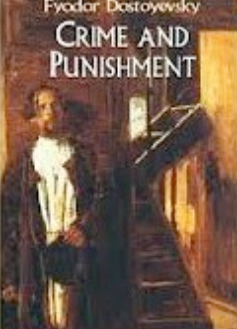
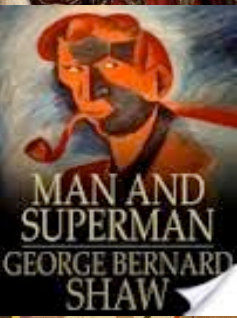
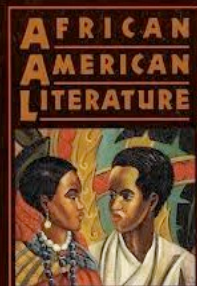


The College of New Jersey—Department of English

FALL 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 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 2013 semester begins on Tuesday, April 2, 2013 and runs through Friday, April 12, 2013. 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. 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

Fall 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		GL
CMP 23101	WORLD LIT TO 1700		HANNOLD F	MR	1230PM	0150PM	LIT 231		LH, GL
CMP 49701	CONTEMP LIT THEORY & METHODS		FRIEDMAN	T	0500PM	0730PM	ENGL 505		
CWR 20601	CREATIVE WRITING		ROW J	MR	1000AM	1120AM		80660	
CWR 20602	CREATIVE WRITING		STAFF	T	0530PM	0820PM		80661	
CWR 20603	CREATIVE WRITING		HARROD L	R	0530PM	0820PM		80662	
CWR 30101	WRITING COMMUNITIES		ROSEMURGY	W	0530PM	0820PM		80659	
CWR 30601	FICTION WORKSHOP		ROW J	MR	1230PM	0150PM		82199	
CWR 40601	WRITERS WORKSHOP		ROW J	R	0530PM	0820PM		82200	
JPW 20801	INTRODUCTION TO JOURNALISM		LOUNSBERRY	MR	1000AM	1120AM		80743	
JPW 20802	INTRODUCTION TO JOURNALISM		LOUNSBERRY	MR	0400PM	0520PM		80744	
JPW 25001	WRITING FOR INTERACTIVE MEDIA		WEBBER K	T	0900AM	1150AM	IMM 140	80747	
JPW 25002	WRITING FOR INTERACTIVE MEDIA		WEBBER K	F	1230PM	0320PM	IMM 140	80748	
JPW 25003	WRITING FOR INTERACTIVE MEDIA		PEARSON K	W	0900AM	1150AM	IMM 140	80749	
JPW 25101	FEATURE WRITING		CASSEL, K	T	0530PM	0820PM	IMM 240	82207	
JPW 25102	FEATURE WRITING		LOUNSBERRY	MR	1230PM	0150PM	IMM 240	82593	
JPW 30801	MEDIA LAW		SHAW D	MR	1000AM	1120AM		80745	
JPW 31101	NEWS EDITING & PRODUCTION		SHAW D	MR	0200PM	0320PM		80746	
JPW 31102	NEWS EDITING & PRODUCTION		SHAW D	MR	0400PM	0520PM		82208	
JPW 37001	TOPICS IN JOURNALISM	REPORTING ON HEALTH & ENVIRONMENT	PEARSON K	TF	1000AM	1120AM		82209	
JPW 37002	TOPICS IN JOURNALISM	NEWS GAMES	PEARSON K	T	1230PM	0320PM	IMM 370	82211	
JPW 37003	TOPICS IN JOURNALISM	ADV. MAGAZINE WRITING	WEBBER K	W	0900AM	1150AM		82238	
JPW 38501	LITERARY JOURNALISM		HUSTIS H	W	0530PM	0820PM	LIT 385	82210	
LIT 20001	GENRE STUDIES: POETRY		CARNEY J	MR	1000AM	1120AM		80779	
LIT 20002	GENRE STUDIES: POETRY		CARNEY J	MR	1230PM	0150PM		80780	
LIT 20003	GENRE STUDIES: POETRY		GRAHAM J	MR	1230PM	0150PM		80781	
LIT 20004	GENRE STUDIES: POETRY		GRAHAM J	MR	0200PM	0320PM		80782	
LIT 20005	GENRE STUDIES: POETRY		ROBERTSON	TF	1000AM	1120AM		80791	
LIT 20101	APPROACHES TO LITERATURE		STEINBERG D	TF	0830AM	0950AM		80758	
LIT 20102	APPROACHES TO LITERATURE		STEINBERG D	TF	1230PM	0150PM		80784	
LIT 20103	APPROACHES TO LITERATURE		BEARER, B	MR	1230PM	0150PM		80787	
LIT 21701	MULTICULTURAL LITERATURE		BENNETT J	MR	1000AM	1120AM		80759	
LIT 21702	MULTICULTURAL LITERATURE		BENNETT J	MR	1230PM	0150PM		80760	
LIT 21703	MULTICULTURAL LITERATURE		MCMANN	MR	0200PM	0320PM		80773	
LIT 22601	GENRE STUDIES: THE FILM		HANNOLD F	MR	0330PM	0520PM		80785	
LIT 22701	GLOBAL ANIMATED FILM		HANNOLD F	TF	0330PM	0520PM	CMP 227	80763	GL
LIT 23101	WORLD LIT TO 1700		HANNOLD F	MR	1230PM	0150PM	CMP 231	82213	LHR
LIT 31001	LITERATURE FOR YOUNGER READERS		GRAHAM J	TF	0200PM	0320PM		80766	
LIT 31501	MEN & MASCULINITIES		LANDREAU J	MR	1000AM	1120AM	WGS 320	80786	GE
LIT 31502	MEN & MASCULINITIES		LANDREAU J	MR	0200PM	0320PM	WGS 320	80788	GE
LIT 31601	GLOBAL WOMEN WRITERS		HOPPS M	MR	1000AM	1150AM	WGS 376	80762	GE, GL
LIT 31602	GLOBAL WOMEN WRITERS		HOPPS M	MR	0200PM	0320PM	WGS 376	80765	GE, GL
LIT 31701	THE WITCH IN LITERATURE		TARTER M	TF	1230PM	0150PM	WGS 317	80764	GE
LIT 33401	LITERATURE BY LATINAS		ORTIZ	MR	0830AM	0950AM	WGS 360	80797	GE, RE
LIT 34701	MODERN EUROPEAN DRAMA		KONKLE L	R	0530PM	0820PM	TTR 347	82215	LH

