

FALL 2012

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,TH 3:10-4:00 p.m. Staff

Code: 1108

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 11:10-12:25 p.m. Ms. Derbyshire Code: 1145

"Heroines" will explore the notion of female heroism as it develops through three genres of literature: prose fiction, poetry, and drama. We will befriend several literary heroines and analyze how these women are constructed by author, genre, reception, and period. This course aims to cover texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. Requirements include in-class responses, one presentation, and two essays.

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: 1146

Section 02 will be for Women and Gender Studies Majors. Code: 5473

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 Morison, 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: 1147

"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 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 include Emily Dickinson, Gwendolyn Brooks, Muriel Rukeyser, Sylvia Plath, Audre Lorde, Barbara Guest, and many others. 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. No late papers will be accepted.

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: 1148

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.

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: 4758

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: 1151

"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 251.56 EDITH WHARTON AND HENRY JAMES: THEIR LITERARY FRIENDSHIP

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

Section 01 M,TH 11:10-12:25 p.m. Ms. Barile Code: 1153

The friendship between Edith Wharton and Henry James spanned difficult times in both writers lives at the turn of the 20th 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.

ENGLISH 251.57**EARLY 20TH CENTURY FICTION**

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

Section 01 T,TH 4:10-5:25 p.m. Ms. Kennedy-Epstein Code: 1154

This course explores British and American fiction of the early 20th century. We will examine the ways modernist writers engaged with, interrogated and exploded restrictive notions of gender, sexuality, race and class, through radical and innovative experiments in genre. Authors will include: Virginia Woolf, D.H. Lawrence, Djuna Barnes, Muriel Rukeyser, Nella Larsen, Sylvia Townsend Warner, Gertrude Stein, James Joyce, Tillie Olsen and Mulk Raj Anand, among others. Requirements: two term papers, a presentation, class participation and attendance.

ENGLISH 254**SURVEY OF ENGLISH LITERATURE II**

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Ms. Barile Code: 1155

This course offers a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. We will read representative poetry and fiction from three major literary periods: the Romantic (1785-1830), the Victorian (1830-1901) and the Modern (1901-1945). Several themes are interwoven--industrialism and capitalism, imperialism, aesthetics and literary production, gender and sexuality--which will inform our reading as we move through these historical periods. The reading list will include works by Wordsworth and Coleridge, Mary Shelley, Charlotte Bronte, Charles Dickens, Robert Browning, Christina Rossetti, Matthew Arnold, Oscar Wilde, James Joyce, D.H. Lawrence, Virginia Woolf, and T.S. Eliot. Attendance, class participation, two papers and a group presentation are required.

Section 02 T,F 9:45-11:00 a.m. Mr. Burgers Code: 4474

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 a.m. Mr. Francia Code: 1156

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. Cross-listed with Asian 220.12.

Section 51 F 5:40-8:40 p.m. Ms. Qidwai Code: 4578

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 258.52 SOUTH ASIAN WOMEN'S LITERATURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group C Pluralism and Diversity. Cross-listed with Asian 220.05 and WGS 258.52.

Section 01 T F 2:10-3:25 p.m. Ms. Qidwai Code: 5248

Section 02 will be for Women and Gender Studies Majors. Code: 5474

The objective of this course is to examine how colonialism and nationalism have intersected with migration in the formation of the South Asian diaspora in the U.S. and New York city in particular. We will analyze literary, historical, and theoretical texts with a focus on the cultural production and social movements of South Asian women in the context of globalization. Students' work will be assessed based on active class participation, written assignments, and projects on New York City's South Asian community.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01	M,TH	8:10-9:25 a.m.	Ms. Gabis	Code: 1159
Section 02	M,TH	9:45-11:00 a.m.	Ms. Gabis	Code: 1160
Section 03	M, TH	11:10-12:25 p.m.	Dr. Paul	Code: 1161
Section 04	M,TH	1:10-2:25 p.m.	Dr. Paul	Code: 1162
Section 05	M,TH	9:45-11:00 a.m.	Staff	Code: 4484
Section 06	M,TH	8:10-9:25 a.m.	Ms. DeGregorio	Code: 1163
Section 07	T,F	11:10-12:25 p.m.	Mr. Schulz	Code: 1164
Section 08	T,F	9:45-11:00 a.m.	Staff	Code: 1165
Section 09	M,TH	2:45-4:00 p.m.	Mr. Carlson	Code: 1166
Section 10	T,F	11:10-12:25 p.m.	Ms. Lipschultz	Code: 1167
Section 11	M,W,TH	12:10-1:00 p.m.	Mr. Lee	Code: 1168
Section 12	M,TH	9:45-11:00 a.m.	Staff	Code: 1169
Section 13	T,F	12:45-2:00 p.m.	Ms. Joblin Ain	Code: 4485
Section 14	M,TH	2:45-4:00 p.m.	Dr. Wetta	Code: 5362
Section 15	M,TH	8:10-9:25 a.m.	Ms. Cruz	Code: 1178
Section 51	M,W	5:35-6:50 p.m.	Ms. Hunter	Code: 1173
Section 52	M,W	5:35-6:50 p.m.	Mr. Dow	Code: 1174
Section 53	M,W	5:35-6:50 p.m.	Ms. McBride	Code: 1175
Section 54	M,W	7:00-8:15 p.m.	Ms. McBride	Code: 1176
Section 57	T,TH	7:00-8:15 p.m.	Ms. Goodman	Code: 1179
Section 58	T,TH	8:25-9:40 p.m.	Ms. Goodman	Code: 4486

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. Satisfies the GER 3A requirement.

Section 01	T,F	9:45-11:00 a.m.	Dr. G. Miller	Code: 1180
Section 02:	T,F	12:45-2:00 p.m.	Ms. Burnham	Code: 1181
Section 03	SAT	12:10-2:40 p.m.	Dr. Graziano	Code: 1182
Section 04	T,F	11:10-12:25 p.m.	Ms. O'Neill	Code: 5292
Section 05	M,TH	2:45-4:00 p.m.	Professor Smoke	Code: 5293
Section 51	M,W	7:00-8:15 p.m.	Ms. Schaller	Code: 1183

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: 1184

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: 1185

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: 1186

The aim of this course is to show various interactions between the ancient and modern worlds. We do this to illustrate influence, both in its synthetic and antithetical forms. In practice, this means we will pursue readings in ancient philosophy, literature, myth, and drama, and draw lines between these texts and modern works. Our readings and viewings from the twentieth century focus on recent poetry, drama, novels, films, and digital media that revisit ancient myth and epic, creating links between existentialist drama and Greek tragedy, the modern novel and ancient epic, and the manifold echoes of the ancient world within twentieth-century poetry and poetics. In addition, in-class quizzes, mini-presentations, group work, and short writing assignments will occur throughout the term.

ENGLISH 305

CHILDREN'S LITERATURE

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m. Dr. Narramore Code: 1187

Section 02 M,TH 11:10-12:25 p.m. Dr. Narramore Code: 1188

The central question of this class will be "what makes a children's book?" As we answer that question, we will survey six genres of contemporary fiction: Happy Families (adventures within safety); "First, Kill the Parents"; Animals, Fairies, and Small People; Historical Fiction; Fantasy; and "Silly Fiction." We will explore each genre with further questions, such as, "How do children's books balance instruction and delight?"; "Why do parents have to be absent for adventures to happen?"; "What does a 'small world' teach children about dealing with the big world?" In each genre, we will read at least one classic book in combination with more recent examples. Students should expect to read two books a week (or one long one), produce a 1-2 page reading report on each genre, survive reading quizzes, write a term paper, and sit a final exam.

Section 03 T,F 12:45-2:00 p.m. Mr. Mercier Code: 1189

Section 04 T,F 2:10-3:25 p.m. Mr. Mercier Code: 1190

"Children's and Young Adult literature: The Landscape of Fantasy"

Children's and Young Adult literature is an emerging area in English studies; scholars continue to uncover the aesthetic depth and ideological complexities of literature for younger readers. This course approaches both foundational and more recent texts in the field of children's fantasy literature with an eye toward the landscape of fantasy, a framework that will encompass such themes as the concept of home, the geography of childhood, the pastoral, and the utopian/dystopian novel. Our reading will range from fairy tales to golden age fantasies such as *Peter Pan* and *The Wind in the Willows* to more contemporary

fantasy novels by authors such as Lois Lowery, Madeline L'Engle, Philip Pullman, and Suzanne Collins. This course is **reading intensive** and requires students to engage critically and thoughtfully with a wide array of source material. In-class writing / quizzes, two papers, and a final exam are required.

Section 51	T,TH 5:35-6:50 p.m.	Staff	Code: 1191
Section 52	T,TH 7:00-8:15 p.m.	Staff	Code: 1192
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. Cross-listed with Comparative Literature 301.02.

Satisfies the GER 3A requirement.

Section 01	M,TH 9:45-11:00 a.m.	Ms. Campos	Code: 1193
In this course we will study in detail some of the major theoretical frameworks that have shaped and continue to shape contemporary literary criticism, such as New Criticism, Psychoanalysis, Marxism, Deconstruction, Post-colonialism, Feminism and Queer Theory. This course will analyze the concerns, problems and concepts that have been the focus of critical production in the 20 th Century and beyond, providing students with an array of analytical tools with which to approach literary works in productive and insightful ways. Underlying this course is the assumption that all interpretations are informed by theoretical premises, even if the latter are left unexamined. Key issues that we will examine include the creation and the nature of meaning; the relationships of economic, social and political structures with literary texts; the dynamics of subjectivity; and the nature of language. We will also apply these theories to selected short stories. Requirements include attendance and participation, short response papers, one oral presentation, a take home midterm and one long paper.			

