

**FALL 2013**

**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 220: INTRODUCTION TO WRITING ABOUT LITERATURE**

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

Course description: Analytical writing and close reading in British and American fiction, drama, poetry, and literary criticism, with an emphasis on further development of critical writing and research skills. Students gain a deeper understanding and appreciation of literature as well as more extensive experience with academic writing. This course is the prerequisite to all English courses above 220.

### **English 250.48: WOMEN AND LANGUAGE**

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

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

Integrating elements of linguistics and literary theory, this course will examine 20<sup>th</sup> Century ideas about women's language. We will focus on two questions, seemingly in opposition, but also fundamentally symbiotic: first: is there such a thing as "women's language?", and second: is language inherently sexist, i.e., anti-woman? While we will use literary works occasionally for illustrative purposes, for most of the semester, we will be reading linguistic and sociolinguistic texts. And we will end the semester with a section on feminist literary theory, drawing on the French concept *écriture féminine*, or 'women's writing', here bringing the question full circle: Do women need a language of their own? Requirements will include one low-stakes paper, one formal paper, a presentation and a final exam.

### **English 250.49: AMERICAN MODERN: EXPERIMENTAL FICTION**

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

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

This course concentrates on the formal experiments of American fiction in the first three decades of the twentieth century, with particular emphasis on the 1920s. On the one hand, we examine those experiments within the context of a more general understanding of "modernism," a context established through other genres (e.g., poetry) and other media (e.g., painting, photography, film). On the other, we locate these experiments within a broader cultural milieu (e.g., the world of war, mass production, consumer culture, the age of jazz). Literary works discussed may include Ernest Hemingway's *In Our Time* and *The Sun Also Rises*, Willa Cather's *The Professor's House*, Nella Larsen's *Quicksand*, F. Scott Fitzgerald's *The Great Gatsby*, William Faulkner's *The Sound and the Fury*, Gertrude Stein's *Three Lives*, Jean Toomer's *Cane*, and poetry by T. S. Eliot, Wallace Stevens, William Carlos Williams, Marianne Moore, and Edna St. Vincent Millay. Requirements will include two papers, a final examination, and avid class participation.

### **ENGLISH 250.55: LITERATURE ON BANNED BOOKS**

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

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

At various times, books have been banned throughout the world. This course will examine literature about banned books and the nations that ban them. Readings include works by authors Da Sijie, Azar Nafisi, and Ray Bradbury. Required: Two papers, an academic journal, a final, and regular class participation. First book for class: *Fahrenheit 451*.

### **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:

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

Section 02 is for WGS majors. M,TH 2:45-4:00 Ms. Nims Code:

This is a sophomore-level seminar featuring the fiction of black women writers across the African Diaspora. Focusing on depictions of slavery, colonization, and immigration, we will explore the writing strategies of a selection of twentieth and twenty-first century, female authors of color to imagine and reimagine critical sites of cross-cultural exchange. Novels, short stories, poetry, theoretical essays by will help us fully appreciate the rich range and tremendous depth and talent of contemporary black women writers. Requirements: formal essays (5-7 pages in length), class presentation, final exam.

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

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

(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C  
Section 01 M,TH 4:10-5:25 p.m. Ms. Demos Code:  
"Fiction and Autobiography" considers the role of the speaking self in literature. Focusing on primary and secondary texts from a broad range of time periods and cultural traditions, this course explores the issues inherent in the narration of personal history. How do writers construct a literary identity? What is the relationship between memory and storytelling? How does the narration of life history give unique expression to socially marginalized individuals? Finally, what identifies a narrative as 'fiction' or 'non-fiction'? Requirements include three essays, one presentation, and consistent in-class participation.

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

(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C  
Section 51 T,TH 7:00-8:15 p.m. Mr. Fess Code:  
This course focuses on the Southern Renaissance in American Literature, a period usually characterized by an increase in literary production by southern writers that begins between the two world wars and continues into the 1960's. This period saw the emergence of writers such as William Faulkner, Robert Penn Warren, Eudora Welty and Katherine Anne Porter. This group of writers is usually distinguished by their treatment of issues around race, class, region and modernity left unresolved since the close of the Civil War, and the literary tropes of "Original Sin" and the Southern Gothic emerge, among others, as ways for these writers to criticize, interrogate, laud and lampoon their region. As part of this periodization, sharp lines are drawn between these concerns by southern writers and other periods that parallel the so-called Southern Renaissance, such as the Harlem Renaissance and the Civil Rights movement. In addition to discussing the traditional aspects of the Southern Renaissance period, this course will challenge assumptions that separate this movement from these other periods of literary production, particularly through reading works by southerners who move north such as Richard Wright, Sterling Brown and Zora Neale Hurston. Over the course of the semester we will look at representative examples of these texts as well as critical material about this period. Requirements include two short papers (4-5 pages), a final paper (8-10 pages) and an oral report.

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

(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C  
Section 01 M,TH 11:10-12:25 p.m. Staff Code:  
The friendship between Edith Wharton and Henry James spanned difficult times in both writers lives at the turn of the 20<sup>th</sup> century. Wharton was struggling with a bitter divorce, and James was suffering from the depression he experienced at the end of his life. We will look at the unique and influential relationship shared between these two great writers. In addition, we will compare how each wrote about their native country from the other side of the Atlantic--James from England and Wharton from France--and what they each had to say about New York in particular. We will also examine how ideas of social class and capitalism are represented in their works. Active class participation will be expected. Novels to be read include James' *Washington Square* and *The Portrait of a Lady*, plus Wharton's *The Age of Innocence* and *Summer*, in addition to letters, several short stories and works of literary criticism by both writers. Requirements include one presentation, reading quizzes, two short response papers and a final paper.

### **ENGLISH 251.57: EARLY 20<sup>TH</sup> 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:

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 terms papers, a presentation, class participation and attendance.

### **ENGLISH 251.89: SURVEY OF DETECTIVE FICTION: INSPECTOR MEETS PRIVATE EYE**

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

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

The act of murder is never simple in the world of detective fiction. As a result, solving the case, the who-done-it, takes a lot more than legwork. A particular genius is required: part clairvoyant and psychic; part superiorly applied intellect; part inhuman understanding of the human psyche; and, finally, part relentless tenacity to solve the crime at any cost. In this course, we begin with Edgar Allen Poe's seminal, genre-defining companion pieces, "Murder in the Rue Morgue" and "The Mystery of Marie Roget." We track the subsequent historical and cultural evolution of the genre through the works of Sir Arthur Conan Doyle and Agatha Christie as they flesh out the archetypal "Inspector Detective." Then, the first half of the 20<sup>th</sup> Century sees the Inspector assume a new guise as Private Eye. Works by the writers Dashiell Hammett, Raymond Chandler, and Mickey Spillane not only lay the groundwork but perfect this more anti-hero than hero, who always gets his "guy" (and "gal") if inevitably dirtying his hands in the process. Finally, we will consider a few key, more contemporary works in a genre that has exploded across lines of race, gender, and nationality with writers such as P.D. James, Walter Mosely, Sara Paretsky, Carlos Fuentes, and Stieg Larsson. Requirements for the course include: two short response essays, a term essay, group "who-done-it" presentation, and a final essay exam.

### **ENGLISH 251.99: 1968: LITERATURE OF AN AMERICAN REVOLUTION**

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

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

This course in mid-twentieth century American literature focuses on the social and political upheaval of the 1960s. We will take our readings from fictional, academic, and legal texts from and about the era, exploring the idea of "revolution" throughout the semester, and investigate what it might mean to suggest that one has occurred. Authors may include Amiri Baraka, William Borroughs, Betty Friedan, Allan Ginsberg, Denise Levertov, Tom Wolfe, and Andy Warhol, among others. This course also aims to engage students in pertinent theoretical discourses and help them develop as scholars; as a result, two papers, including a longer research paper due at the end of the semester, will be required, along with an in-class presentation.

### **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. Staff Code:

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 51 T,TH 5:35-6:50 p.m. Ms. Ecklund Code:

By the end of the semester, students will have read representative works from the Romantic, Victorian, and Modern literary periods and should have a clear understanding of the distinguishing characteristics of works produced in each. Students will be able to articulate how cultural themes such as industrialism and capitalism, imperialism, aesthetics and literary production, decadence, gender, and sexuality are reflected in the touchstone literature of these periods. Requirements will include participation in Blackboard, three papers, a group project, quizzes, and exams.

### **ENGL 256.50: FILIPINO AMERICAN LITERATURE**

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

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

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.

### **ENGL 256.58: ASIAN AMERICAN LITERATURE**

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

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

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.

### **ENGL 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 3:45-5:00 P.M. Ms. Qidwai Code:

Section 02 is for WGS majors. T F 3:45-5:00 P.M. Ms. Qidwai Code:

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. Bunn Code:

Section 02 M,TH 9:45-11:00 a.m. Ms. Bunn Code:

Section 03 M, TH 11:10-12:25 p.m. Dr. Paul Code:

Section 04 M,TH 1:10-2:25 Dr. Paul Code:

Section 05 M,TH 9:45-11:00 a.m. Staff Code:

Section 06 M,TH 8:10-9:25 a.m. Staff Code:

Section 07 T,F 11:10-12:25 p.m. Mr. Schulz Code:

Section 08 T,F 9:45-11:00 a.m. Staff Code:

Section 09 M,TH 2:45-4:00 p.m. Staff Code:

Section 10 T,F 11:10-12:25 p.m. Ms. Lipschultz Code:

Section 11 M,W,TH 12:10-1:00 p.m. Mr. Pardlo Code:

Section 12 M,TH 9:45-11:00 a.m. Staff Code:

Section 13 T,F 12:45-2:00 p.m. Staff Code:

Section 14 T,F 8:10-9:25 a.m. Staff Code:

Section 15 M,TH 8:10-9:25 a.m. Ms. Gabis Code:

Section 16 M,W 4:10-5:25 p.m. Mr. M.A. Goodman Code:

Section 17 M,TH 8:10-9:25 a.m. Ms. Rempe Code:

Section 18 T,TH 4:10-5:25 p.m. Dr. McFall Code:

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

Section 52 M,W 5:35-6:50 p.m. Mr. Dow Code:

Section 53 M,W 5:35-6:50 p.m. Ms. McBride Code:

Section 54	M,W	7:00-8:15 p.m.	Ms. McBride	Code:
Section 56	T,TH	7:00-8:15 p.m.	Ms. M. Goodman	Code:
Section 57	T,TH	8:25-9:40 p.m.	Ms. M. Goodman	Code:
Section 58	M,W	7:00-8:15 p.m.	Mr. M.A. Goodman	Code:

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. Larson	Code:
Section 02:	T,F	12:45-2:00 p.m.	Ms. Burnham	Code:
Section 03	SAT	12:10-2:40 p.m.	Dr. Graziano	Code:
Section 04	T,F	11:10-12:25 p.m.	Ms. O'Neill	Code:
Section 05	M,TH	9:45-11:00 a.m.	Dr. G. Miller	Code:
Section 51	M,W	7:00-8:15 p.m.	Ms. Schaller	Code:

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:
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This section will focus on close readings of selected literary and philosophical texts from Archaic and Classical Greece through late Medieval Europe. We will analyze the historical and cultural traditions that produced these texts and trace the influence of their content, themes, arguments, and generic conventions on British, American and postcolonial literature. Requirements: reading journal, two short papers, midterm, and final examination.