LIT 36001	BRITISH LIT: 1700-1820	AUGUSTANISM & ITS RIVALS	VENTURO D	TF	1000AM	1120AM		82216	LH
LIT 36201	VICTORIAN ERA		MCCAULEY L	M	0530PM	0820PM		80800	LH
LIT 37601	AMERICAN LIT SINCE 1900		BEARER B	TF	1000AM	1120AM		80789	LH
LIT 37701	AFRICAN AMERICAN LIT TO 1900		JACKSON C	TF	1230PM	0150PM	AAS 377	80761	LH, RE
LIT 37702	AFRICAN AMERICAN LIT TO 1900		JACKSON C	TF	0200PM	0320PM	AAS 377	80795	LH, RE
LIT 38501	LITERARY THEORY	LITERARY JOURNALISM	HUSTIS H	W	0530PM	0820PM	JPW 385	82219	
LIT 42101	SHAKESPEARE	COMEDIES & HISTORIES	CARNEY J	MR	0400PM	0520PM		80775	LHR
LIT 49701	CONTEMP. LIT THEORY & METHODS		FRIEDMAN E	T	0500PM	0730PM	ENGL 505	80792	
LIT 49901	SEMINAR IN RESEARCH & THEORY	SHAW	BEARER B	TF	1230PM	0150PM		80767	
LIT 49902	SEMINAR IN RESEARCH & THEORY	TRANSGENDER THEORY	BENNETT J	W	0900AM	1150AM		80768	
LIT 49903	SEMINAR IN RESEARCH & THEORY	BAKHTIN & NARRATIVE	STEELE F	TF	0200PM	0320PM		80769	
LIT 49904	SEMINAR IN RESEARCH & THEORY	HOLOCAUST	FRIEDMAN	W	0900AM	1150AM		80770	
LIT 49905	SEMINAR IN RESEARCH & THEORY	ECOCRITICISM	MCCAULEY	MR	1000AM	1120AM		80771	
LIT 49906	SEMINAR IN RESEARCH & THEORY	GOTHIC FICTION	HUSTIS H	T	0530PM	0820PM		80772	
LIT 49907	SEMINAR IN RESEARCH & THEORY	GOTHIC FICTION	HUSTIS H	W	0900AM	1150AM		80778	
LIT 49908	SEMINAR IN RESEARCH & THEORY	EARLY AMERICAN WOMEN WRITERS	TARTER M	W	0900AM	1150AM		80790	
LIT 49909	SEMINAR IN RESEARCH & THEORY	YOUNG ADULT GAY & LESBIAN LIT	MEIXNER E	MR	0830AM	0950AM		82220	
LNG 20101	INTRO TO ENGLISH LANGUAGE		STEELE F	MR	0830AM	0950AM		80802	
LNG 20102	INTRO TO ENGLISH LANGUAGE		STEELE F	MR	1000AM	1120AM		80803	
EED 39001	METHODS OF TEACHING ENGLISH		SOWDER	TF	0200PM	0320PM		80665	
EED 40001	TEACHING WRITING		MEIXNER	R	0530PM	0820PM		80667	
ENGL 50501	CONTEMP.LIT THEORY & METHODS		FRIEDMAN	T	0500PM	0730PM		82202	
ENGL 64201	SEMINAR IN VICTORIAN LITERATURE	SECRETS, LIES & FEELINGS	GRAY J	M	0500PM	0730PM		82203	
ENGL 65401	20TH C. AMERICAN LITERATURE	INTER-AMERICAN WOMEN'S AUTOBIOGRAPHY	ORTIZ	R	0500PM	0730PM		82204	
ENGL 67001	STUDIES IN LITERATURE	BODILY TRANSGRESSIONS: IDENTITY, VISION & PERFORMANCE	JACKSON C	W	0500PM	0730PM		82205	

