

**FALL 2014**

**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

Four sections (three 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 25048: 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 Class Number: 11475  
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 25067: 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. Barile Class Number: 10667  
"Heroines" will explore the notion of female heroism as it develops in prose fiction--in novels and in short stories. We will befriend several literature heroines and analyze how these women are constructed by author, genre, and period. We will begin with a discussion on heroism and the relationship between heroism and gender. Questions to be considered include: How do heroines subvert patriarchal structures? What happens if they are unable to? What changes are effected when they are successful? In addition to active class participation and regular attendance, requirements include reading quizzes, two short response papers and one final paper.

### **ENGLISH 25092: 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. Dr. Nims Class Number: 10668  
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 25098: 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 Class Number: 10670  
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 25189: 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 Class Number: 10673  
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 252: INTRODUCTION TO LITERARY STUDIES**

(3 credits) Prerequisite is English 220

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course has three primary units, each of which focuses on reading, analyzing, and researching a text in a particular genre of literature. Special attention will be paid to research methods and to learning a range of critical and scholarly approaches to literary texts. Topics and content areas vary by instructor. Requirements include participation, short essays, and a research paper. **Please note: students under the 30 credit major can take the course as an elective with prior permission of a department adviser. All new majors are required to take English 252 within one semester of declaring the major.**

Section 01:	M, TH 8:10-9:25 a.m.	Dr. Sussman	Class number: 15436
	Class Theme: <b>Imitation, Appropriation, and Literature</b>		
Section 02:	M, TH 8:10-9:25 a.m.	Ms. Anderson	Class number: 15437
	Class Theme: <b>Caribbean Literature: Myth, Folklore, and Calypso</b>		
Section 03:	M, TH 11:10-12:25 p.m.	Mr. Baaki	Class number: 15438
	Class Theme: <b>Race, Crime &amp; Gender in 19<sup>th</sup> Century American Literature</b>		
Section 04:	M, TH 1:10-2:25 p.m.	Dr. Brown	Class number: 15439
	Class Theme: <b>Love and Desire in 20<sup>th</sup> Century American Fiction and Poetry</b>		
Section 05:	SAT 12:10-2:40 p.m.	Mr. Rachmani	Class number: 15440
	Class Theme: <b>Industry, Empire, and the Transformation of Urban Space in the Victorian Novel</b>		
Section 06:	T, F 11:10-12:25 p.m.	Ms. Martinez-Bilgrey	Class number: 15441
	Class Theme: <b>Texts in Conversation: Older Literature and its Modern Descendants</b>		
Section 08:	T, TH 5:35-6:50 p.m.	Mr. Knip	Class number: 15444
	Class Theme: <b>Sex, Desire, and Identity in Literature from Sappho to Hedwig</b>		
Section 10:	M, W 8:25-9:40 p.m.	Ms. Biswas	Class number: 35734
	Class Theme: <b>Race, Nation, Class and Other Fault Lines in 20<sup>th</sup> Century English Literature</b>		

## **ENGLISH 25550: CONTEMPORARY AFRICAN WOMEN WRITERS**

(3 credits) Prerequisite is English 220; Approved for Group A of the Pluralism and Diversity requirement; Approved for Stage 3--Focused Exposure

Section 01 M, TH 11:10-12:25 p.m. Ms. Ulen Richardson Class Number: 15446  
 Contemporary African Women Writers explores the prose generated by women of color on the continent, including work by Flora Nwapa, Buchi Emecheta, Chimamanda Ngozi Adichie, and Alifa Rifaat. The workload will challenge you to read, think, and respond to the narratives at a rather fast pace. Two essays, a midterm, a final examination, and your contributions to class discussions will allow assessment of your understanding of class material. This is a writing intensive class.

## **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. K. Light	Class Number: 10676
Section 02	M, TH 9:45-11:00 a.m.	Dr. Paul	Class Number: 10677
Section 03	M, TH 11:10-12:25 p.m.	Dr. Paul	Class Number: 10679
Section 04	M, TH 1:10-2:25 p.m.	Ms. Leimsider	Class Number: 10680
Section 05	T, F 9:45-11:00 a.m.	Ms. Vanasco	Class Number: 10682
Section 06	M, TH 8:10-9:25 a.m.	Ms. Neeley	Class Number: 10684
Section 07	T, F 11:10-12:25 p.m.	Mr. Schulz	Class Number: 10686
Section 08	T, F 2:10-3:25 p.m.	Ms. Bunn	Class Number: 10688
Section 09	M, W, TH 12:10-1:00 p.m.	Ms. Jin	Class Number: 10690
Section 10	W 9:10-12:00 p.m.	Ms. Lipschultz	Class Number: 10691
Section 11	M, W 7:00-8:15 pm.	Ms. Gabis	Class Number: 10692
Section 12	M, TH 9:45-11:00 a.m.	Ms. K. Light	Class Number: 15447
Section 13	T, F 12:45-2:00 p.m.	Ms. Fetherolf	Class Number: 10694
Section 14	T, F 12:45-2:00 p.m.	Ms. Bunn	Class Number: 10695

Section 15	T,F	8:10-9:25 a.m.	Mr. Fox	Class Number: 10696
Section 16	M,TH	8:10-9:25 a.m.	Ms. Daniels	Class Number: 15448
Section 17	M,TH	8:10-9:25 a.m.	Ms. Rempe	Class Number: 10697
Section 18	T,TH	4:10-5:25 p.m.	Ms. Ament	Class Number: 10698
Section 19	M,W	5:35-6:50 p.m.	Ms. Napoleon	Class Number: 10699
Section 20	M,W	5:35-6:50 p.m.	Mr. Dow	Class Number: 10700
Section 21	M,W	5:35-6:50 p.m.	Ms. McBride	Class Number: 10701
Section 22	M,W	7:00-8:15 p.m.	Ms. McBride	Class Number: 10703
Section 23	T,TH	7:00-8:15 p.m.	Ms. M. Goodman	Class Number: 10704
Section 24	T,TH	8:25-9:40 p.m.	Ms. M. Goodman	Class Number: 10706
Section 25	M,W	8:25-9:40 p.m.	Ms. Ceriello	Class Number: 15449

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.	Ms. Burnham	Class Number: 10707
Section 02:	T,F	12:45-2:00 p.m.	Ms. Schaller	Class Number: 10708
Section 03	SAT	12:10-2:40 p.m.	Dr. Graziano	Class Number: 10709
Section 04	M,TH	8:10-9:25 a.m.	Ms. O'Neill	Class Number: 10710
Section 05	M,TH	9:45-11:00 a.m.	Dr. G. Miller	Class Number: 10711
Section 51	M,W	7:00-8:15 p.m.	Ms. Ceriello	Class Number: 10713

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	Class Number: 10714
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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 02	T,TH	5:35-6:50 p.m.	Mr. Ciaccio	Class Number: 10717
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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 03	M,W	8:25-9:40 p.m.	Dr. Bianco	Class Number: 10718
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The "classics" of the western literary tradition are "timeless" in large part because they continue to live in future literature. We may think the tales of Ovid or of the Bible are untouchable because they reside in a distant past, but this is far from true. The classics continue to find new meaning in literary allusion and adaptation. One field of literature that has been immensely successful in showing the relevance of the classics is "YA"—Young Adult literature. Sure, *Harry Potter* and *His Dark Materials* are seminal series in their own right, but only when the reader has a knowledge of the literary history that has infused those

texts do they become magnificent, rich and complex reads. J.K. Rowling, for example, heavily used Ovid, Aeschylus, Chaucer and Shakespeare, while Pullman explicitly rewrote Milton's *Paradise Lost*, which is based on biblical tradition. In this course, we will explore how myth, as the ground of the western literary tradition, has shaped contemporary YA literature. The course will begin with a discussion of theories on myth and then proceed with readings of contemporary YA literature—*The Lightning Thief*, *The Hunger Games*, *Here, There Be Dragons*, and *The Alchemyst*—within the domains of Arthurian, Celtic, Egyptian, Greek/Roman, and Biblical myth. Course requirements will include 3 in-class writing exams; one 5-7 page close reading analysis; one 2-3 page “sequel” book review; one 8-10 page research paper; participation; final exam.

### **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	Class Number: 10720
Section 02	M,TH	11:10-12:25 p.m.	Ms. Campos	Class Number: 10721

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	Class Number: 10722
Section 04	T,F	11:10-12:25 p.m.	Mr. Mercier	Class Number: 10723

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 05	T,TH	8:25-9:40 p.m.	Staff	Class Number: 10726
Section 06	T,TH	7:00-8:15 p.m.	Staff	Class Number: 10727

This course explores the origins and development of children's literature through close reading of such texts as fairy tales and poems, as well as representative works of fantasy and realism by Lewis Carroll, Grimms, J.M. Barrie, and others. Students will evaluate a work's literary qualities through the lens of relevant literary criticism, including historicist, materialist, and (particularly) psychoanalytic criticism. Ongoing topics of discussion will be the seeming imperatives of children's books to instruct and entertain, and the defining features of a classic. Requirements will include in-class writing / quizzes, two papers (one research paper), and a final exam (short answer and / or multiple choice) are required.