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

Section 52	M,W	8:25-9:40 p.m.	Ms. Murphy	Code:
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Literary plots, sayings, and styles have been referenced, recycled, and reimagined throughout literary history. As the book of Ecclesiastes points out, "there is nothing new under the sun." Yet without a deep knowledge of the web of sources and influences behind literary history, much of the richness of literature from the Renaissance to the present day might be missed. One way of thinking about this web of influences is to call it "the Western canon," which means those works which are usually considered the most important and influential ever written. However, many have a problem with the idea of a canonical list, since its focus on "dead white males" can lead to the exclusion of new and marginal voices in literature. At the same time, such a list can help us begin to talk about how and why some works have been read by so many authors that they naturally become a kind of shared text: a source of in-jokes, story structure, and character-types to be either used or rebelled against. Whether you prefer old or modern, Western or post-colonial literature, the classics have been so influential to so many (for good or ill) that we all must at least give ourselves the tools to know when their influence is present. In this class

you will read many of these works of the ancient and medieval world, with the goal of not only understanding them but also rethinking the meaning of other texts you already know. Assigned reading will center on classic literature in translation, but we will actively generate creative connections to many other more familiar texts-- novels, plays, movies, and poems-- during class discussion. Requirements will include weekly responses or two exams, class participation, Midterm paper (5-8 pages), and a final paper (5-8 pages).

### **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. Ms. Campos Code:

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

This course surveys the prolific field of children's literature. We will read folk and fairy tales, legends, fables, picture books, novels and verses, examining the ways in which storytelling plays a crucial role in the development of the individual, both teaching and delighting. What challenges are depicted and lessons learned in this literature? Analyzing the positioning of the child within the context of the community, we will examine how these works delve into social, political and environmental issues. To this end, we will approach a wide range of traditions, understanding how the construction of childhood is inextricably bound to particular cultural contexts. At the same time, we will analyze symbolic and mythical patterns common to the folk tale and the myth, and still found in contemporary children's literature. We will study diverse representations of children, such as the destitute child, the immigrant child, the orphan, and the gifted child. We will also consider characterizations of utopian, dystopian, fantastic, realist, anthropomorphic, mythical, and illusory worlds. Requirements for this class include a midterm paper, a final research paper, an oral presentation and active class participation.

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

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

We will explore a brief swath of children's literature, and discuss why these texts are appealing to generation after generation. We will investigate (and perhaps answer) various question: How do we view this text in the modern world? What role could this text play in society? What defines children's literature in both education and a child's life? It will also be important, perhaps, to read these books and reclaim them from the cultural imprint we may have of them. (Ex: Original *Peter Pan* vs. Disney Version, etc) By the end of the semester, students will be familiar with both classic and contemporary children's books. Students will be able to discuss shared themes, motifs and styles among an eclectic variety of texts, as well as understand their historical and social importance. Students will produce two formal essays, a class presentation, and two in-class essays.

Section 51 T,TH 5:35-6:50 p.m. Dr. Narramore Code:

Section 52 T,TH 7:00-8:15 p.m. Dr. Narramore Code:

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; Survival Stories; 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 two-page reading report on each genre, survive reading quizzes, write a term paper, and sit a final exam. Class Requirements will include regularly assigned readings, participation in class work and discussion, in-class quizzes (cannot be made up for lateness or absence), one essay (8-10 pages), and a final exam.

### **ENGLISH 306: LITERARY THEORY**

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

Section 03 M,TH 9:45-11:00 p.m. Professor Chinn Code:

As the title suggests, this is a course in literary criticism. Theories of literature-- what separates literary from nonliterary texts, the formal qualities of different genres, how to evaluate literary worth, and so on-- have been around in Western culture since Aristotle. This course, however, will focus on developments in literary theory that emerged in Europe and the United States in the 20<sup>th</sup> century. We will be following a roughly historical trajectory, but we will also be working thematically through different kinds of literary

theory that overlap chronologically formalism, the “new criticism,” marxism, structuralism, poststructuralism/deconstruction, reader response, feminist theory, new historicism, cultural studies, postcolonial theory, and queer theory, to name just a few. Towards the end of the course we will explore how these different strands of literary criticism intersect in the contemporary critical scene. Requirements may include two essays (one short, one long), an oral presentation, and occasional short writing assignments.

Section 02 M,TH 2:45-4:00 p.m. Professor Agathocleous Code:

Section 08 M,TH 11:10-12:25 p.m. Professor Agathocleous Code:

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

The ways in which critical theories have affected our reading practices over the past twenty years have been complex, and often bewildering to students. From what makes a text literary, to the power relations inherent in critical judgments, to whether or not we can even establish the criteria for what we mean by “literary,” it seems as if everything has been on the table. This course will examine theoretical works representing Marxist, psychoanalytic, poststructuralist, feminist, post-colonial and new historicist positions. Each approach poses slightly different questions, and, over the course, we will attempt to become self-aware of the questions each of us most wants to ask and the ideological assumptions and baggage those questions carry. The course will begin with a brief overview of philosophical aesthetics, the subject from which literary criticism emerges. We will ground our discussions by applying the various theories to specific novels and poems. Course requirements: six short response papers (1-2 pages), and a presentation of a critical theory to a specific literary work; term paper (7-10 pages); final exam.

Section 04 T,W,F 9:10-10:00 a.m. Dr. Elliott Code:

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 05 T,F 11:10-12:25 p.m. Staff Code:

Section 06 T,F 12:45-2:00 p.m. Professor Allred Code:

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

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

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:  
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 54      T,TH 5:35-6:50 p.m.      Professor Glick      Code:  
**The Shining as Subject and Structure: A Key-Words Approach to Literary Theory~**  
When asked how he felt about Stanley Kubrick's film adaptation of his novel *The Shining*, Stephen King said that there was one catastrophic problem with the film. That problem was named Jack Nicholson. Certainly, King could not have objected to Nicholson's character's largesse in evil, his brilliant acting, his portrayal of overwhelming confinement and torrential madness. Indeed, that precisely was the problem. King's novel is about the malignant work of structure (the Hotel) on its subjects. In order for the cinematic rendition to be faithful to the novel the male lead needed to be more drab, more everyman, less exceptional, less subject more structure-- In other words, NOT Jack Nicholson. This tension between structure and subject will serve as the overarching theme for this class's inquiry. This course will serve as a rigorous introduction to contemporary ideas in literary theory by way of a "key words" approach. We will commence with an analysis of two texts: Hegel's 1808 short fragment/essay "Who Thinks Abstractly?" and Terry Eagleton's new book *The Event of Literature*. This will help us to establish a working definition of thinking, abstraction, event, and literature. Subsequent readings, discussions and assignments are organized around various keywords that emphasize pressing stakes in theoretical approaches to the study of literature and society. Some of the keywords possibly examined this semester include but are not limited to: Gaze, Desire, Love, Culture, Contingency, Necessity, Ideology, Interpretation, Value, Commodity, Power, Discourse, Play, Fidelity, The Actual, Subject and Structure. We will be reading various short texts from Plato, Hegel, Freud, Lacan, Althusser, Foucault, Raymond Williams, Judith Butler, Jameson, Marx, et. al. We will read Alain Badiou's "updated version" of Plato's *Republic* as well as his short pocket-volumes: *Philosophy for Militants*, and *In Praise of Love*. We will also read *Hamlet*, *Antigone*, and some short stories by Octavia Butler, Herman Melville, and Samuel R. Delany. We will screen and analyze two films: *Film Socialisme* (2010, Jean-Luc Godard) and *The Shining* (1980, Stanley Kubrick). You are encouraged to read Stephen King's novel *The Shining* as accompaniment and foil for our discussion of the film. Course Requirement: Participation (5%) A Mid-term and Final Paper (7-10 pages-85%) and weekly analytical blackboard postings (10%)

Section 56      M,W 8:25-9:40 p.m.      Mr. Demper      Code: 4689  
Literary theory encompasses a range of different approaches and methodologies that offer a wide range of interpretation of literary sources. We might be used to discussing literature primarily on its surface contents - what the work says, and what we think about that. Using literary theory, we can discuss a whole range of other meanings. Various theories might allow us to theorize how the text works in terms of structure, or what makes a text literary in the first place. In this class, we will read a range of theoretical texts. Our focus will be on theoretical approaches from the 20<sup>th</sup> century – starting with Russian Formalism and New Criticism, and moving through the linguistic turn to end up with a taste of post-colonial and gender-oriented readings. We will read primary texts, as well as a secondary approach in the form of Hans Bertens' excellent *Literary Theory: The Basics*. Additionally, we will look at several

literary sources to see our theories in action. The requirements for this course will be regular attendance and participation, an in-class presentation, a mid-term, three short response papers and a longer final paper.

### **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:

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 T,TH 7:00-8:15 p.m. Ms. K. Light Code:

Within a supportive and attentive atmosphere, this semester’s goals include completing two essays and a few shorter pieces and exercises, building your confidence and skills in the genre of nonfiction. With the *Norton Anthology of Short Fiction* (shorter 12<sup>th</sup> edition) as the field guide to our reading and discussion, and through creating and reworking exercises and essays of our own, we’ll explore a range of styles and subjects in nonfiction categories including profiles and interviews, reportage, science/art writing, and personal essays. (Because a writer’s command of grammar and sentence structure is essential to good writing, we will respect this on a par with content.) Each student will also present a brief report to the class on a book of their own choosing. Throughout the course of the semester, students will develop a dynamic, intelligent relationship with the genre, with both a portfolio of new work and inspiration for the future.