Section 02	M,TH 11:10-12:25 p.m.	Mr. Lubing	Code: 1194
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This section of literary theory works from a simple premise: how do we respond to literature? We will be drawing texts from a number of different critical traditions, including psychoanalysis, gender theory, post-structuralism, postmodernism, and others. We will discuss these critical texts in concert with short fiction and poetry, allowing us to apply our critical readings to literature. Requirements include regular class attendance and participation, responses to readings on the BlackBoard discussion forum, a midterm exam, a short oral presentation, and a final research paper.

Section 03	M,TH 1:10-2:25 p.m.	Dr. Shringarpure	Code: 1195
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 will include Sophocles' <i>Oedipus</i> , Joseph Conrad's <i>Heart of Darkness</i> , and Virginia Woolf's <i>Orlando</i> . 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 04	M TH 1:10-2:25 p.m.	Dr. Gilchrist	Code: 1196
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This course introduces students to selected theories that shed light upon our understanding of literature, its intentionality, and layers of narrative communications within the world of narrative/narrativity. Together we are going to find out more about the intersections among theory, literature, and an array of narrative practices and textual phenomena. The course objective is four-dimensional: *what is* (literary)theory? *Why* do we need (literary) theory? *How* do we understand and make sense of literary theory? And *how* do we test, apply, and reevaluate, even challenge, literary theory in a given literary text as well as its socio-cultural setting? Due to time constraints, we will NOT be able to cover all of the literary schools and theories. Emphasis will be laid upon narrative theory, psychoanalytic theory, feminist theory, and aesthetic theory. Course texts will either be xeroxed to you or uploaded to blackboard. Course requirements: active class participation, regular in-class writing exercises, one oral

presentation, three course papers.

Section 05 M,TH 2:45-4:00 p.m. Staff Code: 1197
What is literary theory? What can you do with it? This class introduces students to the major theoretical paradigms of literary study, with attention to the historical context of these formations, their overlap and discontinuities, and their application to specific literary texts. Approaches we will survey include: New Criticism, Structuralism and Post-structuralism, Marxism, Psychoanalysis, Gender and Queer studies, New Historicism, Cultural Studies, and Postcolonial theory. Requirements will include Blackboard postings, short papers and a final exam.

Section 06 T,W,F 9:10-10:00 a.m. Dr. Elliott Code: 1198
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 07 T,F 11:10-12:25 p.m. Staff Code: 4487
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 08 T,F 12:45-2:00 p.m. Ms. Hsieh Code: 4488
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: 1199
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 5:35-6:50 p.m. Dr. Brown Code: 1200

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.

Section 53 T 5:35-8:05 p.m. Ms. Kennedy-Epstein Code: 1201
This course is designed to introduce the major theoretical concepts and texts that inform literary and cultural criticism, paying particular attention to the ways in which theoretical models are at once shaped by and simultaneously interrogate the political and cultural conditions from which they arise. We will read selections from Marxist criticism, psychoanalysis, structuralism, deconstruction, feminist theory, queer theory, postcolonial criticism, and others. Using key concepts from the various schools of thought, students will analyze selected literary texts. Requirements: four short papers, an in-class presentation, a final exam, attendance and participation.

ENGLISH 308 WORKSHOP IN NON-FICTION WRITING I

(3 credits) Prerequisite: English 220. No Auditors. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m. Professor Thomas Code: 1202
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 51 M,W 7:00-8:15 p.m. Dr. Brown Code: 4489
This is an introductory course in creative nonfiction that will explore the wide range of forms and techniques in current memoir, personal essay, autobiography, and the experimental essay. Using a variety of readings as models, we will examine various possibilities of the genre and critically investigate works that thoughtfully engage with the creation of vivid internal and external landscapes. Through a concentrated attention to technique and language, we will also produce writing that seeks to render our worlds into words in a compelling and interesting way. By the end of the semester, students will understand some of the specific characteristics of nonfiction writing and will be able to apply and illustrate these practices in their own creative works. Along with required readings and writing assignments, students will write two longer essays that will be collectively discussed and workshopped by the class. In addition to written compositions and avid participation, students are also required to complete a 10-15 minute presentation on a memoir, personal essay, and/or autobiographical text not currently covered on the syllabus.

ENGLISH 309 WORKSHOP IN NON-FICTION WRITING II

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,W 4:10-5:25 p.m. Ms. Hunter Code: 1204
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 workshopping your writing. The writers for the course may include: Didion, Kincaid, Baldwin, and Hemingway.

Section 02 T,F 12:45-2:00 p.m. Mr. Schulz Code: 4490
In this course, students will build from what they learned and practiced in English 308, continuing to explore the various modes of Creative Nonfiction and Literary Journalism. We'll begin with a refresher, revisiting major elements of craft and concerns/interests when writing in the Creative Nonfiction genre. We'll read selections from Lee Gutkind's *Keep It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction*
http://www.creativenonfiction.org/cnfshop/product_info.php?cPath=21&products_id=103, considering larger issues of aesthetic, vision, and integrity as well as getting published. As our test case, we'll also examine and mine George Orwell's *Down and Out in Paris and London*. Students will complete a variety of short writing assignments as well as two major nonfiction essays for an extensive workshop period.

ENGLISH 311 **WORKSHOP IN FICTION I**

(3 credits) Prerequisite is English 220. No auditors. Satisfies the GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Prof. Winn Code: 1205

Section 02 W 10:30-1:00 p.m. Prof. Nunez Code: 1206

Section 03 T,F 12:45-2:00 p.m. Ms. Daitch Code: 1207

Section 51 M,W 7:00-8:15 p.m. Ms. McConnell Code: 4491

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. Satisfies the GER 3A requirement.

Section 01 W 10:30-1:00 p.m. Dr. Wetta Code: 1209

Section 02 T,F 11:10-12:25 p.m. Ms. Daitch Code: 1210

Section 03 T,F 2:10-3:25 p.m. Prof. Thomas Code: 1211

Section 51 M,W 5:35-6:50 p.m. Prof. Winn Code: 1212

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. Satisfies the GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m. Ms. Rempe Code: 1213

This workshop is designed for beginning students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work in a safe environment, with the goal of gaining expertise as writers. In workshop sessions we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision. When we are not workshopping we will discuss and learn from the poems and essays in the text.

We will read a range of modern and contemporary poets, examining elements of form and craft.

Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and

simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it everyday. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

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 12:45-3:15 p.m. Professor Levi Code: 1214
“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: 1215
“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, Lauz)

ENGLISH 316 **WORKSHOP IN POETRY II**

(3 credits) Prerequisite are English 220 and 314. No auditors. Satisfies the GER 3A requirement.

Section 01 M.TH 11:10-12:25 p.m. Ms. Rempe Code: 4493

This workshop is designed for students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work in a safe environment, with the goal of gaining expertise as writers. In workshop sessions we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision. When we are not workshopping we will discuss and learn from the poems and essays in the coursepack. We will

read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it everyday. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements: You will complete all reading and writing assignments I assign verbally and/or on Blackboard. Read *all* assigned work at least twice, as this will be the cornerstone of many discussions in class. Print and bring the appropriate readings/books to class each time we meet. I will post additional reading material on Blackboard; you are responsible for printing all additional readings and making copies of your workshop pieces. The work you bring to workshop must be typed, as it will be collected. Bring a copy for each person in the group, as well as a copy for yourself and one for me. Failure to hand out copies of your piece on the day it is due (for any reason) results in the forfeit of your turn to workshop that piece of writing. You are expected to read your classmates' work at home, write detailed notes (based on the feedback worksheet posted on Blackboard) to be returned to each writer, and be ready to discuss the writing during workshop. Submit a mid-semester project: a "cycle" or "series" of 3-7 related poems. Submit a final portfolio at the end of the semester with the appropriate material included. Recite at least one memorized poem (6 or more lines). Complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately. 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: 1217
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," 3, 5 or elective; Writing core requirement "C"; Preparation for Secondary School Teaching 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: 1218
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; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group A Pluralism and Diversity. Cross-listed with Asian 330.08.

Section 01 T,F 12:45-2:00 p.m. Ms. Qidwai Code: 1219
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," 4,5 or elective; Writing core requirement "C"; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Approved course for Stage 3–Focused Exposure Group B Pluralism And Diversity. Cross-listed with WGS 318.51.

Section 01 T,F 11:10-12:25 p.m. Dr. Melvin Code: 1220
Section 02 will be for Women and Gender Studies Majors. Code: 5472
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 318.57 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," 2,4 or elective; Writing core requirement "B" or "C"; Preparation for Secondary School Teaching core requirement "F" or "G"; English Language Arts elective.

Section 01 M,TH 2:45-4:00 p.m. Ms. Biswas Code: 1222
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 318.64**CONTEMPORARY MULTICULTURAL AMERICAN
POETRY**

(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," 2 or elective; Writing core requirement "B" or "C"; Preparation for Secondary School Teaching core requirement "F" or "G"; English Language Arts elective.

Section 01 T,F 11:10-12:25 Professor Tolchin Code: 5035

In this class we will read recent poetry by writers such as Joy Harjo, Adrian C. Louis, Louise Erdrich, Leslie Silko, Sherman Alexie, Luci Tapahonso, Linda Hogan, Wendy Rose (Native American); Garret Hongo, Marilyn Chin, Cathy Song, Li-Young Lee (Asian American); Audre Lorde, Sonia Sanchez, Lucille Clifton, June Jordan, Rita Dove, Elizabeth Alexander, Harryette Mullen (African American); Lorna Dee Cervantes, Gary Soto, Jimmy Santiago Baca (Latino/a American); Naomi Shihab Nye (Arab American). Requirements: class participation, reading response papers, mid-term and final.

ENGLISH 319.69**18TH 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, 4 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.

Cross-listed with WGS 319.69.

Section 51 M,W 7:00-8:15 p.m. Dr. Kane Code: 1225

Section 22 will be for Women and Gender Studies Majors. Code: 5482

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; Preparation for Secondary School Teaching core requirement "F"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity. Cross-listed with WGS 319.71.

