

FALL 2016

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. **GER 1A Hunter Core: English Comp**

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 220: INTRODUCTION TO WRITING ABOUT LITERATURE

(3 credits) Prerequisite is English 120. **GER 2A Hunter Core: English Comp**

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

English 250.39: Narrative Medicine: From Classic Works of Scientific Narration to Contemporary Medical-Case Studies Group D, European traditions. GER 2C Hunter Core: Creative Expression

Section 01 W 9:10-12:00 p.m.

Ms. D. Spencer

Class Number: 12383

Section HC1 W 9:10-12:00 p.m.

Ms. D. Spencer

Class Number: 12382

This course will offer an introduction to the field of Narrative Medicine and scientific writing. Material will include historical and contemporary case studies, from the ground-breaking studies in psychic distress

and hysteria authored by Freud and the sensational Victorian case of “The Elephant Man” (a real-life story made into a 1977 play by Bernard Pomerance and a 1980 movie by David Lynch) to the contemporary humanistic writings of Oliver Sacks, Atul Gawande, and Danielle Ofri. We will read critical and creative works by such authors as Charlotte Perkins Gilman, Rita Charon, Richard Selzer, Anatole Broyard, Joan Didion, Tod Chambers, Arthur Frank, Aleksander Hemon, and others. The class also will explore the various means by which issues in medicine, healthcare, science, and ethics may be addressed and developed in different narrative genres, including works of film and theater (for example, the 1984 documentary *Dax’s Case: Who Should Decide?*, which raises the issue of whether a patient has the right to refuse treatment, and Margaret Edson’s 1999 award-winning play *Wit*, which concerns a middle-aged professor’s ordeal with terminal cancer.) Topics to be considered include: How do physicians and scientists narrate pain? What are the different ways in which we analyze medical evidence? How does the way that a medical case is told shape our interpretation, opinion, and ethical judgment? What is the responsibility of the scientist in society, and how might we expand and enrich the communication between those conducting scientific research and their peers as well as with the lay public? Students will have the opportunity to write about their own scientific and medical research projects where applicable. Course requirements: Short written assignments, one mid term paper, a final paper and class presentation.

ENGLISH 25048: WOMEN AND LANGUAGE

(3 credits) Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

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

Ms. Wagle

Class Number: 9706

Integrating elements of linguistics and literary theory, this course will examine 20th 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 25147: SCHOOL’S IN: THE TEACHER AND STUDENT IN LITERATURE

(3 credits) Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

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

Mr. Eidelberg

Class Number: 48819

School’s in – and fictional teachers are for real. Meet and get to know a select class of them as they speak for themselves from novels, plays, and popular movies. And, from the other side of the teacher’s desk, hear from their quite diverse students (who answer back!). In this course, you will become schooled in teacher lit and in the societal values and cultural history fictional teachers have represented, reflected, reinforced and challenged over the years. Required works of literature will be chosen from among the following: *Goodbye, Mr. Chips*; *Good Morning, Miss Dove*; *The Prime of Miss Jean Brodie*; *The History Boys*; *The Blackboard Jungle*; *To Sir, With Love*; *Up the Down Staircase*; *Teacher Man*. Required writing will consist of a variety of forms, a range of class presentations, and a term project.

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

(3 credits) Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

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

Mr. Schulz

Class Number: 9092

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 Allan 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 20th 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 1:10-2:25 a.m.	Dr. Sussman	Class number: 11342
	Class Theme: Imitation, Appropriation, and Literature		
Section 02:	M, TH 8:10-9:25 a.m.	Ms. Bolin	Class number: 11343
	Class Theme: Haunted Texts: Romanticism's Male Authors and Female Preoccupations		
Section 03:	M, W 8:25-9:40 p.m.	Mr. Van Wormer	Class number: 11344
	Class Theme: The Early U.S. Abroad		
Section 05:	SAT 12:10-2:40 p.m.	Mr. Rachmani	Class number: 11346
	Class Theme: Sensation, Scandal, and Social Space: Cultural Readings of the Victorian Novel		
Section 06:	T, TH 7:00-8:15 p.m.	Dr. Kadish	Class number: 11347
	Class Theme: Race, Ethnicity, Gender, and National Identity		
Section 07:	T, F 12:45-2:00 p.m.	Ms. Martinez-Bilgrey	Class number: 11348
	Class Theme: Literature in Conversation: Older Literature and Its Decendants		
Section 08:	M, TH 1:10-2:25 p.m.	Ms. Biswas	Class number: 11704
	Class Theme: Race, Nation, Class and Other Fault Lines in 20th Century English Literature		
Section 09:	T, TH 5:35-6:50 p.m.	Professor Glick	Class number: 12245
	Class Theme: Hell on Earth in the Modern Epoch		
Section 10:	T, F 2:10-3:25 p.m.	Mr. Ciaccio	Class number: 12271
	Class Theme: Dreaming Literature and Reality		
Section 11:	M, TH 2:45-4:00 p.m.	Mr. Knip	Class Number: 12660
	Class Theme: The Orgy As Utopia in American Literature from Irving to Delaney		
Section 12:	T, F 12:45-2:00 p.m.	Dr. Gordon	Class Number: 48725
	Class Theme: The Faces of Love: Exaltation and Manipulation		