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

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

Section 01	M,TH	9:45-11:00 a.m.	Dr. Brown	Class Number: 10728
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This course is designed to introduce you to various schools of literary and critical theory. Throughout the semester, we will read and apply theory to literary texts in order to focus on the complex interconnections between readers, writers and texts. Loosely defined as the analysis and inquisition into the nature of meaning and language, literary theory asks that you examine the assumptions you bring to texts. We will investigate theory in order to ask ourselves questions such as: What happens when we read? How is meaning negotiated? What ideologies enable our act of reading? What is a text/author/reader? We will engage with a variety of theoretical ideas in order to broaden our understanding of what happens when we interact with language. This course will not stress the

exclusiveness of any particular school of thought, but will emphasize the interconnectedness and interplay among many. By the end of the semester, students will understand the main concepts behind various theoretical schools and will be able to apply these ideas to literary works and other cultural phenomenon. Requirements: weekly responses to readings, mid-term exam, and an 8-10 page research paper.

Section 03	T,F 9:45-11:00 a.m.	Ms. Demos	Class Number: 10730
Section 05	T,F 11:10-12:25 p.m.	Ms. Demos	Class Number: 10740

This course introduces several major theoretical paradigms of literary study, with attention to their place in the history of literature and their application to specific texts. We start our study with the critical precedents set by Plato's denunciation of poetry and Aristotle's theories of tragedy, but quickly wend our historical way to the major theories of the 20th century. These theoretical approaches include, but are not limited to, New Criticism, Structuralism and Post-structuralism, Marxism, Psychoanalysis, Gender and Queer studies, New Historicism, Reader Response, and Postcolonial theory. Requirements include participation in class discussion, Blackboard postings, two short essays, one oral presentation, and one final long paper.

Section 06	T,W,F 9:10-10:00 a.m.	Dr. Elliott	Class Number: 10733
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This course will follow some of the mainstreams in contemporary critical theory, including, but not limited to, psychoanalytic theory, Marxist theory, queer theory, feminism, and cultural materialism. In addition to various theoretical works themselves, we will read two of the following novels (to be determined) to put theory into praxis: Ernest Hemingway's *Garden of Eden*, Djuna Barnes's *Nightwood*, Virginia Woolf's *Mrs. Dalloway*. Requirements include several short homework assignments, an oral report on a particular theory and an interpretation of a canonical work from that perspective, a short answer and essay midterm exam, and a final paper of seven to ten pages using a selected theory to analyze one of the above novels.

Section 07	T,F 12:45-2:00 p.m.	Dr. Stewart	Class Number: 10734
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A good grounding in critical theory is essential these days for advanced study in literature, but for non-literature students it is equally useful, a series of mental exercises that will make you think differently. In this class we will be focusing on the power of metaphor, on metaphor's slipperiness and political nature. We will begin with a basic grounding in the big three: Nietzsche, Marx, and Freud, after which we will take a tour of most of the major theoretical movements of the past century, from feminism to queer theory to disability studies. But this is a literature class, and so all our observations will be grounded in fiction and poetry – specifically, we will be using what's called speculative literature – this includes science fiction (Octavia Butler, Harlan Ellison), fantasy (George RR Martin, Ursula K Le Guin), and horror (Joe Hill, Henry James' *Turn of the Screw*, and the classic films *Psycho* and *Poltergeist*). Speculative literature, existing at the limits of human experience and imagination, offer an incredible ground of work for exploring theoretical ideas, and we will have (difficult and challenging) fun doing so.

Section 08	M,W 7:00-8:15 p.m.	Dr. Tobin	Class Number: 15700
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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 09 T, TH 7:00-8:15 p.m. Mr. Knip Class Number: 10736  
This course will introduce students to literary theory and criticism. One of the insights gleaned from a study of theory is that there is no such thing as a non-theoretical interpretation of literature. Acknowledged or not, every interpretation has a viewpoint. This course aims to help students see the assumptions that underlie various viewpoints. We will read introductory material and canonical texts from the following theoretical paradigms: New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Cultural Studies, Deconstruction and Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial Criticism. Literature for analysis includes the work of Tilly Olsen, Langston Hughes, William Blake, Charlotte Perkins Gilman, William Faulkner, Toni Morrison, Jeanette Winterson, and Chinua Achebe. Requirements include a mid-term and final exam and four short (four-page) essays.

Section 10 M,W 8:25-9:40 p.m. Mr. Demper Class Number: 10738  
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) Prerequisites: English 220 and English 300. No Auditors. Satisfies the GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Dr. Brown Class Number: 10741  
This course explores nonfiction writing by examining the wide range of forms and techniques possible in current memoir, personal essay, autobiography, and the experimental essay. Using a variety of readings as models, we will examine the interstices between fact and fiction in order to produce texts that thoughtfully engage with our experiences and the world around us. Through a critical and concentrated attention to language, we will produce writing that works to effectively render our worlds into words. By the end of the semester, students will understand some of the specific considerations of nonfiction writing and will be able to apply and illustrate these ideas in their own creative works.

Section 02 T,F 11:10-12:25 p.m. Professor Thomas Class Number: 10743  
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 03 W 10:30-1:00 p.m. Professor DeSalvo Class number: 15450  
This section of English 308 will focus upon writing and reading creative non-fiction. We will learn about the writing process by engaging in the writing of one long piece (20 pages) of prose through several stages of the composing process and through several revisions, and by reflecting and writing about our process as we compose our work in a process journal. We will also read, report on, and discuss descriptions of the writing process as described in interviews with famous writers to give us an

understanding of how “real” writers go about their work. Finally, we will read and discuss selected contemporary works of creative non-fiction, some published by Hunter graduates.

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

(3 credits) Prerequisites are English 220 and English 300. No auditors. Satisfies the GER 3A requirement.

Section 01	M,TH 2:45-4:00 p.m.	Dr. Wetta	Class Number: 10786
Section 02	M TH 11:10-12:25 p.m.	Ms. Daitch	Class Number: 10787
Section 03	M,TH 4:10-5:25 p.m.	Prof. Winn	Class Number: 10788
Section 04	T,F 9:45-11:00 a.m.	Mr. Mercier	Class Number: 81085

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, English 300 and English 311. No Auditors. Satisfies the GER 3A requirement.

Section 01	M,TH 1:10-2:25 p.m.	Ms. Daitch	Class Number: 10790
Section 02	T,F 2:10-3:25 p.m.	Prof. Thomas	Class Number: 10791
Section 03	W 5:35-8:05 p.m.	Prof. Winn	Class Number: 10792

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) Prerequisites are English 220 and English 300. No auditors. Satisfies the GER 3A requirement.

Section 01	M,TH 9:45-11:00 a.m.	Ms. Rempe	Class Number: 10793
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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 7:00-8:15 p.m.	Ms. Singer	Class Number: 10794
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“Poetry is the journal of the sea animal living on land, wanting to fly in the air.”

-Carl Sandburg

“Eighty percent of success is showing up.”- Woody Allen

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

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

Class Format:

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

\*Be prepared to answer relevant questions and/or explain your intention.

\*Be prepared to LISTEN to what others have to say, rather than defending your writing.

\*When discussing the work of your peers, be respectful. Use constructive criticism and be as specific as possible. (What is working well, and why? What needs clarity, rewriting, and why?)

Requirements: All assigned exercises are required.

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

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

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

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

(3 credits) Prerequisites are English 220, English 300 and English 314. No auditors.

Satisfies the GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Prof. Masini Class Number: 10796

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 02 T,TH 5:35-6:50 p.m. Ms. Singer Class Number: 10797

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 31754: SURVEYING THE BLACK EXPERIENCE IN LITERATURE**

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

Section 01 M, W 7:00-8:15 p.m. Dr. Nims Class Number: 10807

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 31974: 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      Class Number: 10817  
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 31977: 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      Class Number: 10822  
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 31980: ROMANTIC WOMEN WRITERS**

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

Section 01 T,F 9:45-11:00 a.m. Professor D. Robbins Class Number: 15452  
Between 1780 and the early 1830s, women writers in Britain contributed to numerous public debates on controversial issues of the time such as the relative "rights of man," the institution of slavery, the nature of women, the purpose of female education, the function of reason, sensibility, and the imagination, and the impact of art on the public, especially novel reading. Whenever possible, the course will make connections between the ideas of the major female authors and those of contemporaneous male writers who greatly contributed to the literary movement (romanticism) after which the period gets its name. Authors of the period that we will study include Jane Austen, Anna Barbauld, Maria Edgeworth, Hannah More, Mary Prince, Ann Radcliffe, Clara Reeve, Mary Shelley, Charlotte Smith, Mary Wollstonecraft, and Dorothy Wordsworth, among others, as well as one slightly later author, Emily Bronte. Course requirements: participation (which includes regular attendance, actively speaking during class discussion, and several short reading-response papers and quizzes); a 4-5-page midterm paper; a 7-8-page term paper with scholarly research; and an in-class final exam.