Section 01 M,W,TH 11:10-12:00 p.m. Ms. Davis Code: 1226

Section 02 will be for Women and Gender Studies Majors. Code: 5483

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 319.74**DICKINSON, MOORE, AND STEIN**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study "D," "G," 2 or 4; Preparation for Secondary School Teaching core requirement "F"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism and Diversity. Cross-listed with WGS 391.74

Section 01 M, W 4:10-5:25 p.m. Mr. Dow Code: 4494
Section 02 will be for Women and Gender Studies Majors. Code: 5484

Emily Dickinson (1830-1886), Gertrude Stein (1874-1946), and Marianne Moore (1887-1972), each put tremendous pressure on the English language to yield something new. But what, in each case, was that something? Stein once asked rhetorically, in a question we can apply to all three, "If it can be done why do it?" Stein and Moore were modernists *par excellence*, and Dickinson is now typically seen as a modernist before her time. But poetically and formally, what exactly were these writers up to? The three have in common that they were American women with impeccable ears, writing with defiant idiosyncrasy. The work of each forces the reader to ask what a poem is, what it is meant to accomplish, and what the difference might be between poetry and prose. In Dickinson and Stein, the two categories often overlap; Moore herself once told an interviewer, "What I write could only be called poetry because there is no other category in which to put it." In this course, we will read (and re-read) poetry and prose by each author, along with a selection of secondary readings (e.g. interviews and contemporary reviews). We will sample some of Moore's modernist contemporaries (e.g. H.D., Wallace Stevens, Mina Loy) in the context of Moore's critical writing about them. We will emphasize reading aloud -- essential to getting inside these works -- and class discussion. In addition to active participation, course requirements are likely to include four papers, a variety of shorter written exercises, and brief staged performances of works by Stein.

ENGLISH 319.75 20TH CENTURY POETRY BY AMERICAN WOMEN: WOMEN IN THE AVANT-GARDE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, 4; Writing elective; Preparation for Secondary School Teaching elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity. Cross-listed with WGS 391.75.

Section 01 M,TH 11:10-12:25 P.M. Professor A. Robbins Code: 1227
Section 02 will be for Women and Gender Studies Majors. Code: 5485

This course will be a study of women's contributions to the American/Anglo avant-garde throughout the 20th century and into the 21st. We will begin with the study of Gertrude Stein's portraits and *Tender Buttons*, moving on to consideration of the poetry of Mina Loy and H.D.; fiction by Djuna Barnes; poetry of women writing in the Beat and Black Arts movements; and poets writing a wide variety of linguistically experimental work in our current time. Though the temporal, historical, and cultural breadth of this list is considerable, the course's theoretical foundation in linguistic experimentation as feminist praxis will ground our survey. **Course requirements:** regular and active participation, including un-announced in-class writings and take-home response papers (20%); an oral presentation (15%); one 5-page analysis paper (25%); and a 10-page term paper (40%). There is no final examination in this course.

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"; Preparation for Secondary School Teaching core requirement "E;" Creative Writing, elective; Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity. Cross-listed with WGS 319.77.

Section 01 T,F 9:45-11:00 a.m. Dr. Bloom Code: 1228
Section 02 will be for Women and Gender Studies Majors. Code: 5486

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 319.80 ROMANTIC WOMEN WRITERS

(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; Preparation for Secondary School Teaching core requirement "E"; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T,F 2:10-3:25 p.m.. Professor D. Robbins Code: 5332

Section 02 will be for Women and Gender Studies Majors. Code: 5549

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.

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity. Satisfies the GER 3A requirement.

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

Section 02 M,TH 11:10-12:25 p.m. Ms. White Code: 1230

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 03 M, TH 2:45-4:00 p.m. Ms. Nims Code: 1231

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 04 M,TH 4:10-5:25 p.m. Professor Chon-Smith Code: 1232

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 the ways in which they form communities and spaces of conflict and mutual understanding.

Section 05 T,W,F 10:10-11:00 a.m. Ms. Douglas Code: 1233

Section 07 T,F 2:10-3:25 p.m. Ms. Douglas Code: 4495

This course is meant to introduce students to a wide range of Multicultural Literature, drawing from drama, poetry and prose. A fluency in Multi-ethnic literature is not required; however, willingness to learn and to participate in class discussions is essential. The course will focus on several writers of the Americas as well as Asia, Africa and the Middle East. Although students may be unfamiliar with some of the texts it is mandatory that students come to class prepared to discuss the readings and questions they have about the material. Out of class reading/writing assignments and in-class discussion/writing are designed to improve students' writing skills and develop a foundation in Multi-ethnic literature. In this course particular attention will be paid to the relationship between Multicultural literature and music.

Section 06 T,F 12:45-2:00 p.m. Professor Tolchin Code: 1234
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 08 SAT 12:10-2:40 p.m. Dr. Washburn Code: 4496
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 51 T TH 5:35-6:50 p.m. Mr. M.A. Goodman Code: 1235
Section 52 T TH 8:25-9:40 p.m. Mr. M.A. Goodman Code: 1236
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.

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity. May be used to satisfy Literature, Language Criticism area of study 2,4. Satisfies the GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m. Ms. Biswas Code: 1239
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 T,F 12:45-2:00 p.m. Dr. Melvin Code: 1240
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?” 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.

Section 03 M,TH 1:10-2:25 p.m. Professor Jenkins Code: 5294
Section HC1 M,TH 1:10-2:25 p.m. Professor Jenkins Code: 4498
This course will examine a constellation of African American narratives published in the last twenty to twenty-five years, by a cohort of new authors that have come to be defined as "Post-Soul." These authors possess a novel and increasingly complex relationship to black identity, frequently calling attention in their works to the changing dynamics of racial community in the post-Civil Rights era. Throughout this semester, we will consider how contemporary theoretical debates about African American culture and identity inform these narratives, paying particular attention to how their authors tackle the intersection of race with social class, gender, and sexuality. Requirements: two short papers, midterm exam, presentation, research paper.

Section 51 M,W 5:35-6:50 p.m. Mr. Bobrow Code: 4497
Taking a largely historical approach, we will read a variety of 19th and 20th century African-American narratives, focusing on emerging and recurrent themes, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms; the interplay between literary and social movements; and the influence of other forms, such as poetry, music, and visual arts. Our primary readings will be supplemented by a broad range of critical essays, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Requirements: one short paper, one longer research paper, brief written in-class responses, and a final exam. NO AUDITORS.

ENGLISH 323.50 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; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Cross-listed with Asian 320.01.

Section 01 T,F 9:45-11:00 a.m. Professor Hayashida Code: 4499
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.

ENGLISH 323.51 ASIAN AMERICAN POETICS

(3 credits) Prerequisite is English 220. May be used to fulfill one of the following: Literature, Language and Criticism core requirement "E", area of study "E," 2 or elective; Writing core requirement "C"; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Satisfies GER 3A requirement. Cross-listed with Asian 390.18.

Section 01 W 10:10-1:00 a.m. Staff Code: 4500
This course examines and participates in the practice and project of Asian American poetics, with particular emphasis on the following questions: How can we better understand what it means to read poetry, and then Asian American poetry in particular? What is the history of Asian American poetics, and how have those two labels, Asian American and poetics, been challenged by Asian American cultural producers and critics? How might topics embedded in Asian American Studies migration, exclusion, diasporic identity, transnationalism, acculturation, resistance, linguistic isolation, influence and potentially problematize our readings of work by Asian American poets? Students will become familiar with historical and conceptual trajectories of Asian American poetics; in addition, they will study and apply a selection of relevant literary theories and practices which are specific to the analysis of poetry and poetics. Assignments will include journal responses, one critical essay, as well as a creative final project to be developed by the student. No prior experience reading or writing poetry is necessary for this course. Readings will include texts by Sui Sin Far, Staceyann Chin, Lawson Inada, Marilyn Chin, Linh Dinh, Theresa Hak Kyung Cha, R. Zamora Linmark, John Yau, Amitava Kumar, Myung Mi Kim, Mei-Mei Berssenbrugge, Kimiko Hahn, Li-Young Lee, Prageeta Sharma, and many others. Required textbook: Premonitions: The Kaya Anthology of New Asian North American Poetry, ed. Walter K. Lew. New York: Kaya Press. 1995. \$22.95 ISBN-10: 1885030142

ENGLISH 323.53 ASIAN AMERICAN LITERARY THEORY

(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," 2 or elective; Writing core requirement "C"; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Cross-listed with Asian 390.20.

Section 01 M,TH 9:45-11:00 a.m. Dr. Hyon Code: 4501

This course is an advanced study of critical and theoretical concepts in Asian American cultural studies. We will study Kandice Chuhâ's book, *Imagine Otherwise: on Asian Americanist Critique* as the framing text for our conversations about Asian American literature and culture. Drawing from Chuhâ's arguments, we will examine how Asian American literature and culture offers theoretical knowledges that disrupt nation-based formations of identity and belonging. The course will be framed around chapters from Chuhâ's books, and key primary and secondary texts such as John Okadaâ's *No No Boy* and Homi Bhabaâ's *The Location of Culture* that she reads to ground her arguments. The goals of the course are to teach students: a vocabulary to approach and discuss Asian American representations, how to ask questions, bolster their skills in textual analysis, practice reading theory, and engage in Asian Americanist critique as a critical framework that challenges regimes of power and inequality that attempt to discipline and regulate how we should be. This class will be styled as a graduate school seminar, and the bulk of the grade will focus on student participation.

ENGLISH 323.54 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; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Cross-listed with Asian 340.01.

Section 01 M,TH 4:10-5:25 p.m. Mr. Lee Code: 5101

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 323.55 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; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Cross-listed with Asian 320.05.

Section 01 T F 11:10-12:25 p.m. Mr. Francia Code: 5100

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 323.56 PACIFIC ISLANDER LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 3, "E"; English Language Arts elective. Satisfies GER 3A

requirement. Cross-listed with Asian 320.08.

