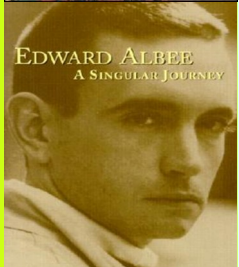
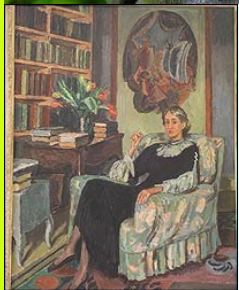
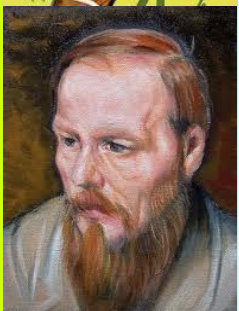
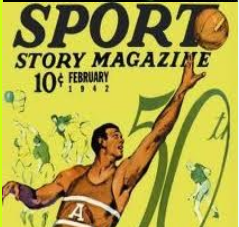


The College of New Jersey—Department of English SPRING 2013 REGISTRATION PERIOD



ESSENTIAL KNOWLEDGE FOR ADVISEMENT & REGISTRATION



*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 WEBSITE!!

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 Spring 2013 semester begins on Tuesday, November 6, 2012 and runs through Friday, November 16, 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 Row's and Venturo's, advisees: Although PAWS will still list Professor Row or Venturo 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. For those students that had Professor Rao as an advisor, check PAWS to see who your new advisor is and make an advising appointment with them. 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.