COURSE DESCRIPTIONS

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 306 Fiction Workshop: *Instructor: Row*

CWR 406 Writers Workshop: *Instructor: Row*

JPW 250 Writing for Interactive Multi Media:

JPW 251 Feature Writing: This course will introduce students to the fundamentals of feature writing, with an emphasis on clarity and style. Combining the storytelling techniques of creative writing with the timeliness and facticity of hard-news reporting, students will learn to craft stories for print, online and interactive media as well as explore the different kinds of features. There will be a strong emphasis on the art of writing an effective opening, stating clear themes and exploring how to effectively use quotes. There also will be an emphasis on creating web-based interviews, videos and graphics to accompany the feature story.

JPW 308 Media Law: This course provides 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 meetings. *Instructor: Shaw*

JPW 311 News Editing & Production: Prerequisite: JPW 208 An introduction to fundamental editing techniques for print and digital media, including copy editing; headline and caption writing; and layout and design. We also will discuss broader issues such as newsroom management, the escalating impact of technology, and the practical realities of running a modern newsroom. *Instructor: Shaw*

JPW 370-01 Topics in Journalism: Reporting on Health & Environment: *Instructor: Webber*

JPW 370-02 Topics in Journalism: News Games: *Instructor: Pearson*

JPW 370-03 Topics in Journalism: Ad v. Magazine Writing: Students will explore the art and craft of narrative storytelling, writing their own longer form articles. They will study the techniques of nonfiction writers and write polished magazine pieces based on character, plot, scene and dialogue. Prereq: JPW 350. *Instructor: Webber*

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*

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. We will explore how the film medium gives us experiences similar to those provided by painting, sculpture, literature, music, theater or dance. This course will make you more aware of the aesthetic strategies which makes of both live action and animated film employ, thereby enabling you to assess how these strategies shape and structure the art form, film. *Instructor: Hannold*