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

Mr. Lee

Code: 4579

This course will provide a study of 20th century literature(s) written by authors in or from the Philippines, Hawaii, Fiji, Samoa, New Zealand, and other Pacific regions. The focus will be on the role of language and its relationship to recognition (or misrecognition), mobilization, colonization/decolonization, resistance, reparation, and sovereignty. Furthermore, we will consider the political potential of various literary forms, ranging from oral chants, music, and dance (these three often labeled the unwritten literature of the Pacific) to essays, cartoons, short stories, novels, films, plays, and poetry. Our course reading will cover authors such as Epeli Hauâofa, Lydia Liliuokalani, Alan Duff, Patricia Grace, Haunani-Kay Trask, Vilsoni Hereniko, Witi Ihimaera, Albert Wendt, Jose Rizal, Jose Garcia Villa, Salvador Ponce Lopez, and N.V.M. Gonzalez. Furthermore, this class will offer students opportunities to participate in cultural dance, to connect with New York-based branches of Pacific organizations, as well as to go on a few class field trips.

ENGLISH 323.57

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," 2, 5 or elective; Writing core requirement "C"; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Cross-listed with Asian 351.52.

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

Professor Chon-Smith

Code: 5096

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 323.58

ASIAN AMERICAN FEMINISM

(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," 2, 4 or elective; Writing core requirement "C"; Preparation for Secondary School Teaching core requirement "G"; English Language Arts elective. Cross-listed with Asian 390.11.

Section 01 M,TH 11:10-12:25 p.m.

Dr. Hyon

Code: 5251

Section 02 will be for Women and Gender Studies Majors.

Code: 5480

Sonia Shah writes, "An Asian American feminist movement is vital for the larger project of uncovering the social structure, with its built-in injustices and inequities, that affect us all. In today's global economy, in which nothing is certain for anyone save the most elite of the elite, this is a project that vitally concerns the majority." In this course, we will be taking on an intersectional approach to the racial category of "Asian American" to highlight its gendered manifestations. In doing so, we will examine how "Asian American woman" is not a natural category, but a lens to critically examine formations of power through topics such as labor, immigration, fashion, and sexual relations. Students will be required to read difficult texts, think critically, engage in discussion, and write short responses each week.

ENGLISH 324

NATIVE AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 2. Satisfies the GER 3A requirement.

Section 01 T,F 2:10-3:25 p.m. Professor M. Miller Code: 1242
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. Satisfies the GER 3A requirement. Cross-listed with Comparative Literature 381.66.

Section 01 M,TH 9:45-11:00 a.m. Dr. Shringarpure Code: 1243
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 02 M,TH 1:10-2:25 p.m. Mr. Demper Code: 1244
This class will be an upper-level seminar exploring the complex cultural legacy of British colonialism in late twentieth-century literature, such as Derek Walcott's *Omeros*, Jamaica Kincaid's *Annie John*, Salman Rushdie's *East/West*, Nadine Gordimer's *July's People*, and Ben Okri's *Stars of the New Curfew*, enriched by selections of postcolonial theory. These works will help us imaginatively explore first contact; the social process, and individual experience, of colonization; and, most intensively, the acute and lasting effects of British colonization for the peoples who won legal independence. Students will be required to write two formal English essays and research and deliver a short oral presentation.

ENGLISH 327 CARIBBEAN LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 3. Approved for Group A Pluralism and Diversity.

Section 01 T,F 2:10-3:25 p.m. Professor Glick Code: 4502
We will examine a sampling of twentieth century Caribbean texts—a century often referred to as the century of Revolution. We will look at how colonialism and neo-colonialism and resistance to such systemic organization are represented in the texts. We will read novels, drama, historiography, polemic, poetry, and film. We will examine race, class, and gender work as both sites of oppression and sites of resistance in the texts. How do these writers frame their narrative using prefatory materials as a primer to read the entire work? Students are required to complete one class presentation, three papers, and a short annotated bibliography. This section will be writing intensive.

ENGLISH 331 THE STRUCTURE OF MODERN ENGLISH

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

Section 01 M,W,TH 11:10-12:00 p.m. Mr. Funk Code: 1247

Section 02 M,W TH 12:10-1:00 p.m. Mr. Funk Code: 1248

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 03 M,TH 1:10-2:25 p.m. Professor Luria Code: 1249

This course is a general introduction to the study of language, including phonology (sound patterns), morphology (word formation), and syntax (sentence structure) of English. It provides a foundation for understanding language universals, varieties of English grammatical constructions, language diversity in

the United States, and applications of language theories to the teaching and learning of English.
Requirements: quizzes, response papers, term paper, and final exam. **Not recommended for auditors.**

Section 04	T,F 11:10-12:25 p.m.	Staff	Code: 1250
Section 06	T,F 3:45-5:00 p.m.	Staff	Code: 4505

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. **Not recommended for auditors.**

Section 05	T,F 2:10-3:25 p.m.	Staff	Code: 1251
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	T TH 7:00-8:15 p.m.	Ms. Graves	Code: 1252
This is an introductory course in linguistics. The course catalog description is: "Investigation of the English language as a system with attention to its acquisition, structure and social and regional variations. This courses satisfies linguistics but not literature requirements." While we will be primarily examining English in order to give a sense of how English works (useful for many majors), we will use datasets from a variety of other languages in order to better illustrate how human language works. Course Goals: To give a basic knowledge of linguistic subfields (phonetics, phonology, morphology, semantics, and syntax), along with a basic knowledge of applied areas of linguistics (acquisition, psycholinguistics, sociolinguistics, etc.); to acquaint students with the basic concepts necessary to further pursue linguistic studies, should they decide to do so; to make students aware of the diversity of language systems, and of their fundamental similarities; to lead students to examine their own linguistic beliefs and attitudes. Assessment is based on attendance/participation 15%, homework 15%, final paper 20%, midterm exam 25%, final exam 25%.			

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: 1253
Section 02	M, TH 4:10-5:25 p.m.	Professor Parry	Code: 1254

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 51	T,TH 5:35-6:50 p.m.	Staff	Code: 1256
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.			

ENGLISH 333.57**WOMEN, LANGUAGE AND LITERATURE**

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

Satisfies the GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m. Professor Luria Code: 5296
Section 02 will be for Women and Gender Studies Majors. Code: 5560

This course will examine a variety of questions and debates concerning gender differences in language use. Are there differences? Are there features in language use and literary production that can be explained only by reference to gender? We will examine how language is used to reinforce, subvert, challenge, and transform literary as well as social constructions. Using readings in linguistics, feminist and literary theory (e.g. Deborah Cameron, Cora Kaplan, Luce Irigaray, Trinh T Minh-ha, Toni Morrison, Virginia Woolf), as well as novels and short fiction (Willa Cather, Sandra Cisneros, Cynthia Ozick, Gertrude Stein, Jeanette Wintersen, Monique Wittig, Anzia Yezierska), we will explore how women, language, and discourse, subject and style are related. Course requirements will include midterm, final, several short papers, and a longer paper.

ENGLISH 335**CHAUCER'S CANTERBURY TALES**

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 1. Satisfies the GER 3A requirement.

Section 01 M,TH 11:10-12:25 p.m. Professor Hennessy Code: 1259

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. May be used to satisfy Literature, Language Criticism area of study 1. Satisfies the GER 3A requirement.

Section 01 T,F 2:10-3:25 p.m. Ms. Martinez-Bilgry Code: 1260

The Middle Ages occupy a place in the popular imagination shaped largely by the sword and sorcery genre in movies and fantasy fiction. But the medieval period spans an enormous breadth of time and makes facile generalizations about "what it was like" in the Middle Ages impossible. We can say that the entire age was vastly different from our own in its varied assumptions about how the complex web of the social world operated, or should operate. On the other hand, people at any point during the Middle Ages had many of the same fears, desires, and aspirations of our shared humanity, and these qualities as well as those concerns belonging to a past world find expression in the literary productions of their time. We will sample works of astonishing variety this semester: the obscene hilarity and *joie de vivre* of a Chaucerian fabliau as well as the melancholy elegance of Chaucer's *Book of the Duchess*; the stern heroism and bloody violence of *Beowulf*; Christine de Pizan's spirited defense of women in her *Book of the City of Ladies*; the religious awe of medieval drama which exists side by side with its sly, often bawdy, humor; the fantastical and the chivalrous in *Sir Gawain and the Green Knight*, the heart-piercing poignancy of a father's loss in *Pearl*; the erotic subtlety of Marie de France's "Lanval" and "Lay of the Werewolf"; the reverence and exoticism of the Saints' lives genre; the grave allegory of *Piers Plowman*; and the knowing sophistication of the *Romance of the Rose*. No previous knowledge of Old or Middle English is necessary. We will, however, be reading most of the Middle English texts in the original so you will be expected to acquire a reading knowledge of Middle English as the course progresses.

Requirements and Grading: Quizzes, free writes 15%, Midterm exam 20%, Final exam 20%, In-class essay 15%, Final paper (5-6 pages) 20%, Class Participation 10%.

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

(3 credits) Prerequisite is English 220.

Section 01 M,TH 8:10-9:25 a.m. Ms. Murphy Code: 1261
From Allegory to Satire: Transformative Literature from the Anglo-Saxons through the 18th Century
This course will give you a wide-ranging and fast-paced grounding in the history of English literature.

With a focus on the personal and social meanings of the radical literary experiments of each time period, we'll explore the way each generation of authors reimagines its language and culture by transforming it into new genres. From hard-hitting realism to wild fantasy, from dazzling metaphors to bawdy prose, from introspective meditation to social satire, we'll explore the variations within each period as well as larger changes over time. By reading these works through multiple critical approaches, you'll develop a toolbox of different ways to write about literature along with a deeper sense of your own critical voice. The course will include Beowulf, Chaucer's Canterbury Tales, Shakespeare's *Measure for Measure*, and Milton's *Paradise Lost*, as well as a selection from More, Marlowe, Sidney, Cary, Wroth, Spenser, Herbert, Marvell, Lanyer, Boswell, Behn, Pope, Swift, Fielding, Burney, and Richardson. Class requirements: active class participation, regular short informal responses, one final research paper, two in-class essay exams.

