

## FALL 2011

### **ENGL 002SL                      READING II**

**3 hours. 2 credits**

English 002 is an intensive reading course for ESL/ELL students assigned by a placement test. This course offers practice in critical reading comprehension skills with emphasis on determining main thoughts, inferences, tone and style. Efficient reading techniques are developed and adapted to diverse materials. Texts vary. Students must pass the CUNY Assessment Test in Reading to pass the course.

### **ENGL 004SL                      ENGLISH FOR BI-LINGUAL STUDENTS II**

**6 hours. 1 credit**

English 004 is an intermediate ESL/ELL course for students who are assigned by a placement test or by advisement. Emphasis is on basic structural patterns of standard written English, mechanical conventions, vocabulary development and essay organization. To pass the course, students must pass a departmental final essay exam.

### **ENGL 005SL                      ENGLISH FOR BI-LINGUAL STUDENTS III**

**3 hours. 2 credits**

English 005 is an intensive ESL/ELL course for students who are assigned by a placement test, advisement, or successful completion of ENGL 004. Emphasis is on essay writing of an expository nature-demonstrating clear organization, correct syntax, sentence variety, mechanics and word choice. Students practice controlling, developing and supporting their ideas in writing. To pass the course, students must pass the CUNY Assessment Test in Writing.

### **ENGLISH 120                      EXPOSITORY WRITING**

3 hrs. a week plus conferences. 3 credits

This course is required of all freshmen. Satisfies Stage 1-Academic Foundations, Group A

English 120, an introductory expository writing course, has four related goals: Through reading, discussions, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions, develop thesis statements, and support them persuasively; and to write with standard acceptable grammar, varied sentence structure, logical organization, and coherence.

Class discussions and assignments are related to readings from such sources as non-fiction essays, periodicals, reviews, and student writing. Students are required to write four multiple draft essays of approximately 500-words each; a documented research paper of between 5- and 8-double-spaced pages that includes a bibliography page using a conventional reference, system as well as early drafts, and an annotated bibliography; and several in-class essays.

To complete English 120, students must do the following: (1) produce a portfolio that includes the documented paper with drafts, a revised essay with drafts, an unrevised in-class essay, the diagnostic essay, and a cover letter; and (2) write a departmentally administered final. Both the portfolio and final examination must be satisfactory in order for a student to pass the course.

### **ENGLISH 201                      INTERMEDIATE EXPOSITORY WRITING**

(3 credits) Prerequisite is English 120

Five sections (four day sections, one evening section) are planned. For students who wish to develop their writing skills. Students will work in small groups with a tutor, so that writing can be corrected and improved on an individual basis. English 201 will provide students with Special attention to problems of organizing and presenting essays.

## **ENGLISH 218                      ADVANCED EXPOSITORY WRITING**

(3 credits) Prerequisite is English 120

Section 01        M,W 4:10-5:25 p.m.

Mr. Bobrow

Code: 4582

This class is intended to develop expository writing skills beyond the level required in English 120. We will focus on matters of structure, development, and voice, as well as on research methods and designs. During the first half of the semester we will read a variety of essays, focusing our discussion on authorial strategies, rhetorical modes, structural principles and practices, and stylistic approaches. Students will produce three short papers (approximately 750 words each) based on the readings. In the second half of the semester students will develop a substantial research paper (10-12 pages) on one of a number of suggested topics or on a topic of the student's choosing. We will work through the various phases of the project: gathering material, writing a proposal, completing a full first draft, and producing a finished paper. I will meet individually with students once a week, and students will have an opportunity to share their ideas and progress in small groups. Students will also present a short oral report on their project.

## **ENGLISH 220                      INTRODUCTION TO LITERATURE**

(3 credits) Prerequisite is English 120. Satisfies Stage 2-- Broad Exposure, Group A

English 220 emphasizes close readings of representative texts drawn from British and American fiction, drama, and poetry. It is intended to increase the student's understanding and appreciation of literature. At least one play by Shakespeare is required. The written work includes quizzes, papers, a midterm and a final examination. This course is the prerequisite to all English courses above 220.

## **ENGLISH 250.67                      HEROINES**

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C

Section 01        T,F 9:45-11:00 a.m.

Ms. Barile

Code: 1114

"Heroines" will explore the notion of female heroism as it develops in prose fiction--in novels and in short stories. We will befriend several literature heroines and analyze how these women are constructed by author, genre, and period. We will begin with a discussion on heroism and the relationship between heroism and gender. Questions to be considered include: How do heroines subvert patriarchal structures? What happens if they are unable to? What changes are effected when they are successful? In addition to active class participation and regular attendance, requirements include reading quizzes, two short response papers and one final paper.

## **ENGLISH 250.92                      BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS**

(3 credits) Prerequisite is English 220; Approved for Group B and C Pluralism and Diversity; Satisfies Stage 2--Broad Exposure, Group C

Section 01        Saturday 12:10-2:40 p.m.

Ms. S. Smith

Code: 1117

In this course, we will analyze the literary texts of women of the African Diaspora and their expression of the intersection of gender, race and class. As this class is international in scope, we will discuss how these three constructs manifest differently in the lives of the protagonists. We will read texts from authors of Afro-Caribbean, Afro-European, and African American descent. Our focus in this class will be the way black women represent themselves through the themes of matrifocality, gender relations, class, nationalism, and migration. We will explore the journey whether symbolic or physical as the trope through which the protagonists attempt to transgress the boundaries placed upon their individuality. We will read and examine the novels of Maryse Conde, Octavia Butler, Gloria Naylor, Edwidge Danticat, Gisele Pineau, Paule Marshall, and Toni Morrison, etc. All of the texts as well as the themes discussed in this class will be supported by literary criticism. Students will be expected to analyze the texts thus becoming active readers and writers. Requirements: Critical Response Journal; Formal Essays: One 3-5 page essay which develops a well supported argument in reference to one text. The argument made must be supported by literary criticism. One 5-7 page research paper in which the students will examine a topic relating to the one of the authors we are reading. Students will be required to read one other works of the author they choose as well as articles of literary criticism. Students will also be required to do an oral presentation based on their research topic. Presentations: Students will be required to do two presentations. For the first, each student will teach some aspect of an assigned topic to the class. For the second one, students will present on their research project. Participation: Each student will be

responsible for actively participating in all class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions.

### **ENGLISH 250.95 AMERICAN WOMEN POETS**

**(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C**

Section 51 T, TH 7:00-8:15 p.m. Mr. Fess Code: 1118

"Much of woman's poetry has been of the nature of the blues song: a cry of pain, of victimization, or a lyric of seduction," argues Adrienne Rich. Rachel Blau DuPlessis asserts that the "female aesthetic" produces poems that "incorporate contradiction and nonlinear movement." In this course, we will read work by and about a wide range of American women poets, examining assumptions about what their poems should, can, and will, be. We will also investigate the ways in which these writers interact with and call into question the various movements—artistic, social, and political—that have come to categorize American poetry. Poets will include Emily Dickinson, Gwendolyn Brooks, Muriel Rukeyser, Sylvia Plath, Audre Lorde, Barbara Guest, and many others. Coursework will include a final presentation and two papers, including one on a living poet of your choice.

### **ENGLISH 250.98 LITERATURE OF AMERICAN VALUES AND IDEALS**

**(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C**

Section 01 T, F 2:10-3:25 p.m. Professor Melamed Code: 1119

This course is a study of the historical and literary texts that define and explore American values and ideals. Works by such writers as Franklin, Emerson, Thoreau, Adams, Dubois. Two papers and a final examination will be required.

### **ENGLISH 251.52 LANGUAGE AND LITERATURE**

**(3 credits) Prerequisite is English 220. Satisfies Stage 2--Broad Exposure, Group C**

Section 01 T, F 11:10-12:25 p.m. Ms. Wagle Code: 1122

Literature is language. It literally "speaks" to us. And while the study of literature always includes attention to language, in this course language will be the star. In particular, we are interested in ways that literature uses language to represent human thought and words. Among the issues we will address are how language relates to social position, how representations of characters' speech exploit social and cultural ideals and stereotypes, how narrative point of view impacts our understanding of character, and how novel approaches to narrative voice challenge conventional ideas of how stories are told and by whom. Throughout the course we will give particular attention to the changing role of dialect in literature and we will conclude with the emergence of new literary voices. Readings will span four centuries and include all literary genres: fiction, drama, and poetry – and even a brief foray into non-fiction. However, we will take a thematic approach rather than a chronological one, so that for one theme we will read Shakespeare's *Henry V* and Anthony Burgess's *A Clockwork Orange*. Additional authors may include: Jane Austen, Charles Dickens, Mark Twain, Emily Dickinson, Paul Lawrence Dunbar, James Joyce, George Bernard Shaw, Elizabeth Bishop, Zora Neale Hurston, Gwendolyn Brooks, Julia Alvarez, Adrienne Rich, and Junot Diaz. Requirements include: class participation, annotation of texts, one short and one longer paper (including multiple drafts), several informal writing assignments, and an in-class presentation.

### **ENGL 251.53 SHAKESPEARE'S ROMAN PLAYS**

**(3 credits) Prerequisite is English 220**

Section 51 M, W 7:00-8:15 p.m. Ms. Korn Code: 4944

We will read and discuss Shakespeare's *Coriolanus*, *Julius Caesar* and *Antony and Cleopatra* as forceful dramatic art with historical and political significance. We will make connections between the ancient world that is the subject of the plays and the contemporary world that produced them. We will analyze Shakespeare's use of his sources for the plays, especially Lord North's translation of Plutarch's *Lives*. We will study the social, cultural and political history of Republican Rome that lies behind the legendary figures and events dramatized in these plays, and then we will compare that history with the society and politics of Elizabethan England. We will examine what is known of the original performances and publications of these plays and explore subsequent stage productions and film adaptations. Primary texts will include, in addition to the plays, readings from Plutarch, Livy and other Roman historians. Secondary texts will include readings from modern historians of Ancient Rome and Egypt, as well as

sections of James Shapiro's *1599: A Year in the Life of Shakespeare*. We will spend one session visiting the Roman Galleries of the Metropolitan Museum of Art. Requirements: regular attendance and participation in class discussions and informal performances of scenes; two short papers; a reading journal; and a final exam.

### **ENGLISH 251.54 FICTION AND AUTOBIOGRAPHY**

**(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C**  
Section 51 M,W 5:35-6:50 p.m. Ms. Demos Code: 5136

"Fiction and Autobiography" considers the role of the speaking self in literature. Focusing on primary and secondary texts from a broad range of time periods and cultural traditions, this course explores the issues inherent in the narration of personal history. How do writers construct a literary identity? What is the relationship between memory and storytelling? How does the narration of life history give unique expression to socially marginalized individuals? Finally, what identifies a narrative as 'fiction' or 'non-fiction'? Requirements include three essays, one presentation, and consistent in-class participation.

### **ENGLISH 251.55 20<sup>TH</sup> CENTURY SOUTHERN RENAISSANCE**

**(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C**  
Section 51 T,TH 5:35-6:50 p.m. Mr. Fess Code: 4945

This course focuses on the Southern Renaissance in American Literature, a period usually characterized by an increase in literary production by southern writers that begins between the two world wars and continues into the 1960's. This period saw the emergence of writers such as William Faulkner, Robert Penn Warren, Eudora Welty and Katherine Anne Porter. This group of writers is usually distinguished by their treatment of issues around race, class, region and modernity left unresolved since the close of the Civil War, and the literary tropes of "Original Sin" and the Southern Gothic emerge, among others, as ways for these writers to criticize, interrogate, laud and lampoon their region. As part of this periodization, sharp lines are drawn between these concerns by southern writers and other periods that parallel the so-called Southern Renaissance, such as the Harlem Renaissance and the Civil Rights movement. In addition to discussing the traditional aspects of the Southern Renaissance period, this course will challenge assumptions that separate this movement from these other periods of literary production, particularly through reading works by southerners who move north such as Richard Wright, Sterling Brown and Zora Neale Hurston. Over the course of the semester we will look at representative examples of these texts as well as critical material about this period. Requirements include two short papers (4-5 pages), a final paper (8-10 pages) and an oral report.

### **ENGLISH 251.56 EDITH WHARTON AND HENRY JAMES: THEIR LITERARY FRIENDSHIP**

**(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C**  
Section 01 T,F 11:10-12:25 p.m. Ms. Barile Code: 5035

The friendship between Edith Wharton and Henry James spanned difficult times in both writers lives at the turn of the 20<sup>th</sup> century. Wharton was struggling with a bitter divorce, and James was suffering from the depression he experienced at the end of his life. We will look at the unique and influential relationship shared between these two great writers. In addition, we will compare how each wrote about their native country from the other side of the Atlantic--James from England and Wharton from France--and what they each had to say about New York in particular. We will also examine how ideas of social class and capitalism are represented in their works. Active class participation will be expected. Novels to be read include James' *Washington Square* and *The Portrait of a Lady*, plus Wharton's *The Age of Innocence* and *Summer*, in addition to letters, several short stories and works of literary criticism by both writers. Requirements include one presentation, reading quizzes, two short response papers and a final paper.

### **ENGL 251.57 EARLY 20<sup>TH</sup> CENTURY FICTION**

**(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C**

Section 01 M,W,TH 12:10-1:00 p.m. Mr. O'Malley Code: 5409

This course examines British and American literature of the early 20th century, a period often referred to as the "modernist" era. The Moderns developed new and exciting ways of writing that perplexed many readers but have come to be seen as important innovations in style. But the Moderns were also revolutionary in their efforts to engage with topics that were previously taboo: adultery, homosexuality, trauma, insanity. Authors will include: Joseph Conrad, Ford Madox Ford, James Joyce, Virginia Woolf, Elizabeth Bowen, Gertrude Stein, Ernest Hemingway, William Faulkner, Jean Toomer. Requirements: two term papers, class participation and attendance, and a group presentation.

### **ENGLISH 254 SURVEY OF ENGLISH LITERATURE II**

(3 credits) Prerequisite is English 220

Section 01 T,F 9:45-11:00 a.m. Mr. Burgers Code: 1123

As its title implies, this course will offer a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth century. Throughout the semester we will read representative poetry, fiction, and cultural texts from each of three major literary periods: the Romantic (1785-1837), the Victorian (1837-1901), and the Modern (1901-1945). This course presupposes that literature offers the potential for transformative experience and students are encouraged to think hard about the ways in which literature, even the literature of the past, impacts their daily emotional and intellectual lives. Therefore course readings and assignments will focus on providing students with a thorough understanding of the broad aesthetic and cultural relations between these various periods, as well as an appreciation of the value and contemporary use of the texts under discussion. Readings will focus on canonical texts by, for example, Mary Wollstonecraft, William Wordsworth, Mary Shelley, John Keats, and E.M. Forster, but will also give attention to more popular works like *The Moonstone*, *Alice's Adventures in Wonderland*, and *The Adventures of Sherlock Holmes*. This class requires at least 15 pages of out of class writing, distributed over several major papers. In-class writing and participation are also major components. The assignments are weighted as follows: Romanticism Paper (3-4 pages) 15%; Victorian Paper (6-7 pages) 20%; Modernism Paper (6-7 pages) 20%; In-Class Writing 20%; Participation 10%; Final Exam 15%.