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ADVISEMENT NEWSLETTER

Spring 2013 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	40607	GL
CMP 23001	CLASSICAL TRADITION		STEINBERG G	M			LIT 230	42039	LHR
CMP 23201	WORLD LIT SINCE 1700		HANNOLD F	MR	0400PM	0520PM	LIT 232	42171	LH, GL
CMP 34201	MYTHOLOGY		HANNOLD F	TF	1000AM	1120AM	LIT 342	42173	
CMP 49701	CONTEMPORARY LITERARY THEORY		STEINBERG G	R	0500PM	0730PM	ENGL 505	40608	
CWR 20601	CREATIVE WRITING		STAFF	T	0530PM	0820PM		40613	
CWR 20602	CREATIVE WRITING		SCHOENHOLTZ	M	1230PM	0320PM		42457	
CWR 20603	CREATIVE WRITING		SCHOENHOLTZ	R	1230PM	0320PM		42458	
CWR 30601	FICTION WORKSHOP		STAFF	R	1230PM	0320PM		40614	
CWR 40601	WRITER'S WORKSHOP		ROSEMURGY C	M	1230PM	0320PM		40615	
JPW 20801	INTRO TO JOURNALISM		LOUNSBERRY E	MR	1000AM	1120AM		40733	
JPW 25001	WRITING FOR INTERACTIVE MEDIA		WEBBER K	M	0900AM	1150AM	IMM 140	40738	
JPW 25002	WRITING FOR INTERACTIVE MEDIA		WEBBER K	F	1230PM	0320PM	IMM 140	40739	
JPW 30101	COMPUTER ASSISTED REPORTING		SHAW D	MR	0400PM	0520PM	IMM 443	40736	
JPW 30901	MEDIA ETHICS		LOUNSBERRY E	MR	1230PM	0150PM		40734	
JPW 32101	RACE, GENDER & THE NEWS		PEARSON K	TF	0200PM	0320PM	AAS 321	42169	
JPW 35001	MAGAZINE WRITING		WEBBER K	W	0900AM	1150AM		40737	
JPW 37001	TOPICS IN JOURNALISM	SPORTS WRITING	GLOCK K	M	0530PM	0820PM		42055	
JPW 37101	TOPICS IN PROFESSIONAL WRITING	BLOGGING & SOCIAL MEDIA	PEARSON K	TF	1230PM	0150PM	IMM 371	40741	
JPW 49801	BEATS & DEADLINES		SHAW D	MR	0200PM	0320PM		40735	
LIT 20001	INTRODUCTION TO POETRY		BENNETT J	MR	0830AM	1000AM		40765	
LIT 20002	INTRODUCTION TO POETRY		BENNETT J	MR	1000AM	1120AM		40771	
LIT 20101	APPROACHES TO LITERATURE		BEARER B	TF	1000AM	1120AM		40761	
LIT 20102	APPROACHES TO LITERATURE		BEARER B	TF	1230PM	0150PM		40762	
LIT 20103	APPROACHES TO LITERATURE		MCCAULEY L	MR	0830AM	0950AM		40762	
LIT 20104	APPROACHES TO LITERATURE		MCCAULEY L	MR	1000AM	1120AM		40764	
LIT 20105	APPROACHES TO LITERATURE		STEINBERG D	TF	0830AM	0920AM		40766	
LIT 20106	APPROACHES TO LITERATURE		STEINBERG G	TF	0400PM	0520PM		40767	
LIT 20107	APPROACHES TO LITERATURE		JACKSON C	MR	1230PM	0150PM		40773	
LIT 20108	APPROACHES TO LITERATURE		JACKSON C	MR	0200PM	0320PM		42038	
LIT 21701	MULTICULTURAL LITERATURE		ORTIZ L	MR	0830AM	0950AM		40748	
LIT 21702	MULTICULTURAL LITERATURE		ORTIZ L	MR	1000AM	1120AM		40749	
LIT 22701	GLOBAL ANIMATED FILM		HANNOLD F	TF	0330PM	0520PM	CMP 227	40750	GL
LIT 23001	CLASSICAL TRADITION		STEINBERG G	M			CMP 230	42040	LHR
LIT 23201	WORLD LIT SINCE 1700		HANNOLD F	MR	0400PM	0520PM	CMP 232	42170	LH, GL
LIT 31001	LIT FOR YOUNGER READERS		MEIXNER E	MR	0830AM	0950AM		42042	
LIT 31501	MEN & MASCULINITIES		LANDREAU J	MR	1230PM	0150PM	WGS 320	40780	GE
LIT 31601	GLOBAL WOMEN WRITERS		GRAY J	MR	1000AM	1120AM	WGS 376	40752	GL, GE,
LIT 31602	GLOBAL WOMEN WRITERS		GRAY J	MR	0200PM	0320PM	WGS 376	42102	GL, GE,
LIT 34001	THE BIBLE AS LITERATURE		GRAHAM J	MR	1000AM	1120AM		40768	LHR
LIT 34201	MYTHOLOGY		HANNOLD F	TF	1000AM	1120AM	CMP 342	42172	
LIT 35801	BRITISH LIT & RELIGION 1550-1700		GRAHAM J	MR	0200PM	0320PM		42044	LHR
LIT 36301	19TH C. BRITISH NOVEL		HUSTIS H	W	0530PM	0820PM		40776	LH
LIT 37001	TOPICS IN LITERATURE	SOUTHERN WOMEN WRITERS	JACOBI M	TF	1230PM	0150PM		42045	
LIT 37002	STUDIES IN LITERATURE	ZEN & THE BEAT WRITERS	MI J	TF	0200PM	0320PM		42046	
LIT 37501	US LIT TO 1900		BEARER B	MR	1230PM	0150PM		40769	LH
LIT 37801	AFAM LIT SINCE 1920		WILLIAMS P	MR	0200PM	0320PM	AAS 378	40779	LH, RE
LIT 38001	REPRESENTATION OF THE HOLO-CAUST		FRIEDMAN E	W	0530PM	0820PM		42047	
LIT 38801	CONTEMPORARY LITERATURE		BENNETT J	W	0900AM	1150AM		40777	
LIT 42201	SHAKESPEARE		CARNEY	MR	0200PM	0320PM		4077	LHR
LIT 49701	CONTEMPORARY LITERARY THEORY		STEINBERG G	R	0500PM	0730PM	ENGL 505	40772	