Section 02 M,TH 9:45-11:00 a.m. Dr. Prescott Code: 1262
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 03 M,W,TH 11:10-12:00 p.m. Ms. Haddrell Code: 1263
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 04 T,F 9:45-11:00 p.m. Ms. Derbyshire Code: 1264
In this survey of English literature from the Anglo-Saxon to the Romantic period, we will explore and examine the construction and meanings of texts by practicing close reading and learning about historical and literary backgrounds. Readings will represent a variety of genres and modes (e.g., sonnet, ode, epic, romance, drama, prose essay, prose fiction, and satire). Following is a sample list from which course readings will be selected. Due to the broad sweep of this survey, we will only read parts of some of these works: *Beowulf*, Chaucer's *Canterbury Tales*; *Sir Gawain and the Green Knight*, Spenser's *Faerie Queene*; Sidney's *Defense of Poesy*; Shakespeare's sonnets and *Twelfth Night*; Marlowe's *Doctor Faustus*; the poetry of John Donne and Ben Jonson; Milton's *Paradise Lost*; Dryden's *Essay of Dramatic Poesy*; Behn's *Oroonoko*; Pope's *An Essay on Criticism*; excerpts from Addison and Steele's *Spectator*, Johnson's *Lives of the Poets*, and Burney's *Diary*; the poetry of Thomson, Gray, Collins, Goldsmith, and Cowper; Blake's *Songs of Innocence and Experience*; Wordsworth and Coleridge's *Lyrical Ballads*; and the poetry and prose of Shelley and Keats. Course requirements include quizzes, short response papers, a midterm, and a final paper (5-8 pp).

Section 05 T,F 9:45-11:00 a.m. Prof. D. Robbins Code: 1265
This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18th 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 06 T,F 11:10-12:25 p.m. Ms. Martinez-Bilgrey Code: 1266
No one survey course can hope to do more than touch on some of the features of the vast landscape of British literature but we will do our best to explore a wide variety of different periods and genres. Readings will include *Beowulf*, selections from Chaucer, Macbeth and *The Tempest*, "Lycidas," *Pride and Prejudice*, *Jane Eyre*, and poems by Blake and Keats. We will approach these texts through close

reading as well as by incorporating a sense of context which can help render even the most remote work accessible. Requirements include in-class free writes, midterm and final exams, and two drafts of a ten page research paper.

Section 08 T,F 12:45-2:00 p.m. Dr. W. Goldstein Code: 1268
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 10 SAT 3:10-5:40 p.m. Dr. Graziano Code: 4507
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 51 M,W 5:35-6:50 p.m. Ms. Korn Code: 1269
"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. Dr. Henry-Offor Code: 1270
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.

Section 53 T,TH 7:00-8:15 p.m. Dr. Hatch Code: 1271
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.

ENGLISH 341.50 RHYTICAL PRINCIPLES OF EXPOSITORY WRITING

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6; Writing elective; Adolescent Education required writing; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T,F 9:45-11:00 a.m. Professor Jones Code: 5297

In this course, we will examine rhetorical approaches to writing. As we study rhetorical strategies, we will develop a critical awareness of how to be most persuasive in academic writing for a variety of contexts. The course will focus on writing style choices and include a significant research component.

Requirements include two major writing assignments and several shorter assignments.

ENGLISH 347 LANGUAGE AND ETHNICITY

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6; Writing elective; Adolescent Education elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T F 12:45-2:00 p.m. Professor Reyes Code: 4771

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 348 ENGLISH ACROSS THE WORLD

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6; Writing elective; Adolescent Education elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 M TH 11:10-12:25 p.m. Professor Parry Code: 5105

The imperialism of the eighteenth to twentieth centuries has resulted in English being spoken alongside other languages by people of widely varying cultural identities. Many of these people write as well as speak in English. What does it mean for them to do so? And what does it mean for the language? These questions will be considered in relation to writers from African and Asian countries where English has become firmly established as a means of intranational communication. Class readings will consist mainly of short stories and extracts from novels by a range of writers, and students will research the work of a particular writer of their choice. They will present this research orally to the class as well as writing it up as a term paper. They will also write four or five short essays in the course of the semester.

ENGLISH 352 SHAKESPEARE SURVEY

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 1. Satisfies the GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m. Professor Alfar Code: 1274

In this survey, we will examine Shakespeare's plays through the topic of tyranny--romantic, sexual, cultural, racial, and political. We will read eight of Shakespeare's plays and a number of documents from the period to address women's conduct and legal rights, Renaissance conceptions of racial "others," and absolute monarchy. In our inquiry regarding Shakespeare's portrayal and treatment of tyranny, we will ask questions about the subtleties required when writing for the stage under governmental censorship which could not only close down performances but could sentence a writer to imprisonment and death. What are the limits to which Shakespeare could go to interrogate the tyranny of absolute monarchy in a play such as Macbeth, for example, when his King is the descendant of characters threatened by

Macbeth's violence? In a political state ostensibly ordained by God, to what extent might a playwright be capable, ideologically, of such an interrogation? We will, however, be studying the issue of tyranny in very broad terms. The experiences of women and racial "others" as being informed by cultural tyrannies will be as integral to our work as the issue of State, or monarchical tyranny. We will pursue several questions in this regard including: What happens when a woman is monarch? Do gender and power have a special relationship? Are women supposed to rule differently than men? What are the cultural expectations for women, and how do those expectations limit their agency? Could Shakespeare, as a man in a culture which vilified women's sexuality, advocate Juliet's and Hermione's right to control their sexuality? Are racism and sexism kinds of tyranny? What are the cultural conditions of Africans and Jews in the Renaissance? How are the people who are not white and not Christian treated, and what forms of resistance, if any, are open to them? These are just a few of the questions we will engage this term as we move toward romances, which, I will suggest, may contain some answers. Texts will include, *Much Ado About Nothing*, *Romeo and Juliet*, *The Merchant of Venice*, *Othello*, *Richard II*, *Henry V*, and *The Winter's Tale*. Assignments: two short papers, one research paper, a final exam, and weekly in class responses.

Section 02 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Code: 4508
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: 1275
The aim of this course is to provide students with a firm grounding in Shakespeare studies. To achieve this, we will read across the four genres of Shakespearean drama: Comedy, History, Tragedy, and Romance. We will also devote significant time to Shakespeare's sonnets and narrative poems. Throughout our readings, we will turn our attention to the world of the visual arts and their relationship to Shakespeare's works, both in the Early Modern period and in our own. This means that as we become familiar with the works of Shakespeare, we will also come to terms with the uses the visual arts are put to in these works, and the uses the visual arts and digital media have put them to since. Course Goals will include engaging Engage critically and closely with major works of Shakespearean drama across four primary genres: Comedy, History, Tragedy, and Romance; considering the ways the poems and plays absorb and reflect the visual culture of the Early Modern period within themselves; critically engage with subsequent periods' visual representations—including those of our own epoch—of Shakespeare's works; and to develop a vocabulary for expressing the intricacies of Shakespeare's various poetries – lyric, narrative, and dramatic. Course Requirements: Students will write a midterm paper as well as a final paper, and the course will also have midterm and final exams. In addition, in-class quizzes, mini-presentations, group work, and short writing assignments will occur throughout the term.

ENGL 355.62 UNCOMMON SHAKESPEARE

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

Section 01 T,F 12:45-2:00 p.m. Professor Hollis Code: 5263
Section HC1 T,F 12:45-2:00 p.m. Professor Hollis Code: 5265
Section MZ1 T,F 12:45-2:00 p.m. Professor Hollis Code: 5264
Shakespeare wrote or had a hand in upward of 37 plays, 154 sonnets, and a number of other poetic works. Yet undergraduate syllabi tend to focus on the usual suspects, often at the expense of other works: we do *Romeo and Juliet* instead of *Troilus and Cressida*, *Hamlet* instead of *Coriolanus*, *King Lear* instead of *King John*. This course is designed for students who want to broaden their knowledge of Shakespeare and experience his lesser-known works. In addition to the plays already listed, we will read *The Rape of Lucrece*, *Venus and Adonis*, *Henry VI*, and *Cymbeline* and place them in the context of their first publication and performance. We will also consider why some Shakespeare plays are taught frequently in the classroom, staged in theatres, or adapted for film, while others are far more rarely read and

performed; in short, we will be asking, what makes uncommon Shakespeare uncommon? Students will write three papers (5-7 pages), take one exam, and participate regularly in classroom discussion.

ENGL 355.63 SHAKESPEARE'S TRAGEDIES

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

Section 01 M,TH 1:10-2:25 p.m. Professor Schmidgall Code: 5334
This course will concentrate on several of Shakespeare's tragedies, mostly from the last half of his career, when most of them were written. We will begin with a selection of two dozen of his 154 sonnets, with particular attention to those pertinent to his tragedies. We will begin with the first of his three love tragedies, the early *Romeo and Juliet*, then move on to the mature love tragedy of *Othello*, then to *King Lear*, then on to his political-military Roman tragedy *Coriolanus* (its focus on the two-party politics of Rome – patricians vs. plebeians – will be perfect for a presidential election season). We will end by looking at his final love tragedy, *Antony and Cleopatra* (but there is much political science in the play). The Blackboard site for this course will be important; it will be accessible in late June and should be visited (as guest or registrant) for further information on the course.

ENGLISH 360 THE 17TH CENTURY

THE 17TH CENTURY

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 1. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m. Dr. W. Goldstein Code: 1277
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**

MILTON

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 T,F 3:45-5:00 p.m. Professor L. Greenberg Code: 1278

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 is necessarily interdisciplinary and requires 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 mid-term and final examinations.