### **ENGLISH 256.50 FILIPINO AMERICAN LITERATURE**

**(3 credits) Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group B Pluralism and Diversity. Cross-listed with Asian 220.06.**

Section 01 T,F 9:45-11:00 Mr. Francia Code: 1124

Because the Philippines was once a colony of the United States, there exists a continuum between literature in English created there and that written by Filipino-Americans. This course will thus examine the fiction and poetry written in both countries, enabling the student to appreciate the related historical, social, and aesthetic contexts in which Philippine-American writing has evolved. Grading: Sixty percent of the course grade will be based on short written analytical essays; twenty percent on class participation and discussion; and twenty percent on in-class reports.

### **ENGLISH 256.58 ASIAN AMERICAN LITERATURE**

(3 credits) Prerequisite is English 220 Approved course for Stage 3– Focused Exposure Group C Pluralism and Diversity

Section 51 F 5:40-8:40 p.m. Ms. Qidwai Code: 1125

Survey of Asian American Literature is an interdisciplinary course will focus on reading and discussing literary texts by Asians in the United States and the western diaspora. The primary task of the course is to introduce to students how Asian American literature is a formative site to investigate history, identity, citizenship, and belonging. In addition to the novels, poems, and short stories, students will also read scholarly articles and engage with visual materials from films to websites. Some of the core questions of this course include: How do we define "Asian American" in "Asian American literature"? How does Asian American literature "imagine" other kinds of belonging that are outside the nation? Students are expected to participate in a scholarly and creative community that will process ideas and concepts together.

### **ENGLISH 258.56 ASIAN AMERICAN WOMEN WRITERS**

**(3 credits) Prerequisite is English 220 Approved course for Stage 3– Focused Exposure Group**

### **C Pluralism and Diversity**

Section 01 M,TH 1:10-2:25 p.m. Ms. Shah Code: 1127

This course will examine Asian American women writers to explore issues of gendered representation in literature, films, essays and other media sources. Topics we will assess include the various strategies writers use to question the traditional culture they have inherited and the dominant culture in which they live; identity formation and/or disintegration; patriarchy; beauty standards; American myths and stereotypes; gender and sexual identity; immigration, colonialism and feminism. By the end of the course, we will have drawn our own conclusions on what it means to be an Asian American woman writer.

#### **COURSE OBJECTIVES & LEARNING GOALS:**

- 1) To introduce a variety of writings by Asian American women writers and to explore the breadth of those writings from artistic and historical perspectives
- 2) To acquaint students with some of the critical issues relevant to the study of Asian American literature in general and Asian American Women's writing in particular.
- 3) To enable students to practice the skills of analyzing and discussing literary texts through critical reading, expository writing, intelligent discussion, and oral presentation of research.

### **ENGLISH 300 INTRODUCTION TO CREATIVE WRITING**

(3 credits) Prerequisite is English 220

Section 01	M,TH	8:10-9:25 a.m.	Ms. Lipschultz	Code: 1128
Section 02	M,TH	9:45-11:00 a.m.	Ms. Lipschultz	Code: 1129
Section 03	M, TH	11:10-12:25 p.m.	Dr. Paul	Code: 1130
Section 04	M,TH	1:10-2:25 p.m.	Dr. Paul	Code: 1131
Section 06	T,F	9:45-11:00 a.m.	Ms. Schneider	Code: 1133
Section 07	M,TH	8:10-9:25 a.m.	Mr. Healy	Code: 1134
Section 08	T,F	11:10-12:25 p.m.	Mr. Schulz	Code: 1135
Section 09	T,F	12:45-2:00 p.m.	Ms. Lacher	Code: 1136
Section 10	M,TH	2:45-4:00 p.m.	Mr. Gaytan	Code: 1137
Section 11	T,F	11:10-12:25 p.m.	Ms. Cruz	Code: 1138
Section 12	M,W,TH	12:10-1:00 p.m.	Ms. Marquardt	Code: 5059
Section 14	M,TH	9:45-11:00 a.m.	Ms. McDonald	Code: 5060
Section 15	T,F	12:45-2:00 p.m.	Ms. Cruz	Code: 1140
Section 16	T,F	9:45-11:00 a.m.	Mr. Schulz	Code: 5058
Section 51	T,TH	8:25-9:40 p.m.	Ms. Goodman	Code: 1141
Section 52	M,W	5:35-6:50 p.m.	Ms. Hunter	Code: 1142
Section 53	M,W	5:35-6:50 p.m.	Mr. Dow	Code: 1143
Section 54	M,W	7:00-8:15 p.m.	Dr. Wetta	Code: 1144
Section 55	T,TH	7:00-8:15 p.m.	Ms. Goodman	Code: 1145
Section 56	M,W	5:35-6:50 p.m.	Ms. McBride	Code: 5318
Section 57	M,W	7:00-8:15 p.m.	Ms. McBride	Code: 5319

This multi-genre workshop is an introduction to creative writing and will focus on poetry, fiction, and creative non-fiction. Course work will include both reading and writing in these three genres, writing exercises, and, as students will present copies of their work to the class for discussion, an introduction to workshop methods of critiquing student poems. Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on revision and writing as a process. Work includes Reading Response Journal and portfolio of work done in these three genres. *This course is a prerequisite for English 311, 313, 314, 316.*

### **ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING**

(3 credits) Prerequisite is English 220

Section 01	SAT	12:10-2:40 p.m.	Dr. Graziano	Code: 1146
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Section 02	T,F 9:45-11:00 a.m.	Professor Jones	Code: 1147
Section 03:	T,F 12:45-2:00 p.m.	Ms. Burnham	Code: 1148
Section 51	T,TH 5:35-6:50 p.m.	Ms. Schaller	Code: 1149

Through studying, experimenting with, and evaluating traditional as well as modern approaches to the writing of non-fiction prose, students will have the opportunity to gain theoretical as well as practical insights into the composing process. We will read and discuss a wide variety of works, and the types of writing assignments will cover a broad range including journal keeping, responses to readings and discussions, and drafts of works in progress that lead to completed formal essays. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course.

### **ENGLISH 303 WESTERN LITERARY BACKGROUNDS**

(3 credits) Prerequisite is English 220

Section 01	SAT 9:10-11:40 a.m.	Ms. Korn	Code: 1150
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This section will focus on close readings of selected literary and philosophical texts from Archaic and Classical Greece through late Medieval Europe. We will analyze the historical and cultural traditions that produced these texts and trace the influence of their content, themes, arguments, and generic conventions on British, American and postcolonial literature. Requirements: reading journal, two short papers, midterm, and final examination.

Section 51	T,TH 5:35-6:50 p.m.	Mr. Ciaccio	Code: 1152
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In this course students will read a variety of texts which have informed the development of Western literature. The course focuses primarily upon "classical" texts (including ancient Greek and Roman authors such as Sophocles, Plato, Ovid, Horace or Homer), or texts from the Biblical tradition. Readings may also include more modern works that illustrate how subsequent authors have engaged the thematic material, literary forms, aesthetic theories, or mythologies of the classical era. Students should expect to write approximately fifteen pages over the course of the semester and to take a midterm and final exam as well.

Section 52	T,Th 8:25-9:40 p.m.	Mr. Jockims	Code: 1153
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A study of literary masterpieces of Antiquity, the Middle Ages, and the Renaissance that have had a major influence on British and American writers. Readings will include the Bible, Homer, Greek and Roman tragedies, Dante, and Cervantes. Requirements: midterm, term paper, and final examination.

### **ENGLISH 305 CHILDREN'S LITERATURE**

(3 credits) Prerequisite is English 220

Section 01	M,TH 8:10-9:25 a.m.	Dr. Relyea	Code: 1154
Section 02	M,TH 9:45-11:00 a.m.	Dr. Relyea	Code: 1155

This course will re-evaluate children's literature through a series of sophisticated theoretical and literary lenses. We will pair works that are often considered part of the "canon" together with a variety of culturally and chronologically diverse texts, in order to create conversations across space and time and examine how authors, separated by race, gender, period, and background, deal with similar themes. Questions considered will include: how do these texts construct the child? How do children's books create our cultural milieu? What makes a book a "children's book"? How can we read these books critically, and does a critical reading do violence to the pleasure of childhood? Requirements: class participation, in-class writing, two essays, a presentation, and a final exam.

Section 03	T,F 12:45-2:00 p.m.	Ms. Mitchell	Code: 1156
Section 04	T,F 3:45-5:00 p.m.	Ms. Mitchell	Code: 1157

This course approaches foundational texts in the field of children's literature from a variety of different perspectives. Concerned with the way that different conceptions of the world are shaped both within and by children's literature, we will approach a vast array of literary works, including texts by JK Rowling, Lewis Carroll, Roald Dahl, Judy Blume, Orson Scott Card, Lois Duncan, Stephenie Meyer, the Brothers Grimm, Hans Christian Andersen. This course is reading intensive and requires students to engage critically and thoughtfully with a wide array of source material. Class discussion will encompass many important implications of these texts, among those: the construction of alternative families,

representations of grown-ups, the notion of a child hero, the transition from childhood to adolescence. Course requirements include reading presentations, short papers, weekly response journals, and a research-based final project.

Section 51 T,TH 5:35-6:50 p.m. Ms. Powell Code: 1158  
Section 52 T,TH 7:00-8:15 p.m. Ms. Powell Code: 1159

This course explores the origins and development of children's literature through close reading of such texts as Aesop's fables, fairy tales, poems, and picture books as well as representative works of fantasy and realism by Lewis Carroll, E.B. White, Louisa May Alcott, and Laura Ingalls Wilder, among others. Students will evaluate a work's literary qualities in light of the author's life, the historical context, and relevant criticism. Ongoing topics of discussion will be the imperatives of children's books to instruct and entertain and the defining features of a classic. An in-class oral report, two papers (one documented), and a final exam are required.

### **ENGLISH 306 LITERARY THEORY**

(3 credits) Prerequisite is English 220.

Section 01 T,W,F 9:10-10:00 a.m. Dr. Elliott Code: 1160

This course will follow some of the mainstreams in contemporary critical theory, including, but not limited to, psychoanalytic theory, Marxist theory, queer theory, feminism, and cultural materialism. In addition to various theoretical works themselves, we will read two of the following novels (to be determined) to put theory into praxis: Ernest Hemingway's *Garden of Eden*, Djuna Barnes's *Nightwood*, Virginia Woolf's *Mrs. Dalloway*. Requirements include several short homework assignments, an oral report on a particular theory and an interpretation of a canonical work from that perspective, a short answer and essay midterm exam, and a final paper of seven to ten pages using a selected theory to analyze one of the above novels.

Section 02 M,TH 9:45-11:00 a.m. Mr. Stewart Code: 1161

This course will be an overview of selections from important theoretical writings as well as examples of literary criticism. We will ground ourselves in three texts from different time periods and genres and discuss the theory and criticism that surrounds those texts. These include Sophocles' *Oedipus*, Joseph Conrad's *Heart of Darkness* and Virginia Woolf's *Orlando*. Students will cover Marxism, Psychological and Psychoanalytic Criticism, Feminist theory, Queer Theory, Postcolonial Theory and related questions of Aesthetics. Required coursework includes attendance, participation, 4 short response papers, an oral presentation and a final exam.

Section 03 M,TH 1:10-2:25 p.m. Dr. Gilchrist Code: 1162

This class will survey a wide range of texts that engage crucial topics for students of literature and culture: for example, the formation and definition of the "literary"; the way sign systems work to make and unmake meaning; the political effects of literary texts; the psychological dimensions of reading and writing; and the relationships between literature, performance, and identity. Students will leave the class with an array of interpretive and analytic tools that will enrich their reading and especially writing in subsequent courses both within the English department and throughout the humanities. Side effects may include: vertigo, sublimity, a persistent feeling of being watched, Oedipal stirrings, and queer sensations. Requirements: thorough reading, enthusiastic participation and attendance, several short response papers, a longer paper, a mid-term, and a final (both take-home).

Section 04 T,F 11:10-12:25 p.m. Mr. Sussman Code: 1163

The notion of America as a "melting pot" is a familiar one, and in this course we'll interrogate something you might call "the poetics of the melting pot." Many of the texts we focus on are noteworthy not just for their accounts of the experience of various ethnic groups in America, but also for their innovations in form, style, and subject matter. As we move through these texts, we'll also pay attention the political and social events that inform them. Authors may include Cha, Hagedorn, Hemon, Reed, Okada, Fante, Wright, Paley, and Viramontes. We may also read some travel narratives. Requirements: Two papers (one short, one longish) and two brief response papers.

Section 05 M TH 2:45-4:00 p.m. Dr. Gilchrist Code: 1164

This section of Literary Theory will introduce the major texts and theorists of 20th-century literary theory in order to trace seismic shifts in intellectual thought. In this sense, the class is a philosophy course. Simultaneously, however, we will explore the contributions of New Criticism, Structuralism, Psychoanalysis, Marxism, Post-Structuralism, Queer and Gender Studies, and Postcolonialism to literary study and learn how to apply these theories smoothly and productively to our analyses of literature. Such tools will deepen our critical thinking skills and open up literary texts for us in new ways. In addition to watching documentary films about literary theory, such as *Examined Life* and *The Pervert's Guide to Cinema*, we will read Joseph Conrad's *Heart of Darkness* and Virginia Woolf's *To the Lighthouse* through multiple theoretical lenses. Requirements include regular, take-home, short-answer responses; one 10-minute, researched oral presentation; a midterm; a final exam; and one formal term paper.

Section 06      T,F 12:45-2:00 p.m.      Ms. Hsieh      Code: 5061  
Learning literary theory is like changing our mindset. Every school of literary theory and criticism has its critical approach that will reshape our perception and interpretation of literary texts. In this course, we will read some influential classical texts that fashioned contemporary critics and literary theorists. Then, we will focus on major schools of contemporary literary theory and criticism, including formalism, structuralism, Marxist criticism, feminism, post-structuralism, psychoanalysis, postmodernism, and postcolonial criticism. We are going to be familiar with key issues and concepts of different schools and apply these analytical methods to our reading of literary texts and cultural phenomenon. Course requirements will include three 3-4 page papers; midterm exam, and 6-8 page final paper. The final paper must be submitted on the last day of class. MLA format is highly recommended.

Section 51      M,W 7:00-8:15 p.m.      Dr. Tobin      Code: 1165  
Many students regard literary theory as a daunting area of study, and literary criticism as a secondary activity. To a beginning student, contemporary theories of literature may seem counter-intuitive, slippery and opaque, while contemporary critical practice may seem far removed from the familiar experience of reading and appreciating a novel, poem or play. In this course, we will attempt to demystify theory. Beginning with Plato's rejection of poetry as imitation and Aristotle's formal analysis of the elements and purpose of tragedy, and proceeding through the social-economic, cultural, psychoanalytic and linguistic theories set forth in the 19th and early-20th centuries by Marx, Arnold, Freud and Saussure, we will identify and discuss the issues and concepts that inform contemporary theory, examining notions of the literary text as, respectively, a representation of nature, pedagogical tool, revelation of inner experience, socially-constructed object and self-contained aesthetic form. We will move on to explore modern and contemporary critical approaches to reading and interpreting literary texts, including formalism, psychoanalysis, Marxism, structuralism, post-structuralism and post-colonialism. Students will acquire an understanding of the key issues and concepts in literary theory and criticism; develop a vocabulary of critical terms; and apply such ideas and terms in discussing selected topics and texts. **Course Requirements:** Three 3-4 page papers; response to take-home questions; take-home final. Class participation will count toward 20% of the final grade. All written work must be submitted electronically.