### **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:

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

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

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

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 M,TH 2:45-4:00 p.m. Dr. Wetta Code:

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

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

Section 51 TH 5:35-8:05 p.m. Prof. Winn Code:

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:

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 workshoping 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.

Section 02 T,TH 4:10-5:25 p.m. Professor Levi Code:

"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 52 T,TH 5:35-6:50 p.m. Dr. McFall Code:

Using student work and literary models as a basis for discussion, this introductory workshop offers students the opportunity to develop their skills as writers and readers of poetry. Students will engage in formal and free verse exercises, keep a journal, and turn in a portfolio of poems at the end of the semester. They will work on revising poems in light of peer response and a developing sense of voice. The workshop will provide students with an understanding of poetic line and structure, musicality of language, figures of speech, and tone.

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.

## **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 2:45-4:00 p.m. Prof. Masini Code:

This course is a continuation of 314, Poetry I. Students are encouraged to broaden their approach to writing poems through a more in depth approach to craft, poetic devices and the revision process. This class offers a variety of techniques and exercises designed to help writers develop their poetic voices. In addition, outside texts (poems) are studied throughout the semester, the object being to push past the initial impulse on early drafts to the more fully realized poem. The workshop format allows each student to present their poems for discussion, and also includes weekly in-class and take-home writing exercises.

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

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 317.53: THE ASIAN DIASPORA**

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

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

Ms. Rial

Code:

This class will consider the diversity of experience in the Asian diaspora through novels, short stories and poetry by such writers as Da Sijie, Khaled Hosseini, and Chang Rae-Lee. Topics include struggle, bi- (and sometimes tri-) cultural identities, and triumph. Required: Two papers, an academic journal, a final, and regular class participation. First book for class: *Balzac and the Little Chinese Seamstress*, Dai Sijie.

### **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," 3,5,7 or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group B Pluralism and Diversity.

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

Ms. Nims

Code:

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 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 "D" or "G," 7 or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group B Pluralism And Diversity.

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

Ms. Ulen Richardson

Code:

Section 02 is for WGS majors. M,TH 11:10-12:25 p.m. Ms. Ulen Richardson Code:  
Black Women Writers explores the prose generated by women of color on the continent and in the Diaspora. The workload will challenge you to read, think, and respond to novels at a rather fast pace. Seek to uncover the meaning and substance of voices resisting silence. Acknowledging the power of the word, decode the messages Black women writers have created for you, including Hurston, Emecheta, Larsen, Morrison, Danticat, and others. Requirements: 2 polished essays, 2 extemporaneous essays, and your contributions to class discussions.

### **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"; Adolescence Education core requirement "F" or "G"; English Language Arts elective.

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

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 318.63: SLAVE NARRATIVES 1750-2011**

(3 credits) Prerequisite is English 220 Approved for Group B Pluralism and Diversity. Satisfies GER 3A requirement. May be used to fulfill one of the following: Literature, Language and Criticism area of study 2, "D" or elective, Core requirement "E;" Adolescence Education core requirement "F," "G"; English Language Arts elective.

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

Section HC1 will be for Macaulay Honors College students. Code:

In this course we will examine the distinction between evidence and imagination in a number of 19th century African American texts beginning with slave narratives. How do African American authors address the distinction between evidence and imagination when blackness is read as evidence of inferiority? What is the relationship between non-fiction narratives and the first African American novels? We will read narratives by Douglass, Jacobs, Northup, Brown, Harper, Wilson, Delany, and Hopkins. Requirements include short analytical papers and a longer final paper.

### **ENGLISH 318.64: CONTEMPORARY MULTICULTURAL AMERICAN POETRY**

(3 credits) Prerequisite is English 220. Approved course for Stage 3A, Focused Exposure. Group C 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," "G" or 2; English Language Arts elective.

Section 01 T,F 11:10-12:25 Professor Tolchin Code: 1

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 319.71: WOMEN'S INTERTEXTUAL NARRATIVES**

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

### Group C Pluralism And Diversity.

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

Section 02 is for WGS majors. M,W,TH 11:10-12:00 p.m. Ms. Davis Code:

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; Adolescence Education core requirement “F”; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

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

Section 02 is for WGS majors. M,W 4:10-5:25 p.m. Mr. Dow Code:

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 319.77: WOMEN CENTERED LITERATURE: THE BRONTE SISTERS**

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

Section 01 T,F 9:45-11:00 a.m. Dr. Bloom Code:

Section 02 is for WGS majors. T,F 9:45-11:00 a.m. Dr. Bloom Code:

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 319.79: FEMINISM AND GLOBALIZATION**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature,

Language, and Criticism Area of Study 4, “G”; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,TH 2:45-4:00 a.m. Professor Perera Code:

Section 02 is for WGS majors. M TH 2:45-4:00 p.m. Professor Perera Code:

A significant document in the official annals of globalization and development, the 1980 Brandt Report titled “North-South: A Program for Survival” maps the world in the simplest, starkest terms—divided between the rich nations (the North) and the poor (the South). In *Culture and Imperialism*, Edward Said, among other critics, finds such “global thinking” to be dangerously reductivist—unwittingly reifying the very terms it proposes, in the name of poverty alleviation, to erase. And yet, beyond the Brandt Report, “the global South” retains value as an interpretative framework—as metaphor, rather than precisely demarcated territory—for Marxist, and especially Marxist-feminist creative writers and theorists across the international division of labor (Mohanty, Mitter, Spivak, Devi, Olsen). Antonio Gramsci called our attention to the “Southern Question.” How is the (global) “Southern question” negotiated in the age of globalization? What is at stake in making claims for feminism predicated not on comfortable solidarities, but based on an avowal of difference? In this class we will enter into the debates on gender and globalization by focusing on the texts of women writers and theorists of the global South. We will also read a range of interdisciplinary material drawing from examples of working-class literature, subaltern history, Marxist theory, feminist theory, activist journalism as well as selected UN and World Bank documents. While texts from the global South provide us with our departure point, we will constantly place these writings in conversation with other theorists of postmodernism and globalization including Hardt and Negri and Jameson. How do feminist cartographies of labor complicate the North-South divide? What ethical models of socialized labor—of “an impossible un-divided world”—are represented in the literature of labor and of radical ecology? What does it mean to invoke “working-class literature” in the age of outsourcing? These are some of the questions that I hope we will direct our inquiries over the course of the semester. Required Texts may include: Michael Hardt and Antonio Negri, *Empire* (selections); Gayatri Spivak, “Can the Subaltern Speak?” (selection); Jenny Sharpe and Gayatri Spivak, “Politics and the Imagination”; Karl Marx, “The Eighteenth Brumaire of Louis Bonaparte” (selections); Antonio Gramsci, “Some Aspects of the Southern Question” (from Pre-Prison Writings); Timothy Brennan, “Antonio Gramsci and Post-colonial Theory: ‘Southernism’”; Bessie Head, *When Rain Clouds Gather*; Mahasweta Devi, *Imaginary Maps*; Tillie Olsen, “I Want You Women Up North to Know”; Ethel Brooks, “The Ideal Sweatshop?: Gender and Transnational Protest”; Saskia Sassen, “Toward a Feminist Analytics of the Global Economy”; Monica Ali, *Brick Lane*; Swasti Mitter, “Industrial Restructuring and Manufacturing Homework: Immigrant Women in the UK Clothing Industry”; Chandra Mohanty, “‘Under Western Eyes’ Revisited: Feminist Solidarity Through Anti-Capitalist Struggles”; Chela Sandoval, “US Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World”; Helen Cixous, “The Laugh of the Medusa”; Assia Djebar, “Women of Algiers in their Apartment”; Arundhati Roy, “The Ladies Have Feelings...” Nilita Vachani, *When Mother Comes Home for Christmas* (film) Sonali Gulati, *Nalini by Day, Nancy by Night* (film) or Stephen Frears, *Dirty\_Pretty Things* (film). Objectives: Students will learn to write analytically sound, well-supported essays about the literature of globalization. Course Requirements: in-class writing 20%, 5 page paper 20%, in-class exam 20%, 2 page prospectus for final paper 5%, 8 page final paper (revision/elaboration of short paper) 25%, attendance, active participation 10%. In-class writing will be assigned Pass/Fail Grades.

### **ENGLISH 319.83: 20<sup>TH</sup> 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 Core requirement “D” and “G”, Area of Study “2, 3, 4 and “D”; Creative Writing, elective; Preparation for Secondary School Adolescence Education core requirement “E” and elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

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

Section 02 is for WGS majors. M,TH 11:10-12:25 p.m. Professor A. Robbins Code:

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 several of Gertrude Stein’s most influential works, moving on to consideration of the poetry of Mina Loy and H.D.; fiction by Djuna Barnes; poetry of women writing in the 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 inquiry.

**Requirements:** an oral presentation to be given with a partner (15% of grade); a 5-page paper (20%); an

8-page research paper (30%); regular attendance and participation, including occasional in-class writings and response papers (15%); and a final exam (20%). It is assumed that students will have a Hunter webmail address for communications through Blackboard.

### **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      T,F 9:45-11:00 a.m.                      Mr. Pardlo                      Code:  
Because what we call “ethnic” American culture is in many ways precisely what constitutes majority culture, it is important to question the usefulness of such categories. After all, what is “ethnic” about ethnic literature, assuming *ethnic* is satisfactory shorthand for the communities we think we are referring to? Does an ethnic literature evince a particular political stance? Does it result from a particular relationship to US history? Or is it simply writing done by anyone who, by default perhaps, can be identified in a given census as belonging to an institutionally recognized identity group? In his provocative essay in the *Chronicle of Higher Education*, “Does African American Literature Exist?,” Kenneth Warren claims that African American Literature can no longer be written after *Brown v. Board of Education* (1954) because the literature “was” defined by its opposition to segregation. How do we feel about this argument? And what does it suggest about the ways we read, for example, the long-contested term “Jewish American Literature,” or Latino/a Literature, etc.? In this course, we will read the works of “Ethnic” American writers with an eye toward articulating how such works both represent and reject the mantle of a distinct literary heritage. I have deliberately chosen texts that complicate our understanding of what constitutes a particular canon, which we will read against excerpts of texts that might fit more squarely within those traditions. Course requirements will include attendance and class participation 25%, critical response papers (2 pp. min.): 25%, final exam: 25%, final essay (7-9 pp.): 25%.