### **ENGLISH 31985: CARIBBEAN WOMEN WRITERS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 3,4,5, "E," "G," English Language Arts elective.

Approved course for Stage 3– Focused Exposure Group C Pluralism and Diversity.

Section 01 W 10:30-1:00p.m. Professor Nunez Class Number: 41110  
This course will examine fiction by women writers from the English-speaking Caribbean who write at home and those who write abroad, with particular emphasis on differences in narrative style, subject matter, character development, plot, setting, theme, and imagery. Among the writers to be studied are Michele Cliff (Jamaica/USA); Elizabeth Nunez (Trinidad/USA); Merle Hodge (Trinidad &Tobago); and Joanne Hillhouse (Antigua). Students will also examine brief excerpts from the work of several other writers, including Oonya Kempadoo, Nalo Hopkinson, Patricia Powell, Olive Senior, Merle Collins and Jamaica Kincaid. Requirements will include midterm and final essays, group oral presentations.

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

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Ulen Richardson Class Number: 10830  
English 320 will explore the prose of Africans and Asians in America, Latinos, Native Americans, and contemporary voices from younger American writers of color. We will bring the marginalized to the center, exploring the complex dynamics of race, gender, and generation in the U.S. Two essays, a midterm, a final, and contributions to class discussions will determine the final grade.

Section 02 M,TH 11:10-12:25 p.m. Ms. Brickley Class Number: 10831  
At its most basic level, this course will examine literature written by twentieth century U.S. authors from a range of minoritized groups. Through these texts, we will question the rubric of "multi-ethnic American literature," interrogating the meanings and histories of the terms "ethnicity," "America" and even "literature." Where does race figure within this dynamic? How do class, gender, sexuality and questions of transnationality and diaspora further complicate our object of study? Over the course of the semester, students will be asked to think critically about these issues and to investigate the very stakes involved in debates over "diversity" and "multiculturalism." Shifting between literary and critical texts, we will engage topics that move us toward a deeper understanding of the politics of difference in our current moment. Course Requirements will include: in-class writing, participation, response papers, two short papers, a literary analysis, and a final paper.

Section 03 M,TH 11:10-12:25 p.m. Professor Chon-Smith Class Number: 10832

Section 04 M,TH 2:45-4:00 p.m. Professor Chon-Smith Class Number: 10833

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 Class Number: 15453

Section 06 T,W,F 10:10-11:00 a.m. Ms. Douglas Class Number: 10834

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 SAT 12:10-2:40 p.m. Dr. Washburn Class Number: 10835

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 08 M,W 5:35-6:50 p.m. Ms. Rutkowski Class Number: 10836

Section 09 M,W 7:00-8:15 p.m. Ms. Rutkowski Class Number: 10838

This course introduces students to a variety of major texts in multi-ethnic American literature, their historical contexts, and key issues surrounding cultural identity in America. Through the literary traditions of African American, Native American, Asian American, Jewish American and Latina/o literature in the 20<sup>th</sup> and 21<sup>st</sup> centuries, we will examine the interconnections between cultural expressions and the search for belonging and self-definition in American society. The course challenges students to understand the function of "literature" and how it forms communities and arenas of conflict and mutual understanding. Course requirements will include two formal papers, close reading assignments, reading quizzes/discussion questions, attendance and participation.

Section 10 T,TH 5:35-6:50 p.m. Mr. Kadish Class Number: 10840

This course will be structured as an exploration of all of the terms in its title, asking first of all how national literatures are defined and canons of "literary" works established, whose literature has and hasn't been counted as "American" in the past and present, what exactly "ethnicity" and "race" are and have been thought to be, and what benefit, if any, is derived from dividing American literature according to the "ethnic" heritage of its authors. We'll read works written by Americans from a variety of ethnic heritages: Chinese, African, Vietnamese, Indian, Jewish, Haitian, Dominican, and Native American. Issues addressed will include: the influence of the literary and oral traditions of these cultures on the authors' writing styles; the emotional and imaginative relationship of Americans of various ethnic backgrounds to their ancestral homelands; the pressure for writers to limit themselves to stories centered on their ethnicity and writers' efforts to wrestle with and move beyond these limitations; the

relationship between so-called “ethnic literatures” and “mainstream” American literature and culture. Possible authors include Nam Le, Edwidge Dandicat, Junot Diaz, Ha Jin, Jhumpa Lahiri, Charles Yu, Nathan Englander, Nella Larsen, Bernard Malamud, Sherman Alexie, Fredrick Douglass, Walter Mosley, Tony Kushner. In addition, students will read works by some Anglo-Saxon American writers—Cooper, Jefferson, Stowe, Emerson, Whitman-- to whose depictions of other races many of the course’s authors were responding and attempting to create counter-narratives. **Course Requirements:** Attendance, consistent preparation for and participation in class discussions (25% of final grade); a 3-page report providing critical or historical context to a class reading, to be delivered in print to professor and read to class as a presentation (15 %); short reading responses (10%); and two 8-page papers (50%).

### **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 or 4. Satisfies the GER 3A requirement.

Section 01 M,TH 1:10-2:25 p.m. Professor Neary Class Number: 10842

Section 02 M,TH 2:45-4:00 p.m. Professor Neary Class Number: 10843

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 32154: AFRICAN AMERICAN DRAMA**

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

Section 01 M,W 7:00-8:15 p.m. Ms. Biswas Class Number: 45061

This course is designed to encompass the history and development of African American drama in the twentieth century. We will be thinking about the ways in which African American playwrights used the dramatic medium to tease the limits of white middle class morality. While Locke believed that “a black national drama will help banish the stereotypical images from the stage and replace them with positive depictions of black life and people”, DuBois advocated “an overtly propagandist form of theater ... that must be for the express purpose of presenting truthful and moral views of black experience,” writes James F. Wilson. By reading a range of plays from 1935 to the present, we will examine how the black playwrights used the theatrical medium as a tool to hammer out identities that transcended either prescribed or stereotyped notions of blackness. We will begin our investigation starting at the WPA Period/Harlem Renaissance period progressing chronologically through the Black Arts Movement to contemporary works. Along with a sampling of plays, students will read Hill/Hatch’s landmark text—A History of African American Theatre. Course requirements will include attendance and active participation, two 6-8 page, typed, double-spaced papers, a short paper, and class presentations during the course.

### **ENGLISH 32157: POST SOUL**

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity. May be used for Literature, Language Criticism Area of Study 2, 4 or 5. Satisfies the GER 3A requirement.

Section 01 T,F 12:45-2:00 p.m. Prof. Jenkins Class Number: 36020

This course will examine a constellation of African American narratives published in the last thirty 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. Readings will include work by, among others, Paul Beatty, Trey Ellis, Percival Everett, Andrea Lee, Danzy Senna, Martha Southgate, Colson Whitehead, and Shay Youngblood. Requirements: Attendance and participation, short critical essays, midterm exam, presentation and final paper.

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

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

Section 01 M,TH 2:45-4:00 p.m. Staff Class Number: 10848  
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 02 M,TH 4:10-5:25 p.m. Professor Mallipeddi Class Number: 10850  
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.

### **ENGLISH 32651: 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 3.

Section 01 T,F 12:45-2:00 p.m. Professor Dowdy Class Number: 11477  
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, Víctor 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 32981: UTOPIAN FICTIONS, HUMAN RIGHTS AND LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 3,4,5 or elective; English Language Arts elective.

Satisfies the GER 3A requirement.