ENGLISH 363.51 MILTON: CONVENTIONS AND ALTERNATIVES

MILTON: CONVENTIONS AND ALTERNATIVES

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism core requirement "B" or area of study "A" or 1; Creative Writing core

Requirement "A" or elective; Preparation for Secondary School Teaching core requirement "E" or elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M TH 1:10-2:25 Dr. Anne Prescott Code: 5141
The English 17th Century presents a dynamic conflict between the traditional and the radical, a conflict that finds its clearest expression in the English Civil War, both in its causes and the echo of its historical consequences for England and America. John Milton, a passionately insistent participant in his age, is perhaps its most visibly controversial human reflection. He embodies the express tension between the desire to preserve what is inherited—and the safety this entails-- and its inevitable opponent, the rebel impulse, with its need to re-frame and re-design. We will see that Milton establishes the framework which comprises the traditional and its re-structuring in his political, theological and gender expressions. To that end, we will study *The Doctrine and Discipline of Divorce* (M's attack on Canon Law), *Paradise Lost* (God/Adam as tradition; Satan/Eve as rebellion), *Paradise Regained* (Jesus as spiritually militant Christian) and *Samson Agonistes* (the pure Hebrew male in spiritual conflict with the Pagan female, Dalila).

ENGLISH 373 VICTORIAN LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 1. Satisfies the GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Ms. Mitchell Code: 1279
This course thinks about particular representations of controversy and scandal in the Victorian period. By examining the big—often daunting—Victorian novel with an awareness of the “juicy stuff” within it, we will be focused on various types of Victorian scandal. Looking across a range of poetry and fiction from the period, this class will engage with scandals relating to marriage, divorce, sexuality, gender, and prostitution. From tales of murder and incarceration, to seemingly problematic fantasies, the Victorian literature of scandal and sensation excited readers' imaginations as well as their passions. To examine the intricacies of those imaginations and passions, we will be the work of authors including Wilkie Collins, Mary Elizabeth Braddon, Thomas Hardy, Elizabeth Gaskell, and Oscar Wilde. This class has three writing components in it: in-class writing, an essay exam and papers.

ENGLISH 375 20TH & 21ST CENTURY AMERICAN POETRY: IMAGINATION ON THE MOVE

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 2. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m. Professor Dowdy Code: 1280
Section 02 T,F 2:10-3:25 p.m. Professor Dowdy Code: 1281
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 20th 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 attention on how poets remake meaning—how they “make it new”—and how poetic imagination is part of re-envisioning the world. We will pay close attention to how poems engage their historical, cultural, and political contexts. Texts: *Oxford Anthology of Modern American Poetry* and various short readings.
Requirements: regular class participation, short response papers, midterm exam, final research paper.

ENGLISH 377 20TH & 21ST CENTURY AMERICAN FICTION

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 2. Satisfies the GER 3A requirement.

Section 01 M,W 4:10-5:25 p.m. Mr. Bobrow Code: 4510
In this course we will read a broad selection of American fiction, with a focus on the first half of the century, supplemented by a sampling of music and criticism. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development and manifestations of modernism and post-modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the concerns and debates that shaped and were

shaped by the literature of the period. In addition to the considerable attention we will devote to the emergence and manifestations of literary modernism and post-modernism, we will also examine the following as they are addressed in the literature we read: the rise of popular culture, mass media, and consumerism; the cultural and social effects of World War I and the Great Depression; the ongoing debate over American cultural identity, traditions, and values; the impact of mechanization and new communications technologies; the effects of immigration and urbanization; and the civil rights and women's rights movements. Authors may include Stein, Anderson, Hemingway, Cather, Fitzgerald, Faulkner, Toomer, Hughes, West, Hurston, Steinbeck, O'Connor, Ellison, Baldwin, Barth, Barthelme, Reed, Alexie, Morrison, and Paley. Course requirements: regular attendance and participation; several short response papers (1-2 pages each); a 4-5 page mid-semester essay; a 10-page research paper; and a final exam.

ENGLISH 378 **20th & 21st CENTURY BRITISH AND IRISH DRAMA**

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study 1. Satisfies the GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Dr. Gilchrist Code: 1284
British and Irish drama is a particularly exciting medium through which to study the revolutionary changes occurring in both literature and performance across and into the twentieth and twenty-first centuries. This upper-level survey course will tackle seven major plays, by playwrights such as Synge, Beckett, Pinter, Orton, and Tucker Green, with the aid of selections of critical theory. Through the movements of Irish Literary Theater, Theater of the Absurd, new English farce, and Caribbean-British contemporary drama, we will study how changing social and political concerns on both sides of the Irish Sea were expressed through radical playwriting techniques, whose effects were, and still are, largely, to find new ways to shake audiences out of their common complacency. Requirements include two formal essays and an oral presentation.

ENGLISH 384.58 LITERATURE AND RIGHTS IN THE 18TH CENTURY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or elective; Writing elective; Preparation for Secondary School Teaching elective; English Language Arts elective; Linguistics and Rhetoric elective. Satisfies the GER 3A requirement.

Section 01 M,TH 4:10-5:25 p.m. Professor Mallipeddi Code: 5142
Rights are entitlements or justifiable claims; human rights are a special kind of claim that one is entitled to by virtue of being human. In recent scholarly accounts, the eighteenth century has emerged as the period when rights became human rights, that is, when rights were declared as natural (inherent in human beings), equal (the same for everyone), and universal (applicable everywhere). This course examines the role of literature in imagining and articulating rights, focusing in particular on specific eighteenth-century literary forms such as the epistolary novel, the *Bildungsroman*, and autobiographical testimony. Possible topics for discussion include: the role of sentimental literature in shaping new conceptions of human equality; the relationship between humanitarian sensibility and human rights; and the ways in which various marginal groups, especially women and slaves, used the language of rights to advance claims of equality. Readings: Samuel Richardson, *Clarissa*; Laurence Sterne, *A Sentimental Journey*; Olaudah Equiano, *The Interesting Narrative*; Mary Wollstonecraft, *A Vindication of the Rights of Woman*; Mary Prince, *The History of Mary Prince*; Denis Diderot, *Rameau's Nephew*. Requirements: regular attendance and participation; in-class quizzes, one 5-page paper, midterm, and a final 10-page paper.

ENGL 385.68 VICTORIAN COSMOPOLITANISMS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or elective; Writing elective; Preparation for Secondary School Teaching elective; English Language Arts elective; Linguistics and Rhetoric elective. Satisfies the GER 3A requirement.

Section 01 M.TH 11:10-12:25 p.m. Professor Agathocleous Code: 4513
Cosmopolitanism is often used today to describe an ethical commitment or world citizenship or a position of mobility and privilege (or both). This course examines the way cosmopolitanism emerged as a discourse in nineteenth-century Britain and the ways it can be used to describe the formal and thematic concerns of Victorian writers. At a time when the advent of railways, steamships and telegraphs and the growth of the British Empire were making Britain seem inseparable from a wider world, writers grappled with questions such as: should local or universal concerns dominate? What does it mean to be British and

part of a vast empire? Is the city a reflection of the world or of the nation? We will examine how these questions shaped and were shaped by poetry, novels, non-fiction writing and visual culture. Possible writers include: Charlotte Brontë, Charles Dickens, George Eliot, Arthur Conan Doyle, Henry James, Elizabeth Barrett Browning, Amy Levy. Course requirements will include participation: 20%, quizzes and in-class writing: 20%, paper 1: 15%, paper 2: 20%, paper 3: 25%.

ENGL 386.49 LYRICISM AND THE NOVEL

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or elective; Writing elective; Preparation for Secondary School Teaching elective; English Language Arts elective; Linguistics and Rhetoric elective. Satisfies the GER 3A requirement.

Section 01 M,TH 1:10-2:25 p.m. Ms. Campos Code: 5143

As the word "lyric" has come to mean virtually any short poem signifying the poet's thoughts and feelings, so characteristics of lyric poetry have come to permeate the prose style and conception of the novel of some modernist and postmodernist writers. Electing Lawrence Sterne's *A Sentimental Journey through France and Italy* and Thomas De Quincey's *Confessions of an English Opium-Eater* as precursors and continuing with Virginia Woolf, James Joyce, Djuna Barnes, Jean Toomer, Vladimir Nabokov, and Michael Ondaatje, we will look at the novelistic techniques of these writers, analyzing their treatment of time and space, of narrative and character as well as their several stylistic, textural and thematic emphases, thus investigating the startling innovations arising from the encounter of lyricism with the novel. We will also read short selections of pertinent theoretical writings on the novel and on the lyric from Lukács, Adorno and De Man. Requirements include two short papers, one research paper, attendance, class participation and a short oral presentation. Our readings will include: Thomas De Quincey—*Confessions of an English Opium-Eater*; Lawrence Sterne—*A Sentimental Journey through France and Italy*; Virginia Woolf—*Jacob's Room*; James Joyce—*A Portrait of the Artist as a Young Man*.

ENGL 386.67 TRANSATLANTIC 19TH CENTURY 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 1, 2, "B," "D," or "E," or elective; Preparation for Secondary School Teaching core requirement "E," "F," or "G"; English Language Arts elective.

Section 01 T,F 2:10-3:25 p.m. Professor Black Code: 4514

This course is interested in the reconstruction of local debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty, the significance of the American and French Revolutions, slavery, the role of women, and the role of law in Britain and in the U.S.), the course will feature British and American political prose and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. This course is reading and writing intensive. In addition to weekly writing assignments, there will be three formal essays.

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.

Satisfies the GER 3A requirement.

Section 51 M,W 5:35-6:50 p.m. Dr. Tobin Code: 1287

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 387.87 SEX, IDENTITY AND LITERATURE

3 hours; 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 or "C" and elective; Creative Writing elective; Preparation for Secondary School Teaching elective; English Language Arts elective credit. Satisfies the GER 3A requirement.