Section 02      M,TH 11:10-12:25 p.m.                      Ms. White                      Code:  
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.                      Professor Chon-Smith                      Code:  
Section 04      M,TH 4:10-5:25 p.m.                      Professor Chon-Smith                      Code:  
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. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

Section 05      T,W,F 9:10-10:00 a.m.                      Ms. Douglas                      Code:  
Section 06      T,W,F 10:10-11:00 a.m.                      Ms. Douglas                      Code:  
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 07      T,F      12:45-2:00 p.m.                      Professor Tolchin                      Code:



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:  
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.      Staff      Code:  
Section 52      T,TH 7:00-8:15 p.m.      Staff      Code:  
This course will explore through literature and film the definition of cultural identity as presented by writers of African-, Caribbean-, Asian-Latino-, Judeo-, and Native-American origins. Requirements for this course include three short papers, a midterm, a final presentation, and a final exam.

### **ENGLISH 321: AFRICAN AMERICAN NARRATIVES**

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity. May be used for Literature, Language Criticism Area of Study 2, 5, or "D." Satisfies the GER 3A requirement.

Section 01      M,TH 9:45-11:00 a.m.      Professor Neary      Code:  
Section 04      M,TH 1:10-2:25 p.m.      Professor Neary      Code:

In this course we will examine the distinction between evidence and imagination in a number of 19th century African American texts beginning with slave narratives. How do African American authors address the distinction between evidence and imagination when blackness is read as evidence of inferiority? What is the relationship between non-fiction narratives and the first African American novels? We will read narratives by Douglass, Jacobs, Northup, Brown, Harper, Wilson, Delany, and Hopkins. Requirements include short analytical papers and a longer final paper.

Section 03      M,TH 11:10-12:25 p.m.      Professor Jenkins      Code:  
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.      Ms. Biswas      Code:  
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.

### **ENGLISH 321.52: AFRICAN AMERICAN LITERATURE AND CULTURE FROM RECONSTRUCTION TO RENAISSANCE 1865-1914**

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity. May be used for Literature, Language Criticism Area of Study 2, 5 or "D." Satisfies the GER 3A requirement.

Section 51      T,TH 5:35-6:50 p.m.      Mr. Bobrow      Code:

This course examines the period between the Civil War and World War I, with a dual emphasis on the development of African American literature and the convergence of literary, cultural, and social movements. The period marks the first generations of African American writers to gain a broader readership. We will examine how these writers revised and challenged slave narratives, the Plantation Tradition, and folk tales, even as they participated in the broader American literary movements of the time, including realism, naturalism, local color, and domestic narratives. We will also examine the development of African American music forms such as the Spirituals, work songs, ragtime, and the blues as they influence and are influenced by the literature of the period. At the same time, we will place the literature in the context of the ongoing struggle for civil and women's rights, particularly in light of *Plessy v. Ferguson*, Jim Crow laws, the prevailing race "science" and ideology of the time, and the nascent reform movements of the early twentieth century. Among the authors whose works we will examine are: Frederick Douglass, Elizabeth Keckly, W. E. B. Du Bois, Booker T. Washington, Charles Chesnutt, Frances E. W. Harper, Paul Laurence Dunbar, Anna Julia Cooper, Ida B. Wells-Barnett, Pauline Hopkins, and James Weldon Johnson. Requirements: active participation, several short response papers (1-2 pages); a mid-semester essay (4-5 pages); a research paper (10 pages); and a final exam.

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

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

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

Section 02 M TH 11:10-12:25 p.m. Professor Perera Code:

Postcolonial Studies is an interdisciplinary academic field that emerged from the political, cultural, and psychological struggles for decolonization during the 1940s to the 1960s. In a general sense, Postcolonial *Literature* refers to literary works by writers from formerly colonized countries. National allegory and narratives of identity crises are considered some of its emblematic forms. When we move beyond minimal definitions, however, the "postcolonial" becomes a contested category. How are questions of narrative, representation, truth, and ethics explored in different yet aligned postcolonial texts? Even as we acknowledge the historical particularity of specific colonial encounters, can we speak of a general concept? "When was 'the post-colonial'?" asks Stuart Hall, proposing that we think of the term not only as a period marker denoting the "time after colonialism," but also as a name for a way of knowing—a philosophy of history. The political and ethical struggles that animate the fields of postcolonial literature and theory are ongoing ones. Building on Hall's question and focusing on a broad range of works from the postcolonial canon, we will study the changing conventions and notations that make up the genre of postcolonial writing. We will attempt to understand the category of the postcolonial not only as defined in relationship to 1940s and 1960s decolonization movements, but also in terms of the cultural politics of both earlier and later anti-colonial struggles. Our examples will be drawn from anti-colonial, internationalist, and human rights traditions from India, Sri Lanka, Nigeria, Botswana, Sudan, and South Africa. Thus this course will be an introduction to the field of postcolonial studies through readings involved in the critique of colonialism from the period of decolonization and after. The first part of the class will be devoted to foundational texts and standard definitions. During the second part of our class, we will also engage debates in terminology and new directions in the field of postcolonial studies. Literary texts may include Chinua Achebe's *Things Fall Apart*, Bessie Head's *Collector of Treasures*, Saadat Hasan Manto's "Toba Tek Singh" and "Cold Meat," Salman Rushdie's *Midnight's Children*, Tayeb Salih's *Season of Migration to the North*, Mahasweta Devi's "The Hunt," J.M. Coetzee's *Disgrace* and Michael Ondaatje's *Anil's Ghost*. While the main focus of our class is prose fiction, we will also read excerpts from foundational texts in postcolonial theory including selections from Frantz Fanon's *Wretched Of The Earth*, Aimé Césaire's *Discourse on Colonialism*, Edward Said's *Orientalism*, Robert Young's *Postcolonialism*, and Stuart Hall's "When Was 'The Post-Colonial'? Thinking at the Limit" Requirements: active participation; 4-5 page paper; in-class midterm exam; 8-10 page paper/(revision/elaboration of short paper); oral presentation.

Section 03 M,TH 2:45-4:00 p.m. Professor Mallipeddi Code:

This course introduces students to the work of authors from formerly colonized nations in the Caribbean, Africa, and South Asia. Focusing primarily, though not exclusively, on prose fiction, we will examine how postcolonial writers engage with issues of national identity and decolonization; negotiate the competing imperatives of English and vernacular literary traditions; and formulate both personal and collective strategies of self-representation. Possible writers include Chinua Achebe, V.S. Naipaul, Jamaica Kincaid, Salman Rushdie, Tayeb Salih, Arundhati Roy, and others. Requirements: short reports, two 3-page papers, and a final research paper. This course will be writing intensive.

Section 04 T,F 9:45-11:00 a.m.

Ms. J. Smith

Code:

In this course we will read post-colonial literature while paying close attention to the specific historical conditions and contexts -- processes of imperialism and colonialism -- in which they were created. These works often illuminate histories that have been silenced or erased, they illustrate processes of globalization, and they examine post-independent nations and the oppression and injustices that continue during this neo-colonial period. We will also utilize postcolonial theory as a critical, analytical approach, a set of tools and a mode of reading that will help us to gain a fundamental understanding of themes and discourses of post-colonial literature such as nation and nationalism, history and memory, place and space, gender and sexuality, and also hybridity and authenticity. The literature covers Nigeria, Congo, Antigua, Haiti, the Dominican Republic and Britain. Course requirements will include attendance, active participation, preparedness, in-class quizzes, two, 2 page response papers, two, 5-6 page papers.

### **ENGLISH 326.51: U.S. LATINO/A LITERATURE**

(3 credits) Prerequisite is English 220. Approved for Group A Pluralism and Diversity. May be used for Literature, Language, Criticism area of study 2,3,5 or "D."

Section 01 T,F 3:45-5:00 p.m.

Professor Dowdy

Code:

This course examines how Latina/o texts negotiate the exclusions, constraints, and possibilities of life in North America, with special emphasis on their conceptions of space and place, struggle and resistance, and the contradictory valences of "freedom." Discussions and assignments will focus on the development of innovative Latina/o literary languages within formative historical geographies, such as the US-Mexico War; the Spanish-American War; Latin American revolutions and counter-revolutions; the Chicano and Nuyorican Movements; border studies; NAFTA and neoliberalism; and the ongoing legal assault against undocumented immigrants and Latino studies programs in Arizona and elsewhere. Fiction, poetry, drama, and non-fiction will be drawn from: José Martí, Gloria Anzaldúa, Jovita González, Helena María Viramontes, Julia Alvarez, Guillermo Verdecchia, Alicia Gaspar de Alba, Junot Díaz, Rafael Campo, Martín Espada, Victor Hernández Cruz, Jimmy Santiago Baca, Francisco Goldman, Maurice Kilwein Guevara, Ariel Dorfman, Juan Felipe Herrera, Valerie Martínez, and others. Requirements: participation, presentation, midterm and final essays.

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

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

Section 01 M, TH 9:45-11:00 a.m.

Staff

Code:

Section 03 M, TH 1:10-2:25 p.m.

Staff

Code:

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 04 T,TH 4:10-5:25 p.m.

Ms. Huidobro

Code:

Section 51 T TH 5:35-6:50 p.m.

Ms. Huidobro

Code:

This course is designed to expand your awareness, knowledge, and understanding of language as an independent area of study. You will develop a sophisticated understanding of issues surrounding language structure and language use, and skills of analytical thinking about language through the study of Modern English. This course examines and analyzes the systems and structures of English sounds, words and sentences. You will learn to describe how English sentences are constructed and develop the skills necessary to analyze sentence structure. Requirements: quizzes, 3 tests, final exam and one short paper.

### **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 9:45-11:00 a.m.

Professor Parry

Code:

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

Professor Parry

Code:

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. Dr. Carrasco Code:

This course is an overview of the development of the English Language from its Indo-European origins to its present-day status as a global language. We will begin by reviewing some fundamental linguistic concepts that can help us understand language change and variation. We will then examine the different stages in the evolution English. The course will also integrate a variety perspectives and themes to enhance our analysis and appreciation of Language in general (e.g., literature, sociolinguistics, history, pop culture, technology, identity, etc.). This is a reading and writing intensive course. The requirements for this course include active class participation (as defined below), one oral presentation, 2 short papers, 1 final paper, a bunch of quizzes, homework & in-class assignments, and a final exam. There is no Midterm Exam. There will be some group activities in and out of class. Reading assignments are listed below. *Blackboard* will be used for posting discussion questions, additional assignments & readings.