LIT 227/COMP 227 Global Animated Film: In this course we will explore 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. We will appreciate how animation resembles and differs from live action film, and how animation has adapted techniques and themes from live action film, and vice versa, and has embraced subjects ranging from dinosaurs to cyborgs. And we will consider how the animated film—whether through computer graphic images, stop motion puppet animation, cell animation or through numerous other kinds of animation—gives us experiences similar to those provided by painting, sculpture, literature, music, theater or dance. *Instructor: Hannold.*

LIT 231/Comp 231 World Lit to 1700 - This course provides students with the opportunity to study significant works of literature which have helped shape human consciousness, from the earliest known myths, up through the medieval period and into the early modern world. Our perspective is global: we explore literature from East and West that continues to power the creative imagination of contemporary story tellers and artists. In order to organize this body of literature, and to reveal its dynamics, the course utilizes, among other approaches, archetypal analysis, as practiced by such scholars as Joseph Campbell and Marie-Louise von Franz, as we follow the heroes and heroines in their troubled journeys and transformations. *Instructor: Hannold*

LIT 310 Literature for Younger Readers: The purpose of this course is to provide you with a working knowledge of Young Adult (YA) literature. Throughout the course as you sample works by a select, yet diverse, set of widely-read writers, you will be asked to read across genres—realistic fiction, historical fiction, speculative fiction (science fiction and fantasy), nonfiction, and graphic texts—as well as to discuss and analyze YA texts using various theoretical perspectives. Furthermore, the course will introduce you to the growing body of criticism being written about YA literature. As you are approaching these texts from the standpoint of future educators, this course will take up issues of pedagogy, canon formation, and curricular choice. *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 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 347 Modern European Drama: We'll study approximately 14 plays as dramatic literature, while also giving some attention to performance issues, especially as they relate to such theatrical styles and/or aesthetic movements as realism, symbolism, expressionism, epic theatre, theatre of the absurd, and postmodernism. Playwrights read include Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, Ionesco, Beckett, Stoppard, Churchill, McDonagh, Reza. Counts for Literary History under the English major; for Literary, Visual and Performing Arts under Liberal Learning Domains and for Global under Civic Responsibilities; and for the Integrated Performing Arts Minor. *Instructor: Konkle*

LIT 360 British Literature: 1700-1820 Augustanism & its Rivals: Study the growth, dominance, and decline of the Augustan literary mode from 1700 to 1820, as it competes with other modes, including the Baroque, the Sentimental, and the Romantic. Focus will be on the works of the great Augustan satirists and realists, Swift, Pope, and Gay, and on the strong reactions against Augustanism in the works of Johnson and Blake. The course will conclude with comparative analysis of Austen's *Emma* and Shelley's *Frankenstein*. *Instructor: Ventura*

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 376 American Lit Since 1900: 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, Vonnegut, and DeLillo. *Instructor: Bearer*

LIT 377 African-American Literature to 1900: 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: Jackson*

LIT 385 Literary Theory: Literary Journalism: This course will examine the intersections of "literature" and "literary journalism" in American non-fiction. In particular, we will explore how practicing journalists grapple with issues of objectivity, voice, description and social realism. Writers to be studied include Hunter S. Thompson, Truman Capote, Joan Didion, John Steinbeck, Adrian LeBlanc, Ted Conover and John Hersey. *Instructor: Hustis*

LIT 421 Shakespeare: Comedies and Histories: This class will offer close readings of seven plays, three comedies and four histories. Various critical approaches will inform our readings: we will examine Shakespeare's rich language, poetic devices, wordplay, and experimentation with genre. We will consider how the plays illuminate our understanding of the early modern period, especially their focus on monarchy and political stability, religious conflicts, and popular beliefs in magic and ritual. We will explore issues engaging to readers and audiences today, including romantic love and erotic desire; violence and its representation; power and rebellion; and class, gender, and nationalistic conflict. Finally, bearing in mind that Shakespeare wrote first and foremost for the stage, we will consider his plays from the perspective of performance. *Instructor: Carney*

LIT 497 Literary Theory: This course will offer a broad-based introduction to the discipline of literary theory including, but not limited to, New Criticism, reader-response criticism, psychoanalytic criticism, feminism, postcolonialism, deconstruction, poststructuralism, Marxism, cultural studies and New Historicism. *Instructor: Friedman*