Section 52      T, TH 7:00-8:15 p.m.      Mr. Knip      Code: 1166  
This course will introduce students to literary theory and criticism. One of the insights gleaned from a study of theory is that there is no such thing as a non-theoretical interpretation of literature. Acknowledged or not, every interpretation has a viewpoint. This course aims to help students see the assumptions that underlie various viewpoints. We will read introductory material and canonical texts from the following theoretical paradigms: New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Cultural Studies, Deconstruction and Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial Criticism. Literature for analysis includes the work of Tilly Olsen, Langston Hughes, William Blake, Charlotte Perkins Gilman, William Faulkner, Toni Morrison, Jeanette Winterson, and Chinua Achebe. Requirements include a mid-term and final exam and four short (four-page) essays.

Section 53      T,TH 5:35-6:50 p.m.      Dr. Brown      Code: 1167  
This course is designed to introduce you to various schools of literary and critical theory. Throughout the semester, we will read and apply theory to literary texts in order to focus on the complex interconnections between readers, writers and texts. Loosely defined as the analysis and inquisition into the nature of

meaning and language, literary theory asks that you examine the assumptions you bring to texts. We will investigate theory in order to ask ourselves questions such as: What happens when we read? How is meaning negotiated? What ideologies enable our act of reading? What is a text/author/reader? We will engage with a variety of theoretical ideas in order to broaden our understanding of what happens when we interact with language. This course will not stress the exclusiveness of any particular school of thought, but will emphasize the interconnectedness and interplay among many. By the end of the semester, students will understand the main concepts behind various theoretical schools and will be able to apply these ideas to literary works and other cultural phenomenon. Requirements: weekly responses to readings, mid-term exam, and an 8-10 page research paper.

### **ENGLISH 308                      WORKSHOP IN NON-FICTION I**

(3 credits) Prerequisite: English 220. No Auditors.

Section 01            T,F 11:10-12:25 p.m.                      Professor Thomas                      Code: 1169

It is essential that individuals can at least, begin to articulate who they believe they are, contextualized by different environments—history, nature, war, love—and how they are/are not connected to these *larger* concerns. We will focus on the self as the narrative lens—“ . . . *trying to learn to use words . . .*” whatever our particular concerns. Some may call this practice *solipsistic*, and even try to goose us to view this term in the negative, (alas, how solipsistic of them). We will concentrate on ourselves, our struggles, losses and triumphs we experience in this life—our struggle to wrap language around ideas and feelings—and how these personal events are perhaps links to the lives of others. You will, through reading, writing and discussion, work at eliminating cliché, euphemism, and irresponsible pastiche as tools for your craft and replacing them with dynamic thought, fresh language, and allusion—graceful and responsible erudition. Students who wish to enroll in this class need only be enthusiastic about their topics, passionate about their writing, and generous in their support and critiques of their classmates work.

Section 02            M,W 4:10-5:25 p.m.                      Mr. Dow                      Code: 1171

Students will read a variety of nonfiction while working on experiments in several nonfiction categories (profiles, interviews, reportage, science/music/art writing, personal essays). The emphasis will always be on developing one's ability to watch and listen, and then to write clearly, compellingly, and with a sense of exploration and shape. Because a writer's control of grammar and syntax is absolutely essential, students making sentence-level errors will be expected to devote extra time to grammar exercises and re-writing. Readings will likely include Michel de Montaigne (1533-1592) and Francis Bacon (1561-1626); Jonathan Swift (1667-1745); from the 19th century: Thomas DeQuincey, Charles Dickens, and Ralph Waldo Emerson; and from the 20th and 21st centuries: Whitney Balliett, Grace Paley, Eudora Welty, Joan Didion, Janet Malcolm, Oliver Sacks, and R.F. Langley. Students will complete a variety of short writing assignments as well as two major nonfiction essays. Class time will be devoted to discussion of assigned readings and (late in the semester) to students' own writings.

### **ENGLISH 309                      ESSAY WRITING II**

(3 credits) Prerequisite: English 220

Section 01            M,W 4:10-5:25 p.m.                      Ms. Hunter                      Code: 1172

This class will focus on the reading and writing of literary, personal essays marked by attention to style, distinctive voice, and a purpose and structure less concerned with audience, with relaying a clear-cut message, than are journalism and scholarly writing. The essays we will read will present the narrator's individual experience in some larger context. You will do: some typed reading responses, in-class exercises, three short papers, and one longer paper, potentially developed from a shorter paper. A crucial component of the class will be workshoping your writing. The writers for the course may include: Didion, Kincaid, Baldwin, and Hemingway.

### **ENGLISH 311                      WORKSHOP IN FICTION I**

(3 credits) Prerequisite is English 220. No auditors.

Section 01            M,TH 2:45-4:00 p.m.                      Prof. Winn                      Code: 1173

Section 02            T,F 12:45-2:00 p.m.                      Ms. Daitch                      Code: 1175

Section 03 W 10:30-1:00 p.m. Prof. Nunez Code: 1176  
 Section 51 M,W 7:00-8:15 p.m. Ms. McConnell Code: 1177

English 311 is the introductory workshop in fiction writing. Students study the works of established authors and write their own stories as they become familiar with the craft of fiction writing and its various genres, traditions, and conventions. Three original stories required.

### **ENGLISH 313 WORKSHOP IN FICTION II**

(3 credits) Prerequisites are English 220 and English 311. No Auditors.

Section 01 T,F 11:10-12:25 p.m. Ms. Daitch Code: 1178  
 Section 02 W 10:30-1:00 p.m. Dr. Wetta Code: 1179  
 Section 03 T,F 2:10-3:25 p.m. Prof. Thomas Code: 1180  
 Section 51 M 5:35-8:05 p.m. Ms. Daitch Code: 1181

English 313 is the advanced workshop in writing fiction. Students will be expected to concentrate on the revision and critical analysis of their own work as they continue to study the work of established authors. A basic understanding of the craft, traditions, and conventions of the genre is essential. Three original stories required.

### **ENGLISH 314 WORKSHOP IN POETRY I**

(3 credits) Prerequisite is English 220. No auditors.

Section 01 M,TH 9:45-11:00 a.m. Ms. Rempe Code: 1182

In this workshop students will learn how to create the raw material of a poem and then craft it into art. In-class and take home writing assignments will help you blast through writer's block, take leaps and risks on the page, and discover the richness of your imagination and your own, particular voice as a writer. Outside texts will be focused on as well as student work as we explore the many, often mysterious ways a poem takes shape on the page. We will abide by the wisdom that good writers are always attentive, probing readers.

Section 03 T 2:10-4:40 p.m. Professor Levi Code: 4584

"Wherever we are is poetry's place," wrote Muriel Rukeyser. This course introduces students to the creative joys and challenges of writing poetry. Some of our time together is spent reading and discussing work by a variety of poets who have written in English – from the anonymous medieval authors of riddle poems to the contemporary Nuyorican poet Willie Perdomo. We'll be looking at these poems not only for what they say, but how they say it, paying attention to image, diction, tone, music and rhythm. In workshop sessions, we discuss poems written by members of the class, offering praise, feedback, constructive criticism, and suggestions for further work on the poem. In addition to the poems and revisions you write for this class, you are also required to keep a writing journal, and to write two short personal response papers to a book of contemporary poetry.

Section 51 T TH 7:00-8:15 p.m. Ms. Singer Code: 1183

"Poetry is the journal of the sea animal living on land, wanting to fly in the air."

-Carl Sandburg

"Eighty percent of success is showing up."- Woody Allen

In this workshop you will be involved in exploring the components of your writing wings and the process of learning to fly. We will delve into the particulars of creating poetry- from inspiration, imagination and raw material gleaned (through experience, observation, dreams, memory, music) – to the polished, "finished" poem.

Keeping a journal is highly recommended as a way to catch creative sparks and/or to expand ideas. The revision of poems will play a major role in our creative process, adding focus to detail and intention. During our journey, we will also talk about potential publishing, submitting work and writing residencies.

Class Format: This semester we will use extracts of the listed readings to discuss various aspects of craft and gain a deeper understanding of style, structure, form and the writing process. Readings and exercises will be assigned to assist you in honing your craft and discovering/strengthening your own voice. Workshopping: Writers bring copies of their work to distribute just before it is read and discussed.

- \*Be prepared to answer relevant questions and/or explain your intention.
- \*Be prepared to LISTEN to what others have to say, rather than defending your writing.
- \*When discussing the work of your peers, be respectful. Use constructive criticism and be as specific as possible. (What is working well, and why? What needs clarity, rewriting, and why?)

Requirements: All assigned exercises are required.

- 1 portfolio (midterm) of 2 revised poems plus short essays on readings.
- 1 portfolio (final) of 3 revised poems plus short essays on readings.
- NOTE: All drafts of revised poems should be included in portfolios.

Attendance is mandatory. Beyond 3 absences, your grade will be significantly lowered. Late arrivals will also impact your grade. Late work will not be accepted, barring exceptional circumstances.

Required Texts: 1. The Vintage Book of Contemporary American Poetry (McClatchy)  
2. The Poet's Companion (Addonizio, Laux)

## **ENGLISH 316 WORKSHOP IN POETRY II**

(3 credits) Prerequisite are English 220 and 314. No auditors.

Section 02 M,TH 11:10-12:25 p.m. Ms. Rempe Code: 4585

This is an advanced course in writing poetry and will take a detailed approach to craft. We'll study contemporary poetry throughout the semester, devoting about half the class time to analysis of individual poems. Poets will present their own poems in workshop several times. Each student will complete the term with a presentation/performance of work, accompanied by the production of an eight-poem portfolio, composed of work created and revised over the course of the term.

Section 51 T,TH 5:35-6:50 p.m. Ms. Singer Code: 1185

This workshop is an extension of Workshop in Poetry I. Here, students will hone their craft in more depth, concentrating on content and poetic voice (use of language, music, line breaks, etc.). Special emphasis will be on revision work and emotional connection. Reading and discussion of books by numerous recognized poets will help to expand vision and technical writing possibilities. Exercises focus on specifics of form and style. We'll also explore publishing possibilities, the submission process and writing retreats. In this standard workshop setting, students will present their poems for in-class critiquing on a regular basis and create a full portfolio of revised work. A special event is the end of semester reading with music. Required texts: (all books \$10 or less) Anne Sexton, *Selected Poems*; Allen Ginsberg, *Kaddish* and other Poems; Audre Lorde, *The Black Unicorn*; Margaret Atwood, *Murder in the Dark*; Lawrence Joseph, *Into It*; Sandra Cisneros, *Loose Woman*; Li-Young Lee, *In The City Where I Loved You*; Mary Oliver, *American Primitive*.

## **ENGLISH 317.54 SURVEYING THE BLACK EXPERIENCE IN LITERATURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "E" or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group B Pluralism and Diversity.

Section 01 M, Th 1:10-2:25 p.m. Ms. Nims Code: 1186

This course surveys the black experience both in Africa and the Diaspora, with emphasis on identity, loss of language and/or culture, and the social reconstruction of a race. This course develops your ability to write analytical essays based on the historical novel and the black experience, subject matter uniquely suited to the cultivation of sophisticated interpretative skills. Students will study different styles, uses of evidence, methods of interpretation, close readings of texts, and the interaction of literature and cultural values, with applications to other disciplines. Formal Essay: Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument with reference to the text(s). These essays must be five to seven pages in length. Since this is a writing intensive course, substantial revisions are required. Failure to meet the expected page length requirement will result in a grade of zero (20% of final grade). Research Paper: Develop a research project examining the work of the author we have read for this course. This paper should combine a literary analysis within a historical, political, and/or anthropological framework. You may use no more than one primary text and no less than five critical sources to support your thesis. This paper

must be 10-12 pages in length. All students must submit a formal proposal and working bibliography on the assigned due date. FAILURE TO SUBMIT A PROPOSAL ON THE DUE DATE WILL RESULT IN THE GRADE OF F ON THE RESEARCH PAPER (40% of final grade). Presentations: Each student will present his/her proposal to the class. This presentation should include the title of the work, the topic/problem to be analyzed, the framework you intend to use, its contribution to research in the field and a bibliography (10% of final grade). Participation: Each student will be responsible for actively participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (10% of final grade). Final Exam: Based on assigned reading and in-class discussions (20% of final grade). As instructor I reserve the right to alter the syllabus to meet the needs of the students at any time during the semester.

### **ENGLISH 317.55 MUSLIM DIASPORAS**

((3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "E," "3," "5," or elective; Writing core requirement "C" or elective; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group A Pluralism and Diversity.

Section 01 T,F 12:45-2:00 p.m. Ms. Qidwai Code: 1187

Muslim Disaporas is an interdisciplinary course moving through the history of Islam and its expressions in many areas of the world (including Sufism), to the cultural identity, art, and literature of the Muslim Diaspora in the United States, their mis-portrayal in the media, and fetishization by popular culture. Curriculum includes studying works of literature, comedy, theater, film/TV, music and art. Requirements include a class project (group presentation) outlining the timeline of world areas with Muslim populations throughout history, short reports on field trips, midterm paper and final revision. First book for class: Excerpts from the Koran.

### **ENGLISH 318.51 BLACK WOMEN WRITERS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "G" or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group B Pluralism And Diversity.

Section 01 T,F 11:10-12:25 p.m. Dr. Melvin Code: 5052

Common tropes in African Diasporic writings by and about women include hauntings, ghostliness, and the woman's body as landscape. In this course, we will examine how Black women writers reinvent these tropes and own them. We will query travel, literary palimpsests, and spiritual/physical embodiment in order to think through how the old tropes are made new. Requirements: Two short critical essays (15% each), a presentation (10%), a literary research essay (30%), and participation/preparation (30%). Specific assignments will be available on Blackboard.

### **ENGLISH 318.55 ASIAN AMERICAN MEMOIR**

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E", area of study 2 or "E" or elective; Writing core requirement "C" or Multi-Ethnic requirement; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 T F 11:10-12:25 p.m. Mr. Francia Code: 1189

In Asian American Memoir, we will examine constructions of Asian American identity and self-representation in memoir, literature, essays, and films by contemporary Asian Americans. Readings and screenings will include diverse narratives of immigrant assimilation; gendered narratives; transnational categories of homeland and identity; and narratives pushing boundaries between memoir and fiction. To this end, we will examine the formation of subjective identities across axes of ethnicity, gender, sexuality, class, and national identity. We will explore ourselves through journaling and writing, and the relationship between language, narrative, and self.

### **ENGLISH 318.57 THE SELF IN POST CIVIL WAR AFRICAN AMERICAN LITERATURE**

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "D" or "E", area of study "D" or elective; Writing core requirement "B" or "C"; Adolescence Education core requirement "F" or "G"; English Language Arts elective.