### **ENGLISH 333.65: COMMUNICATION AND SOCIAL INTERACTION**

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

Section 51 W 5:30-7:20 p.m. Professor Clemente Code:

Social interaction is the most basic form of human communication and the basic ground of human sociality. This course will be divided in a theoretical and a practical component. First, and drawing theoretically from Conversation Analysis, Linguistic Anthropology, Psychology, Human Development, and Communication studies, students will be introduced to the following: (1) research methods and ethics, and transcription theory; (2) multiple sequential organizations of social interaction (i.e. turn-taking, adjacency pair, sequence, preference, person-reference, repair); (3) simultaneous multimodality (i.e. embodied communication and semiosis in the material world); (4) situated communication (i.e. ordinary vs. institutional talk); (5) social interaction and cognition across the life-span of human development; and (6) the "context relevance," "autonomy claim," and "meaning" controversies. Second, and using video-recordings and transcripts of naturalistic occurring communication, we will analyze these collectively and individually.

### **ENGLISH 333.66: YOUTH AND LANGUAGE**

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

Section 51 TH 7:45-9:20 p.m. Dr. Bakht Code:

If you are interested in obtaining course information, please write to Dr. Bakht at maryam.bakht@gmail.com. The host department for this course is Anthropology.

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

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

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

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

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

### ENGL 337: LITERARY ASPECTS OF FOLKLORE

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.  
 Section 01 M W TH 11:10-12:00 p.m. Ms. Haddrell Code:  
 Divided into two sections (the first focusing on fairy tales and the second on Arthurian legends), this discussion-based class examines the literary roots of folklore and the manner in which tales metamorphose over time. The focus of the course will be on European folklore, but non-Western source material will also be read and discussed. Course requirements include two papers (6-8 pages each) and a final examination.

### ENGLISH 338: SURVEY OF BRITISH LITERATURE I: EARLY TEXTS TO THE 18<sup>TH</sup> CENTURY

(3 credits) Prerequisite is English 220.  
 Section 01 M, TH 8:10-9:25 a.m. Dr. Montanarelli Code:  
 In a broad sweep of British literature from the Anglo-Saxons to the late 18th Century, we’ll explore how selected texts differentiate human, inhuman, and superhuman characters, mortals and immortals, high people and low people, women and men. Students will develop close reading skills and consider what these works might tell us about their historical contexts and about the emergence of Modernity. Readings include *Beowulf* and *Sir Gawain and the Green Knight*, as well as works by Chaucer, Spenser, Shakespeare, Landyner, Wroth, Donne, Milton, Hobbes, Behn, Pope, Haywood, Swift, and Gay. Requirements: two four-page papers, a midterm, a final exam, and short in-class writing assignments.

Section 02 M,TH 9:45-11:00 a.m. Dr. Prescott Code:  
 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. Mr. Plunkett Code:  
 Section 04 M,W,TH 12:10-1:00 p.m. Mr. Plunkett Code:  
 In this survey we will pay close attention to the development of English versification, literary genres and forms, and (at times) the influence of writers on each other. Requirements will include two papers, a midterm, final, and in-class free-writing.

Section 05 T,F 9:45-11:00 a.m. Ms. Derbyshire Code:  
 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. Due to the broad sweep of this survey, we will only read selected portions of some of the following works: *Beowulf*; Chaucer's *Canterbury Tales*; *Sir Gawain and the Green Knight*; Sidney's *Defense of Poesy*; Shakespeare's *Twelfth Night*; the poetry of John Donne and Ben Jonson; Milton's *Paradise Lost*; Dryden's *Essay of Dramatic Poesy*; Pope's *An Essay on Criticism*; Johnson's *Lives of the Poets*; and the poetry of Thomson, Gray, Collins, Goldsmith, and Cowper. Course requirements include in class assessments, short response papers, a midterm, and an essay-based final exam.

Section 06      M TH 1:10-2:25 p.m.      Professor Schmidgall      Code:

This course will offer a broad overview of British literature from the 14th to the end of the 17th centuries, with a particular focus on lyric poetry and several major works in the canon. Among the authors on the syllabus will be Chaucer (excerpts from *The Canterbury Tales*), Wyatt, Sidney, Spenser, Marlowe, Shakespeare (several of his sonnets and *King Lear*), Jonson, Donne, Marvell, and Milton (shorter poems and excerpts from *Paradise Lost*). Prose will be represented by More, Bacon, Donne, and Milton. Requirements will include three or four short papers, a longer final paper, a mid-term, final, class presentation and participation

Section 07      T,F 2:10-3:35 p.m.      Professor L. Greenberg      Code:

An introduction to English literature from the Anglo-Saxon to the Romantic period, this course will focus on major writers such as Chaucer, Spenser, Milton, Austen and a number of Romantic poets. This course is designed to provide students with an historical background to English literature and will emphasize the relatedness of literary texts and period and the influence of major authors on one another. Requirements: regular quizzes, midterm and final examinations and final paper.

Section 09      SAT 3:10-5:40 p.m.      Dr. Graziano      Code:

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 7:00-8:15 p.m.      Dr. Hatch      Code:

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

Section 52      T,TH 7:00-8:15 p.m.      Dr. Henry-Offor      Code:

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

## **ENGLISH 339: SURVEY OF BRITISH LITERATURE II: THE 18<sup>TH</sup> CENTURY TO THE PRESENT**

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

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

In Tom Stoppard's 1993 dramatic masterpiece *Arcadia*, Septimus declares, "We shed as we pick up, like travellers who must carry everything in their arms, and what we let fall will be picked up by those behind." This semester we will explore representative works of British literature from the eighteenth-century to the present, spanning the the major literary periods of the Gothic, the Romantic, the Victorian, the Modern, and the Postmodern. Our study will culminate in a reading of *Arcadia*, as we consider how we read texts, these clues of the past, in order to make sense of a seemingly chaotic present, and find meaning in the process. Our reading list may include, but is not limited to, works by Walpole, Byron, Blake, Shelly, Austen, Tennyson, Browning, Brontë, Wilde, Woolf, Joyce, Eliot, Smith, and Stoppard. Class requirements include: attendance, class participation, reading responses, two essay exams and a final paper.

## **ENGLISH 341.50: RHETORICAL 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. Satisfies the GER 3A requirement.

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

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 342.50: FEMINIST RHETORICS**

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

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

This course surveys the history of feminist rhetorical practices, reads rhetorical traditions through a feminist lens, and explores the techniques of argumentation employed by feminist rhetors. Participants will look at how the practices of individual women are situated within larger social contexts and movements, how women have been silenced in the rhetorical tradition and how women used that silence to their advantage, and how women claimed the right to speak and the implications of those claims. Texts will include speeches, pamphlets, advertisements, and blogs, among others. Exploring questions on the meanings of both feminism and rhetoric, the place of feminist rhetors within rhetorical traditions, the types of arguments employed by feminists, and the ethics of recovering rhetorical traditions, we will look backwards and forwards at specific trends. Requirements include responses to readings, participation in class discussions, a short analysis paper, a take-home midterm and final exam, and an archival research project. No previous knowledge of rhetoric or rhetorical theory is needed. Course Texts: Ritchie, Joy and Kate Ronald, eds. *Available Means: An Anthology of Women's Rhetoric(s)*. University of Pittsburgh Press (2001). ISBN-10: 0822957531. Buchanan, Lindal and Kathleen J. Ryan, eds. *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*, Parlor Press (2010). ISBN: 9781602351356.

## **ENGLISH 347: LANGUAGE AND ETHNICITY**

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

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

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 . May be used to satisfy one of the following: *Literatures, Language, Criticism* Core Requirement Area of Study 6 or "F" or an Elective; *English Language Arts* Core Requirement "Language" Equivalent or an Elective.

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

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 350: RENAISSANCE DRAMA**

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

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

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

### **ENGLISH 352: SHAKESPEARE SURVEY**

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

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

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:  
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 03 T F 2:10-3:25 p.m. Professor Hollis Code:  
The title of the first collected works of Shakespeare, published posthumously in 1623, describes his dramatic output as *Comedies, Histories, Tragedies*. This introductory course to Shakespeare's drama will be structured around the question, if a play is a comedy, a tragedy, or a history, just whose comedy, tragedy, or history is it? Plays will include *A Midsummer Night's Dream*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV Part One*, *Henry V*, *Hamlet*, *Othello*, *King Lear*, *The Winter's Tale*, and *The Tempest*. Assignments for this course will comprise weekly readings, a series of papers, an exam, and regular participation in class and on-line.

Section 51 M,W 7:00-8:15 p.m. Ms. Murphy Code:  
In Shakespeare's age, unlike ours, theatre was one of the culture's primary means of popular entertainment and social commentary. Shakespeare was not just a solitary genius, but rather a participant in his culture's most bold and exciting new art form, Renaissance theatre. The legacy of this explosion of innovation endures through Shakespeare's inventive language, which many claim to be the primary basis for modern English as we know it. This class will take these ideas as starting points from which to examine Shakespeare's work and its legacy in our culture today. We will read, hear, and perform Shakespeare's plays as dramatic events of voice and body, not just as words on a page. Focusing on imagery, verse forms, themes, and critical theory as well as on Renaissance staging practices and cultural contexts, you will discuss and write about Shakespeare's plays and sonnets. Course requirements will include class participation, quizzes, a debate project, movie analysis presentation, midterm paper (5-8 pages), and a final paper (5-8 pages).

### **ENGL 355.65: SHAKESPEARE'S HEROINES**

(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"; Creative Writing core requirement "A"; Adolescence Education core requirement "E"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 51 M,W 5:35-6:50 p.m. Ms. Korn Code:  
Section 52 is for WGS majors. M,W 5:35-6:50 p.m. Ms. Korn Code:  
What does it mean to be a heroine in Shakespeare's world? Does it mean to have your name in the title? If so, only Cleopatra and Juliet would qualify. Does it mean to be a central protagonist in the story? Then we could consider comic figures like Beatrice, Rosalind, and Viola. Does it mean to have power over the male protagonist? That definition would allow us to embrace Lady Macbeth, Volumnia, and Queen Margaret, Goneril and Regan as much as Cordelia. Might it mean, to use Garry Wills' description of Portia, being one "who can outsmart others without outsmarting herself"? Does the romance genre makes heroines of redemptive figures like Hermione and Miranda? Does the concept of the heroic change with the times? Would Elizabethan audiences have cheered on the taming of Kate the Shrew while modern audiences are more likely to applaud the taming of Falstaff by Mistresses Page and Ford? Finally, is heroism innate within the character or can it be created in performance? If some of these women are born heroic, some achieve heroic stature, and some have heroism thrust upon them, what is the role of the actor in revealing their heroism? We will explore the dramatic potential for female heroism in both the texts and the performance history of some of Shakespeare's best-known comedies, tragedies,

histories, and romances. The main requirements for the course will be a journal, two short response papers, a research project into the performance history of one of our heroines, and a final exam.

