knowledge and confidence as readers and critics of African American culture and society in the United States. We will look at these texts through a lens focused on the effects produced by struggles with American fictions of race, class and sex and their intersections with categories of gender, ethnicity and nation. The course will also explore the canon of African American Literature, its literary traditions, and the connection to and diversions from the canon of American Letters. *Instructor: Williams*

LIT 421 Shakespeare: Comedies and Histories: Intensive study of Shakespeare's comedies and histories with special focus on figurative language, dramatic structure, and cultural, political, and religious contexts. Texts to be read include: *Richard II, Henry IV, Part 1, Henry IV, Part 2, Henry V, As You Like It, Measure for Measure, and Twelfth Night*. *Venturo*

LIT 497 Literary Theory: A broad-based introduction to the discipline of literary theory including reader-response criticism, psychoanalytic criticism, feminism, post colonialism, deconstruction, poststructuralism, cultural studies and New Historicism. By reading and analyzing a variety of selected texts of literary theory from a range of cultures, historical periods and intellectual perspectives, students will become familiar with contemporary critical and theoretical practices in the field of literary study, and learn new ways of examining (and even defining) literary texts and the very concept of textuality itself." *Instructor: Ortiz-Vilarelle*

LIT 499-01 Seminar: Faulkner & Modernism: I consider Faulkner to be the greatest American novelist. In the course, we will study six of his novels in an effort to understand his work as a modernist we will study five of his novels (*The Sound and the Fury, As I Lay Dying, Light in August, Absalom, Absalom, and The Hamlet*). In the process, we will explore specifically the South of Faulkner's time and the artistry of his novels. *Instructor: Bearer*

LIT 499-02 Seminar: Toni Morrison: Toni Morrison's tenth novel, *Home*, will be released May 8, and we will devote the entire semester to examining this one novel through key themes that recur in the other nine novels—memory, ancestry, African American cultural traditions, empowered women, ghosts, rebels. This course assumes that every student will have read *Beloved* before entering the class. It will also be helpful if students have read other works, such as *Song of Solomon*, because we will be reading essays about Toni Morrison's various novels in order to provide models for analyzing *Home*. *Instructor: Bennett*

LIT 499-03 Seminar: Once Upon A Narrative Tradition: Despite the efforts of popular culture to trivialize the fairy tale, this is a genre that has invited careful scrutiny from a wide range of literary theorists. We will look carefully at the aesthetic, historical, political, and cultural aspects of this lively tradition with the help of Bakhtin, Barthes, and Foucault, among others. Authors include Italian Renaissance writers Basile and Straparola, seventeenth-century women writers of the French salon, the Brothers Grimm, Hans Christian Andersen, Oscar Wilde, Angela Carter, Robert Coover, and Donald Barthelme. *Instructor: Carney*

LIT 499-04 Seminar: Violence, Visuality & Race: This course will examine literature by African-American writers and visual art that depicts African-Americans. Our focus will be on the representation of violence in these works. Reading literature and images as texts, we will consider the ways in which visual and literary art illuminate and in some cases speak to each other. We will question the representational possibilities and limitations that each medium encounters. While we will read visual theory, you will find that these works integrate familiar theoretical lenses, including psychoanalysis, new historicism, and deconstruction. This course is intended to be exploratory, an opportunity to stretch the boundaries of disciplines in order to experience African-American artistic expression in light of broad historical, cultural, political, and aesthetic issues. Texts will include, Charles Chesnut's *The Marrow of Tradition* and Toni Morrison's *Beloved*. We will also view a wide array of images that span from the nineteenth century to the present. *Instructor: Jackson*

LIT 499-05 Seminar: Ecocriticism: The emerging field of ecocriticism began with a primary focus on nature and environmental writing but has broadened to encompass, in Stephanie Sarver's words "a range of approaches to the study of literature that share a common concern with the relationship between humans and the non-human world." This course will begin with 19th-century constructions of "nature" (Wordsworth, Whitman, Thoreau, Dickinson) and include much recent literature—some with overt environmental themes (Edward Abbey's *The Monkey Wrench Gang* and Barbara Kingsolver's *Prodigal Summer*). Students will complete the course by writing a major research paper applying ecocritical practice to a work or author beyond the course reading. *Instructor: McCauley*

LIT 499-06 & 07: Seminar: Gothic Fiction: This course will focus on texts of "gothic" fiction by five writers: Emily Bronte, Edgar Allan Poe, Henry James, Robert Louis Stevenson, and Bram Stoker. In particular, we will look at the ways in which the texts of these authors address and problematize acts of reading and writing and their effects. What does it mean to create a "sensational" or "frightening" text? What makes it terrifying, and why? Can aesthetics and horror work together—or are sensational stories and novels always generated for a "popular," "low-brow," "non-academic" audience? How can we know for sure? *Instructor: Hustis*

LIT 499-08: Seminar: Political Narratives in the United States: Just in time for the presidential election, this seminar examines what stories can tell us about politics and what politics can tell us about stories. Readings may include works by Robert Penn Warren, Anna Devereau Smith, Norman Mailer, Henry James, Malcolm X, George Saunders, Muriel Rukeyser, Ralph Ellison, Philip Roth, Joan Didion, and Barack Obama. Leading theorists (or should we call them 'pundits?') include Benjamin, Debord, deTocqueville, Jameson, Lippman, and Virilio. *Instructor: Blake*