Section 01 M,TH 2:45-4:00 p.m. Ms. Biswas Code: 1190

In this course we will assess the ways in which the African American writers in the United States found ways of negotiating his/her identity in a society where to be black is to be Invisible. The founding principle of "All men are created equal" fails to explain and admit Difference. However, writers like Douglass, Jacobs, Wright, Ellison, Baldwin, Hurston, Walker, Morrison and Bambara know that "...all life is divided and that only in division is there true health." We will examine how these writers negotiated difference(s) and found ways of being "one and yet many." We will also study the writings of Social thinkers like Dubois, Cox, Hall, and other African American Literary Critics to understand how Racism works and aims to make the "Other" invisible.

### **ENGLISH 318.61 ASIAN AMERICAN LITERATURE AND POPULAR CULTURE**

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E", area of study "D" or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 M,TH 1:10-2:25 p.m. Professor Chon-Smith Code: 5216

How do you define Asian America? What is the significance of Asian America literature and popular culture? In particular, how has Asian American culture been central to the building of the United States of America? This is a course about Asian American literature and popular culture after the Civil Rights Movement. It provides an overview of race, gender, and class relations in the United States embedded within the broader structure of culture and social institutions. This course is a comparative study of Asian American writers, filmmakers, spoken word artists, hip-hop performers, sports figures, and internet cyberstars, and the historical contexts in which they produce their works. I hope that this framework will foster critical reflection about how we imagine and reimagine Asian American identity and culture, and the importance of "national culture" for the formation of citizenship and community. In particular, we analyze constructions of femininity and masculinity, narrations of race and national belonging, and contestations and solidarities between racialized communities. Furthermore, in this course, I ask students to explore the interconnections between race, gender, sexuality, class, and nation in relation to the global economy and multicultural discourses. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance.

### **ENGLISH 318.62 ASIAN PACIFIC AMERICAN MEDIA**

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "E," 2, 5, or elective; Writing core requirement "C," elective or Multi-Ethnic; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 M,TH 4:10-5:25 p.m. Mr. Velasco-Shaw Code: 1191

This course explores the enduring representations of Asian Pacific Americans as "yellow peril" and "model minority" in a variety of media, from film to theater to television, and in a number of famous figures, from Fu Manchu to Bruce Lee to Margaret Cho. It also highlights the ways in which Asian Pacific Americans have actively resisted, complicated, and transcended these dominant representations, forging new modes of being for Asian Pacific Americans. Rather than a broad and exhaustive survey of every genre and aesthetic practice in which Asian Pacific Americans are either represented or doing the representing, this course, instead, aims to construct a critical media vocabulary through the study of cultural theory and the close reading of a few prominent media texts in constructing (conflicting) visions of Asian Pacific America. Readings will include work by Walter Benjamin, Lisa Lowe, Celine Parrenas-Shimizu, Karen Shimakawa, David Henry Hwang, and David Eng. Requirements include two 3-4-page response essays, as well as a final research paper and presentation.

### **ENGLISH 319.69 18<sup>TH</sup> CENTURY BRITISH WOMEN WRITERS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism core requirement "C", Area of Study "1 and "B"; Preparation for Secondary School Teaching core requirement "E" and elective; Creative Writing, elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 51 M,W 7:00-8:15 p.m. Dr. Kane Code: 1193

During what scholars call the long eighteenth century (1660 to 1800), women were prolific contributors to the emerging genre of the novel. They were also poets, critics, and playwrights, many of them proficient in more than one genre. This course will focus mainly on the novel, with some attention to other genres, especially autobiographical writings. We will look at how women writers grappled with the idea of authorship during a time when standards of modesty and propriety militated against certain kinds of public display for women, including publishing. We will also examine how the novels and other works engaged with 18th-century debates over such issues as sensibility, the education of children, the role and rights of women within the family, filial duty, and ideals of masculinity and femininity. Texts will include novels from among the following authors (i.e., not all of them will be represented): Aphra Behn, Eliza Haywood, Sarah Scott, Sarah Fielding, Frances Sheridan, Charlotte Lennox, Charlotte Smith, Frances Burney, Ann Radcliffe, Maria Edgeworth, Mary Brunton, and Jane Austen. Poets studied may include Anna Letitia Barbauld, Letitia Landon, Anna Seward, Anna Yearsley, and Mary Robinson. Requirements will include a midterm exam, two short response papers and a longer (research) paper.

### **ENGLISH 319.71 WOMEN'S INTERTEXTUAL NARRATIVES**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study "G," 4; Creative Writing, elective; Adolescence Education core requirement "F"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,W,TH 11:10-12:00 p.m. Ms. Davis Code: 1194

Originally coined by Julia Kristeva, the term "intertextuality" refers to the concept that all texts derive their meaning in relation to other texts, and that in fact, "any text is constructed as a mosaic of quotations, any text is the absorption and transformation of another." This course will explore Kristeva's theories of intertextuality as influenced by Mikhail Bakhtin, and how these theories provide us with a lens through which complex systems of culture may be interpreted through literary texts. Readings may include, but are not limited to works by Harriet Jacobs, Charlotte Lennox, Doris Lessing, Margaret Atwood, Octavia Butler, Audre Lorde, and Virginia Woolf. Students will be responsible for a class presentation, weekly journal entries, and a final research project.

### **ENGLISH 319.75 20<sup>TH</sup> CENTURY POETRY BY AMERICAN WOMEN: FROM LYRIC TO HYBRID**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Core requirement "D" and "G", Area of Study "2, 3 and "D"; Creative Writing, elective; Preparation for Secondary School Adolescence Education core requirement "E" and elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,TH 11:10-12:25 P.M. Professor A. Robbins Code: 4587

From well before the time of the British Romantics and up through the most celebrated poets of modernism, the lyric mode historically has been understood and highly valued as the poet "talking to himself or to nobody". Yet, with major cultural, intellectual, and aesthetic shifts in the mid-to-late 20<sup>th</sup> century, including the development of post-structuralist theories of language and the corresponding resurgence of an American avant-garde in Language writing, the notion of a unified lyric speaker has come into question, with some influential poets and critics now terming the form "a simple-minded model of subjectivity and authority", associating the form negatively with women and poets of color (Hejinian). Yet, when considered on its own terms, the contemporary lyric comes into view as an ever-evolving form with a long history of innovation and exploration by American women poets in particular, from the time of Emily Dickinson forward. In thinking about the lyric speaking subject now, we necessarily must also think about other formal elements and complications, including use of language, syntax, narrative, image, and

structurally politicized aesthetics. Indeed, critics are now identifying a new and hotly debated form in the hybrid: that is, a form arising out of a complex mix of the lyric sensibility and disjunctive formal strategies. In this course, we will trace a zig-zag trajectory through the development of the lyric in the 20<sup>th</sup> and 21<sup>st</sup> century work of so-called “experimental” women poets as well as in the work of poets more commonly associated with the mainstream. We will trouble this problematic experimental/mainstream binary as we read, while looking at the ways in which the lyric form has been fractured, torqued, extended, and re-invented by women poets writing variously in search of forms and distinctly American idioms suitable for political, intellectual, and personal expression. Poets studied to include Emily Dickinson, Marianne Moore, Elizabeth Bishop, Gwendolyn Brooks, Sylvia Plath, Barbara Guest, Kathleen Fraser, Adrienne Rich, Jayne Cortez, Gloria Anzaldúa, Rae Armantrout, Alice Notley, and Claudia Rankine, among select others. **Requirements:** regular in-class writing and reader response papers (20% of course grade); one 4-5 page paper (20%); one research paper of 8 pages (30%); an oral presentation (15%); and regular attendance and active participation (15%).

### **ENGLISH 319.77                      WOMEN CENTERED LITERATURE: THE BRONTE SISTERS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 1, 4, or “C” “G”; Adolescence Education core requirement “E;” Creative Writing, elective; Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01            M,TH 9:45-11:00 a.m.                      Dr. Bloom    Code: 1195

They lived lives of deprivation and tragedy and yet their novels are acknowledged masterpieces. Has the story of their lives imposed on our appreciation of their works? Do they still represent what Henry James called “the high-water mark of sentimental judgment”? Anne’s novel *Agnes Grey* reveals an unromantic view of the life of a governess during the Victorian era. Emily’s *Wuthering Heights*, once thought unreadable, has been judged the greatest masterpiece in an era of great novels. Charlotte’s novel *Jane Eyre* has been hugely popular and the focus of much critical study ever since its publication. In this course we consider the lives of the sisters, their major works, the critical history surrounding the novels, and responses to their works. Requirements: 2 papers (one will be a research paper), midterm, and final exam. This is a writing intensive class.

### **ENGLISH 320                                      MULTI-ETHNIC AMERICAN LITERATURE**

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity

Section 01            M, TH 2:45-4:00 p.m.                      Ms. Nims    Code: 1197

This course will examine the definition of cultural identity via literature presented by writers of African American, Caribbean, Asian- American, Latino-American, and Irish -American origins. Discussions involve both close reading of selected texts and comparison of the values the texts promote. Students engage in a variety of communication-intensive activities designed to enhance their appreciation of literature and their awareness of the way it shapes and reflects a multicultural world. Requirements: formal essays (5-7 pages in length), class presentation, final exam.

Section 02            T,F 12:45-2:00 p.m.                      Professor Tolchin                                      Code: 1198

We will read writers of African American, Asian American, Judeo American, Latino American and Native American backgrounds, with an attention to the implicit theories of cultural identity in their work. Requirements: take-home midterm and final essays, class participation, attendance.

Section 03            T,W,F 10:10-11:00 a.m.                      Mr. M. A. Goodman                                      Code: 1199

This course will examine the works of writers investigating the notion of belonging, strangeness, and identity within the multiracial, multiethnic construct that is American Society. We will pay particular attention to the works of American born writers of color, but we will also investigate the work of immigrants and refugees as they relate to selfhood and belonging, and the fragmentation, dissolution, and the championing of unique narratives and cultures. We will also investigate the role of memory, both real and imagined, and discuss marginalization, empowerment, and the representations and negotiations of both minorities and majorities within texts. Active participation in class discussion is not only a portion

of your grade, but it is a requirement of passing. This is not place, nor is it a time in your life for passivity or nonexistence. Your voice, critical questions and analysis of text and topics of discussion are integral to the class. To aid and inspire thoughtful participation, in class writing and reading assignments will occasionally be assigned. These will not be graded. You will write two short papers on an assigned topic question, and one research paper on a guided subject of your choice.

Section 04      T,F 2:10-3:25 p.m.                      Mr. Sussman                      Code: 1200

The notion of America as a "melting pot" is a familiar one, and in this course we'll interrogate something you might call "the poetics of the melting pot." Many of the texts we focus on are noteworthy not just for their accounts of the experience of various ethnic groups in America, but also for their innovations in form, style, and subject matter. As we move through these texts, we'll also pay attention the political and social events that inform them. Authors may include Cha, Hagedorn, Hemon, Reed, Okada, Fante, Wright, Paley, and Viramontes. We may also read some travel narratives. Requirements: Two papers (one short, one longish) and two brief response papers.

Section 05      SAT 3:10-5:40 p.m.                      Dr. Washburn                      Code: 1201

This course will explore narratives of American cultural identity as presented by writers of African-, Caribbean-, Asian-, Latino-, Judeo-, and Native-American origins, looking at the ways in which gender, class, politics, sexuality and immigration status shape these narratives, while paying special attention to the ways in which the authors re-imagine and re-conceptualize American experience and history. We will read works by Marshall, Brooks, Olsen, Cha, Spiegelman, Baldwin, Alexie, Anzaldúa, Perdomo, De Burgos and Larsen, among others. Class expectations: three short response papers, an in-class presentation and a final research paper.

Section 06      M,TH 11:10-12:25 p.m.                      Professor Chon-Smith                      Code: 5053

This is a course that introduces students to the key texts in twentieth century multiethnic American literature, the historical contexts out of which they were written, and the formation of U.S. national culture and national belonging. It provides an overview of race and citizenship in the United States embedded within the broader structure of culture and social institutions. More specifically, it introduces students to the interconnections between race, gender, sexuality, class, and nation within the historical contexts of capitalism and multiculturalism. Examining the literary traditions of Native American, African American, Asian American, and Latina/o literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance. Finally, this course challenges us to understand the function of "literature" and they ways in which they form communities and spaces of conflict and mutual understanding. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

Section 52      T TH 5:35-6:50 p.m.                      Ms. White                      Code: 1203

Section 53      T TH 7:00-8:15 p.m.                      Ms. White                      Code: 1204

This course considers the relationship of ethnicity to American-ness in literature by Anglo, African, Caribbean, Native, Asian, Persian and Jewish Americans. We will ask these writers and texts: What are the material and spiritual facts of personal identity? What do these facts mean? Does the fact/meaning of ethnicity enhance or impede the relation to an America they/we wish to inhabit? Requirements will include two 5-7 page essays, response papers, class participation and presentations, and a final exam.

Section 51      M W 5:35-6:50 p.m.                      Mr. Perez                      Code: 1202

Section 54      M W 7:00-8:15 p.m.                      Mr. Perez                      Code: 1205

The literature we study in this course will explore the way in which ethnic, racial, and feminist claims in the mid-to-late 20<sup>th</sup> century in the United States have altered the traditional literary canon. Through a study of both the theoretical and imaginative works of African, Caribbean, Asian, and Native American writers we will examine the historical and cultural backgrounds that inspired a sea of change in our understanding and experience of American culture. Requirements include a midterm and final essay and two papers.

## ENGLISH 321 AFRICAN AMERICAN NARRATIVES

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity

Section 01 M,TH 9:45-11:00 a.m. Ms. Davis Code: 1206

This course will examine the significance of a specifically African American literary tradition in shaping both the identities and the histories of the myriad people of African descent in the United States. We will begin by positioning African American literature within an American literary history. We will pay particular attention to the manner in which writers such as Frederick Douglass, W.E.B. Dubois, Richard Wright, Ralph Ellison, James Baldwin, Alice Walker, Toni Morrison, to mention only a few, worked to make sense of the changing status of the Black American in the twentieth century. Specifically, we will be considering the ways in which questions of travel and migration, technological advance and changing conceptions of race in regard to questions of biology and caste influence the works of these authors. We will be interrogating not only the historical and political contexts of the works, but also the ways in which issues of gender, sexuality, and class specifically inform the works.

Section 02 M, TH 1:10-2:25 p.m. Ms. S. Smith Code: 1207

This course will introduce students to the neo-slave narrative, a “new” exploration of the slave experience. Unlike the original narratives, which were first-hand accounts written (or told) by actual slaves, neo-slave narratives are fictional accounts of slavery written by authors who are no longer constrained by nineteenth-century conventions. But why do contemporary black authors continue to focus on such a traumatic collective experience? What do their “new” narratives tell us about the elusive goal of freedom? By exploring the different cultural, political, and historical contexts in which these writers work, we will attempt to define the continuities and conflicts that exist between factual and fictional depictions of slavery. Neo-slave narratives “fill in the gaps” and/or challenge misrepresentations of enslaved people’s realities. Yet if slave narratives initially served to advocate for abolition, what function do neo-slave narratives serve in the “post-racial” twenty-first century? Students registered for this course will read narratives, novels, and poetry on the subject of slavery; we will also consider contemporary depictions of slavery in music and film. Requirements will include three response papers, a review of an art exhibit, and a final take-home exam (8-10 page paper).