LIT 49901	SEMINAR IN RESEARCH & THEORY	DOSTOEVSKI	HUSTIS H	T	0530PM	0820PM		40753	
LIT 49902	SEMINAR IN RESEARCH & THEORY	LIT AND LATIN AMERICAN DICTATORSHIP	ORTIZ L	W	0530PM	0820PM		40754	
LIT 49903	SEMINAR IN RESEARCH & THEORY	REALISM	ROBERTSON M	TF	0200PM	0320PM		40755	
LIT 49904	SEMINAR IN RESEARCH & THEORY	GREENING THE CANON	MCCAULEY L	M	0530PM	0820PM		40756	
LIT 49905	SEMINAR IN RESEARCH & THEORY	DOSTOEVSKI	HUSTIS H	W	0900AM	1150AM		40757	
LIT 49906	SEMINAR IN RESEARCH & THEORY	TROPE OF EPIPHANEL BLACKNESS	WILLIAMS P	MR	1230PM	0150PM		40758	
LIT 49907	SEMINAR IN RESEARCH & THEORY	ALBEE & POSTMODERNISM	KONKLE L	R	0530PM	0820PM		40759	
LIT 49908	SEMINAR IN RESEARCH & THEORY	WOMEN'S AUTOBIOGRAPHIES	TARTER M	W	0900AM	1150AM		40760	
LIT 49909	SEMINAR IN RESEARCH & THEORY	POLITICAL JANE AUSTEN	STEINBERG D	TF	1230PM	0150PM		40782	
LNG 20101	INTRO TO THE ENGLISH LANGUAGE		GRAHAM J	TF	1000AM	1120AM		40784	
LNG 20201	SHOTEL		STEELE F	TF	0830AM	0950AM		42048	
LNG 37101	WORLD ENGLISHES		STEELE F	TF	1230PM	0150PM		42049	
EED 39001	METHODS OF TCHG SEC ENGLISH		SOWDER W	MR	0200PM	0320PM		40619	
EED 40001	TEACHING WRITING		MEIXNER E	R	0530PM	0820PM		40620	
EED 49001	STUDENT TEACHING SUPERVISION		STAFF	TBD	TBD			40621	
ENGL50501	CONTEMPORARY LITERARY THEORY		STEINBERG G	R	0500PM	0730PM	LIT 497	42050	
ENGL50801	OLD ENGLISH LITERATURE	SAINTS, SINNERS, QUEENS	STEELE F	W	0500PM	0730PM		42051	
ENGL55001	SEMINAR IN POETRY		ROBERTSON M	T	0500PM	0730PM		42052	
ENGL61201	SHAKESPEARE		CARNEY J	M	0500PM	0730PM		42126	
ENGL70001	COMP EXAM		TARTER M	TBD	TBD			42054	

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.

JPW 301 Computer Assisted Reporting - Students will become proficient in the primary and secondary research methods used by professional journalists to do investigative and explanatory reporting. This includes, but is not limited to, Internet research, spreadsheets, databases, surveys and field studies. Students will design and complete a database reporting project. *Instructor: Shaw.*

JPW 309 Media Ethics - This course will explore the importance of ethics in journalism and assist students in learning how to build strong ethical components during news gathering. Students will learn how to apply ethical considerations in situations commonly encountered by communications professionals and news organizations and discuss and analyze specific cases. *Instructor: Lounsberry*

JPW 321 Race, Gender & The News - *Instructor: Pearson.*

JPW 350 Magazine Writing: *Instructor: Webber*

JPW 370-01 Topics in Journalism: Sports Writing:

JPW 371-02 Topics in Professional Writing: Blogging & Social Media -

JPW 498 Beats & Deadlines - Prerequisite: JPW 208. Provides working experience in covering regular news assignments (beats) such as local government, schools, police, courts, business, sports and environmental issues. *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: Graham*

LNG 202 Structure and History of the English Language: This course provides a linguistic introduction to the history of the English language. If you've ever wondered, "why do I say tooth for one and teeth for more than one," or "why do we eat beef instead of cow," or "how did Shakespeare actually sound," this course should answer those questions, as well as provide a foundation for studying a wide variety of texts written over the last 1400 years of English language history. *Instructor: Steele.*

LNG 371 World Englishes - This course examines the range of English dialects spoken around the world with specific emphasis on varieties of English spoken in Commonwealth nations (particularly Ghana, India, Jamaica, Kenya, Singapore, and South Africa). We will become familiar with the linguistic and political issues central to World Englishes and read selections from literature in post-colonial varieties of English. This course will also include a Community Engaged Learning component. *Instructor: Steele.*

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 230-01 Classical Tradition: Classical Tradition puts classical literary texts next to non-classical texts and explores both. We will read classical Greek and Latin drama, translated into PDE, and Shakespearean drama that has classical roots, settings, or influences, and discuss both types of dramas. Students will read selected plays by Aeschylus, Sophocles, Euripides, Aristophanes, Seneca, Plautus and Terence, and Shakespeare's Comedy of Errors, Titus Andronicus, and Winter's Tale, and one other play selected by groups. Classical Traditions is designed to help students become adept at teaching classical or Shakespearean drama to high school or middle school students. LIT 230 is a pre-Restoration Literary course. This course will be taught as one of the "combined courses" in the Albert C. Wagner Youth Correctional Facility College in Prison Program, taken at ACW prison by ACW and TCNJ students together. See <http://academicgrants.pages.tcnj.edu/2012/05/02/albert-c-wagner-youth-correctional-facility-college-in-prison-program/> or contact Prof. Celia Chazelle (chazelle@tcnj.edu) for more information. *Instructor: Steinberg, G.*