Section 01 M,TH 4:10-5:25 p.m. Ms. Mitchell Code: 5234

This course considers the relationship between sex, sexuality, and identity as it is represented in British literature from the late nineteenth-century forward. From the rise in various—sometimes overlapping, sometimes conflicting—theories about sexual behavior and identity categories toward the end of the Victorian period to more modern developments in the area of gender studies and queer theory, sexuality has been a focus of scholarly interest and criticism, and public controversy and scandal. This class will read literary texts, including works by Oscar Wilde, Virginia Woolf, Radclyffe Hall, DH Lawrence, Ian McEwan, Jeanette Winterson, and Jackie Kay in conjunction with circulating theories about sex. This class has three writing components in it: in-class writing, an essay exam and papers.

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," 1 or elective; Writing core requirement "A"; Preparation for Secondary School Teaching core requirement "E"; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 M,W 4:10-5:25 p.m. Mr. Paoli Code: 1288
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; Preparation for Secondary School Teaching core requirement "E;" English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m. Dr. Bloom Code: 1289
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," 1 or elective; Writing core requirement "A"; Preparation for Secondary School Teaching core requirement "E"; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 M, W, TH 12:10-1:00 p.m. Ms. Davis Code: 1290

Section 02 will be for Women and Gender Studies Majors. Code: 5476

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 area of study 1 or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 M,TH 4:10-5:25 p.m. Professor Schmidgall Code: 1291

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 supremely "decadent" play *Salome* (written originally in French), then to his masterpiece in the society play genre, *The Importance of Being Earnest*. 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 of the original 1890 magazine version for the 1891 book edition, contemporary reviews, Wilde's correspondence, his defenses of the novel from early critics, and the way the scandalous novel figured in Wilde's 1895 trials for "gross indecency" (the legal term for homosexual acts). We will end with a look at his final published work, the poem "The Ballad of Reading Gaol" (where he was imprisoned) and 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 in late June and should be visited (as a guest or registrant) for further information on the course.

ENGLISH 389.90**ONE MAJOR WRITER: ERNEST HEMINGWAY**

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

Section 01 T,W,F 10:10-11:00 p.m. Dr. Elliott Code: 5174

Ernest Hemingway (1899-1961) dominated American literature during the second half of the twentieth-century. His Nobel Prize citation noted his "powerful, style-forming mastery of the art of modern narration." Hemingway's influence on literature was profound and continues to this day. He was also a major celebrity whose exploits were faithfully followed by the media of the day. In his persona as Papa Hemingway, he became an icon of masculinity for a generation. Most of his novels and several short stories have been made into films, sometimes more than once, and even long after his death, his name has been used to sell everything from furniture to slacks (his most recent film "appearance" was in Woody Allen's *Midnight in Paris*). His homes in Key West and San Francisco de Paula, Cuba are popular tourist destinations, and busts in his honor have been erected in Havana and Pamplona, Spain. When he took his own life, news of his death made front-page headlines around the world. Only later did the public become aware of his electroshock treatment at the Mayo Clinic and his FBI file. This course will not only explore and analyze Hemingway's fiction and journalism (including posthumously-published work) and critical responses to it over the years; it will also investigate his cultural influence, the Hemingway of the popular imagination. Particular attention will be paid to the sea change in Hemingway criticism, which began with the opening of The Hemingway Room at the JFK Library in Boston and with the appearance of a new generation of scholars influenced by feminism, gender studies, and queer theory. In short, today's Papa is not your father's Hemingway. We will read a number of his short stories, selections from *Death in the Afternoon*, *Green Hills of Africa*, and *A Moveable Feast*, and four full-length novels: *The Sun Also Rises* (1927), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *The Garden of Eden* (1986). Biographical and critical works will also be examined. Several short research assignments (applicable to the term paper) will be required, and attendance and participation will figure in the final grade. The majority of the final grade, however, will be based on a 15- to 20-page term paper researched and documented in MLA style. The paper can be a work of literary criticism or an exploration of Hemingway's cultural influence.

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 11:10-12:25 p.m. Professor Allred Code: 5298

This course will examine the relationships between two crucial developments in the interwar period: on the one hand, the proliferation of experimental literature and art associated with modernist aesthetics and, on the other, the rapid democratization of education and rise of "student centered" learning. The central question that we will consider in this regard relates to what Richard Poirer has influentially called the "difficulties" of modernism: if difficulty of interpretation defines modernism, what implications does this have for teaching texts that fall within this rubric? We will explore this question by looking at several sites: e.g., attempts by "high modernists" such as Eliot and Pound to strike a pedagogical pose in their work; ambivalent representations of education in "proletarian novels" of the 1930s; emergent theories of the pedagogical function of art from John Dewey and Bertolt Brecht; and experimental propaganda films in the Soviet Union and Nazi Germany. Writers may include: Pound, Eliot, Dewey, Brecht, Tillie Olsen, Virginia Woolf, and Richard Wright. Requirements: a book review of 1000 words, an in-class presentation with write-up, and a term paper.

ENGLISH 390.76**UNDERSTANDING THE SIXTIES: LITERATURE,
CULTURE, POLITICS**

(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.

Section 01 F 3:45-5:00 p.m. Professor Goldstein Code: 5303
Section HC1 F 3:45-6:15 p.m. Professor Goldstein Code: 5302

Though nearly 50 years have passed since the Sixties, the tumultuous events of that decade still haunt our consciousness. This course will help you understand how the culture of your parents' generation has 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 cultural and political context. The style and substance of the '60s are intimately tied to the intellectual climate of their time. This course will explore major movements associated with the '60s, including the counterculture, the sexual revolution, the New Left, black power, and pop art. We will consider the roots of 60s sensibility, from the Beats, hipsters, and existentialists of the postwar era to the folk, blues, and R&B traditions. We will examine 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 at that time. These artifacts will be examined alongside music with a similar spirit, so that they can be experienced in counterpoint. I will use my own interactions with important rock creators—such as the Beatles, Jimi Hendrix, Janis Joplin, and Jim Morrison—to bring the era alive, leaving you with a new perspective on how the music and the values of that generation were connected. And hopefully it will be groovy. and political context. The style and substance of the '60s are intimately tied to the intellectual climate of their time. This course will explore major movements associated with the Sixties, including the counterculture, the sexual revolution, the New Left, black power, and pop art. We will consider the roots of 60s sensibility, from the Beats, hipsters, and existentialists of the postwar era to the folk, blues, and R&B traditions. We will examine 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 at that time. These artifacts will be examined alongside music with a similar spirit, so that they can be experienced in counterpoint. I will use my own interactions with important rock creators—such as the Beatles, Jimi Hendrix, Janis Joplin, and Jim Morrison—to bring the era alive, leaving you with a new perspective on how the music and the values of that generation were connected. And hopefully it will be groovy.

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

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,TH 1:10-2:25 p.m. Professor Chinn Code: 1296

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: 1297
The Puritan settlers of 1620-1640 came to New England partly because of persecution in Europe, but also they came out of a deep sense of mission, the conviction that God had sent them on an “errand in the wilderness.” Their “errand” was to establish in the new continent a “city upon a hill,” a radiant example of the Christian state whose example would lead to reform in the mother country as well. Over the following two generations this conviction was tested – to say the least – by encounters with the landscape, the indigenous populations, and the inevitable fractures with the other religious groups – Anabaptists, Quakers, and so on – who’d accompanied them on the migration. These fractures, followed by the 1700s’ spirit of Enlightenment and revolution, led to the emergence in the nineteenth century of an authentically American literature. Of course, the Puritan experience was more complicated than you might think, with a passion and a liveliness that’s missing from our images of the dour, buckle-shoed Puritans of Thanksgiving pageants. Likewise, though, the Puritan legacy is more complicated – and troubling – than the previous paragraph would indicate, and so we will examine some of the aftershocks and ongoing tensions carried by the Pilgrim’s descendants. In Emerson and Thoreau one can see the best of the Puritan ethic and search for truth; Brockden Brown, Poe, and Hawthorne show this truth get deranged; and the literature of slavery exposes the darkest underbelly – the necessary flipside of the coin – of Manifest Destiny, that great and terrible legacy of the Puritans’ zealous mission. In this class we will trace this narrative through the literature of America from 1630 to 1860, using close reading and discussion to work through the rhetorical world of the Puritans and their descendants, while paying strict attention to that which is being excluded by this worldview. By the end of the semester, you should have a thorough understanding of the literature of this period, as well as the ability to read this literature against the historical and cultural currents of the time. Our work will conclude with your writing a well-argued research essay examining one writer’s work as a part of this American origin story. Requirements will include Class participation 20%, reading quizzes 20%, response papers 30%, final paper 30%.

Section 03 M,TH 8:10-9:25 a.m. Mr. Krause Code: 1298
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 11:10-12:25 p.m. Professor Miller Code: 1299
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 Vuh 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 12:45-2:00 p.m. Professor Black Code: 1300
This course shall investigate the discourse and debates regarding the origins of the American Civil War. To this end, we shall examine various forms of writing ranging from political and legal prose to literary fiction. This course also aims to examine how the various attempts to understand the origins of what some have called America’s “Second Revolution” participate in a larger set of political concerns that not only extend back to the very origins of the American Union, but also exist across the Atlantic. This course

is reading and writing intensive. In addition to weekly writing assignments, there will be three formal essays and a final research paper.

Section 06 T,F 2:10-3:25 p.m. Professor Tolchin Code: 4521
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. Borst Code: 1301

This course will survey a wide range of American prose of the antebellum period, looking closely at the development of language and form in response to the social upheavals of the time: economic depression, the shift from republican virtue to free-market individualism, religious doubt, political divisiveness, and slavery. If American literature was born at this time, what ideas did it posit about national and individual identity, and what cultural realities did those ideas respond to? What values were seen to be on the decline and what were they being supplanted by? Do these texts try to resolve, encourage, or simply register social instability? In responding to these questions students will be asked to connect their answers to the development of the inventive and complex prose and narrative forms of the period. Readings will include Charles Brockden Brown, Washington Irving, James Fenimore Cooper, Edgar Allan Poe, Nathaniel Hawthorne, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, Harriet Beecher Stowe, Herman Melville, and Abraham Lincoln. Requirements include participation in class discussion, a short close-reading paper (five pages), a longer research paper (ten pages), and mid-term and final exams.