Section 03 T,F 12:45-2:00 p.m. Dr. Melvin Code: 1208

In January 2008, political analyst Daniel Schorr described what he termed “the latest buzz word in the political lexicon”: post-racial. In his estimation, “The post-racial era. . . is the era where civil rights veterans of the past century are consigned to history and Americans begin to make race-free judgments”. Translated in art & literature, post-racial takes on the designation “post-soul”, “post-black”, and “transcendent”, and can be traced back as far as DuBois’ “talented tenth”, Wright’s “Blueprint for Negro Writing”, and Hurston’s “Characteristics of Negro Expression”. In this course, we will explore the trajectory of **post-black aesthetics** in order to answer the most provocative and most basic questions taking over the literary landscape: “What is a post-black/post-soul aesthetic? What is at stake in defining art as post-black/post-soul?” Requirments: Two short critical essays (15% each), a presentation (10%), a literary research essay (30%), and participation/preparation (30%). Specific assignments will be available on Blackboard.

## ENGLISH 324 NATIVE AMERICAN LITERATURE

(3 credits) Prerequisite is English 220.

Section 01 T,F 2:10-3:25 p.m. Professor M. Miller Code: 1210

This course will examine the diverse texts composed, spoken, translated or recorded by Native Americans from 1500-1900. Bookended by more familiar genres of Native American writing -- pre-contact mythology and twentieth-century creative writing -- our course readings include Aztec and Mayan narratives of cultural transformation in the wake of Spanish conquest, mestizo histories of America, Pequot and Mohegan sermons, conversion narratives and hymnody, and

Cherokee newspaper articles. We will also read select journal articles, treaties, court cases, scientific treatises, and other documents to contextualize our study. Requirements include a substantial presentation, two papers, a revision, and a final exam.

### **ENGLISH 325 POST COLONIAL LITERATURE IN ENGLISH**

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Dr. Shringarpure Code: 1211

Section 02 M,TH 11:10-12:25 p.m. Dr. Shringarpure Code: 1212

This course is an overview of postcolonial writers starting from the second half of the twentieth century until the present day. We will primarily read novels from authors of varied origins, each of them tied by the overarching questions of identity, history, space and aesthetics that are raised within a postcolonial framework. Writers will include Salman Rushdie, Sara Suleri, Mouloud Feraoun, Nuruddin Farah, Ferdinand Oyono, Abdelwahab Meddeb, Tayeb Salih, Assia Djebar and others. Students will be asked to watch related films and some introductory theory will also be examined. Requirements for the class include six short response papers, one long research paper and an oral presentation.

Section 03 T,F 12:45-2:00 Ms. J. Smith Code 1213

This course will provide a study of postcolonial narratives written in English by writers from a number of different countries or regions, including India, the Caribbean, Egypt, Africa, and Pakistan. Requirements: two research papers; pop quizzes; and group presentations.

### **ENGLISH 329.75 WRITING THE NEW SOUTH AFRICA**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "E," 3 or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. **This section is reserved for students in the Macaulay Honors College.**

Section 900 T,F 2:10-3:25 p.m. Professor Shute Code: 4588

This course will explore South African literature both before and after the end of apartheid, with particular attention to problems of narrativity and storytelling posed by the Truth and Reconciliation Commission. Texts will include works of fiction and nonfiction, as well as recent documentary and feature films. We will read established authors such as J.M. Coetzee, Nadine Gordimer, Andre Brink, Zakes Mda, Damon Galgut, and Antjie Krog, along with emerging writers of the post-apartheid era. Requirements will include a midterm exam and a research paper.

### **ENGLISH 331 THE STRUCTURE OF MODERN ENGLISH**

(3 credits) Prerequisite is English 220. This class is a linguistics and language class.

Section 01 T,F 11:10-12:25 p.m. Professor K. Greenberg Code: 1215

Section 02 T,F 3:45-5:00 p.m. Professor K. Greenberg Code: 1216

This course will provide a linguistically-based investigation of the structure and uses of modern American English. You will learn the tools and skills required to analyze how we produce and understand English words and sentences, and we will explore usage problems associated with contemporary grammar in both speech and writing. We will focus primarily on the structure of "Standard English," but we will also investigate the ways in which it differs from other dialects and varieties of English and the implications of these differences for teaching English. Requirements: two response essays, three tests, and a final exam. In addition, one-quarter of the class meetings will take place on Blackboard. You will be expected to access the materials and assignments on the course website on a regular basis and send your work via e-mails. In addition, you must use WORD and must be willing to devote time to doing the online reading and writing assignments. Note: This is not a grammar improvement course; students must have an adequate command of "Standard Written English" to succeed in this course. **No auditors.**

Section 03 M,W,TH 11:10-12:00 p.m. Mr. Funk Code: 1218

Section 04 M,W TH 12:10-1:00 p.m. Mr. Funk Code: 1219

This course is an introduction to the linguistic analysis of modern American English words and sentences. We will also explore notions of "Standard English" and "correctness," language and dialect diversity in the

U.S., and the implications of linguistic theory for teaching students whose first language is not English. Requirements: two response essays, three tests, and a final exam. **Not recommended for auditors.**

Section 05      T,F 12:45-2:00 p.m.                      Dr. Cao                                      Code: 4589

While paying close attention to the social and cultural contexts of language, this course offers an exploration of the phonological, morphological and syntactic structures of Modern English. This course also explores aspects of language use and particular language varieties, including social class, ethnic, and gendered patterns of speech, particularly with relevance to educational concerns. In addition to two exams, the course format relies heavily on attendance, class participation in small group, whole class and electronic discussions of readings and course topics, short assignments and papers, and group project presentations.

Section 51      M,W 7:00-8:15 p.m.                      Ms. Graves                                      Code: 1220

This course covers basic linguistic concepts (phonology, morphology, syntax) and focuses on language acquisition in order to characterize the linguistic properties of Standard American English. As many of the students taking the course are ELA majors and language learners themselves, taking the point of view of the learner helps to better understand the complex linguistic system of Standard American English. The majority of the course focuses on the syntax (grammar) of Standard American English.

By the end of the semester students should know the components of language. They should have a basic understanding of the linguistic terms used to describe the structure of language. Students should be able to analyze sentences and words of modern English, understanding their parts and the way they are put together. Course requirements include attendance and class participation: 20%; quizzes: 20%; midterm Exam 30%, final exam 30%.

### **ENGLISH 332                      HISTORY OF THE ENGLISH LANGUAGE**

(3 credits) Prerequisite is English 220. This class is a linguistics and language class.

Section 01      M, TH 2:45-4:00 p.m.                      Professor Parry                                      Code: 1221

Section 02      M, TH 4:10-5:25 p.m.                      Professor Parry                                      Code: 1222

This course will present the history of English as the history of its speakers, and it will trace patterns of migration, cultural change, and political domination to show how that history is reflected in the language. Particular emphasis will be laid on the global expansion of English and on the variation within it. Students will write three papers, all of which should be revised, and there will be a final exam. This is a writing intensive class.

Section 03      T,TH 4:10-5:25 p.m.                      Dr. Bakht                                      Code: 5054

This course is an overview of the diachronic linguistic development of the English Language. This section will have an emphasis on the linguistic differences in Old English, Middle English, Early Modern English, and Modern English as well as the sociolinguistic differences that emerge in different dialects of English as a consequence of language variation and change. The requirements for this course include active class participation, two oral presentations, several short papers, a midterm exam, and a final project.

Section 04      T,TH 5:35-6:50 p.m.                      Professor Smoke                                      Code: 1224

This course presents the history of English from its origins in the Germanic branch of the Indo-European family, through its modern position as a global language and lingua franca in much of the world. We will explore the influence of social, cultural, and political forces on linguistic changes in pronunciation, word meaning, syntax, and style. Course requirements: Attendance and participation, quizzes, exams, and several papers including a research project. This is a Writing Intensive class.

### **ENGLISH 333.54                      ADVANCED TOPICS IN LINGUISTICS: LANGUAGE AND ETHNICITY**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study 6, "F" or Elective; Creative Writing 4 or elective; Preparation for Teaching core requirement "B" or elective ; English Language Arts Core Requirement "B" or an Elective.

Section 01      T F      2:10-3:25 p.m.                      Professor Reyes                                      Code: 1226

This course explores how language use reflects and creates ethnic identities in various contexts within the United States. It is centered on class discussion of articles, which use discourse analysis to closely examine how ethnicity is performed in face-to-face interaction. It examines language use in relation to African American, Native American, Latino American, Asian American and European American identities, and covers topics, such as codeswitching, crossing, passing, mocking, youth language, and hip hop. Course requirements include: attendance and participation; essays; exams; a research paper; and a class presentation.

### **ENGLISH 333.59 SEMANTICS AND DISCOURSE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study "E," "F," 6 or Elective; Adolescence Education Core Requirement "B"; English Language Arts Core Requirement "Language" Equivalent or an Elective.

Section 01 T,F 2:10-3:25 p.m. Professor K. Greenberg Code: 5055

In this course, we will explore current theories of semantics and semiotics, with a focus on the various ways in which systems of representation set the rules, norms and conventions which order and govern the linguistic expression of social and personal identities. To do this, we will examine oral and written texts from a variety of cultural traditions and consider the complex relationships among meaning, reference, genre, and social context. **Requirements:** Weekly response papers, research project, oral presentation. This class is not recommended or appropriate for auditors. **NOTE:** You must be able and willing to access Blackboard daily and do reading and writing assignments online.

### **ENGLISH 335 CHAUCER'S CANTERBURY TALES**

(3 credits) Prerequisite is English 220

Section 01 M,TH 11:10-12:25 p.m. Professor Hennessy Code: 1228

The course is a thorough introduction to Geoffrey Chaucer's *Canterbury Tales*. Students will learn to read, translate, and pronounce the original Middle English. We will examine Chaucer's life and times, the turbulent social and political context of late medieval England, manuscript illustrations of his works, and some present day electronic means for studying Chaucer (and the Middle Ages more generally). Students will be encouraged to explore links between Chaucer and other aspects of European literature and culture in the period, as well as recent developments in Chaucer criticism. Requirements will include regular quizzes, 2 papers, a midterm, and a final.

### **ENGLISH 336 MEDIEVAL LITERATURE**

(3 credits) Prerequisite is English 220.

Section 01 M,TH 9:45-11:00 a.m. Ms. Martinez-Bilgrey Code: 1229

This survey course provides a general introduction to medieval British literature, and will cover texts spanning the Anglo-Saxon period to the later Middle Ages. Among others, readings will include selections from *Beowulf*, *The Canterbury Tales*, *Sir Gawain and the Green Knight*, and *The Book of Margery Kempe*. We will explore genres as various as epic, romance, drama, saints' lives, and mystical literature, and will situate the literary works within larger cultural, historical, and critical contexts. Assignments include brief translation tests, short critical reviews, an oral presentation, and a final research paper.

### **ENGLISH 338 SURVEY OF BRITISH LITERATURE: ANGLO-SAXON TO ROMANTICISM**

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Code: 1231

This course will concentrate on representative works from eight centuries of English literature. Although we will look at cultural factors surrounding the literature, our primary purpose will be an understanding of the authors' intentions through close readings. We will travel from the male-centered world of *Beowulf* to the feminine vision of nature featured in Wordsworth. The course will include works by Chaucer, Shakespeare, Milton, Pope, Dryden, Johnson, and Austen. If we have time, we will also discuss Donne and Wycherley. Requirements: mid-term, final exam and research paper.

Section 02      M,W,TH 11:10-12:00 p.m.      Ms. Haddrell      Code: 1232  
 This course is a chronological survey of English literature from the Anglo-Saxon period to the end of the Seventeenth Century, with attention paid to stylistic analysis as well as the historical, cultural, and political contexts surrounding the assigned works. The authors and texts we will read include *Beowulf*; Chaucer (selections from the *Canterbury Tales*); *Sir Gawain and the Green Knight*; Shakespeare; Donne, Spenser (selections from *The Faerie Queene*); Marlowe's *Doctor Faustus*; Milton (selections from *Paradise Lost*); Behn's *Oroonoko*; Swift (selections from *Gulliver's Travels*); and finally, a representative sampling of the works of the Romantics (including Coleridge, Shelley, and Keats). A midterm and a final exam, plus two essays will be required.

Section 03      SAT 3:10-5:40 p.m.      Dr. Graziano      Code: 1233  
 In this sweeping survey of British literature, we will begin with the Old English epic *Beowulf* (translated by Seamus Heaney), a poem of marauding Scandinavian heroes, monstrous others and cycles of violence, and conclude with the rebellious yet relatively peaceful English Romantic poets. In between these two works, we will survey Shakespeare's collected sonnets, a narrative of desire and the dangers of romance; a few verses from Queen Elizabeth I on power, love and politics; Aphra Behn's *Oroonoko*, a travelogue of slave revolt and imperialism; and Milton's *Paradise Lost*, an epic poem of the Biblical Fall retold and the rebellion of Satanic archangels. Each work will be situated in its historical and biographical context, yet we will also attend to motifs and ideas that wander across literary history. Requirements will include a final exam, three in-class essays, and a 5 to 7 page paper.

Section 04      T,F 9:45-11:00 p.m.      Dr. Narramore      Code: 1234  
 Section 05      T,F 11:10-12:25 p.m.      Ms. Martinez-Bilgrey      Code: 1235  
 Section 06      T,F 11:10-12:25 p.m.      Dr. Narramore      Code: 1236  
 An introduction to English literature from the Anglo-Saxon to the Romantic period, this course will focus on major writers such as Chaucer, Spenser, Milton, Austen and Mary Shelley. This course will provide students with an historical background to English literature and will emphasize the relatedness of literary texts and periods and the influence of major authors on one another. Requirements include regular quizzes, midterm and final examinations and a final paper.

Section 07      T,F 9:45-11:00 a.m.      Prof. D. Robbins      Code: 1237  
 This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18<sup>th</sup> Century). The course will encourage you to arrive at a given text's range of meanings through close reading, but close reading that takes into account the historical and social context within which the text was created. The early texts include *Beowulf* and *Sir Gawain and the Green Knight*, and the later ones include, among others, a sampling of the following authors: Chaucer, More, Spenser, Shakespeare, Donne, Bacon, Milton, Pope, Blake, Coleridge, and Wordsworth. Requirements: active class participation, a brief presentation, a midterm, a research paper, and a final exam. A Hunter email address is also a requirement.

Section 08      T,F 3:45-5:00 p.m.      Professor Tomasch      Code: 4592  
 This course provides a broad overview of English literature from the Anglo-Saxon period through the rise of Romanticism in the early 19th century, focusing in particular on the ways in which two predominant -- and contradictory -- impulses, the depiction of romantic love on the one hand and the desire for private meditation on the other -- work together to create a portrait of an evolving human consciousness. We will tour all the highlights of this vast era -- from *Beowulf* and *Sir Gawain and the Green Knight* to the works of Chaucer, Spenser, Sidney, Mary Wroth, Shakespeare, Donne, Amelia Lanyer, Milton Wordsworth, Coleridge, Keats, Shelley, Byron and Blake, as well as other essential poets and dramatists, paying attention along the way to the many forms they develop and perfect, from the sonnet, ode, elegy and ballad to the epic, tragedy, comedy, and the novel, as well as to the vital way in which these men and women writers influence and build upon each other's achievements, and on the way they are in conversation with one another over time. Requirements: two four-page essays, brief in-class writing assignments, mid-term, final.