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

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

Section 01 M,W,TH 11:10-12:00 p.m. Dr. W. Goldstein Code:

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 363.51: MILTON: CONVENTIONS AND ALTERNATIVES**

Section 01 M TH 1:10-2:25 Dr. Anne Prescott Code:

The English 17<sup>th</sup> 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 364: THE AGE OF SATIRE**

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

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

In the early 1700s, Jonathan Swift wrote that satire "is a sort of glass wherein beholders do generally discover everybody's face but their own." By the late 1700s the same genre was being described by Dr. Johnson as a poem "in which wickedness or folly is censured." In this course we will look at satire throughout the 18<sup>th</sup> century, examining its changing moral, ideological, and aesthetic aims, its misogynistic and imperialist tendencies, its peculiar combination of subversion and censure. We will investigate the political, social, and cultural contexts that allowed satire to flourish at this time. Alongside these texts we will also consider late 20<sup>th</sup> and early 21<sup>st</sup> century examples of satire, from sources as distinct as journalism, prose fiction, political cartoons and film. Requirements: weekly quizzes, one 5-7 page paper, midterm and final research paper of 10-15 pages.

### **ENGLISH 369: THE 19<sup>TH</sup> CENTURY ENGLISH NOVEL**

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

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

This course explores the form of the nineteenth-century English novel with a particular emphasis on literary realism and on questions of circulation and audience. During the Victorian period, the realist novel became one of the most popular and influential literary forms. What made it so popular and who was reading it? How were they reading it: in installations in newspapers? in triple-decker format?, in cheap

railway editions? We will also examine theories of realism and compare realist representation in literature to that in other popular forms at the time, including non-fiction, photography, and painting. Authors covered may include: Jane Austen, Emily Brontë, Charles Dickens, Elizabeth Gaskell, George Eliot, Wilkie Collins, Oscar Wilde, and Joseph Conrad. Requirements will include Blackboard postings, short papers and a final exam.

### **ENGLISH 371.51: ROMANTIC NOVELS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement area of study 1 or “B,” or elective; English Language Arts elective.

(3 credits) Prerequisite is English 220.

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

With regard to its literature, the Romantic period in Britain (very roughly 1780 to 1830) was once defined almost entirely for its poetry, but in recent decades, many of the era’s novels – along with works of other genres -- have become central to our understanding of the literary period. One focus of the course will be on the various reasons for the relatively recent inclusion of the novel in discussions of Romanticism as well as the reasons for its exclusion in the past. Another focus will be on the numerous sub-genres that flourished during the Romantic period, some of which continued to develop traditional forms of novelistic realism, others which stretched realism into new frontiers, still others which diverged from or interrogated realist conventions quite sharply. Some of the sub-genres include: gothic romances, Jacobin novels, novels of manners, satirical novels, historical romances, national tales, oriental novels, philosophical novels, and quasi-science fiction novels, among others, all of which help make Romantic-era novels a rich field for study now, as it helped make novels increasingly popular back then. We will consider the novels in their individual complexity – at times beyond questions of their (sub)generic qualities, and/or their connections with traditional Romanticism or Romantic texts of other genres -- in order to give a full yet particular picture of the era’s myriad and conflicting concerns. We will look at the ways they speak to the various social, political, and philosophical contexts out of which they sprang, in keeping with Richard Maxwell’s understanding of the novel as “a form deeply open to politics and history.” Authors may include: Jane Austen, William Beckford, Maria Edgeworth, James Hogg, William Godwin, Matthew Lewis, Charles Maturin, Thomas Love Peacock, Ann Radcliffe, Walter Scott, Mary Shelley, and Mary Wollstonecraft. Requirements: active in-class participation, oral presentation, several 1-2 page reading response papers, 4-6 page midterm paper, 8-10 page term paper, in-class final exam.

### **ENGLISH 372: ROMANTIC POETRY**

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

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

This course will focus primarily on the poetry of William Blake, William Wordsworth, and Percy Shelley, with a particular emphasis on the way each writer’s ideas and forms speak to political, philosophical and aesthetic developments during the Romantic Period in Britain and Europe. To highlight this engagement with the world around them, a small sampling of political and philosophical texts by others will be part of the course (for example, those of Locke, Burke, Smith, Wollstonecraft, Paine, and Kant), as will a few texts of some of the other great poets of Britain (for example, a section of Lord Byron’s *Don Juan*, or some of John Keats’ Great Odes). Requirements: Active class participation; brief presentation; midterm; research paper; and final exam.

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

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

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

Robert Pinsky has claimed that before a poet begins to write about something—a piece of fruit, a forest, or a civil war—she must first “transform it” in order to “answer the received cultural imagination of the subject with something utterly different.” This is a 20<sup>th</sup> Century American poetry course that focuses on conceptions of the imagination and the processes of transformation they set in motion. We will track how modern, postmodern, and uncategorizable American poems and poets understand the imagination—how it works, its place in poetry, and how it engages the “real world” in and through poetry. We will focus our 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 376: 20<sup>th</sup> & 21<sup>st</sup> CENTURY BRITISH AND IRISH FICTION**

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

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

Dr. Gilchrist

Code:

The twentieth century was for the United Kingdom a tumultuous historical period, in which the nation shifted from a colonial empire to a modern, multi-ethnic, multi-cultural society. Through narrative, poetry, and drama, "20<sup>th</sup> and 21<sup>st</sup> Century British Literature" will explore the effects of these widening perspectives and shifting contexts on British literary strategies of language and form. Our aim is to deepen our understanding of the widespread, long-lasting, and unpredictable effects of the British Empire, while sharpening our appreciation of the creativity, humor, and beauty of the resulting multicultural British literature. Authors will include Virginia Woolf, E.M. Forster, Harold Pinter, Irvine Welsh, and Zadie Smith. Students will write three formal essays.

### **ENGLISH 377: 20<sup>th</sup> & 21<sup>st</sup> CENTURY AMERICAN FICTION**

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

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

Dr. Wetta

Code:

This course will use Mikhail Bakhtin's concept of the novel to examine how various American novels and short stories have functioned as vehicles for dialogue in the social, political and literary discussions that have been, and still are, influential in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Writers examined will include James Branch Cabell, Ernest Hemingway, Zora Neale Hurston, William Faulkner, Flannery O'Connor, James Baldwin, Philip Roth and Jennifer Egan. Requirements: two short papers, one longer research paper, and a final exam.

### **ENGLISH 378: 20<sup>th</sup> & 21<sup>st</sup> 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:

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 playwrighting 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 382.52: ARTHURIAN 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 or "A," or elective; Creative Writing core requirement "A"; Adolescence Education core requirement "E"; English Language Arts elective. Satisfies the GER 3A requirement.

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

Ms. Martinez-Bilgrey

Code:

King Arthur occupies a place in the imagination of the West unrivaled perhaps by any other legendary figure. Arthur, seen originally as a warrior defender of Britain against the Saxon invaders of the late 5<sup>th</sup> and early 6<sup>th</sup> century, undergoes many character shifts and changes as his legend moves down through the centuries. As a result, Arthurian literature often tells us more about those succeeding times and those who lived in them than about the mysterious king who may never have existed. His companions in folklore and literature - Queen Guenevere, Morgan la Fay, Sir Lancelot, Merlin, and the rest - have also become

names so familiar that they have passed into the realm of the archetypal, and the later Arthurian stories' search for the Holy Grail is still a proverbial metaphor even in our time for the ultimate human quest. The twenty-first century has seen movies and television shows based on the Arthurian saga, and modern writers continue to write on Arthurian themes. We will begin our examination of the legends of Arthur with a look at his possible origins in the world of post-Roman Britain and follow his story through the centuries, examining works by Marie de France, Wolfram von Aschenbach, Chretien de Troyes, Geoffrey of Monmouth, Sir Thomas Malory, and the anonymous poet of Sir Gawain and the Green Knight. We will also consider some of the later manifestations of Arthurian literature to be found in Tennyson, and T.H. White, as well as glancing at some of the film incarnations of the Arthurian cycle. Course requirements include completing reading assignments, class participation, a midterm exam, regular (announced) quizzes, occasional short in-class writing exercises, a five page paper, and a final exam.

### **ENGLISH 384.59: LITERATURE AND RIGHTS IN THE 18<sup>TH</sup> 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 11:10-12:25 p.m. Professor Mallipeddi Code:

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.

### **ENGLISH 385.61: REALISM AND ITS DISCONTENTS**

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

Satisfies the GER 3A requirement.

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

This course explores British realist fiction beginning with its triumph in the Victorian novels of Dickens, at the time tracking the various counter-traditions to realism in the work of nineteenth-century writers such as Emily Bronte, Lewis Carroll, and Oscar Wilde. We will examine the challenge to realist writing, presented by modernists such as Joyce, Lawrence and Woolf, "countermodernists" such as E.M. Forster, and neglected early twentieth-century writers such as Radclyffe Hall and Ronald Firbank. With the contemporary work of writers such as Alan Hollinghurst and Pat Barker, we will witness the return of realist conventions as a challenge to traditional historical narrative. The experimental postmodernist writing of Jeanette Winterson, meanwhile, keeps an anti-realist tradition vitally inventive. Among the questions we will ask: What are the reasons realism dominated in British fiction of the Victorian period? How did the invention of photography in the Victorian period both solidify and threaten realist assumptions? How did the innovations of film alter traditional narrative? How did modernism, particularly the modernist short story, undermine the power of realist narrative? How does postmodernist writing further undermine realism? Requirements will include a midterm, a final and two papers.

### **ENGLISH 385.70: EARLY AMERICAN DRAMA**

(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, "D," or elective; Creative Writing core requirement "B"; Adolescence Education core requirement "F"; English Language Arts elective.

Satisfies the GER 3A requirement.