Section 52 T,TH 5:35-6:50 p.m. Mr. Fess Code: 1302
In this course we will study various aspects of American literature from the colonial period to the Civil War. We will read texts by writers such as Susanna Rowson, Royal Tyler, William Wells Brown, Edgar Allan Poe, Emily Dickinson, Frederick Douglass, Walt Whitman, and Herman Melville—to name a few members of our tentative cast of characters—and explore the concepts of early United States nationalism, reform movements, slavery, race, gender, and literary culture itself. To this end, we will be relying heavily on Glenn Hendler and Bruce Burgett's *Keywords for American Cultural Studies*. Over the course of the semester students—divided into working groups—will investigate keywords of the texts we read and produce their own public wiki site devoted to these terms. Course requirements: weekly group contributions to the wiki site as well as comments on other students' work, 1 5-6 page paper, 1 10-12 page paper, a midterm, and a final.

Section 53 T,TH 8:25-9:40 p.m. Mr. Knip Code: 4522
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. May be used to satisfy Literature, Language Criticism area of study
1. Satisfies the GER 3A requirement.

1. Satisfies the CER CA requirement.
Section 01 M,W 4:10-5:25 p.m. Mr. Schneiderman Code: 1303
This course offers a wide-ranging survey of American prose writing from the end of Reconstruction to the beginning World War I, a period that the cultural historian Jackson Lears has recently called "the rebirth of a nation." In tracing the emergence of modern American literature, we will use terms such as Realism,

Naturalism, and Modernism to describe the variety of fictional responses to the rapid social and economic changes of the period, but we will also spend a good deal of time challenging the temporal and conceptual limitation that these categories imply. The authors that we will read may include: Herman Melville, Mark Twain, Charles Chesnutt, Edith Wharton, Frank Norris, Charlotte Perkins Gilman, Henry Adams, Stephen Crane, and Sarah Orne Jewett. Requirements: reading, participation, two papers (one 5 to 6 page and one 10-12 page), and a mid-term exam.

Section 02 T,W,F 9:10-10:00 a.m. Mr. Engebretson Code: 4523

This survey of American prose between the Reconstruction and World War I will focus on representative texts read against the dynamic historical backdrop of the period. We will read some of the major prose of period, including Kate Chopin's *The Awakening*, Henry James' *The Portrait of a Lady*, Mark Twain's *Adventures of Huckleberry Finn*, Edith Wharton's *The House of Mirth*, and shorter works by Booker T. Washington, Stephen Crane, W.E.B. Du Bois, and Charlotte Gilman. Our interpretations of these texts will consider how they reflect and illuminate shifting dynamics in American culture and society, including ideas about race, class, gender, and national identity, the aesthetics of realism and naturalism, the rise of industrialization, increasing secularization, unprecedented immigration, new technologies, and the population movement from the country to the city. The course requires two formal essays, a midterm, and a final exam.

Section 51 T,TH 7:00-8:15 p.m. Mr. Knip Code: 5299

This course is a chronological survey of American Literature from the Civil War to 1914. Writing of this period focuses on human nature and destiny, on dislocations associated with the close of the Western frontier, on enormous disparities of power and prosperity, and the transformation of the American landscape through immigration and urbanization. Characters rarely represented in fiction move to the center stage: industrial workers and the poor, ambitious business leaders, prostitutes, unheroic soldiers, and vagrants. African and Native Americans, other ethnic minorities, women from diverse social groups, and immigrants write for publication, addressing the long history of white injustice to black and Native Americans, rethinking race, racism, and the ordering of family and civic life. These are the themes we will explore as we attempt to answer one broad question: How does literature of this period teach the art of solidarity, the sympathetic identification with others? Representative authors include Whitman and Dickinson, Twain, Chopin, Washington and Du Bois, Wharton, Sinclair, Crane, and James.

ENGLISH 397 PRE-20TH CENTURY AMERICA POETRY

(3 credits) Prerequisite is English 220. May be used to satisfy Literature, Language Criticism area of study
1. Satisfies the GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m. Mr. Krause Code: 1304

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 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: 1307

Section 02 Hours to be arranged Staff Code: 1308

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: 1309

Section 02 Hours to be arranged. Staff Code: 1310

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. Satisfies the GER 3A requirement. No Auditors.

Section 01 T,F 3:45-5:00 p.m. Professor Thomas Code: 1311

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. Satisfies the GER 3A requirement. Not recommended for auditors.

Section 51 W 5:35-8:05 p.m. Ms. Ribner Code: 1312

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**

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

Section 01 Hours to be arranged Staff Code: 1313

Section 02 Hours to be arranged Staff Code: 1314

Section 03 Hours to be arranged Staff Code: 1315

Section 04 Hours to be arranged Staff Code: 1316

Section 05 Hours to be arranged Staff Code: 1317

Independent studies credit for English writing majors.

ENGLISH 485.02**INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01 Hours to be arranged Staff Code: 1319

Section 02 Hours to be arranged Staff Code: 1320

Section 03 Hours to be arranged Staff Code: 4524

Section 04 Hours to be arranged Staff Code: 4525

Section 05 Hours to be arranged Staff Code: 4526

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

ENGLISH 485.03 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01 Hours to be arranged Staff Code: 1321

Independent studies credit for English Preparation for Secondary School Teaching majors.

A research paper is required.

ENGLISH 485.04 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01 Hours to be arranged Staff Code: 1322

Section 02 Hours to be arranged Staff Code: 1323

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

ENGLISH 485.05 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01 Hours to be arranged Staff Code: 4527

Section 02 Hours to be arranged Staff Code: 4528

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

DEPARTMENT HONOR IN ENGLISH: ENGLISH 494

In order to qualify for departmental honors, students must take the Honors Seminar (ENGL 494) and write an honors essay. The essay is normally written in relation to the Honors Seminar and under the supervision of the professor teaching the seminar. To take the Honors Seminar, students must first complete at least 24 credits of 300- and/or 400-level English classes with a GPA of at least 3.5 in those courses and an overall GPA of at least 2.8. Of these credits, 21 (or in exceptional cases, 18) must be taken at Hunter. The Honors Seminar requirement is in addition to the specified required courses in the student's concentration. Students interested in pursuing departmental honors should consult an undergraduate adviser. Please see the college rules on Academic Honors for more information in Academic Programs and Policies.

Students are eligible for English departmental honors only if their GPA in the major or field (all upper level classes taken in English) is not less than 3.5, and if they have completed the required Honors Seminar, English 494.

Students must have permission from the Professor teaching the Honors Seminar before the Department issues registration permission. To receive permission, students must provide the Professor with the latest calculation of their GPA in all upper level English classes and a copy of their transcript. ALL 300-level and 400-level major courses are to be counted in the GPA calculation.

This semester's seminars are:

ENGL 494.46 POST COLONIAL AFRICAN NARRATIVES

(3 credits) Permission of the instructor required.

Section 51 TH 5:35-8:05 p.m. Professor Webb Code: 5102

A study of the narratives of contemporary Anglophone African writers since the period of decolonization.

We will examine their representations of the African struggle to transform the political and cultural legacies of colonialism and contemporary challenges of globalization. Of particular interest will be their engagements with nationalist and postcolonial discourse. We will discuss how these writers address problems of language and literary form, and how they see their roles as artists and social critics. Our readings will include *A Grain of Wheat* by Ngugi wa Thiong'o, *Nervous Conditions* by Tsitsi Dangarembga, *Maps* by Nuruddin Farah, *The Famished Road* by Ben Okri, *David's Story* by Zoe Wicomb, and *Graceland* by Chris Abani. In addition to these novels, we will read essays by literary and cultural critics such as Anthony Appiah and Simon Gikandi as well as selected writings by postcolonial theorists such as Frantz

Fanon, Edward Said and Achille Mbembe. This course will be conducted as a seminar with class discussions of assigned readings each week. Requirements: Regular attendance and class participation, oral presentations, a midterm essay and a research paper.

ENGL 494.56 THE VAMPIRE IN LITERATURE AND ART

(3 credits) Permission of the instructor required.

Section 01 T,F 12:45-2:00 p.m. Professor Connor Code: 4529

This course will concentrate primarily on the vampire of the 19th and 20th centuries, examining - in both literary and visual culture - such transgressive themes as the supernatural, the aestheticizing of violence, the relationship of humans to machines, the horror at illness and bodily decay, incest, miscegenation, and homosexuality. Texts will range from Polidori's *The Vampyr* (1819) to Anne Rice's *Interview with the Vampire* (1976). We will look at the vampire in film, from what is considered the first representation, Murnau's silent *Nosferatu* (1929), to Kathryn Bigelow's feminist *Near Dark* (1987). Other visual images will range from Goya's 'Saturn Devouring his Children' (1819), to John Singer Sargent's portrait of 'Madame X'(1884), to the photographs of Joel-Peter Witkin (1980s), to the music videos of Marilyn Manson (late 20th/early 21st C). Throughout, we will examine and question the vampire's continuing popularity up to the present day. Requirements: 3 short essays; one 7-10 page essay; mid-term; final exam.

ENGL 498 INTERNSHIP

(1-3 credits; 1 credit for each hour) Hours to be arranged.

English 498.01-01 (code 1327); 498.02-01 (code 1328); 498.03-01 (code 1329)

Opportunities for working in positions of responsibility in professional institutions for academic credit. Open to qualified students. May be taken only with the permission of the department representative for In-Service, Professor Evelyn Melamed, Room 1210 Hunter West. Please contact Professor Melamed before the current semester ends to sign up for an internship for the following semester.