Section 51      M,W 5:35-6:50 p.m.      Ms. Korn      Code: 1238

“From Knights to Knightley: Concepts of the Heroic in Love and War.” Taking inspiration from this fall’s special exhibit at the Onassis Cultural Center on *Heroes, Mortals and Myths in Ancient Greece*, we will trace the shifting cultural ideals of the heroic [and its inevitable opposite, the monstrous] in love and war and social interaction as reflected in British literature from the Medieval epic to the Romantic novel. We will read all of, or selections from, the following texts: *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer’s *Canterbury Tales*, Christopher Marlowe’s *Dr. Faustus*, Shakespeare’s *Henry V*, John Donne’s sermons and poetry, Milton’s *Paradise Lost*, Pope’s *Rape of the Lock*, Boswell’s *Life of Samuel Johnson*, Wordsworth’s *Prelude*, and Jane Austen’s *Emma*. Requirements will include one research and analysis project, done in stages, including a paper and bibliography [approx. 20%]; One short museum report, based on a visit to the Metropolitan Museum of Art and/or to the special exhibition on Heroes at the Onassis Cultural Center. [approx. 10%]; one group presentation on critical approaches to literature [approx. 10%]; a handwritten journal in which you respond to the readings [approx. 30%]; attendance & class participation [10%]; midterm: in-class essay [approx. 10%]; final exam [approx. 10%]. There will be opportunities to earn extra credit, e.g., by attending and reviewing plays or lectures or by visiting and reporting on other museums and exhibitions. I will also conduct one or more extra-credit museum tours.

Section 52      M,W    7:00-8:15 p.m.                      Mr. Hatch                                      Code: 1239

This course will cover some eight hundred years of English literature. It will attempt to give students a historical background to some of the major and representative works in the Middle Ages, the Renaissance, the English Revolution, the Restoration, and the Enlightenment. Attention will also be given to the formation of genres (such as epic, romance, the Petrarchan sonnet, the ode, and satire) and their persistence through the centuries covered. In class we will cover *Beowulf*, parts of the *Canterbury Tales*, representative works by the Elizabethan and Restoration theaters (including works by Marlowe, Ben Jonson, and Congreve), Spenser’s *Fairie Queene*, Milton’s *Paradise Lost*, eighteenth-century satire (Pope, Johnson, and Swift) and examples of pre-Romantic “sensibility” and empiricism (Goldsmith, Gray, Thomson, and Cowper). We can only glance at the development of the novel, which will be represented by Behn’s *Oroonoko* and Walpole’s *The Castle of Otranto*. Students will read one major work on their own and write a reaction essay or reading journal.

Section 53      T,TH    7:00-8:15 p.m.                      Dr. Henry-Offor                              Code: 4593

In this course we will survey English literature from the Anglo-Saxon to the Romantics. We will read both canonical and lesser read texts, among them: *Beowulf*, selections from Chaucer’s *Canterbury Tales*; *Sir Garwain and the Green Knight*; some of Shakespeare’s plays, Christopher Marlowe’s *Edward II*, selections from the following: Spenser’s *Faerie Queene*; John Milton’s *Paradise Lost*; Jonathan Swift’s *Gulliver’s Travels*. We will also read works by Mary Wroth, John Donne, Amelia Lanyer, Wordsworth, Coleridge, Keats, Shelly, Byron and Blake and other writers. The course will focus on close readings of the texts paying special attention to language, themes such as love, politics, space, intimacy, relationships, and cultural and historical context. Requirements: three short papers, mid-term, five short quizzes and a final paper.

## **ENGLISH 342.50                      FEMINIST RHETORICS**

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6 and “F”; Creative Writing, elective; Preparation for Secondary School Teaching, elective; English Language Arts, elective.

Section 01      M,TH    2:45-4:00 p.m.                      Professor Hayden                              Code: 4595

This course surveys the history of feminist rhetorical practices, reads rhetorical traditions through a feminist lens, and explores the techniques of argumentation employed by feminist rhetors. Participants will look at how the practices of individual women are situated within larger social contexts and movements, how women have been silenced in the rhetorical tradition and how women used that silence to their advantage, and how women claimed the right to speak and the implications of those claims. Texts will include speeches, pamphlets, advertisements, and blogs, among others. Exploring questions on the meanings of both feminism and rhetoric, the place of feminist rhetors within rhetorical traditions, the types of arguments employed by feminists, and the ethics of recovering rhetorical traditions, we will look backwards and forwards at specific trends. Requirements include responses to readings, participation in class discussions, a short analysis paper, a take-home midterm and final exam, and an archival research project. No previous knowledge of rhetoric or rhetorical theory is needed. Course Texts: Ritchie, Joy and Kate Ronald, eds. *Available Means: An Anthology of Women’s Rhetoric(s)*. University of Pittsburgh Press

(2001). ISBN-10: 0822957531. Buchanan, Lindal and Kathleen J. Ryan, eds. *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*, Parlor Press (2010). ISBN: 9781602351356.

### **ENGLISH 350 RENAISSANCE DRAMA**

(3 credits) Prerequisite is English 220.

Section 01 T, F 11:10-12:25 p.m.

Professor Hollis

Code: 4596

In the introductory matter to the 1623 publication of William Shakespeare's Comedies, Histories, Tragedies, the poet and playwright Ben Jonson praised "the sweet swan of Avon" as one who was "not of an age, but for all time." Shakespeare's seemingly timeless reputation as the great English poet and playwright confirms this viewpoint, but one could also argue (and at other points in his career Jonson did argue) that Shakespeare was not really of an age at all. In the late sixteenth and early seventeenth centuries, Jonson and his contemporaries wrote innovative, often experimental, plays in dramatic genres that Shakespeare employed only tangentially or largely ignored. To gain a full understanding and appreciation of the drama from the "age of Shakespeare," we need to put his works to one side and analyze the other dramatic genres of the period. We will read *Doctor Faustus* by Marlowe, *The Spanish Tragedy* by Kyd, *The Duchess of Malfi* by Webster, the anonymous *Arden of Faversham*, Dekker's *The Shoemaker's Tragedy*, Middleton and Dekker's *The Roaring Girl*, and Jonson's *The Alchemist*. We will also consider these dramatic works in terms of the material conditions of performance and place them in their social, cultural, and historical contexts. Students will be required to write 1 short paper, 2 long papers, and take one exam. Regular participation and short in-class writing also be included in the grading criteria. Required Text: *English Renaissance Drama* edited by David Bevington and published by WW Norton (\$69, ISBN 0393976556).

### **ENGLISH 352 SHAKESPEARE SURVEY**

(3 credits) Prerequisite is English 220.

Section 01 M,W,TH 12:10-1:00 p.m.

Ms. Haddrell

Code: 1242

This course is a chronological survey of Shakespeare's major plays with representative selections from all periods of his work and all genres. Readings will include *A Midsummer Night's Dream*; *Richard III*; *Henry IV, Part One*; *Henry V*; *As You Like It*, *Othello*; *The Winter's Tale*; and *The Tempest*, as well as primary and secondary source readings from the Bedford Companion to Shakespeare. A midterm and a final exam, plus two essays will be required.

Section 51 T,TH 7:00-8:15 p.m.

Mr. Jockims

Code: 1244

The course is a survey of representative plays by Shakespeare with emphasis on the comedies and the tragedies. The readings will include: *Much Ado About Nothing*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV, Part One*, *Measure for Measure*, *Othello*, *Hamlet*, *King Lear*, *Macbeth*, *The Tempest*. Requirements: midterm, final, term paper.

### **ENGLISH 353 SHAKESPEARE I: THE EARLY PLAYS**

Section 01 M,TH 4:10-5:25 p.m.

Professor Schmidgall

Code: 4601

This survey course will focus on six of the approximately twenty plays Shakespeare wrote in the first half of his career during the 1590's, the final decade of the Elizabethan Age. We will begin with two dozen of the 154 sonnets, which were written circa 1592-96 when Shakespeare was in his late 20's or early 30's. We will begin with my favorite Shakespearean play, the early comedy *Love's Labors Lost*. Shakespeare's first hugely successful tragedy (*Romeo and Juliet*) and comedy (*A Midsummer Night's Dream*) will follow. Shakespeare wrote all but one of his nearly dozen history plays early in his career, and we will sample two of the finest, *1 Henry IV* and *2 Henry IV*. We will conclude with one of Shakespeare's last comedies, *As You Like It*, which features the longest role he ever wrote for a female character. Grading will be based on three short papers and one longer final paper; quizzes; mid-term and final exams; class participation. Blackboard will be very active in this course: registered students or guests can visit the course site over the summer (it will be accessible after June 15).

### **ENGLISH 360 THE 17<sup>TH</sup> CENTURY**

(3 credits) Prerequisite is English 220

Section 01 T, F 12:45-2:00 p.m.

Dr. W. Goldstein

Code: 1246

This course surveys selected poets and dramatists, focusing on love poetry in the broadest sense. The course emphasizes the conflicting erotics of religion and politics, with which ideas of ecstasy and passion and romance are intertwined in the work of Shakespeare, Donne, Marvell, Herbert, Lanyer, Katherine Philips, Jonson, Milton, Dryden and others. We will pay attention to the unfolding of the 17th century as a period with an internal dialogue over time, traced through the eulogies of a poet upon predecessors and through adaptations. (Dryden, for example, adapted both Milton's *Paradise Lost* and Shakespeare's *Antony and Cleopatra*, which we read in the course, in two of his own plays.) *Romeo and Juliet* and selections from *Paradise Lost* about Adam and Eve bookend the course; we move from the depiction of young love to the representation of mature love, keeping in mind the irony that Milton's Adam and Eve are taken to represent the love of adults; actually they are more "innocent" than Shakespeare's lovers, who though seemingly younger are actually, post-Fall, a man and woman of experience. The selected poetry suggests the range of genres of the period: epic, sonnet, lyric, ode, elegy, drama, etc. Finally, we examine some contemporary ideas of romantic love and how they relate to the works at hand. Requirements: one 4-page essay, one 8-10 page research paper; midterm and final exams.

### **ENGLISH 361 MILTON**

(3 credits) Prerequisite is English 220

Section 01 M,TH 1:10-2:25 p.m.

Dr. W. Goldstein

Code: 5056

This course is designed to provide students with an introduction to the poetry and prose of John Milton. Emphasis will be placed on *Paradise Lost*, to which we will devote a significant portion of the semester. We will also read a number of his earlier poems and excerpts from some of his controversial prose writings. Attention will be given to exploring Milton's sense of vocation and prophecy; the development of Miltonic style; his generic transformations; and his re-visioning of biblical stories. Milton studies are necessarily interdisciplinary and require engagement with the politics, religion and cultural assumptions of the seventeenth century, an age when many of the ideologies that we associate as our own were in the process of formation. Accordingly, we will also pay close attention to the political, religious and ideological forces at work in Milton's poetry. Requirements: regular quizzes, two 5-7 page papers and midterm and final examinations.

### **ENGLISH 373 VICTORIAN LITERATURE**

(3 credits) Prerequisite is English 220.

Section 01 M,TH 2:45-4:00 p.m.

Ms. Mitchell

Code: 1248

This course will explore different genres of Victorian writing—fiction, poetry, drama, and prose—and include such authors as Arnold, the Brontes, Browning, Carlyle, Dickens, Hardy, Meredith, Pater, the Rossettis, Ruskin, Swinburne, Tennyson, and Wilde. In addition to formal poetic issues such as meter and rhyme and change in fictional form, we will consider biographical, intellectual, and cultural contexts. The course will place special emphasis on the responses of Victorian novelists, poets and critics to questions of poverty, cultural crisis, industrialization, the "woman question," Pre-Raphaelite art, slum life, religious uncertainty, educational reform, and other social, political, and aesthetic issues of the day. Requirements: two papers, midterm and final. NO AUDITORS.

### **ENGLISH 375 20<sup>TH</sup> & 21<sup>ST</sup> CENTURY AMERICAN POETRY: IMAGINATION ON THE MOVE**

(3 credits) Prerequisite is English 220

Section 01 T,F 11:10-12:25 p.m.

Professor Dowdy

Code: 1249

Section 02 T,F 2:10-3:25 p.m.

Professor Dowdy

Code: 1250

Robert Pinsky has claimed that before a poet begins to write about something—a piece of fruit, a forest, or a civil war—she must first "transform it" in order to "answer the received cultural imagination of the subject with something utterly different." This is a 20<sup>th</sup> Century American poetry course that focuses on conceptions of the imagination and the processes of transformation they set in motion. We will track how modern, postmodern, and uncategorizable American poems and poets understand the imagination—how it works, its place in poetry, and how it engages the "real world" in and through poetry. We will focus our



## **RESTRAINT, AND RESPONSE BY WOMEN, JEWS. AND BLACKS IN EARLY MODERN ENGLISH LITERATURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "B," area of study "A," or elective; Creative Writing core requirement "A"; Adolescence Education core requirement "E"; English Language Arts elective.

Section 01 M,TH 1:10-2:25 p.m. Dr. Prescott Code: 1254

The powerful create a verbal dynamic of otherness that automatically marginalizes certain groups—location, On the periphery condemns these groups to the cycle of prejudice, discrimination and victimization. Language itself, in seeking to define and label human beings as this or that, effectively corrals people and compels responses from them. This class will explore the construct of marginalization and its consequences in Marlowe's *The Jew of Malta*, Shakespeare's *The Merchant of Venice*, and *Othello*, and Milton's *Paradise Lost* and *Samson Agonistes*. Requirements: mid-term, final exam and research paper.

## **ENGLISH 385.66 WOMEN BRITISH WRITERS OF THE ROMANTIC PERIOD: 1780-1830**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "B," area of study 1, 4 or "C," "G" or elective; Creative Writing core requirement "A" or elective; Adolescence Education core requirement "E"; English Language Arts elective.

Section 01 T,F 2:10-3:25 p.m.. Professor D. Robbins Code: 1257

Between the late eighteenth and early nineteenth centuries, women writers substantially influenced contemporaneous debates in Britain over the "rights of man," the institution of slavery, the nature of women, the purpose of female education, the relationship between reason and sensibility, and the impact of art on the public, especially novel reading. This course will focus on these women writers' texts, which took diverse forms (poetry, novels, essays, plays, letters, etc.) and were often widely-consumed by both genders and all classes, thereby helping to reinforce or change public attitudes. At times the course will also explore the connections, when they occur, between these women writers' works and ideas and those of the male Romantic poets that are usually considered to be synonymous with the period. The authors studied will include Anna Barbauld, Clara Reeve, Charlotte Smith, Mary Robinson, Mary Wollstonecraft, Hannah More, Mary Prince, Dorothy Wordsworth, Maria Edgeworth, Mary Shelley, and Jane Austen, among others. Requirements: Active class participation; brief presentation; midterm; research paper; and final exam.

## **ENGL 386.94 LAW AND LITERATURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "D"; area of study "D" or 2 or elective; English Language Arts elective.

Section 51 M,W 5:35-6:50 p.m. Dr. Tobin Code: 4602

This course will examine American texts that address the source, authority and scope of the law. Our aim will be to identify and analyze competing and evolving attitudes toward the law as these are reflected and examined in American essays and fiction. Our focus will be the manner in which law has been defined and applied in such texts to justify, explain or reject the status quo, particularly in matters relating to class, race and gender. Three 2-3 page essays; one 5-6 page research paper; take-home final.