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

This course explores the variety of theatrical productions that were written and performed in the years between the Revolutionary and Civil Wars in the United States: historical romances, melodramas, minstrel shows, sentimental dramas, satires, private theatricals. We'll be asking and trying to answer the following questions: what were the conventions of the early American stage? How did the theatre mediate between what we now think of as "highbrow" and "lowbrow," between edification and entertainment? How were assumptions and anxieties about race, gender, sexuality, nationality, and the new nation's identity represented in these plays? Requirements will include midterm and final essays, weekly reading responses.

### **ENGL 386.67: TRANSATLANTIC 19<sup>TH</sup> 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, 7, "B," "D," or "E," or elective; Adolescence Education core requirement "E," "F," or "G"; English Language Arts elective.

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

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:

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

### **ENGLISH 388.60: THE GOTHIC IMAGINATION**

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

Gothic fiction has a nasty reputation: it dwells on nightmare, madness, and the more unpleasant outcomes of human striving and scientific experiment; it subverts and perverts (or is subverted and perverted by) desire; it is second-rate, popular fiction, laboring for sensational effect rather than engaging the intellect. Yet Gothic fiction, with its investigation of the supernatural and its insistence that propriety be transgressed, helped prepare English sensibility for its Romantic Age. It looked back to the darker works of the Elizabethan and Jacobean stage, and forward to Freud. We will analyze its features and dynamics, follow its course as agent and record of social change, and enjoy its guilty pleasures. Requirements: A five-page textual analysis; a ten-page research essay, in two drafts; a variety of required ungraded writing; a final exam. Texts: Shakespeare, *Hamlet*; Walpole, *The Castle of Otranto*; Austen, *Northanger Abbey*; Coleridge, *The Rime of the Ancient Mariner*; Shelley, *Frankenstein*; Bronte, *Jane Eyre*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Stoker, *Dracula*; James, *The Turn of the Screw*.

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

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

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

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 389.51: ONE MAJOR WRITER: WILLIAM FAULKNER**

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

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

This course will examine one of the most seminal novelists of the twentieth century whose influence resonates globally, from US writers like Toni Morrison and Cormac McCarthy to postcolonial writers like Gabriel Garcia Marquez. We will think about Faulkner's place in the long development of the novel genre, but also (and especially) the way his work illuminates crucial social, economic, and political developments of the early 20th century: the long aftermath of slavery in Southern life, the gradual and uneven progress of modernization in US society, and changes in perceptions of space and time in the period. And of course we will engage the famous difficulty of Faulkner's work, discovering (or so I wager) the pleasure of the strenuous mode of reading it demands and especially of reading and discussing it with peers. Requirements: faithful attendance and vigorous participation, several short informal writing assignments, a short essay (5-7 pp), and a final research paper of about 10 pp.

### **ENGLISH 389.80: ONE MAJOR WRITER: WALT WHITMAN: THE ART OF SUBVERSION**

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

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

This course will offer a comprehensive introduction to the poetry and other writings of Walt Whitman, focusing centrally on the several editions of his life's work, *Leaves of Grass*, which grew from eleven poems in the first edition of 1855 to several hundred poems in the "deathbed" edition of 1892. Study of the poems will be enhanced by examination of manuscript versions and consideration of Whitman's habits of revision, as well as readings in his own private conversations, in Whitman biography, and in studies of American history and culture of the time. The Blackboard site for the course will be very active (those registered should visit the site in early January). Requirements include four papers (one a term paper), mid-term exam, final exam.

### **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:

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 390.56: POLITICS OF COLOR**

(3 credits) Prerequisite is English 220. May be used to fulfill one of the following: Literature, Language, and Criticism elective; English Language Arts elective.

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

Professor Jenkins

Code:

This course will examine the politics of skin color and racial identity in selected African American literary texts of the twentieth century. How do these texts address differences in color among blacks? How is skin color linked to or informed by gender, class, and sexuality in these texts? We will spend significant time addressing how the phenomenon of "passing" for white is imagined by black writers, but we will also consider the ways in which a spectrum of skin colors are politicized, neutralized, challenged and/or eroticized in African American literary expression. Primary texts may include Johnson's *Autobiography of an Ex-Colored Man*, Larsen's *Passing*, Thurman's *The Blacker the Berry*, Gaines's *Catherine Carmier*, Cliff's *Abeng*, Senna's *Caucasia*, and Whitehead's *The Intuitionist*. While we will focus most closely on fictional narratives, we may also incorporate texts from other genres, including critical essay, autobiography, and film. Requirements: Class participation; weekly one-page response papers; midterm exam; in-class presentation; longer paper ( 5 pp); final exam.

### **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 3:45-6:15 p.m.

Mr. Goldstein

Code:

Section HC1 for Macaulay Honors Students F 3:45-6:15 Mr. Goldstein Code:

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 394: WORLD LITERATURE: DRAMA**

3 hours; 3 credits. Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 T,TH 4:10-5:25 p.m. Professor Glick Code:

C.L.R. James's major work, *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution* thinks the Haitian Revolution alongside the French Revolution. This course follows his lead and examines using a comparative framework historiography and dramatic literature of both events. We will take seriously the question of musical theater and opera in our comparative investigation as well as developments in Performance Studies. Some of the authors examined include: Buechner, Coleridge, Robspierre, Beaumarchais, Mozart, Marx, Hunt, Arasse, Hansberry, Glissant, and Walcott. Students are required to complete one class presentation, three papers, and a short annotated bibliography.

### **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 11:10-12:25 p.m. Professor Chinn Code:

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:

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 descendents. 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:  
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      M,TH 1:10-2:25 p.m.                      Professor M. Miller                      Code:  
What is natural? As with most concepts that claim to describe something inherent or essential, the meaning of "nature" and "the natural" is especially unstable and contested. This course will consider how notions of the natural, the unnatural and the supernatural were constructed and reconstructed in literatures of the Americas from the fifteenth to the early nineteenth century. We will pay special attention to inventions, shifts and reversals in what is "natural" about gender, sex, race and social order. Readings span genres, cultures and continents. They include sacred texts like the Popul Vhu and "Genesis," Spanish exploration narratives, evangelical revival writing by Jonathan Edwards and Samson Occom, political tracts by Jefferson and L'Overture, short fiction such as Séjour's "The Mulatto," Melville's Benito Cereno and Hawthorne's "The Birthmark," and a sensational pulp novel. Requirements include active discussion and participation, in-class writing, three short papers, a longer final paper, and a final exam. Sections 05 and 06 will not be writing intensive.

Section 06      T,W,F 10:10-11:00 a.m.                      Staff                      Code:  
Section 07      T,F 2:10-3:25 p.m.                      Professor Black                      Code:  
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 08      T,F 2:10-3:25 p.m.                      Professor Tolchin                      Code:  
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:  
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 Allen 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:  
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:  
This course is an introductory, chronological survey of literatures of the United States that begins with Native American origin and creation stories and concludes with the poetry of Walt Whitman and Emily Dickinson. The intention is to provide a broad overview of what constitutes American literature from its origins to the Civil War. A diverse range of works, genres, movements, and cultural narratives will be explored, including American Indian mythology, exploration and slave narratives, autobiography, poetry, and political writings. Avoiding the nationalist impulse that Michael Warner warns has become the “preinterpretive commitment of the discipline,” we will seek to understand early literatures not as germs of Americanness implying some unity of shared meaning or purpose, but in the fullness of complexity and contradiction, conquest and expropriation that marked the historical transatlantic world and its movements of people and/as commodities. To position the literature historically and culturally, we will read Peter Linebaugh's and Marcus Rediker's *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. Detaching itself from the perspective of the nation-state, *Hydra* reveals a fresh framework for literary analysis and compelling intertextual connections. We will specifically trace the way discourses of class, race, religion, and nation—in literature and in history—develop to serve the interests of capitalism and the modern, global economy. Course requirements include three four-page essays (one of which may be rewritten), weekly in-class pop quizzes, and a comprehensive final exam.

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

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

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

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 seek to answer a few broadly-related questions: How does literature of this period imagine a common destiny for a diverse and divided people emerging from war? In a time when there is little sense of culture as a shared way of life and religion has lost the power to bind people together, (how) does this literature teach solidarity and fellow-feeling, the art of sympathetic identification with others? As romantic and transcendentalist visions give way to naturalism and realism, can it be said that the age of sympathy gives way to an age of empathy? Representative authors include Whitman and Melville, Bret Harte, Henry James, Kate Chopin and Charlotte Perkins Gilman, Theodore Dreiser, Stephen Crane, Paul Laurence Dunbar, James Weldon Johnson, Zitkala-Ša, and Upton Sinclair. Course requirements include bi-weekly reflection papers, a short (5-page) mid-term paper, a final research paper (8-10 pages), and a final exam.

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

(3 credits) Prerequisite is English 220. May be used to satisfy the 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:

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.

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

This course comprises a survey of the broad spectrum pre-20<sup>th</sup> century American poetry, including the works of non-canonical and high canonical writers and collectives. We will consider Native American poetry of the pre-Columbian and later periods; Puritan poets Ann Bradstreet and Edward Taylor; late-18<sup>th</sup> century poets Philip Freneau and Phillis Wheatley; poets of the American renaissance, including Emerson and Thoreau; the poetry of African American slave songs; a wide variety of 19<sup>th</sup> century poets, including political poets writing against the institution of slavery; and concluding with precursors to American modernism, Sadakichi Hartmann, Stephen Crane, Walt Whitman and Emily Dickinson. This course will focus largely on the socio-historical context for American poetry written before modernism, addressing questions of nationhood, individual agency, the abolition of slavery, and the rapid industrialization at the end of the 19<sup>th</sup> century, while at the same time attending to the specifics of poetic form developed in Native American, African American, Asian, and European traditions. **Requirements:** an oral presentation to be given with a partner (15% of grade); a 5-page paper (20%); an 8-page research paper (30%); regular attendance and participation, including occasional in-class writings and response papers (15%); and a final exam (20%). It is assumed that students will have a Hunter webmail address for communications through Blackboard.