LIT 232/CMP 232: World Lit Since 1700 - This course will introduce students to selected literary traditions since 1800. The course will put readings into literary and historical context by focusing on a pivotal literary moment or text, selected by the instructor and analogous in function to the stationary foot of a geometric compass. Around this stationary foot or pivotal moment, the course will explore literary and historical relations - the textual "ancestors" and "progeny" that influenced or rewrote the pivotal text of the course, as well as the surrounding philological, social, and political contexts of the selected literary moment. The course will also draw upon at least two distinct cultures or traditions, at least one of which must be non-English-speaking. *Instructor: Hannold*

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: Meixner*

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 340 The Bible as Literature - A non-doctrinal reading and literary study of plot, character, setting, and theme of the dramatic progression of Hebrew history through the Pentateuch, 1 and 2 Kings, the prophetic writings, the Book of Job, and the Gospels. In this course, we will read and analyze the Bible as a piece of literature. In particular, we will examine the historical and cultural background of the various books of the Bible with an eye to understanding the peculiarities of Biblical narrative, imagery, and style. Through this course, you will become conversant in the most influential images, stories, and characters of the Judeo-Christian tradition. *Instructor: Graham*

LIT 342 Mythology - This course provides students with the opportunity to study significant myths and legends which have influenced the shape and content of both Eastern and Western literature and to acquaint them with the shifting and conflicting ways in which mythology has been transmitted and studied from the ancient world to the contemporary, from the East to the

LIT 358 British Lit & Religion 1550-1700 - In literature of the late 16th and 17th centuries, some of the liveliest and most imaginative minds in Britain explore what it means to be a person of faith when the very nature of faith is challenged. What does a bright, ambitious Catholic gentleman do when university degrees are available only to Protestants? Do Puritans sin if they write fiction, since a “fiction” is a lie? Who should be allowed to interpret Scripture? How do people of faith maintain their integrity when they disagree with those in power? As they cope with these and other questions, British writers create compelling and innovative literature. *Instructor: Graham*

LIT 363 19th Century British Novel: LIT 363 is designed to foster an understanding of the texts, contexts and concerns which shaped the various aesthetic, social, political and ideological functions of the novel in nineteenth-century Great Britain. Considered the era in which the genre of the novel “came into its own,” we will examine the pressures and prerogatives of the “realist” agenda, as well as the social influences of imperialism and industrialism during this period. We will look at how aesthetic issues such as form, character development, and point of view were addressed, and examine the interconnection between emerging social issues (including the First and Second Reform Bills and the Woman Question) and the function of the novel in 19th-century Britain. *Instructor: Hustis*

LIT 370-01 Studies in Literature - Southern Women Writers - The chivalric ideal of the “Southern lady” is an image imprinted on the American consciousness, but actual Southern women have written a different story in their own writings from the antebellum period to the present. In this course, students will examine creative works by Southern women writers—including Kate Chopin, Zora Neale Hurston, Margaret Mitchell, and Alice Walker—to trace the evolving social construction of gender in the American South. The course will also include study of feminist theory and scholarship in Southern Studies to reveal the significant connection between gender and place in American literature and history *Instructor: Jacobs*

LIT 370-02 Studies in Literature - Zen & the Beat Writers - This course will study cultural and literary translation and transformation of Zen Buddhism into American culture in general and the Beat Writers in particular. We will focus on the contending transplantations of Zen philosophy into American culture by the Beat Writers by situating their aesthetic politics in the literary and intellectual history of the 1950s and 1960s. Related topics include Zen and anti-intellectualism, Beat/Beatific “new consciousness” and alternative spirituality, the reinvention of counter-cultural icons, new ecology of nature and environmentalism, narcoticism, mysticism and madness, cult, celebrity, guruship and popular culture, resistance and spontaneous aesthetics, transgression and censorship, gender and Zen-minded women, and cultural fantasy and orientalism. *Instructor: Mi*