## **ENGLISH 388.60 THE GOTHIC IMAGINATION**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", area of study "B" or elective; Writing core requirement "A"; Adolescence Education core requirement "E"; English Language Arts elective.

Section 01 M,W 4:10-5:25 p.m. Mr. Paoli Code: 1263

Gothic fiction has a nasty reputation: it dwells on nightmare, madness, and the more unpleasant outcomes of human striving and scientific experiment; it subverts and perverts (or is subverted and perverted by) desire; it is second-rate, popular fiction, laboring for sensational effect rather than engaging the intellect. Yet Gothic fiction, with its investigation of the supernatural and its insistence that propriety be transgressed, helped prepare English sensibility for its Romantic Age. It looked back to the darker works of the Elizabethan and Jacobean stage, and forward to Freud. We will analyze its features and dynamics, follow its course as agent and record of social change, and enjoy its guilty pleasures. Requirements: A

five-page textual analysis; a ten-page research essay, in two drafts; a variety of required ungraded writing; a final exam. Texts: Shakespeare, *Hamlet*; Walpole, *The Castle of Otranto*; Austen, *Northanger Abbey*; Coleridge, *The Rime of the Ancient Mariner*; Shelley, *Frankenstein*; Bronte, *Jane Eyre*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Stoker, *Dracula*; James, *The Turn of the Screw*.

### **ENGLISH 388.63 VICTORIAN NOVELS AND FILM**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism core requirement "C," Area of Study 1, "B," or "F"; Writing core Requirement "A" or elective; Adolescence Education core requirement "E;" English Language Arts elective.

Section 01 M,TH 11:10-12:25 p.m. Dr. Bloom Code: 4603

Many of the great novels of the Victorian era have been adapted into movies— some have been adapted several times, each time expressing the belief and interests of a new generation. Does the quest for popularity demand alteration of the original? Or does translating a novel into a movie give new depth to its meaning? We will consider how these works have been envisioned, changed, and enlivened by filmmakers. Novels will be chosen from works by Mary Shelley, Jane Austen, the Brontes, Charles Dickens, Bram Stoker, and Robert Louis Stevenson. Requirements: 2 papers, mid-term, and final exam.

### **ENGLISH 389.55 ONE MAJOR WRITER: JANE AUSTEN**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", area of study "B" or elective; Writing core requirement "A"; Adolescence Education core requirement "E"; English Language Arts elective.

Section 01 M, W, TH 12:10-1:00 p.m. Ms. Davis Code: 4604

From old maid to radical feminist: Throughout this class we will track the evolution of Jane Austen's scholarship over the past two centuries while forging our own critical discourse regarding her relevance to 21st century interpretations of narrative structure, irony, social criticism, and the politics of sex. Since Austen continues to be reinvented through film, we will consider the process of adaptation and its interpretive signification. In addition to her novels, we will also read Austen's juvenalia, unfinished drafts, and personal correspondence. Biographical, historical, and literary criticism will round out weekly writing assignments. Course requirements include: response papers, midterm essay, oral presentation, final term paper, and participation in lively discussions both in class and on our Blackboard website

### **ENGLISH 389.84 ONE MAJOR WRITER: OSCAR WILDE**

3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", Area of Study 1 and "C", or elective; Writing, elective; Preparation for Secondary School Teaching Core requirement "E" or elective; English Language Arts, elective.

Section 01 M,TH 11:10-12:25 p.m. Professor Schmidgall Code: 5057

This course will focus on the wide variety of literary genres in which Oscar Wilde displayed his gift for social, cultural, political, and sexual subversion at the end of the Victorian era. We will begin by looking at his aphorisms, maxims, and several of his children's tales, then move on to his important essays "The Critic as Artist" and "The Soul of Man Under Socialism." We will then turn to his masterpiece in the society play genre, *The Importance of Being Earnest*, and his supremely "decadent" play *Salome* (written originally in French). We will consider Wilde's most famous (and notorious) work, the novel *The Portrait of Dorian Gray*, studying it in several contextual ways: examining his revision and expansion for the 1891 edition, contemporary reviews, Wilde's correspondence, his defenses of the novel from early critics, and the way the scandalous novel figured in Wilde's trials the "sin too horrible to name" in 1895. We will also read excerpts from Wilde's long letter/apologia written from prison, called *De Profundis*. The Blackboard site for this course will be very active; the site will be accessible after June 15 and should be visited (as a guest or registrant) for further information on the course.

### **ENGLISH 390.53 NATION, SELF AND ASIAN IDENTITY**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "E," 3, 5 or elective; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 M,TH 11:10-12:25 p.m. Ms. Shah Code: 5372

Nation, Self & Asian Identity focuses on the literary relationship between the nation-state and diasporic Asian identities. In particular, how do the mechanics of the nation depend upon Asian subjects in the ongoing articulation of national identity, citizenship, immigration, militarism, etc.? In the simplest terms, how do diasporic Asian subjects fit into and/or shape national understandings of “us” and “them.” And how, in turn, do Asian diasporic writers respond to and revolt against these cues? Readings will include texts by Theresa Hak Kyung Cha, Moustafa Bayoumi, Myung Mi Kim, Hanif Kureishi, Julia Kristeva, Karen Shimakawa, Benedict Anderson, Lieutenant Ehren K. Watada, and Linh Dinh. Requirements will include a midterm, short papers, and class participation.

### **ENGLISH 390.60 GENDER OF MODERNISM**

3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “C”, Area of Study 1,4 and “C”, or elective; Writing, elective; Preparation for Secondary School Teaching, elective; English Language Arts, elective.

Section 01 T,W,F 10:10-11:00 a.m. Dr. Elliott Code: 1266

This course will seek to make “gender trouble” (Judith Butler). It will challenge not only traditional gender classifications (female/male; feminine/masculine) but also sexual categories (homosexual/heterosexual) in part in an effort to determine if Eve Kosofsky Sedgwick is correct when she claims that “many of the major nodes of thought and knowledge in twentieth century Western culture as a whole are structured—indeed, fractured—by the chronic now endemic crisis of homo/heterosexual definition.” The cultural shifts and rifts, the dislocations and instabilities, engendered by the First World War frequently manifest themselves in terms of gender, sex, and sexuality, all of which are in flux during the modernist period. Major authors will include, among others, Thomas Mann, Ernest Hemingway, Virginia Woolf, Djuna Barnes, D.H. Lawrence, and Marcel Proust. Likely requirements: four 2-3 page essays on topics provided and a final exam (short answer and essay).

### **ENGLISH 390.69 THE ABC’S OF MODERNISM**

3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “D”, Area of Study 2,4 “C” and “D”, or elective; Writing, elective; Preparation for Secondary School Teaching Core requirement, elective; English Language Arts, elective.

Section 01 T,F 12:45-2:00 p.m. Dr. Gilchrist Code: 5036

This upper-level, introductory course to literary modernism aims to familiarize English majors with the contours of arguably the most difficult movement of Western literature. Through major works of Anglo-Irish-American modernist fiction and poetry, we will explore defining concepts, tropes, and techniques of the movement, such as subjective depiction of time, stream of consciousness, cult of the instinct, the unconscious, epiphany, dreamwork, myth, primitivism, center and fragment, urban decay, apocalypse, and artist as seer. Reading list will include some combination of Conrad’s *Heart of Darkness*, Joyce’s *Dubliners*, Lawrence’s *The Fox*, Woolf’s *To the Lighthouse*, Toomer’s *Cane*, Barnes’ *Nightwood*, Faulkner’s *Absalom! Absalom!*, Lowry’s *Under the Volcano*, and selected poetry by Yeats, Eliot, Hughes, H.D., and Moore. Students will write two formal English essays and research and deliver a short oral presentation.

### **ENGLISH 390.76 UNDERSTANDING THE SIXTIES**

(3 credits) Prerequisite is English 220. May be used to fulfill one of the following: Literature, Language and Criticism area of study 2, 5 or “F”; Writing elective; English Language Arts elective. FOR CUNY HONORS COLLEGE STUDENTS

Section 900 F 3:45-6:15 p.m. Professor R. Goldstein Code: 5418

Though more than 50 years have passed since the most momentous events of the 1960s, this seemingly magical decade still haunts our consciousness. This course will help you understand how the Sixties shaped your life. Music is the most obvious example of how the spirit of the Sixties lives on. But no one can grasp the power of Sixties music without considering its social context. The style and substance of that decade are intimately tied to its intellectual climate. Even the use of psychedelic drugs had an ideology. This course will examine that sensibility, so that the most common myth about the Sixties—that it was a chaotic and crazy time—can be replaced by the truth. The Sixties had a logic, different from but

hardly irrelevant to ours. We will explore major movements associated with the Sixties including black power, the counterculture, the anti-war movement and the New Left. We will discuss the origins of feminism, gay liberation, and environmentalism, which emerged during the Sixties, along with important cultural forms such as rock, cinema, and pop art. We will examine the sexual revolution and its implications for contemporary concepts of gender and intimacy. And we will consider the emergence of media consciousness, a way of thinking that continues to have enormous influence. The Internet is a new technology that revives aesthetic strategies that emerged during the Sixties. We will explore the philosophical currents of that decade through some of its leading literary figures, including James Baldwin, Eldridge Cleaver, Allen Ginsberg, Norman Mailer, Marshall McLuhan, Susan Sontag, and Tom Wolfe. In addition, we will view works of art and scenes from films that were significant then. I will use my own experiences as a journalist who covered the major events and players of the Sixties, including personal interactions with Abbie Hoffman, Janis Joplin, John Lennon, Jim Morrison, and Andy Warhol, to bring the era alive. To understand the Sixties is to better know yourself. This course will help you do that. And hopefully it will be groovy. Requirements: three short papers ( 3 pages each), one longer paper (six pages), quizzes, attendance and class participation.

## **ENGLISH 395 SURVEY OF AMERICAN LITERATURE: ORIGINS TO THE CIVIL WAR**

(3 credits) Prerequisite is English 220

Section 02 M,TH 11:10-12:25 p.m.

Mr. R. Grayson

Code: 1269

This course is an introductory survey of some of the literature of the United States from its beginnings to the Civil War. We'll be combining close reading techniques with a historicized perspective to ask (although not necessarily answer) the following questions: who gets to tell the story of America? How do different, complementary, or conflicting stories jockey for prominence in American imaginations? Where do the legacies of these stories and their reception leave us as readers at the beginning of the 21st century? Authors we'll read include John Winthrop, Jonathan Edwards, Phillis Wheatley, Benjamin Franklin, Washington Irving, Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Harriet Jacobs, Emily Dickinson. Course requirements will include weekly reading responses, midterm and final essays.

Section 02 M,W 4:10-5:25 p.m.

Mr. Stewart

Code: 1270

This course surveys American literature from the colonial period through the Civil War, with emphasis on understanding how writing by persons in the US is related to – *creates* – “American” identity. We will read autobiographies, sermons, poems, essays and fiction by writers including (tentatively) Jonathan Edwards, Mary Rowlandson, Benjamin Franklin, Ralph Waldo Emerson, Walt Whitman, Harriet Jacobs, Herman Melville, Abraham Lincoln and Emily Dickinson, supplemented with critical materials Requirements: active class participation, bi-weekly response papers, one presentation and a 5-7 page final essay.

Section 03 T,W,F 9:10-10:00 a.m.

Mr. Krause

Code: 1271

English 395 will be a semester-long study of American literature, both prose and poetry, beginning with narratives from native cultures and stories of European conquest, continuing through the Puritan period and the New England Renaissance, and ending with the growing tensions that heralded the coming of the Civil War. Using *The Norton Anthology of American Literature*, we'll read texts from these periods: Native American myths, Puritan sermons, Thoreau's *Walden*, Emily Dickinson's poems, etc. We will also read one of the greatest American novels, Herman Melville's *Moby Dick*, in its entirety. There will be frequent informal response papers, a short paper and a longer paper, and a midterm and a final exam.

Section 04 T,F 12:45-2:00 p.m.

Professor M. Miller

Code: 4605

What is natural? As with most concepts that claim to describe something inherent or essential, the meaning of “nature” and “the natural” is especially unstable and contested. This course will consider how notions of the natural, the unnatural and the supernatural were constructed and reconstructed in literatures of the Americas from the fifteenth to the early nineteenth century. We will pay special attention to inventions, shifts and reversals in what is “natural” about gender, sex, race and social order. Readings span genres, cultures and continents. They include sacred texts like the Popul Vhu and “Genesis,” Spanish exploration narratives, evangelical revival writing by Jonathan Edwards and Samson Occom, political tracts by Jefferson and L'Overture, short fiction such as Séjour's “The Mulatto,” Melville's Benito Cereno and Hawthorne's “The Birthmark,” and a sensational pulp novel. Requirements include

active discussion and participation, in-class writing, three short papers, a longer final paper, and a final exam. Sections 05 and 06 will not be writing intensive.

Section 05      T,F 2:10-3:25 p.m.                      Professor Tolchin                      Code: 1272  
This course surveys major and canon-breaking texts by Native American, Puritan, Revolutionary Era, and American Renaissance (Emerson, Hawthorne, Melville, Thoreau, Whitman) writers. Special emphasis will be placed on the politics of canon formation (how we decide which texts deserve to be read in a course like this), especially as it is shaped by class, race, gender and ethnicity. We will explore the cultural and social contexts of the period. Our reading will include recently re-discovered women and African-American writers. Midterm, final, and reading journal. Attendance, preparation and participation are crucial as your responses to the literature will be the focal point of our discussions.

Section 51      M,W 7:00-8:15 p.m.                      Mr. Moses                      Code: 1273  
In 1846, Margaret Fuller wrote, "it does not follow because many books are written by persons born in America that there exists an American literature." But what is American literature if it isn't literature made in America? In a way, the question implies its own answer: American literature is writing shaped by the compulsion to somehow be American—different, strange, *sui generis*. Arguably, it is this self-consciousness that makes many of the major literary works so difficult to classify. Can *The Scarlet Letter* and *Moby Dick* comfortably be called novels? Are Emerson's lectures philosophy, performance, or poetry? What is *Walden* anyway? Indeed, the question that preoccupied writers in the nineteenth century turns out to be an extension of one that preoccupied those of the seventeenth and eighteenth centuries: *What is an American?* In this course, we will read representative works from the Puritan era to the "American renaissance," with an emphasis on the connections between the imperatives of cultural and literary uniqueness. A tentative list of writers to be considered: Winthrop, Rowlandson, Edwards, Franklin, Crèvecoeur, Irving, Cooper, Emerson, Hawthorne, Poe, Fuller, Thoreau, Douglass, Stowe, and Melville. Requirements include short analytical papers and a midterm exam.

Section 52      T,TH 8:25-9:40 p.m.                      Mr. Knip                      Code: 1274  
This course will be an introductory survey of literatures of the United States from colonial times to the Civil War era. A diverse range of works, genres, movements, and cultural narratives will be explored, including American Indian mythology, exploration and slave narratives, autobiography and political writings. Authors we'll read include John Winthrop, Jonathan Edwards, Phillis Wheatley, Benjamin Franklin, Washington Irving, Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Harriet Jacobs, Herman Melville, and Emily Dickinson. Course requirements will include weekly 2-page reading responses and one longer (4-5 page) final essay.