Section 01 M, TH 4:10-5:25 p.m. Professor Perera Class Number: 48453

What does it mean to invoke human rights in an age where as Joseph Slaughter puts it, “the banalization of human rights means that violations are often committed in the Orwellian name of human rights themselves, cloaked in the palliative rhetoric of humanitarian intervention?” What can the study of literature teach us about the paradoxes and enabling fictions of human rights? How do we understand the emergence of the Human Rights novel as a literary genre—as “popular” fiction? Where and how does literature as cultural practice intersect with the activism of international civil society groups and local human rights initiatives? By way of addressing these questions, in this course we will study the formal, historical, and ideological conjunctions between human rights and particular world literary forms. In brief, our objectives are twofold: Towards framing the question of how we produce the concept of human rights in historical and literary studies, (1) we will read historical scholarship tracking the origins of the United Nations and International Law. (2) We will also consider alternative genealogies for internationalism opened up in postcolonial feminism, critical race studies, the literature of social movements, and other forms of world literature. Theory and history texts may include selections from works by W.E.B. Du Bois, Hannah Arendt, Wole Soyinka, Mark Mazower, Joseph Slaughter, Samuel Moyn, Giorgio Agamben, and Jacqueline Rose. Literary texts may include J.M. Coetzee’s *Disgrace*, Michael Ondaatje’s *Anil’s Ghost*, Orhan Pamuk’s *Snow*, Zoe Wicombe’s *David’s Story*, Bessie Head’s *A Question of Power*, Kazuo Ishiguro’s *Never Let Me Go*, *The Great Game: Afghanistan* (Tricycle Theatre play selections) and Saadat Hasan Manto’s “Toba Tek Singh.” We will also consider documents of the South African TRC (Truth and Reconciliation Commission) and the Sri Lankan LLRC (Lessons Learnt and Reconciliation Commission)

Supplementary course readings will be available via Bb. Course Requirements: in-class writing 20%, 5 page paper 25%, in-class exam 20%, Take-home final exam 25%, attendance, active participation 10%. Alongside our class discussions, you are actively encouraged to attend Hunter College Roosevelt House talks and film screenings. (TBA: You may have extra credit assignments tied to select Roosevelt House events.)

## ENGLISH 330: SOCIOLINGUISTICS

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

Section 01 M, TH 4:10-5:25 p.m. Professor Smoke Class Number: 15455

This course is an introduction to the study of language as it functions in society in relation to class, gender and sex, ethnicity, race, and age. We discuss dialects, codeswitching, pidgins and creoles as well as the ways speakers adapt to different audiences and social contexts for purposes of politeness, power, and prestige. We examine issues related to language rights in the United States and in a global context, particularly in relation to language and education, social mobility and power. Course requirements include attendance and participation in class and online, exams, short response papers, a longer documented final paper, and a class presentation. Required Textbook: *An Introduction to Sociolinguistics*, 3<sup>rd</sup> ed., Janet Holmes, 2008, Pearson Publishers, ISBN 978-1-4058-2131-5 \$31.99.

## 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. Ms. Spradlin Class Number: 10889

Section 02 M, TH 1:10-2:25 p.m. Staff Class Number: 10890

This course is an introduction to the linguistic analysis of modern American English words and sentences. We will also explore notions of “Standard English” and “correctness,” language and dialect diversity in the U.S., and the implications of linguistic theory for teaching students whose first language is not English. Requirements: two response essays, three tests, and a final exam. **Not recommended for auditors.**

Section 03 T,F 3:45-5:00 p.m. Professor K. Greenberg Class Number: 15456

Section 04 T,F 2:10-3:25 p.m. Professor K. Greenberg Class Number: 15457

This course provides a linguistic analysis of the morphological, grammatical, syntactic, lexical, and stylistic structures of regional and social varieties of contemporary American English as it is used in authentic discourse. Most perceptions of and beliefs about language (and dialect) have no factual basis;

they are myths perpetuated by family, teachers, and culture. Thus one of the goals of this course is to interrogate these myths and unlearn much of what you were taught about “grammar,” “grammatical rules,” and “correctness.” Requirements include active participation in whole class and small group activities, timely completion of daily homework assignments, and a passing grade on three “chapter tests” and a final exam. Familiarity with Blackboard is critical to success in this course. The course is **not appropriate for auditors**.

Section 05      T,TH 5:35-6:50 p.m.                      Dr. Carrasco                      Class Number: 15458  
This course is an introduction to the structure of Present-Day English and to Linguistic theory in general. We will explore various topics including semantics, sociolinguistics, dialects, syntax, history, morphology, lexicon, sociolects, phonology, literature, and language teaching. The purpose of this course is to develop a working knowledge of fundamental linguistic concepts that can help us understand what English actually is—and isn't—and how it works. We will also explore how language structure conditions social interaction. This course should give you some useful “tools” for describing, discussing, learning, or teaching English in the future. Requirements: readings, brief essays, 1 research paper, regular quizzes, and 1 final exam.

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

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

Section 01      T,F 8:10-9:25 a.m.                      Ms. Huidobro                      Class Number: 10895  
Section 02      T,F 9:45-11:00 a.m.                      Ms. Huidobro                      Class Number: 10897

This course introduces students to the development of the English language from its Anglo-Saxon roots to its present status as the World's dominant language. By the end of term, students should be able to explain the characteristics of the English language during the various stages of its development, including the cultural and linguistic forces that shape English. Special attention will be paid to the spread of English across the globe and the effect on English of contact with other languages. Requirements for the course will include attendance and participation, assigned readings, two short tests, and a final exam.

Section 03      M, W 4:10-5:25 p.m.                      Professor Parry                      Class Number: 10899  
Section 04      M, W 5:35-6:50 p.m.                      Professor Parry                      Class Number: 15459

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.

### **ENGLISH 33361: LANGUAGE AND IDENTITY**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Linguistics and Rhetoric; Literature, Language, Criticism (Area of Study F 6 or an elective); Preparation for Secondary Education (Core Requirement B); English Language Arts (Core Requirement B or an elective).

Section 01      T,F 12:45-2:00 p.m.                      Professor K. Greenberg                      Class Number: 15460

This course explores language from a postmodern/poststructuralist perspective that views talk as a way of communicating meaning and instantiating identity and culture. In the first half of the course, we will examine various theoretical perspectives on the ways in which people enact, contest, and alter culturally specific identities through communicative interactions and discourses in different contexts. In the second half, students will conduct research on language use in naturally occurring interactional contexts—recording, coding, and analyzing what people say and how they say it—in order to determine how discourse and speech communities shape interpersonal ideologies and how power is linguistically and discursively constructed, negotiated, maintained, and challenged. Requirements include active participation in class and on Blackboard, three response papers, and a research project culminating in a paper and an oral presentation. The course is **not** appropriate for auditors.

### **ENGLISH 33365: 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 “E,” “F,” 6 or Elective; Adolescence Education Core Requirement “B”; English Language Arts Core Requirement “Language” Equivalent or an Elective.

Section 01      W 5:30-7:20 p.m.                      Staff                      Class Number: 11214

Information on this course is available at the Anthropology Department.

### **ENGLISH 33366: 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 01 TH 7:45-9:30 p.m.

Dr. Bakht

Class Number: 10900

Information on this course is available at the Anthropology Department.

### **ENGLISH 33367: LANGUAGE AND GENDER**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study 4,6 or Elective; English Language Arts Elective.

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

Professor Smoke

Class Number: 36019

This course is designed to develop your ability to think analytically about gender, sexuality, and language. Class discussions of readings both theoretical and research-based will help you to develop questions and at the same time develop a deeper understanding of the issues that have emerged in this interdisciplinary field of study. We will look at texts from popular culture, media, linguistics, philosophy, and literature. Class participation is essential. Students will be required to conduct their own research and present it to class. Requirements also include online postings, several short papers, and one larger paper based on the research study.

### **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 T,F 12:45-2:00 p.m.

Professor Hennessy

Class Number: 10901

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 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 9:45-11:00 a.m.

Dr. Prescott

Class Number: 10903

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

Section 02 M,W,TH 11:10-12:00 p.m.

Mr. Plunkett

Class Number: 10905

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 03 M TH 11:10-12:25 p.m.

Professor Schmidgall

Class Number: 15461

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

Professor Tomasch

Class Number: 10907

It's been said that there are two basic plots in literature: "someone takes a journey" and "a stranger comes to town." Often narratives combine both: think of *The Odyssey* or *Moby Dick* or the many *Star Wars* movies. In this class, as we study British literature from the Anglo-Saxon through the Romantic period, we'll be considering works that encompass varieties of travel. Although they do many other things as well (as we'll discuss), each text we read will also contain encounters with other places and other peoples as well as, often, journeys of self-discovery. Course requirements will include a short essay with a travel theme, a short essay with a close reading, a short essay with critical interpretations, a long research essay, class participation including weekly on-line responses, quizzes and a final exam.

Section 05      T,F 11:10-12:25 p.m.                      Dr. W. Goldstein                      Class Number: 10908

Section 08      T,F 12:45-2:00 p.m.                      Dr. W. Goldstein                      Class Number: 10911

This course provides a broad overview of English literature from the Anglo-Saxon period through the rise of Romanticism in the early 19th century, focusing in particular on the ways in which two predominant -- and contradictory -- impulses, the depiction of romantic love on the one hand and the desire for private meditation on the other -- work together to create a portrait of an evolving human consciousness. We will tour all the highlights of this vast era -- from *Beowulf* and *Sir Gawain and the Green Knight* to the works of Chaucer, Spenser, Sidney, Mary Wroth, Shakespeare, Donne, Amelia Lanyer, Milton Wordsworth, Coleridge, Keats, Shelley, Byron and Blake, as well as other essential poets and dramatists, paying attention along the way to the many forms they develop and perfect, from the sonnet, ode, elegy and ballad to the epic, tragedy, comedy, and the novel, as well as to the vital way in which these men and women writers influence and build upon each other's achievements, and on the way they are in conversation with one another over time. Requirements: two four-page essays, brief in-class writing assignments, mid-term, final.