ENGLISH 300: INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220. **GER: 3A**

Section 01	M, TH 11:10-12:25 a.m.	Dr. Paul	Class Number: 9093
Section 02	M, TH 9:45-11:00 a.m.	Dr. Paul	Class Number: 9094
Section 04	M, TH 1:10-2:25	Ms. Leimsider	Class Number: 9097
Section 05	T, F 9:45-11:00 a.m.	Ms. Regal	Class Number: 9099
Section 06	M, TH 8:10-9:25 a.m.	Staff (MFA)	Class Number: 9101
Section 07	T, F 11:10-12:25 p.m.	Mr. Schulz	Class Number: 9103
Section 08	T, F 2:10-3:25 p.m.	Ms. Bunn	Class Number: 9105
Section 09	F 3:45-6:15 p.m.	Ms. Williams	Class Number: 9107
Section 10	W 9:10-12:00p.m.	Ms. Lipschultz	Class Number: 9108
Section 11	M, TH 9:45-11:00 a.m.	Ms. Neuman	Class Number: 11350
Section 12	T, F 12:45-2:00 p.m.	Staff (MFA)	Class Number: 9110
Section 13	T, F 12:45-2:00 p.m.	Ms. Bunn	Class Number: 9111
Section 14	T, F 8:10-9:25 a.m.	Staff (MFA)	Class Number: 9112
Section 15	M, W 4:10-5:25 a.m.	Mr. Dow	Class Number: 11950
Section 16	T, F 3:45-5:00 p.m.	Staff (MFA)	Class Number: 9113
Section 17	M, W 5:35-6:50 p.m.	Ms. McBride	Class Number: 9114
Section 18	M, W 7:00-8:15 p.m.	Ms. McBride	Class Number: 9115
Section 19	T, TH 7:00-8:15 p.m.	Ms. M. Goodman	Class Number: 9116
Section 20	T, TH 8:25-9:40 p.m.	Ms. M. Goodman	Class Number: 9118

Section 21 M,W 4:10-5:25 p.m. Ms. Holmes Class Number: 17753

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. **GER: 3A**

Section 01 M,TH 11:10-12:25 p.m. Ms. Burnham Class Number: 9119

Section 02: SAT 12:10-2:40 p.m. Dr. Graziano Class Number: 9120

Section 03 M,TH 9:45-11:00 a.m. Ms. Suzuki Class Number: 9122

Section 04 M,W 5:35-6:50 p.m. Ms. Ceriello Class Number: 9121

Section 05 M,W 7:00-8:15 p.m. Ms. Ceriello Class Number: 9124

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. **GER: 3A Group D Pluralism and Diversity. May be used for the focus on literature before 1800 requirement.**

Section 01 T,F 2:10-3:25 p.m. Ms. Martinez-Bilgrey Class Number: 9125

The ancient world produced literary works which still command our attention as readers today. These works also had an influence which it is impossible to overstate on the writers of the Western literary canon down through the centuries. We will sample the classical literature of ancient Greece and Rome with an emphasis on those texts which students will encounter again and again in the allusions of later literature, and we will also consider the Bible in its literary aspect. Our goal here is not only to appreciate these texts as independent creations with their own specific merits, but also to acquire the familiarity with them which will allow us to recognize references to them in later Western literature and with that recognition, to deepen our understanding of those later texts which draw on these earlier works. Assigned texts will include: *The Iliad*, *The Odyssey*, *Oedipus Rex*, *The Bacchae*, *The Aeneid*, selections from Ovid's *Metamorphoses*, The Book of Genesis, and The Gospel of St. Luke. Quizzes, brief homework assignments, final exam, and five to seven page research paper.