## **ENGLISH 396                      AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I**

(3 credits) Prerequisite is English 220

Section 01      M,W 4:10-5:25 p.m.                      Dr. Marks                      Code: 1275  
In 1871, the influential American novelist, critic and magazine editor William Dean Howells began to triumph a new approach to fiction writing called "realism," which focused on the everyday elements of American social life. In this class, we will survey the prose of the period between the end of Reconstruction and the beginning of World War I, examining the development of different forms of "realism" constructed by Howells and other American writers in their attempt to make sense of a society marked by rapid social and economic development. We will also examine the cultural and historical contexts that contributed to the realist worldview, as well as the modernist challenges to the realist worldview that emerged at the turn of the twentieth century. The writers we will study include Howells, Henry James, Mark Twain, Stephen Crane, Kate Chopin, Edith Wharton, Paul Laurence Dunbar, among others. Requirements include short analytical papers and a midterm exam.

## ENGLISH 397 PRE-20<sup>TH</sup> CENTURY AMERICA POETRY

(3 credits) Prerequisite is English 220

Section 01 M,TH 1:10-2:25 p.m.

Professor A. Robbins

Code: 1277

As the title suggests, this course comprises a survey of pre-20<sup>th</sup> century American poetry, from Native American poetry and songs of the pre-Columbian period to several major American precursors to modernist poetry including Walt Whitman, Emily Dickinson, and Stephen Crane. This course will focus largely on the socio-historical context for American poetry written before modernism, addressing questions of nationhood, community formation, individual agency, and the abolition of slavery, while at the same time attending to the history of distinct American forms and idioms arising out of Native American, African, Asian, and European traditions. Works studied to include lyric poetry and songs from the Iroquois, Cherokee, Chippewa, and Seminole tribes; Puritan poets Anne Bradstreet and Edward Taylor; Revolutionary War poets including Philip Freneau; first published African American poet Phillis Wheatley; poetry of the American Renaissance, including work by Ralph Waldo Emerson, Edgar Allan Poe, Henry David Thoreau, and Herman Melville; early feminist poetry of Margaret Fuller and Frances Osgood; and, with the onset of industrialization and urbanization at the end of the 19<sup>th</sup> century, the explosion of new forms and political concerns evidenced in the work of Walt Whitman, Emily Dickinson, Frances Harper, Ina Coolbrith, W.E.B. DuBois, Emma Lazarus, Edward Arlington Robinson, Stephen Crane, James Weldon Johnson, and Paul Laurence Dunbar. **Requirements:** regular in-class writing and reader response papers (20% of course grade); one 4-5 page paper (20%); one research paper of 8 pages (30%); an oral presentation (15%); and regular attendance and active participation (15%).

Section 02 T,W,F 10:10-11:00 a.m.

Mr. Krause

Code: 4606

English 397 will be a semester-long study of American poetry, from its origins in Native American myths and legends down to the Modernist breakthroughs of the twentieth century. Using the innovative *New Anthology of American Poetry: Volume I: Traditions and Revolutions, Beginnings to 1900* as our guide, we'll read poems from over two centuries, focusing particularly on the Puritan period, the great nineteenth-century innovations of Whitman and Dickinson, and ending with Modernist greats like Gertrude Stein; we'll also look at spirituals and popular songs, slave songs and protest ballads, and even listen, at the end of the course, to selections from the great *Anthology of American Folk Music*. There will be frequent informal response papers, a short paper and a longer paper, and a midterm and a final exam.

## ENGLISH 399.93 "AMERICA'S COMING OF AGE": LITERATURE AND CULTURE, 1900-1930

3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "D", Area of Study 2 and "D", or elective; Writing, elective; Preparation for Secondary School Teaching, elective; English Language Arts, elective.

(FORMERLY ENGLISH 399.76)

Section 51 M,W 5:35-6:50 p.m.

Mr. Bobrow

Code: 5237

In this course we will read a broad selection of American fiction, supplemented by a sampling of the music, art, and criticism of the period. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development of American modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the cultural concerns and debates that shaped and were shaped by the literature of the period. Among the issues we will examine are: the ongoing debate over American cultural identity, tradition, and values during the period of America's cultural "coming of age"; emerging ideas about language and literature among novelists and critics; the place and influence of African-American literary and musical forms, particularly in the context of the Harlem Renaissance; the influence of modern art and music on the literature of the period; the social and cultural impact of World War I; the impact of

mechanization and technology; the emergence of popular culture and consumerism following World War I; the effects of massive immigration and migration from rural to urban areas; and the changing social attitudes among and toward women. Primary readings: “Melanctha” (Gertrude Stein); selections from Mrs. Spring Fragrance and Other Writings (Sui Sin Far); selections from Winesburg, Ohio (Sherwood Anderson); My Antonia (Willa Cather); selections from In Our Time (Ernest Hemingway); The Great Gatsby (F. Scott Fitzgerald); selections from Cane (Jean Toomer); Passing (Nella Larsen); and The Sound and the Fury (William Faulkner). Secondary readings will include essays by: Henry Adams, Randolph Bourne, William James, Van Wyck Brooks, John Dewey, T. S. Eliot, W. E. B. Du Bois, Alain Locke, Langston Hughes, Gertrude Stein, and others. Requirements: A short paper (3-5 pages); either a bibliographic project or a critical evaluation of a secondary reading (3 pages); a longer research paper (10 pages); occasional in-class writing responses; and a final exam. Regular attendance and active participation are expected.

### **ENGLISH 482 SPECIAL STUDIES SEMINAR**

(1 credit) Written permission of a full-time faculty member required before registering.

Section 01 Hours to be arranged Staff Code: 1279

Section 02 Hours to be arranged Staff Code: 1280

Independent studies credit for English majors.

### **ENGLISH 483 SPECIAL STUDIES SEMINAR**

(2 credits) Written permission of a full-time faculty member required before registering.

Section 01 Hours to be arranged. Staff Code: 1281

Section 02 Hours to be arranged. Staff Code: 4609

Independent studies credit for English majors.

### **ENGLISH 484.76 NARRATIVE FORMS: STRATEGIES IN FICTION WRITING**

(3 credits) Prerequisites are English 220, 300, 311, 313 or instructor permission. May be used to satisfy the following: Writing 400-level writing seminar. No Auditors.

Section 01 T,F 3:45-5:00 p.m. Professor Thomas Code: 1282

This advanced workshop in fiction writing will focus on those aspects of craft that short story writers and novelists consciously employ to shape and direct their fiction. We will be looking at what constitutes a “major” or “full” character, as opposed to a minor or partial character. We will examine how writers design and compose their story’s settings, with particular emphasis upon perspective through the use of point-of-view, tense and time chronology, continuity and diction. We will consider the question of what constitutes effective conflict in the generation of fictive possibilities that confront both character and the reader as they define the story’s limits. Finally, we will examine the work of established authors— both their fiction and their writing about fiction— in the light of our own work. Writers examined this semester will include Alice Munro, William Maxwell, Frank O’Connor, Charles Johnson, Robert Olen Butler, Edgar Allan Poe, Sandra Cisneros, Eudora Welty, Katherine Ann Porter, Susan Minot, Isaac Babel and others. Two complete short stories and two revisions are required for the semester.

### **ENGLISH 484.91 CREATIVE NON-FICTION**

(3 credits) Prerequisites: English 220, 300 and two other 300-level creative writing workshops.

May be used to fulfill the 400-level writing seminar requirement. Not recommended for auditors.

Section 51 M,W 5:35-6:50 p.m. Ms. Ribner Code: 1283

Toni Morrison has said, “The crucial distinction for me is not the difference between fact and fiction, but the distinction between fact and truth.” Finding and writing this Truth, as well as rigorous attention to craft, will be priorities in this advanced nonfiction workshop. Students will write and revise (and often revise again) two major nonfiction pieces. This writing can be part of a longer project if students have a memoir or an essay collection already in progress. There will also be short in-class and at-home writing assignments, craft practices, and feedback on your peers’ essays. We will read about the art, craft, and business of nonfiction as well as a wide variety of personal essays and memoir segments. These will include the controversial, the political, the travel, the graphic, the second-language, the ruminative, the fragmented, the funny, and the almost-true. Authors will likely include Lauren Slater, Jo Ann Beard, Toni Morrison, Ryszard Kapuscinski, Barbara Kingsolver, James Baldwin, Judith Ortiz Cofer, John Edgar

Wideman, Kathryn Harrison, Primo Levi, Toure, Philip Lopate, Carolyn Forche, and Alison Bechdel. Finally, students will learn how to submit work to literary journals. Required texts will be 1) *Writing Creative Nonfiction: Instruction and Insights from the Teachers of the Associated Writing Programs*, edited by Carolyn Forche and Philip Gerard. ISBN1-884910-50-5; Cost \$19.00 new, \$14.25 used; 2) *Inventing the Truth: The Art and Craft of Memoir*, edited by William Zinsser. ISBN0-395-90150-2, Cost \$12.55 new, \$10.45 used.

### **ENGLISH 485.01 INDIVIDUAL TUTORIAL PROJECTS: WRITING MAJORS**

(3 credits) Written permission of a full-time member of the English Department required before registering.

Section 01	Hours to be arranged	Staff	Code: 1284
Section 02	Hours to be arranged	Staff	Code: 1285
Section 03	Hours to be arranged	Staff	Code: 1286
Section 04	Hours to be arranged	Staff	Code: 1287
Section 05	Hours to be arranged	Staff	Code: 1288

Independent studies credit for English writing majors.

### **ENGLISH 485.02 INDIVIDUAL TUTORIAL PROJECTS: LITERATURE, LANGUAGE, CRITICISM MAJORS**

(3 credits) Written permission of a full-time member of the English Department required before registering.

Section 01	Hours to be arranged	Staff	Code: 1291
Section 02	Hours to be arranged	Staff	Code: 1292
Section 03	Hours to be arranged	Staff	Code: 1293
Section 04	Hours to be arranged	Staff	Code: 1294
Section 05	Hours to be arranged	Staff	Code: 1295

Independent studies credit for English Literature, Language and Criticism majors. A research paper is required.

### **ENGLISH 485.03 INDIVIDUAL TUTORIAL PROJECTS: PREPARATION FOR SECONDARY SCHOOL TEACHING**

(3 credits) Written permission of a full-time member of the English Department required before registering.

Section 01	Hours to be arranged	Staff	Code: 4610
Section 02	Hours to be arranged	Staff	Code: 4611

Independent studies credit for English Preparation for Secondary School Teaching majors. A research paper is required.

### **ENGLISH 485.04 INDIVIDUAL TUTORIAL PROJECTS: ENGLISH LANGUAGE ARTS**

(3 credits) Written permission of a full-time member of the English Department required before registering.

Section 01	Hours to be arranged	Staff	Code: 1296
Section 02	Hours to be arranged	Staff	Code: 1297

Independent studies credit for English Language Arts majors. A research paper is required.

### **ENGLISH 485.05 INDIVIDUAL TUTORIAL PROJECTS: SECOND TUTORIAL**

(3 credits) Written permission of a full-time member of the English Department required before registering.

Section 01	Hours to be arranged	Staff	Code: 1298
Section 02	Hours to be arranged	Staff	Code: 1299

Independent studies credit for English majors working on a second project. A research paper is required.

## **DEPARTMENT HONORS IN ENGLISH**

Students who wish to graduate with Honors in English must take English 494, the Honors Seminar, in addition to the courses specified in their concentration. They must have a cumulative

Grade Point Average of at least 2.8 at the time of graduation and must achieve a cumulative Grade Point Average of 3.5 in major courses. They are urged to see the undergraduate advisor in order to declare their intention to seek Honors. This semester's seminars are:

### **ENGLISH 494.87 KING ARTHUR AND HIS COURT**

3 hours; 3 credits. Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "B", area of study 1 or "A" and elective; Creative Writing core "B"; Preparation for Secondary School Teaching area of study "E" or elective; English Language Arts elective credit.

Section 01 T, F 11:10-12:25 a.m. Professor Tomasch Code: 5022

The figure of King Arthur (and his associated knights, ladies, and necromancers) has been a staple of western art—literary, pictorial, and cinematic—for centuries. The richly diverse tradition includes Latin histories, Celtic folklore, medieval vernacular romances, Renaissance epics, Victorian lyrics, satiric novels, and contemporary films. We will read (and view) widely throughout this tradition, from Layamon's *Brut* and the anonymous *Sir Gawain and the Green Knight*, Tennyson's *Idylls of the Kin*, and Twain's *A Connecticut Yankee in King Arthur's Court*, to White's *The Sword in the Stone* and Bradley's *The Mists of Avalon*, and finally recent movies, possibly *First Knight* or *Star Wars*. Requirements include an oral presentation, a short essay, a midterm exam, and a term paper.

### **ENGLISH 494.88 INFRASTRUCTURE IN WORLD LITERATURE AND CRITICAL THEORY**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2 and "F" or elective; Writing, elective; Preparation for Secondary School Teaching Core requirement "G" or elective; English Language Arts, elective.

Section 01 T,F 3:45-5:00 p.m. Professor Glick Code: 5241

This course looks at a broad sampling of literature and critical theory that thinks about the built environment as it relates both to political agency (revolution, democracy) and the question of literary form and literary structures. We will look at work that tries to theorize the importance of phenomena of the built environment such as electricity and other public utilities, skyscrapers and other architectural projects, and the battle over water resources. This course will develop an appreciation for mining literature and critical theory to investigate the political importance of our built environment and chart a broad development of this theme in World literature and Culture from Goethe to Mos Def.

Requirements: Attendance and GENEROUS Participation (10%) One Five-Page Midterm Essay, One-Seven Page Final Essay (70%) Weekly Blackboard Critical Blog Postings (20%)

### **ENGL 494.94 CREOLE POETICS IN CARIBBEAN FICTION AND POETRY**

(3 credits) Prerequisite is English 220.

Section 51 TH 5:30-7:20 p.m. Professor Webb Code: 5674

This course will trace the evolution of the idea of a Creole poetics in Caribbean writing. Although the primary focus of the course will be the fiction and poetry of the Anglophone Caribbean, we will read texts by writers from other areas of the region as well as the diasporic communities of North America, such as Patrick Chamoiseau, Edwidge Danticat, and Junot Diaz. Contemporary writing of the Caribbean has no fixed national or geographic boundaries. The writers themselves often reside elsewhere but their fiction and poetry continually invoke Caribbean history and culture. The process of creolization—that is, the difficult transformation of indigenous, African, Asian and European cultures in the Americas is the cultural model that informs the poetics of the texts we will be reading. Beginning with the origins of Caribbean modernism in the 1920s and 1930s, we will discuss Claude McKay's *Banana Bottom* (1933) as an early exploration of the problematics of colonialism, migration and cultural self-definition that foreshadows many of the concerns of the post-1960s period of decolonization. It is during this later period that Caribbean writers increasing turn towards the region itself in search of distinctive forms of creative expression. We will discuss their ongoing investigations of the history of the region and the relationship between orality and writing in their experiments with vernacular forms—from folktales and myths to popular music and carnival. Readings by contemporary Caribbean writers will include Kamau Brathwaite,