Section 07      T,F 12:45-2:00 p.m.                      Ms. Martinez-Bilgrey                      Class Number: 10910

No one survey course can hope to do more than touch on some of the features of the vast landscape of British literature but we will do our best to explore a wide variety of different periods and genres. Readings will include *Beowulf*, selections from Chaucer, Macbeth and *The Tempest*, "Lycidas," *Pride and Prejudice*, *Jane Eyre*, and poems by Blake and Keats. We will approach these texts through close reading as well as by incorporating a sense of context which can help render even the most remote work accessible. Requirements include in-class free writes, midterm and final exams, and two drafts of a ten page research paper.

Section 09      T,F 2:10-3:35 p.m.                      Professor L. Greenberg                      Class Number: 15462

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 10      SAT 3:10-5:40 p.m.                      Dr. Graziano                      Class Number: 15463

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 11      M,W 7:00-8:15 p.m.                      Dr. Bianco                      Class Number: 15464

This course charts the literary history of England from Chaucer, the "Father of English Literature," through the Restoration, with particular attention given to England's "golden age" of the Renaissance. This survey of English literature will thematically focus around the development of intellectual history—of philosophy, and specifically of ethics—manifest in the medieval, renaissance, early 17th, and restoration periods. The literary representation of human relations, through the discourses of gender, class, and race, will be highlighted in the variety of literary forms (poetry, prose, drama) read throughout the

semester. Course requirements will include 5 in-class writing exams, class participation, and a final exam.

Section 12 M,W 7:00-8:15 p.m. Dr. Hatch Class Number: 15465  
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 13 T,TH 5:35-6:50 p.m. Dr. Henry-Offor Class Number: 15466  
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 T,TH 7:00-8:15 p.m. Ms. Davis Class Number: 15467  
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 34051: HISTORY OF RHETORIC: ANCIENT AND MODERN**

(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 2:10-3:25 p.m. Professor Jones Class Number: 15470  
This course will explore canonical and marginalized developments in rhetoric from the ancient period through the present. From Aspasia and Aristotle to Sojourner Truth and Toulmin, the course will engage with theories and practices that have shaped the ways we think about persuasion, audience, context, and agency. Seminar participants will apply course reading and discussion in a research-based seminar paper and shorter writing assignments. This section will focus on ancient Western rhetoric and contemporary responses to that tradition; other sections may focus on different historical periods and/or geographical areas in the history of rhetoric.

### **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 M,W 7:00-8:15 p.m. Professor Hayden Class Number: 10912

This course will survey theories of rhetoric in order to apply them to writing contemporary academic and public arguments. We will define argument broadly, looking at how exploration, inquiry, and conversation bring us beyond the pro/con agonistic argument style. No background in rhetoric is required. Assignments will include a series of writing exercises and a longer research project. Class will take a workshop format, which requires full participation.

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

Section 01 M,TH 2:45-4:00 p.m. Professor Reyes Class Number: 10914

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, "F" or an Elective; *English Language Arts* Core Requirement "Language" Equivalent or an Elective.

Section 01 M,W 7:00-8:15 p.m. Professor Parry Class Number: 10915

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

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

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

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Class Number: 10917

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 02 T F 2:10-3:25 p.m. Professor Hollis Class Number: 10918

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 03 M,W 5:35-6:50 p.m. Dr. Narramore Class Number: 10919

In this survey we will read eight plays with a focus on social justice, examining ways that the early modern stage functioned as a public sphere for ideas of equality that challenged the political and social status quo of Shakespeare's culture. Since Shakespeare wrote his plays in the context of performance, not silent reading, we will investigate original staging practices and think about how theater, as a media, can be a public sphere. First looking at historical performance conditions, we will learn how to read the plays as stage documents with internal stage directions and commentary on early modern culture. A portion of each class will be spent in active close reading, workshop style—we will strive to understand general themes and repeating patterns in the plays. Along with our more general study of the plays, we

will look specifically for moments when characters speak truth to power. If possible (depending on the vagaries of New York City theater), students will attend at least one play during the semester. Towards the end of the semester, we will expand our discussions to include ways in which contemporary/recent performances interpret Shakespeare's plays with social justice agendas. Along with selected *Sonnets*, we will read: *A Midsummer Night's Dream*, *Measure for Measure*, *King Lear*, *Twelfth Night*, *Henry the Fourth*, parts one and two, *Henry V*, and *Romeo and Juliet* (please note this list of plays may change depending on local productions). Class requirements will be weekly responses, two papers, and two exams. Reading quizzes may be imposed if necessary.

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

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

Section 01 M,TH 2:45-4:00 p.m. Professor Schmidgall Class Number: 15471

This survey course will focus on six of the approximately twenty plays Shakespeare wrote in the first half of his career during the 1590's, the final decade of the Elizabethan Age. We will begin with two dozen of Shakespeare's 154 sonnets, which were written circa 1592-96 when Shakespeare was in his late 20's or early 30's. Shakespeare's first hugely successful tragedy (*Romeo and Juliet*) and one of his most popular comedies (*A Midsummer Night's Dream*) will start us off. Shakespeare wrote all but one of his nearly dozen English history plays early in his career, and we will sample the two finest ones, *1 Henry IV* and *2 Henry IV* (they feature his greatest comic character, Falstaff). We will conclude with one of Shakespeare's last comedies, *Twelfth Night*. Finally, we will circle back to the early comedy *Love's Labor's Lost* (my favorite Shakespeare play). Grading will be based on: three short papers and one longer final paper; quizzes; mid-term and final exams; class participation. Blackboard will be very active in this course: registered students can visit the course site beginning in early August.

### **ENGL 35565: 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 01 M,W 5:35-6:50 p.m. Ms. Korn Class Number: 11479

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 T,F 3:45-5:00 p.m. Professor L. Greenberg Class Number: 69790

This course will survey selected poets of the seventeenth century, chosen for the diversity of their poetic techniques, styles and genres and for their contrasting responses to the Civil War. This course will place special emphasis on the lyric poetry of the metaphysical poets and is designed to assist students in gaining an expertise in close, technical reading of poetry, learning sensitivity to stanzaic form, meter, rhyme, allusion, and analogical language. We will also explore how such readings are ultimately incomplete without contextualizing the poets and poetry within the turbulent religious, political and gender upheavals of the period. Poets include: John Donne, Mary Wroth, Ben Jonson, George Herbert, Robert Herrick, Sir John Suckling, Andrew Marvell, Lucy Hutchinson and Katherine Philips. Requirements: regular quizzes, 5-7 page response paper and midterm and final examinations.

### **ENGLISH 36351: MILTON: CONVENTIONS AND ALTERNATIVES**

Section 01 M TH 1;10-2:25 Dr. Anne Prescott Class Number: 10920  
 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 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 Class Number: 10924  
 To varying degrees, so-called "second generation" Romantic poets Lord Byron, Percy Shelley, and John Keats were maligned in their day. Byron was famously called "mad, bad, and dangerous to know" by a former (and married) aristocratic lover, and was, according to Britain's poet laureate, Robert Southey, part of a "Satanic school" of poetry that created "monstrous combinations of horrors and mockery, lewdness and impiety" by "men of diseased hearts and depraved imaginations." Shelley was also associated with this Satanic school of poetry at the same time that his own controversial lifestyle – one facet being his abandonment of his wife and elopement with Mary Wollstonecraft Godwin (later Shelley), who would go on to write *Frankenstein* – did little to dislodge his growing notoriety. Keats, for his part, was derided, and his poetry disparaged, by literary critics in part because of his association with important radicals of the day (e.g., Leigh Hunt, and Shelley). Taking recourse to these poets' biographies, analysis of the social positioning and ostracism of these three famous Romantic poets (the how and the why) will comprise part of this course. However, the bulk of the class will be devoted to their innovative poetry and prose, the ideas articulated therein, and the important socio-political, philosophic, and aesthetic contexts for their work. In particular, we will attend to Shelley's political and epistemological poetry and prose; Byron's development of the Byronic hero, as well as his later mock-epic poetry; and Keats' "Great Odes," dream poetry, and literary letters. We will briefly consider the work of William Wordsworth because of his significant influence upon – and sometimes presence within – the work of these later Romantic poets. Course requirements: participation (which includes regular attendance, actively speaking during class discussion, and several short reading-response papers and quizzes); a 4-5-page midterm paper; a 7-8-page term paper with scholarly research; and an in-class final exam.