Section 02 T,TH 4:10-5:25 p.m. Professor Glick Class Number: 9127

This course will cover some of the major works of Western literature that have influenced generations of writers up to the present day. Readings will be selected from the Old and New Testaments, *The Iliad*, by Homer; *Oedipus Rex*, *Antigone*, and *Oedipus at Colonus*, by Sophocles, *The Aeneid*, by Vergil, *Inferno*, by Dante; and *Don Quixote*, by Cervantes. Students are required to complete one class presentation, three papers, and a short annotated bibliography.

Section 03 M,W 7:00-8:15 p.m. Ms. Sommers Class Number: 9128

The literature of ancient Greece and Rome has formed the basis of western civilization, as the "Classics" produced by these ancient societies have permeated the cultural consciousness, providing subsequent generations with a shared historical, philosophical, and poetic heritage. The many characters and symbols found in these works have not only prompted subsequent authors to re-read these classical texts, but have inspired them to both relate their own experiences reading these works and incorporate these ancient tropes into their own writing. This semester, we will read ancient Greek and Roman texts from all genres, considering how these texts convey the history, ethics, and values of the cultures from which they originate. We will also consider how these writers grappled with and even invented new genres, meditating upon the creative process and situating their work in relation to that of their predecessors, contemporaries, and successors. We will also look at texts written after Antiquity and examine how these later authors incorporate Classical references into their own work, imitating them,

both in earnest and in parody, and employing them in order to reflect the issues facing their own societies. Keeping in mind their dual role as both writer and reader, we will not only explore how these authors express their admiration for, frustration with, and even criticism of these Classical texts, but also see whether their reactions to these ancient works mirror our own. Ultimately, by the end of this semester, we will determine why these ancient works have come to be defined as “Classics,” and understand why these texts have continued to have such a profound impact on western civilization and culture. Course Requirements: attendance, weekly response papers, oral presentation, formal writing: two formal papers during the semester; one will be 3-5 pages and one will be a 5-7 page research paper.

ENGLISH 305: CHILDREN’S LITERATURE

(3 credits) Prerequisite is English 220. **GER: 3A**

Section 01 M,TH 9:45-11:00 a.m. Dr. Paparella Class Number: 9130

In our course, we will be considering children’s literature in its widest sense: literature for children, literature about children, and literature by children. Children’s literature was consolidated as a genre in the nineteenth century; it emerged in the context of other disciplines (including philosophy, law, art, science, and psychology). These disciplines drew upon, and influenced, one another. The child became both a thing in itself to be studied, as well as a figure that came to symbolize so much more. We’ll be reading historically, culturally, and generically, considering the engagement between literary form and the thematic issues it engages—such as the rise of the child narrator. Our course will take us through various genres and disciplines, which are both foundational to the study of children’s literature as well as timely. Genres will include fairy tales, poetry, novels, diaries, and illness narratives. Writers will include Rousseau, Blake, the Brothers Grimm, the Brontës, Dickens, Lewis Carroll, Louisa May Alcott, Mark Twain, Henry James, Freud, Anne Frank, Maurice Sendak, P. D. Eastman, Alison Bechdel, and Hillary Rodham. Writing requirements: two shorter papers and one longer paper.

Section 02 T,F 12:45-2:00 p.m. Mr. Mercier Class Number: 9131

Section 03 T,F 11:10-12:25 p.m. Mr. Mercier Class Number: 9132

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 04 T,TH 8:25-9:40 p.m. Ms. MacLauchlan Class Number: 9133

This semester we will be exploring themes of darkness in children’s literature through close reading of assigned texts. We will read and analyze multiple versions of familiar tales, examining the way issues of death, fear, abandonment (and many more) are utilized by the authors, and will discuss their merit in texts meant for children. How do such themes help children understand the world and their place in it? We will also consider what makes a classic—why certain texts become (and remain) such touchstones through generations. Requirements for this class include a short paper (4-5 pp), midterm exam, a final research paper (8-10 pp), and an oral report. Oral reports should combine focus on the author’s life, particularly as it pertains to the specific texts we are reading, criticism relating to the text, and significant close reading. These reports are meant to help you hone your research skills, and to enliven class discussion. On that note, I expect everyone to actively participate in class discussions—this is essential if we are to generate good and interesting discourse in our classes.

Section 05 T,TH 7:00-8:15 p.m. Ms. Demos Class Number: 9134

This course dives into the foundational traditions of story-telling for children, moves onto the classic novels of the 19th and early 20th century, and finishes with contemporary issues in young people’s literacy. After reading each primary text closely, we will take a close look at a range of short scholarly and theoretical texts that (1) make a critical argument about the primary text (and/or its author); (2) examine the historical and literary contexts that shape the primary text and to which it responds; and/or (3) offer a theoretical approach to reading the primary text. Over the course of the semester, students will practice various forms of critical reading, writing, and speaking central to literary studies, culminating in a final research paper. Course requirements will include participation (in-class, blog posts), canon analysis (500-750 words), précis of critical source #1(750-1000 words), retold tales analysis essay (750-1000

words), précis of critical source #2(750-1000 words), explication essay (750-1000 words), and final essay and presentation (2000 words).