LIT 499-01 Seminar: Bernard Shaw & Theory of Drama: A study of the wit and wisdom of the greatest British dramatist, by looking at his satirical plays and prose. His plays satirize such things as war (*Arms and the Man*—the hero carries chocolates instead of bullets), Christianity (*Androcles and the Lion*—the preface logically analyzes the four gospels), the relationship of money and religion (*Major Barbara*—the Salvation Army and War), and human nature (*Man and Superman*—the battle of the sexes, in which the devil makes some astute comments about humans). According to Shaw, "My way of joking is to tell the truth. It's the funniest joke in the world." "The function of comedy is nothing less than the destruction of old-establish morals." *Instructor: Bearer*

LIT 499-02 Seminar: Transgender Theory: Employing a range of approaches, such as cultural studies, discourse analysis, and transgender theory, we will explore representations of transgender identity through a wide range of mostly contemporary texts, such as memoir, youtube video, journalism, film, children's books, and websites. *Instructor: Bennett*

LIT 499-03 Bakhtin & Narrative: This section will examine novels and post-novels that exemplify, complicate, or challenge two of Mikhail Bakhtin's central contributions to narrative theory: heteroglossia and the chronotope. In addition to seminal texts in narrative theory, we will read novels (and texts that resist that label) that often manipulate dialects, narrative voices, perspectives, genres, or media. Our readings will include: Ann Bronte, *Tenants of Wildfell Hall*; Henry Roth, *Diving Rock on the Hudson*; Margaret Atwood, *The Handmaid's Tale*; David Mitchell, *Cloud Atlas*; Alan Moore, *Watchmen*; and Jennifer Egan, *A Visit from the Goon Squad*. *Instructor: Steele*

LIT 499-04 Seminar: Holocaust: In this capstone, we will examine second and third generation Holocaust representations such as novels, memoirs, poetry, photography, and art. We will investigate how the traumatic experiences and history of the Holocaust are transmitted to subsequent generations and how, as Marianne Hirsch writes, they "constitute memories in their own right." We will also explore how these postmemories are transformed and conveyed into the future. In addition to looking at visual and print representations, we will be looking at theoretical writing about memory, traumatic transmission, and postmemory. *Instructor: Friedman*

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: Dostoevsky This course will read and analyze several of the Russian writer's best-known novels (*Notes from Underground*, *Crime and Punishment* and *The Brothers Karamazov*). Emphasis will be placed on applying literary theory (including Foucault, Bakhtin, Althusser, Cixous, Irigaray and others) to Dostoevsky's work as a way of exploring their literary and social significance. *Instructor: Hustis*

LIT 499-08: Seminar: Early American Women Writers: So many fascinating (and often unknown) women lived and wrote in early America. With a particular focus on the public and private elocution of women living between 1630 and 1800, our theory-intensive seminar will explore a rich panoply of primary texts recorded by women: diaries and letters, commonplace books, Indian captivity narratives, prophetic poetry, spiritual autobiographies, travel logs, midwifery journals, memoirs of domestic violence, and bestselling Revolutionary fiction. Ultimately, we will address the historical, literary, and cultural influences that shaped women's lives at this time and then discern the ways that women addressed and even subverted such influences through the power of the written word. *Instructor: Tarter*

LIT 499-09: Seminar: Young Adult Gay & Lesbian Lit: In this seminar, we will examine representations of LGBTQ youth in (mostly) contemporary young adult literature using a variety of theoretical approaches including gender, post-structural, postmodern, and queer theory. Additionally, the course will explore the variety (and limitations) of available LGBTQ YA narratives as well as trends in current YA LGBTQ scholarship. Intermediate/middle level as well as young adult texts will be considered. Authors may include: Francesca Lia Block, Lauren Myracle, David Levithan, John Green, James Howe, Jacqueline Woodson, Bill Konigsberg, Emily Danforth, Alex Sanchez, Malinda Lo, Julie Anne Peters, and Cris Beam. *Instructor: Meixner*