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

(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. Professor A. Robbins Class Number: 10925

This course will approach American poetry of the 20<sup>th</sup> century with an emphasis upon major literary movements and key figures within those movements, together with a critical focus upon the relationships among form, content, and politics or political consciousness. We will study poetries of several co-existent strains of American modernism before moving to the poetries of subjectivity and formal innovation of the mid-century, concluding our study with a look at some of the competing discourses and conventions among American poetry emergent after 1950. Throughout the course, we will attend to the shape and texture of the speaking subject/s of the poems, and to the ways in which the presence or absence of that speaker reveals sometimes very much about the poem's place within the American poetry canon. Poets studied likely to include Whitman, Dickinson, Stein, Eliot, Tolson, Hughes, Pound, H.D., Williams, Stevens, Bishop, Brooks, Lowell, Plath, James Wright, Adrienne Rich, Lucille Clifton, Lorna Dee Cervantes, Rae Armantrout, Lyn Hejinian, Clarence Major, Victor Hernández Cruz, Susan Howe, Jimmy Santiago Baca, Alice Notley, Harryette Mullen, John Yau, and Sherman Alexie. **REQUIREMENTS:** Regular attendance; active participation; two short papers (5 pages each); one 8-10 page term paper. A Hunter email address is also a requirement of this course.

### **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

Class Number: 10926

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 21st 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,W,TH 11:10-12:00 p.m.

Dr. Wetta

Class Number: 15474

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 20th and 21st 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.

Section 02 T,TH 5:35-6:50 p.m.

Mr. Bobrow

Class Number: 15476

In this course we will read a broad selection of American fiction, with a focus on the first half of the century, supplemented by a sampling of music and criticism. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development and manifestations of modernism and post-modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the concerns and debates that shaped and were shaped by the literature of the period. In addition to the considerable attention we will devote to the emergence and manifestations of literary modernism and post-modernism, we will also examine the following issues as they are addressed in the literature we read: the rise of popular culture, mass media, and consumerism; the cultural and social effects of World War I and the Great Depression; the ongoing debate over American cultural identity, traditions, and values; the impact of mechanization and new communications technologies; the effects of immigration and urbanization; and the civil rights and women's rights movements. Authors may include Gertrude Stein, Sherwood Anderson, Ernest Hemingway, Willa Cather, John Dos Passos, William Faulkner, Anzia Yezierska, Jean Toomer, Langston Hughes, Nathanael West, Richard Wright, Flannery O'Connor, Ralph Ellison, James Baldwin, Vladimir Nabokov, Grace Paley, and Ishmael Reed. Course requirements: regular attendance and participation; several short response papers (1-2 pages each); a 4-5 page mid-semester essay; a 10-page research paper; and a final exam.

### **ENGLISH 378: 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 Class Number: 10927

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

### **ENGLISH 38572: NARRATIVE OF ADULTERY IN 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 1,2,4 or elective; English Language Arts elective.

Satisfies the GER 3A requirement.

Section 01 W 10:10-1:00 p.m. Professor Ordukhanyan Class Number: 36046

Leo Tolstoy once declared that, "Adultery is not only the favorite theme of all novels, it is the *only* theme of all novels." Whether this is a fair assessment or not, the 19<sup>th</sup> century saw an unprecedented rise in the literary preoccupation with adultery. This course offers a comparative look at the evolution and morphology of the "adultery novel" in British, French, Russian, and American literature of the 19<sup>th</sup> century. In particular, the influence of the European literary traditions on Russian literature, and the interactions between European and American literature will be emphasized. The relationship between adultery and social convention, morality, family structure, and the "women's question" will be examined against the backdrop of the cultural, religious, and political specificity of the selected works, thus offering the students some historical and cultural insight. Are there unifying features and structural principles of the novel of adultery in these four national literatures? How are such issues as desire, transgression, suspicion and punishment repeated and reinterpreted from one literary and cultural tradition to another? Do transgression and adultery inevitably lead to death or does the genre allow for other possibilities? What anxieties about motherhood do these novels display? How, if at all, is the adultery novel an ideological genre? These are some of the overarching questions the students will investigate. The students will also contemplate questions of perspective, point of view, narrative judgment. In addition to fostering critical thinking through posing these questions, the course will draw on the lectures as well as the primary and secondary texts to introduce key critical terms and to arm the students with a vocabulary for discussing the literary structure of desire. The course will focus on such skills as comparative analysis, close textual reading, comprehension and discussion of critical sources, and an ability to detect, establish, and discuss overarching trends, parallels, and linkages between different literary traditions. Through internet-based discussion forums and long written assignments, the course will require the students to articulate and substantiate sophisticated arguments regarding both textual and ideological matters pertaining to the discussed questions and to engage in respectful, well-informed debates on contentious topics. Course requirements will include a comparative analysis paper (5-7 pages), a final paper (8-10 pages), and midterm and final examinations.

### **ENGL 38694: 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 01 M,W 5:35-6:50 p.m. Dr. Tobin Class Number: 10929

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 38860: 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 Class Number: 10930

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 38863: 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 Class Number: 10931

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 38952: ONE MAJOR WRITER: HERMAN MELVILLE**

(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,F 2:10-3:25 p.m. Professor Tolchin Class Number: 15479

Melville's contemporaries first knew him as "The Man Who Lived with Cannibals," the author of exciting, racy travel narratives; and later in his career a New York newspaper ran the headline "Herman Melville Crazy," after the publication of *Pierre*, a parody of the popular domestic novels of the 1850s. When Melville died in 1891, his obituary surprised readers, who assumed the forgotten author had passed on decades earlier. His reputation kept alive in England by a coterie of readers, Melville was rediscovered in the 1920s and soon his novel *Moby-Dick* was regarded as perhaps the greatest American novel. Recently literary critics have argued for his subversiveness, his conservatism, the possibility he may have been physically abusive towards his wife, and questions surrounding his sexual identity. Melville remains a highly elusive, wonderfully provocative writer, whose experimentations in literary form and voice were a century ahead of his time. We will read the novels *Typee*, *Redburn*, *Moby-Dick*, *Pierre*, *The Confidence-Man*, *Billy Budd*, and selected short stories. Requirements: midterm, research paper, class participation and attendance.

### **ENGLISH 38990: 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 Class Number: 10934  
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 39076: 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 Class Number: 10936

Section HC1 for Macaulay Honors Students F 3:45-6:15 Mr. Goldstein Class Number: 10935

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,

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### **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 Class Number: 15481  
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 2:45-4:00 p.m. Professor Chinn Class Number: 10937  
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,TH 1:10-2:25 p.m. Dr. Krause Class Number: 15482  
English 395 will be a semester-long study of American literature, both prose and poetry, beginning with narratives from native cultures and stories of European conquest, continuing through the Puritan period and the New England Renaissance, and ending with the growing tensions that heralded the coming of the Civil War. Using *The Norton Anthology of American Literature*, we'll read texts from these periods: Native American myths, Puritan sermons, Thoreau's *Walden*, Emily Dickinson's poems, etc. We will also read one of the greatest American novels, Herman Melville's *Moby Dick*, in its entirety. There will be frequent informal response papers, a short paper and a longer paper, and a midterm and a final exam.

Section 04 T,F 11:10-12:25 p.m. Professor Tolchin Class Number: 15483  
Section 05 T,F 12:45-2:00 p.m. Professor Tolchin Class Number: 10939  
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 06 T,F 2:10-3:25 p.m. Mr. Stewart Class Number: 10940  
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 07      T,TH 8:25-9:40 p.m.      Staff      Class Number: 10941

This course takes up the subject of how representative Early American writers defined themselves and what comes to be the United States of America. To this end, our loose theme will focus on the word "origins" in the course's title, and we will look at various ways writers articulate their own relationships with this concept and how they negotiate what they thought of as a new land full of opportunities and pitfalls. Over the course of the semester we will read a wide range of accounts, beginning with Alvar Nunez Cabeza de Vaca's retelling of his ill-fated exploration of what would become the southwestern U.S. and Mexico. From here, we will discuss brief selections from Puritan writers like John Winthrop and Jonathan Edwards. (Included in this section will be readings that show ways that this relatively small band of religious folk comes to be significant for 19<sup>th</sup>-century writers as well as at least one 21<sup>st</sup>-century author.) After this section we will examine how notions of "origins" feature in the tense period of the Early Republic through short selections from the "founding fathers" as well as the scandalous seduction novel *The Coquette* (1797) by Hannah Webster Foster. As we move into the 19th century we will discuss the emerging genre of the short story through tales by the likes of Irving, Poe, and others. Our final section will examine the years leading to the Civil War, arguably a period in U.S. history where people fixated on notions of "origins" the most. In this section, we will read people like Harriet Beecher Stowe, Frederick Douglass, Herman Melville, and Margaret Fuller. We'll end the course with Walt Whitman's *Leaves of Grass* (1855), a text that, among other things, attempts to suture the country at a time when it was most divided, in part by celebrating its founders.