### **ENGLISH 399.93: “AMERICA’S COMING OF AGE”: LITERATURE AND CULTURE, 1900-1930**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2, "D" or elective; Adolescence Education core requirement for American Literature; English Language Arts elective. Satisfies the GER 3A requirement. (FORMERLY ENGLISH 399.76)

Section 01 T,TH 4:10-5:25 p.m. Mr. Bobrow Code:

In this course we will read a broad selection of American fiction, supplemented by a sampling of the music, art, and criticism of the period. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development of American modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the cultural concerns and debates that shaped and were shaped by the literature of the period. Among the issues we will examine are: the ongoing debate over American cultural identity, tradition, and values during the period of America's cultural "coming of age"; emerging ideas about language and literature among novelists and critics; the place and influence of African-American literary and musical forms, particularly in the context of the Harlem Renaissance; the influence of modern art and music on the literature of the period; the social and cultural impact of World War I; the impact of mechanization and technology; the emergence of popular culture and consumerism following World War I; the effects of massive immigration and migration from rural to urban areas; and the changing social attitudes among and toward women. Primary readings: "Melanctha" (Gertrude Stein); selections from Mrs. Spring Fragrance and Other Writings (Sui Sin Far); selections from Winesburg, Ohio (Sherwood Anderson); My Antonia (Willa Cather); selections from In Our Time (Ernest Hemingway); The Great Gatsby (F. Scott Fitzgerald); selections from Cane (Jean Toomer); Passing (Nella Larsen); and The Sound and the Fury (William Faulkner). Secondary readings will include essays by: Henry Adams, Randolph Bourne, William James, Van Wyck Brooks, John Dewey, T. S. Eliot, W. E. B. Du Bois, Alain Locke, Langston Hughes, Gertrude Stein, and others. Requirements: A short paper (3-5 pages); either a bibliographic project or a critical evaluation of a secondary reading (3 pages); a longer research paper (10 pages); occasional in-class writing responses; and a final exam. Regular attendance and active participation are expected.

### **ENGLISH 399.94: FAILURE IN AMERICAN LITERATURE**

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

Section 51 T,TH 5:35-6:50 p.m. Dr. Brown Code:

"Failure is the true test of greatness."  
Herman Melville

In this class, we will examine a variety of 20<sup>th</sup> century texts in order to see how failure might be considered a fundamental characteristic of modernity. We will ask ourselves how failure might be connected to the developing professionalization of authorship, and if an aesthetics of failure can be theorized. Some questions we can consider are: How do authors and artists working throughout the 20<sup>th</sup> century define and contend with failure? Can failure be looked at as a form of resistance? What are the ways in which failure becomes manifest? How is failure connected to ideas of originality, innovation, and genius? Beginning with Melville's "Bartleby the Scrivener" as an American Ur-text of authorial failure, we will read a variety of works in order to compare how authors and artists respond to failure in their works. We will explore how Samuel Beckett's command to "Fail again. Fail better." might be expressed within the context of some of the major literary and aesthetic movements of 20<sup>th</sup> century America. In addition to readings, in-class assignments and active participation, students are required to write two essays of approximately 6 – 8 pages and complete a group presentation.

### **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:  
Section 02 Hours to be arranged Staff Code:

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:  
Section 02 Hours to be arranged. Staff Code:

Independent studies credit for English majors.

### **ENGLISH 484.69: ADVANCED POETRY WORKSHOP: WRITING THE CHAPBOOK**

(3 credits) Prerequisites: English 220, 300, 314 and 316. May be used to satisfy the following: Writing 400-level writing seminar. Satisfies the GER 3A requirement.

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

During this course students will compose a group of theme-based poems, in order to compile a full chapbook (16-20 pages). Drafts and revisions will be critiqued in workshop format. Chapbooks (and excerpts) by recognized poets will be assigned for honing craft and inspiration. Attention also given to publishing/performance possibilities. Guests include professional musicians working with poetry performance, and there will be a student reading (with music) at semester's end. Requirements: one half of completed chapbook (midterm); full chapbook (final); short midterm & final exam (response essays to readings and in-class discussions).

### **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:

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:

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 Forché, 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 Forché 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:
Section 02	Hours to be arranged	Staff	Code:
Section 03	Hours to be arranged	Staff	Code:
Section 04	Hours to be arranged	Staff	Code:
Section 05	Hours to be arranged	Staff	Code:

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:
Section 02	Hours to be arranged	Staff	Code:
Section 03	Hours to be arranged	Staff	Code:
Section 04	Hours to be arranged	Staff	Code:
Section 05	Hours to be arranged	Staff	Code:

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:
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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:
Section 02	Hours to be arranged	Staff	Code:

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:
Section 02	Hours to be arranged	Staff	Code:

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

### **ENGLISH 485.06: 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:
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Independent studies credit for Linguistics and Rhetoric majors. 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 494.35: RACIAL MIXING IN EARLY NATIVE AND AFRICAN AMERICAN LITERATURES**

(3 credits) Permission of the instructor required.

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

This course will consider the formation of African American and Native American subject-positions by Afro-Native, Black-White, mestiza/o, and other authors who announce their “anomalous” or “mixed” status or otherwise discuss racial mixing. What can we learn about literature, publicity and race if we look at the formation of publics alongside the formation and deformation of “white,” “black” and “Indian” bodies, cultures, and texts? Primary readings will span the 17th-19th centuries and may include Olaudah Equiano’s *Interesting Narrative* (1789), James Everett Seaver’s *Narrative of the Life of Mary Jemison* (1824), William Apess’ *A Son of the Forest* (1829), Frank Webb’s *The Garies and their Friends* (1857), William Wells Brown’s *Clotel; or, The President’s Daughter* (1853), and Harriet Jacobs’s *Incidents in the Life of a Slave Girl* (1862). Secondary readings will consider questions of publicity, the public sphere, counterpublics, and print culture. Requirements include active class participation, a short paper, and a longer final research paper.

### **ENGL 494.39: ON SPIRALS: MODERNISM AND ITS AFTERMATHS**

(3 credits) Permission of the instructor required.

Section 01 M,W 4:10-5:25 p.m. Professor Israel Code:

“It is not,” writes Walter Benjamin in the *Arcades Project*, “that what is past casts its light on what is present, or what is present its light on what is past; rather **image** is that wherein what-has-been comes together in a lightning-flash with the now to form a constellation.” In this course, we will approach spirals in twentieth century literature, visual art and philosophy across the twentieth century as constellated “images” in this Benjaminian sense. Our aim is to offer a productive new way of envisioning the temporal and spatial coordinates of modernism and its aftermaths, and to apprehend how conceptions of history, modernity and geopolitics metamorphose over the course of the century. We will encounter such crucial questions as historical teleology and cyclicity, repetition and difference; ocular perception, affect and the body; literature’s and art’s relation to the physical or “hard” sciences; and above or below all, emergent conceptions of globalization. After a brief introduction setting out the history of spirals from Archimedes through Nietzsche, central figures to be explored and discussed in the course include French playwright and novelist Alfred Jarry; the writing and art of the Italian Futurist and British Vorticist groups; Irish poet W.B. Yeats; the Russian Constructivist sculptor-architect Vladimir Tatlin; James Joyce (parts of *Ulysses* and the *Wake*); Marcel Duchamp; Samuel Beckett (especially *The Unnamable*); US “earth” artist Robert Smithson; and recent figures such as South African artist William Kentridge, Mexican artists Melanie Smith & Rafael Ortega, Brazilian poet Augusto de Campos and German novelist W.B. Sebald. In addition to reading numerous writings of Walter Benjamin’s, we will also encounter twentieth-century philosophical/theoretical texts by Henri Bergson, Jacques Derrida, Giorgio Agamben, and Alain Badiou, among others. Requirements include regular attendance, an oral presentation, a midterm essay of 2000 words, and a final research paper of 4000 words. Please note: instructor permission required for enrollment. For more information, please feel free to contact nisrael@hunter.cuny.edu.



## **ENGL 494.40: POETRY AND THE ARTS OF MEMORY**

(3 credits) Permission of the instructor required.

Section 01 TH 11:10-1:40 p.m. Professor Alexander Code:

How might poetry bear witness to memory? How is identity made and unmade in the poem? What is the function of landscape? What kind of archive does a poet create? These are some of the questions we will ask. Week by week students will present their own poetry, lyric prose or analytic writing. We will draw on exhibitions at the Asia Society and the Rubin museum and other art spaces for images to inspire our work. Our readings will include Matsuo Basho's *Narrow Road to the Deep North*, translations from a classical Tamil anthology -- *The Interior Landscape* as well as more recent work such as Theresa Cha's *Dictee*. We will discuss writings relevant to poetry, cultural memory and the creation of an archive -- by Adorno, Bauman, Benjamin, Djebbar, Kolatkar, Merleau-Ponty, Walcott and others. There is no final examination for this course. In addition to keeping an informal journal, and making weekly presentations, students will work through drafts and revisions towards a completed portfolio of writing to be presented first mid-semester and then at the end of the semester.

## **ENGL 498: INTERNSHIP**

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

English 498.01-01 (code 1372); 498.02-01 (code 1373); 498.03-01 (code 1374)

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.

## **FALL 2013 ASIAN STUDIES CLASSES**

### **WITH SECTIONS OPEN TO NON-ASIAN STUDIES MAJORS**

## **ASIAN 220.04: ARAB AMERICAN LITERATURE**

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

Section 02 T,TH 4:10-5:25 p.m. Ms. Saed Code:

In this course we will mainly be using literature to understand the diverse history, experience, and struggles of Arab Americans, and in particular, Arab American women. In order to gain multiple perspectives from this diverse ethnic community, we will be looking at short stories, poetry, critical essays and short films. Some of the questions we will consider through the course will be: How has the position of Arab Americans shifted over time in multicultural America? What are the politics of general Arab American identity and specifically of Arab American women's identity? How is all of this manifested in the poetics of twentieth century Arab American Literature? Requirements will include presentation, quizzes, mid-term, final, reports on two external events, attendance and participation.

## **ASIAN 330.08: MUSLIM DIASPORAS**

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

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

Muslim Diasporas 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.

### **ASIAN 330.56: MIXED RACE ASIAN AMERICAN**

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

Section 02 W 9:10-12 p.m. Professor Hayashida Code:

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.

### **ASIAN 390.18: 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"; Adolescence Education core requirement "G"; English Language Arts elective. Satisfies GER 3A requirement.

Section 02 W 10:10-1:00 p.m. Ms. Park Code:

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

### **ASIAN 320.08: 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.

Section 02 M,TH 1:10-2:25 p.m. Mr. Lee Code:

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 Hau'ofa, 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.

### **ASIAN 340.01: ASIAN PACIFIC AMERICAN MEDIA**

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

Section 02	M,TH	4:10-5:25 p.m.	Staff	Code:
Section 04	M,TH	1:10-2:25 p.m.	Staff	Code:

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.

### **ASIAN 351.52: 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"; Adolescence Education core requirement "G"; English Language Arts elective.

Section 02	M,TH	1:10-2:25 p.m.	Professor Chon-Smith	Code:
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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.