LIT 375 US Literature to 1900 - The Growth of an American Literature: When the 19th century began, the United States had been politically independent from England for 17 years. But culturally it was still very tied to England. We will look at various attempts to free ourselves from this dependence and to write a distinctly American literature, from Emerson’s “An American Scholar” to Twain’s *Huckleberry Finn*. Other authors will include Poe, Hawthorne, Melville, Douglas, and Whitman. *Instructor: Bearer*

LIT 378 African-American Literature Since 1920: A study of literature in the African American tradition, focusing on the realist and naturalist writings of the this period, as well as the prose, poetry, essays and speeches of the Harlem Renaissance and Black Arts Movement. We will interrogate how the social matrices of competing definitions of black identity are reflected in and through writing produced by African Americans, while we trouble notions of authenticity, representation, and essentialism. The course will also explore the canon of African American Literature, its literary traditions, and the intersections with and diversions from the canon of American Letters. *Instructor: Williams*

LIT 380 Representation of the Holocaust: Elie Wiesel wrote that only a text written by a witness or survivor can be about the Holocaust; otherwise, it is not about the Holocaust. Philosophers have argued that the only appropriate response to the phenomenon of the Holocaust is silence. Such views cast the Holocaust in a special category of representation. Is the Holocaust so sacred that its representation should be limited? What should the limits be? Who is to say what qualifies and what does not? How will it be remembered if it cannot be represented by each new generation? Should we think about authenticity in Holocaust representations? How do we regard the Nazi-created texts documenting the Holocaust, such as the iconic photograph in the Warsaw Ghetto of the boy with his hands raised? Students will read literature of the Holocaust and ponder such issues. *Instructor: Friedman*

LIT 388 Contemporary Literature - Contemporary Literature will survey American short fiction and poetry from 1960 to the present and will spend equal time on both genres. This course emphasizes the sometimes competing and sometimes complementary aesthetic trajectories that emerged in the United States during the Postmodern period. Students will be introduced to key literary structures and to the underlying aesthetic and philosophic concerns which those structures embody. *Instructor: Bennett*

LIT 422 Shakespeare: Tragedies & Romances: Intensive study of Shakespeare’s tragedies and romances with focus on figurative language, dramatic structure, and cultural, political, and religious contexts. Texts to be read include Titus Andronicus, King Lear, Othello, The Winter’s Tale, Pericles, and The Two Noble Kinsmen. *Instructor: Carney*

LIT 497 Contemporary Literary Theory: This course has two components. We examine major theories from the past concerning the nature of literature, the process of its creation, its purpose, and its value. We also examine current theories and methodologies concerned with how to approach and read literature. We explore literary theory from Plato to Henry Louis Gates, Jr., from Freud to Eve Sedgwick, from Marx to Stanley Fish, and from Foucault to Homi Bhabha. *Instructor: Steinberg, G.*

LIT 499-01 & 05 Seminar: Dostoevski - A Study of the famous Russian writer’s major works. Syllabus available at: <http://hustis.intrasun.tcnj.edu>. *Instructor: Hustis*

LIT 499-02 Seminar: Literature and Latin American Dictatorships - A study of fiction, poetry and memoir of five 20th century Latin American dictatorships: Rafael Trujillo’s Dominican Republic, the dynasty of the Somoza family in Nicaragua, the iconic presence of Juan and Eva Perón in Argentina, the controversial rule of Fidel Castro following Cuba’s 1959 revolution, and Augusto Pinochet’s coup d’état against Salvador Allende’s brief presidency in Chile. Special attention to autobiographical innovations, protest poetry, and the “dictator novel.” Coursework highlights literary patterns of response to each autocratic style of rule. *Instructor: Ortiz*

LIT 499-03 Seminar: Realism - We frequently say that a work of art is “realistic.” But what exactly do we mean? Can fiction mirror reality? Or is “realism” purely a matter of form? What is the connection between literary realism and economic, political, and social forces? This course will examine these questions through a study of two centuries of fictional masterpieces and literary theory. We will read two nineteenth-century realist classics (Honoré de Balzac’s *Père Goriot* and Gustave Flaubert’s *Madame Bovary*), an example of modernist realism (Virginia Woolf’s *Mrs. Dalloway*), and the foundational text of magical realism (Gabriel García Márquez’s *One Hundred Years of Solitude*), in addition to short stories by Edgar Allan Poe, Stephen Crane, and Bobbie Ann Mason. *Instructor: Robertson*