## **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      Class Number: 10944

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,F 2:10-3:25 p.m.      Professor Allred      Class Number: 10945

This class will read widely in the fiction of the post-bellum era in the U.S., paying close attention to one of its keywords, "culture." The late 19th century saw the emergence of, on one hand, the consolidation of cultural hierarchy with its designations of "high" forms (e.g., the realist novel) and "low" (e.g., the popular stage), and, on the other, the *anthropological* study of "cultures," ways of being rooted in communal traditions. We will look closely at both of these poles of "culture" and pay particular attention to moments of blurring between them. Authors may include: James, Howells, Jewett, Chesnutt, Twain, Crane, and Wharton. Requirements: careful reading, enthusiastic participation and attendance, a take-home mid-term, and two papers (one 5-7 pp. and one 8-10 pp.).

### **ENGLISH 398.46: THE FALSE MEMOIR**

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 484.79.

Section 01      M,TH 1:10-2:25 p.m.      Professor Milford      Class Number: 10943

There has been an uneasiness in prose writing from its beginnings, but surely since the early 19<sup>th</sup> century, that amounts to a conflict between the true story (that is based on verifiable facts, carefully ordered, in which you could believe and therefore trust) and one that made up, invented, a pack of lies, and therefore untrustworthy. Now, it is my hunch that women, especially as they get older, have created their own genre. It is a series of extraordinary books, of autobiography and memoir, in fiction and in essays, they have altered their own pasts to suit their own purposes. They do not simply cloak and encode the details of their lives. They have instead invented, altered, falsified, fictionalized the "facts" of their lives in what is, I believe, a life-saving prose strategy. For what they are saving is their writing lives. But suppose I am wrong? Let's begin by reading Fitzgerald's *The Crack-up*, a model confession, and Hemingway's *A Moveable Feast*, a classic pastoral, an idyll of Paris in the 1920s. We may use Toni Morrison's essay "The Site of Memory" as a sort of touchstone. The point will be to read and talk about a range of books that are at once provocative and vital, as if they held secrets we need to know. Course requirements include two short papers of approximately 10 pages each, at least one of which must be a research essay, as well as a final paper.

### **ENGLISH 39995: ZOMBIES**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2,4,5 or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01      M,TH 2:45-4:00 p.m.      Professor Tomasch      Class Number: 21886

Why zombies? And why zombies now? Not only do audiences seem unable to resist the onslaught of the undead in fiction, film, television, video, and graphic novels, etc., but the term has also spread, seemingly unstopably, to other areas of modern life (e.g., zombie computers, zombie insects, zombie missiles). To address the question of why there is a seemingly unstoppable epidemic of interest, we'll consider zombies historically (from before the term entered English in the late nineteenth century) and cross culturally (including African and Caribbean instances) and explore how issues such as race, religion, ideology, class, and gender are all elements in the making of "the zombie" today. In these ways, we will come to understand the changing role and the importance of the figure of the zombie, particularly in recent American culture. We'll consider a variety of zombie texts in a variety of genres, including graphic novels (*The Walking Dead*), video games (*Plants vs. Zombies*), films (*Night of the Living Dead*, *White Zombie*, *Shaun of the Dead*) and fiction (Matheson, *I am Legend*, Brooks, *World War Z: An Oral History of the Zombie War*). Three short essays, weekly blog posts, individual and group presentations.

### **ENGLISH 39996: RACE AND VISUAL CULTURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2,5 or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01      M,TH 11:10-12:25 p.m.      Professor Neary      Class Number: 45062

As recently as 2011, Stephen Best argued that the visual archive of slavery is characterized by absence and lack. Lamenting the dearth of visual material produced by slaves, Best claimed that "[t]here are no visual equivalents of *Incidents in the Life of a Slave Girl*," a claim which overlooks *Incidents'* own significance within mid-19<sup>th</sup>-century visual culture. While the recent explosion of critical work on African Americans and 19<sup>th</sup>-century visual culture has made Best's assertion increasingly difficult to support, it

speaks to a series of critical binaries that have limited our understanding of the ways African Americans generated, adapted, and transformed the technologies and terms of a visual culture that has continued to affect disproportionately their lives. By contending that images and iconography are contained exclusively within a visual archive, or treating African Americans as *either* the object or subject of that archive, critics misapprehend the scope and operation of visual culture and perpetuate stark divisions between object and subject, as well as image and word, which former slaves have been contesting in their narratives since the late 18<sup>th</sup> century. In this course we will examine a broad range of texts—literary, visual, and performance—at the intersection of race and visual culture, focusing particularly on African American cultural producers’ response to their experience of visual objectification. Requirements include lively participation in class discussions, regular posts to the BlackBoard discussion forum, periodic short assignments, a mid-term paper, and a final research paper.

**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	Class Number: 10949
Section 02	Hours to be arranged	Staff	Class Number: 10950

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	Class Number: 10951
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Independent studies credit for English majors.

**ENGLISH 48469: ADVANCED POETRY WORKSHOP: Where Lyric Meets Language: Poetry and Experimentation**

(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 01	M,W 4:10-5:25 p.m.	Professor Levi	Class Number: 10952
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At the age of 25, William Carlos Williams was dejected. He had completed his long poem "Endymion" and judged it a failure. According to biographer Paul Mariani, Williams wrote to his brother that though his Endymion poem had not, apparently, been the answer to American poetry the world had been waiting for, he still had hopes that someday he could "show the world something more beautiful than it had ever seen before." This advanced workshop is designed for students who have already taken Poetry Workshop 1 and Poetry Workshop 2, and who, through poems, want to bring something new and beautiful and true into the world. The course is intensive: we will be reading and writing poetry (and writing about poetry) with passion, commitment, and developing insight. Seven new poems, and at least four experiments in revising poems are requirements of this class, as are two thoughtful class presentations - one on a poet, and the other on an aspect of craft. There will be other in-class and at-home writing exercises.

**ENGLISH 48476: 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	Class Number: 10953
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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 48491: 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 01 M,W 5:35-6:50 p.m. Ms. Gabis Class Number: 10954  
 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, per approval of instructor. There will also be short in-class and at-home writing assignments, craft practices, and feedback on your peers' essays. We will read about the art, craft, and business of nonfiction as well as a wide variety of personal essays and memoir segments. These will include the controversial, the political, the travel, the graphic, the second-language, the ruminative, the fragmented, the funny, and the almost-true. Authors will likely include Lauren Slater, Jo Ann Beard, Toni Morrison, Ryszard Kapuscinski, Barbara Kingsolver, James Baldwin, Judith Ortiz Cofer, John Edgar Wideman, Kathryn Harrison, Primo Levi, Toure, Philip Lopate, Carolyn Forche, and Alison Bechdel. Finally, students will learn how to submit work to literary journals. Course requirements include Attendance, participation, and two major writing assignments due at the end of October and the end of the semester.

**ENGLISH 48501: INDIVIDUAL TUTORIAL PROJECTS (WRITING)**

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

Section 01	Hours to be arranged	Staff	Class Number: 15486
Section 02	Hours to be arranged	Staff	Class Number: 15487
Section 03	Hours to be arranged	Staff	Class Number: 15488
Section 04	Hours to be arranged	Staff	Class Number: 15489
Section 05	Hours to be arranged	Staff	Class Number: 15490

Independent studies credit for English writing majors.

**ENGLISH 48502: INDIVIDUAL TUTORIAL PROJECTS (LITERATURE, LANGUAGE, CRITICISM)**

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

Section 01	Hours to be arranged	Staff	Class Number: 15493
Section 02	Hours to be arranged	Staff	Class Number: 15494
Section 03	Hours to be arranged	Staff	Class Number: 15495
Section 04	Hours to be arranged	Staff	Class Number: 15496
Section 05	Hours to be arranged	Staff	Class Number: 15497

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

**ENGLISH 48503: INDIVIDUAL TUTORIAL PROJECTS (PREPARATION FOR SECONDARY SCHOOL TEACHING)**

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

Section 01	Hours to be arranged	Staff	Class Number: 15492
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Independent studies credit for English Preparation for Secondary School Teaching majors. A research paper is required.

**ENGLISH 48504: INDIVIDUAL TUTORIAL PROJECTS (ENGLISH LANGUAGE ARTS)**

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

Section 01	Hours to be arranged	Staff	Class Number: 15498
Section 02	Hours to be arranged	Staff	Class Number: 15499

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

### **ENGLISH 48505: INDIVIDUAL TUTORIAL PROJECTS (SECOND PROJECT)**

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

Section 01	Hours to be arranged	Staff	Class Number: 15502
Section 02	Hours to be arranged	Staff	Class Number: 15503

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

### **ENGLISH 48506: INDIVIDUAL TUTORIAL PROJECTS (LINGUISTICS AND RHETORIC)**

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

Section 01	Hours to be arranged	Staff	Class Number: 10962
Section 02	Hours to be arranged	Staff	Class Number: 13611

Independent studies credit for Linguistics and Rhetoric majors.  
A research paper is required.

### **ENGLISH 49053: PRAGMATISM AND AMERICAN LITERATURE**

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

Section 01	T,TH 4:10-5:25 p.m.	Mr. Bobrow	Class Number: 21920
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An important part of American intellectual and literary history, pragmatist philosophy developed in the latter part of the nineteenth century and came to influence writers and intellectuals in the first decades of the twentieth century. Renewed interest in pragmatism and pragmatist aesthetics in the last 40 years has resulted in re-examination of both canonical and non-canonical American literary works, as well as American cultural history itself. This course will have a dual focus: 1) a selective reading of both classic and contemporary pragmatist texts, with an emphasis on pragmatist aesthetics, which will place pragmatist philosophy in the broader context of American intellectual and literary history; and 2) a close examination of selected literary works that reflect, revise, challenge, and extend pragmatist ideas. We will pay particular attention to how pragmatism has engaged and shaped key cultural and social issues: debates about American literary tradition and modernism; questions of racial and cultural identity in a pluralistic society; ideas about language, thought, and experience; and ideas about truth and values in a rapidly changing social and cultural landscape. To understand the history and main ideas of pragmatism, we will read essays by Ralph Waldo Emerson, William James, John Dewey, C. S. Peirce, W. E. B. Du Bois, and Alain Locke, as well as contemporary pragmatist theorists and critics. Our literary readings will include: "Melanctha" (Gertrude Stein); selections from *Winesburg, Ohio* (Sherwood Anderson); *Invisible Man* (Ralph Ellison); and selected poetry by Walt Whitman, Wallace Stevens, Langston Hughes, William Carlos Williams, Robert Frost, and others. The centerpiece of the course will be *Invisible Man*, Ralph Ellison's mid-century masterpiece. In his articulation of a "pluralistic literary tradition" and a uniquely American aesthetic, Ellison engages, enacts, embraces, critiques, subverts, and revises pragmatist thought, crafting a polyvocal and polyrhythmic work that encompasses Benjamin Franklin and Louis Armstrong, Emerson and the blues, American folk idioms and "high" modernism. Requirements: A 3-page précis of a secondary critical reading; an oral presentation; several brief response papers (which may take the form of a blog); a 1,500-word mid-semester paper; and a 4,000-word research paper.

### **ENGLISH 49054: LATER 20<sup>TH</sup> CENTURY & EARLY 21<sup>ST</sup> CENTURY DISABILITY STUDIES**

3 credits) Prerequisite is English 220 May be used to fulfill one of the following: Literature, Language and Criticism area of study 2,4,5 or elective; English Language Arts elective.

Section 01	M,TH 9:45-11:00 a.m.	Professor Chinn	Class Number: 21923
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This course will explore the growing and vibrant field of disability studies. Starting from the perspective that disability rather than describing a medical condition represents a set of social and cultural conditions, students will analyze some of the foundational theoretical texts in the field and discuss literary texts that put disability at their center. We will also look at the disability rights movement, and its place in larger

progressive political movements, and ask: how did the representation of disability change over the course of the twentieth century and into the twenty-first? How does rethinking disability as constructed rather than embodied reshape the way we understand physical, psychological, and cognitive disabilities? How do structures of race, gender, class, national origin, and sexuality intersect with understandings of able-bodiedness and disability? Requirements will include a midterm and final essay.

## **DEPARTMENT HONORS 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. 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 49431: BRECHT/GODARD**

(3 credits) Permission of the instructor required. May be used to satisfy one of the following: Literature, Language, Criticism area of study 3,5 or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T,TH 5:35-6:50 p.m. Professor Glick Class Number: 21929

This course will examine the theatre/theory/cinema of two 20th Century Revolutionary auteurs: the French film director Jean-Luc Godard and the German Marxist poet-playwright Bertolt Brecht. We will analyze a cluster of Brecht's plays, poetry, short-stories, aphorisms, and essays alongside interviews by Godard and a cross-section of his films. The purpose of this class is to begin to establish by way of both figures a theoretical and critical language to think about images in movement and in time. Towards this end we will read Alain Badiou's lecture "The Century", Nietzsche's *The Gay Knowledge*, Gilles Deleuze's two books on cinema and a blog by Professor Richard Dienst (Rutgers English) that begins to lay out his work-on-progress on Godard and Brecht's concept-genre of the *Lehrstucke*, or "Learning Play." Films screened include: *Weekend*, *Le Gai Savoir*, *La Chinoise*, and *Kuhle Wampe*, and *Film Socialisme*. Students are responsible for keeping a weekly journal as well as completing a final 15 page paper on a critical topic related to the work in the class. We will entertain Professor Dienst as a guest for one of our class sessions to discuss Brecht, Godard, and his work-in-progress on learning from images.

### **ENGLISH 49489: MURIEL RUKEYSER**

(3 credits) Prerequisite is English 220. Department permission required. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2, 4, "D" or elective; Writing elective; Adolescence Education core requirement "F"; English Language Arts elective.

Section 01 M 5:35-8:05 p.m. Professor Levi Class Number: 15504

A woman, a poet, and a Jew; a visionary and a political activist; a feminist and a romantic; a disinherited daughter and a single mother; a lover of both men and women; modern and post-modern, an influence on generations of writers ("Muriel, mother of everyone" Anne Sexton called her) and yet often, simultaneously, an omission from the official canon, Muriel Rukeyser (1913-1980) is a poet whose life

and work offers us bold insights into 20<sup>th</sup> century American literature. In this course, we'll be looking not only at Rukeyser's poetry and prose but that of her predecessors (including T.S. Eliot, Ezra Pound, H.D., William Carlos Williams, Genevieve Taggard, Hart Crane, Langston Hughes, Horace Gregory), her contemporaries (Kenneth Fearing, W.H. Auden, Zora Neale Hurston, Edwin Rolfe, Elizabeth Bishop, Randall Jarrell, Robert Lowell) ) and those who came after (Ginsberg, Sexton, Levine, Rich, Plath, Olds, Chin and others) .In this process, we'll be seeing how one writer lived out and within the radical conflicts of the last century -- war and peace, communication and control, disclosure and dissembling – and wrought what Galway Kinnell has called “the language of crisis.” There will be a great deal of reading for this course (including handouts); students will also keep a reading log, conduct some primary material research on Rukeyser at the New York Public Library, and will also produce a final project that extends the spirit of Rukeyser and her work into the 21<sup>st</sup> century (projects could include, for example, organizing a reading or writing program at a community center or women's shelter or senior citizen home; creating a Rukeyser blog; writing a traditional “academic” paper but one that is geared toward publication in a specific journal or magazine.). Whatever it is that you choose to do, you will discuss with me by the middle of the term, and have something of a plan that we can look at and enrich together for accomplishing it. And whatever it is, it should be real and important to you.

Books required:

**A Muriel Rukeyser Reader**, Jan Heller Levi, editor, W.W. Norton, paperback, \$21.95, paperback.

ISBN-10: 0393313239

**The Collected Poems of Muriel Rukeyser**, Herzog, Kaufmann, & Levi, University of Pittsburgh Press, \$18.45 paperback. ISBN-10: 0822959240. Books Highly Recommended (I suggest you try and get them used):

**The Norton Anthology of Modern and Contemporary Poetry**, Ellman, O'Clair, and Ramazani, editors, W.W. Norton, \$47.25 (new) paperback, 2 book-set, ISBN-039332429 (I strongly believe that any serious English Major should have a copy of this book)

**Anthology of Modern American Poetry**, Cary Nelson, editor, Oxford University Press, 59.10 (paperback) ISBN-10: 019522712

### **ENGL 498: INTERNSHIP**

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

English 49801-01 (class number 10969); 49802-01 (class number 10973); 49803-01 (class number 13617)

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 2014 ASIAN STUDIES CLASSES WITH SECTIONS OPEN TO NON-ASIAN STUDIES MAJORS**

### **ASIAN 22004: ARAB AMERICAN LITERATURE**

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

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

Ms. Saed

Class Number: 46909

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 22006: 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

Class Number: 47220

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.

### **ASIAN 33008: MUSLIM DIASPORAS**

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

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

Ms. Qidwai

Class Number: 46922

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 34001: ASIAN PACIFIC AMERICAN MEDIA**

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

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

Ms. Park

Class Number: 46938

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 35152: 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 01 M,TH 4:10-5:25 p.m.

Professor Chon-Smith

Class Number: 46942

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.

### **ASIAN 39018: 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 01 T,F 12:45-2:00 p.m.

Professor Hayashida

Class Number: 47169

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