LIT 499-04 Seminar: Greening the Canon - Ecocriticism is grounded in the belief that both current ecological crises and western civilization’s long history of environmental degradation are connected to tacit cultural assumptions about the place of the human species in the natural world. Thus the ecocritical project is to examine cultural representations of the idea of “nature” and of the relationship between humans and their environment. This seminar will ecocritically examine a specific cultural site—the high school literature curriculum. We will apply “green-reading” practice to commonly taught canonical texts with the intention of ecocritically analyzing not only the texts themselves, but the ways in which they are commonly taught as well. Authors studied will include Emily Brontë, Shakespeare, Hawthorne, and Tim O’Brien. *Instructor: McCauley.*

LIT 499-06 Seminar: Trope of Epiphanal Blackness - This course explores the contradictions and ambiguities which are fundamental to the way race is conceived: blacks are seen and understood as different, while in their minds they know they are also alike, as American, or at least human. It is this trope of “epiphanal blackness” and its implications for the construction of racial identity that we will trace in African American literature. We will also contextualize the study of “epiphanal blackness” with respect to African American literary scholarship and work to trace how the trope catalogues and to a lesser extent recovers the black literary tradition, drawing on current scholarship such as *The Derrick Bell Reader*, a collection by prominent race theorists, and Richard Delgado’s *Critical Race Theory: An Introduction*. *Instructor: Williams*

LIT 499-07 Seminar: Albee & Postmodernism - Edward Albee is one of the “Big Four” of modern American playwrights, with O’Neill, Williams, and Miller. As an American playwright and director working during the second half of the twentieth century, Albee might best be classified as part of the postmodern movement in the arts. Many scholars labeled his early plays as Theatre of the Absurd, but his worldview has never been as nihilistic as that of Beckett or Ionesco. However, Albee has always experimented with form, sometimes emulating Ionesco and Beckett, sometimes drawing inspiration from art (e.g., the sculptures of Louise Nevelson), and from popular culture as well. We will study approximately 12 plays, including *The American Dream*, *Who’s Afraid of Virginia Woolf?*, *Box and Quotations from Chairman Mao Tse-Tung*, *The Lady from Dubuque*, *Three Tall Women*, *The Goat, or Who is Sylvia?*, and *Me, Myself, and I*. *Instructor: Konkle*

LIT 499-08 Seminar: Women’s Autobiographies - This theory-intensive research seminar will explore women’s autobiographical literature throughout many different cultures and time periods. Drawing from a wide spectrum of primary and manuscript sources, we will study such representative works as 17th-century Puritan women’s Indian captivity narratives, 18th-century cross-dressed women’s Revolutionary War memoirs, 19th-century slave narratives, Victorian maidservant’s journals, women’s pioneer diaries of westward migration and expansion, and 20th-century women’s “fictional autobiographies.” The reading of these sources will be accompanied by rigorous research of secondary texts, incorporating the study of gender, history, and culture in relation to the primary works. *Instructor: Tarter*

LIT 499-09 Seminar: Political Jane Austen - “Political Jane Austen” will look at the novels of Jane Austen (1775-1817) and at political (and social and economic) theories of her time and of the later 19th and 20th centuries. Austen lived through the Age of Enlightenment, a considerable expansion of the British Empire, the American and French Revolutions, the Napoleonic wars, the abolition of the slave trade in Britain, Wollstonecraft’s assertions of the rights of women, and the earliest stirrings of the Industrial Revolution. Many important political ideas of the present day have their roots in the 18th C Enlightenment and in the anti-slavery, women’s rights and voting rights movements of Austen’s day. Jane Austen is also a contemporary of the Romantic poets. Romanticism helped create contemporary ideas about the place of art in the world, about the value of originality, about the sympathy between humans and the natural world, and about the subjectivity of truth. Students ought to have some familiarity with Austen’s novels before the class begins. I expect students to have already read both *Pride and Prejudice* and *Emma*, (we will take class time to discuss both of these novels) and we will read *Mansfield Park* and *Persuasion* in the spring term. We will also read excerpts from the political, social and economic philosophy of (chronologically) John Locke, Jean-Jacques Rousseau, Thomas Paine, Adam Smith, David Hume, Mary Wollstonecraft, Edmund Burke, Karl Marx and Friedrich Engels, John Stuart Mill, Louis Althusser and Edward Said. *Instructor: Steinberg, D.*