ENGLISH 306: LITERARY THEORY

(3 credits) Prerequisite is English 220. **GER: 3A W**

Section 01 M,TH 1:10-2:25 p.m. Dr. Weinstein Class Number: 9135

What is literary theory? And what is there to glean from exploring its history and varied schools of thought? How can having a working vocabulary in theory serve one in the field of contemporary literary studies? Throughout the semester, we will examine the history and major trends in theoretical writing (Marxist, Psychoanalytic, Feminist, Structuralist, to name a few) to answer these questions and to experiment with employing theory to the critical practice of reading, interpreting, and writing about poetry and prose. We will explore the connections between and among various theoretical positions to arrive at a multifaceted approach to the project of reading and interpreting literature as well as other cultural phenomena. One of our objectives will be to demystify theory's reputation of being so arcane and abstract as to make it nearly impossible to understand, and to show that far from being a discourse that has nothing to do with "real life," "theory" is relevant to how we think about, negotiate, and interpret just about everything we experience. Course requirements will include class participation and attendance, midterm, writing projects (two short response pieces 4-5 pages each, final take-home exam).

Section 02 T,F 9:45-11:00 a.m. Professor Miller Class Number: 9136

This class will give students an overview of several prominent schools of thought in 20th century literary theory, including Marxism, psychoanalysis, deconstruction, queer theory, and postcolonial theory. Throughout the course we will apply these theoretical frames to a few key literary texts, gaining in the process a sense of the similarities and differences between various theoretical standpoints and the skills to apply them to our own critical work. Course requirements include several short response papers (2-3 pp.), a presentation on a particular theory/theorist, and a longer (8-10 pp.) term paper.

Section 03 T,F 11:10-12:25 p.m. Dr. Elliott Class Number: 9142

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 04 M,TH 11:10-12:25 p.m. Mr. Knip Class Number: 9137

This writing-intensive course is designed to introduce students to modern literary theory and criticism and to cultivate the skills associated with learning to think and write *analytically, critically, and theoretically* about literature. Perhaps the most basic yet important insight gleaned from "theory" is that there is no such thing as a non-theoretical interpretation of literature. Human beings are *always-already* theorizing machines, and acknowledged or not, every interpretation has a viewpoint. By *disentangling* different, contradictory (and sometimes confusing and intimidating) ways of reading, the course aims to help students become comfortable thinking and writing with theory, to position themselves within that complex world, and to cultivate their own voices and perspectives. We will read representative material from New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Deconstruction / Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial criticism. Literature for analysis will include the work of Tillie Olsen, F. Scott Fitzgerald, Langston Hughes, Herman Melville, Kate Chopin, J. R. Ackerley, and Annie Proulx. We will finish the semester reading and thinking about affect, interstitial subjectivity, and significant otherness in J.R. Ackerley's short novel *My Dog Tulip* and the films "Buck" and "Her." Requirements include attendance and participation, quizzes, a three four short (four-page) essays and a final exam.

Section 05 T,TH 4:10-5:25 p.m. Dr. Cowan Class Number: 9142

How would the postwar structuralists have critiqued a novel about punk Muslims? Or psychoanalysts a graphic novel about Asian-American gender identity? What would today's ecocritics say about nineteenth-century poetry about industrialization? This course will explore the development of Western literary theory over the last century (as distinctive from ancient, medieval, or early modern forms of

criticism) as it applies to literary works from multiple locales and time-periods. We will look at movements from the early 20th-century's New Criticism, through later developments like Postcolonial and Queer Studies, to 21st-century movements like Disability Studies. We will look at short pieces of literature in a variety of genres—poetry, essays, short stories, novellas—in an effort to understand the utility of literary critique, by applying theories from one period to works from others. Course requirements will include active in-class participation, short papers, an oral presentation, and a drafted final project.

Section 06 M,W 7:00-8:15 p.m. Dr. Tobin Class Number: 11418

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 07 T,TH 4:10-5:25 p.m. Professor Chon-Smith Class Number: 9139

This course will introduce students to the field of literary theory, a central component of contemporary studies in English and American literature. We will gain knowledge of the various foundations and methods available to you as a critical reader of literature. We will identify and engage with key questions that have informed theoretical discussions among scholars including topics such phenomenology, hermeneutics, reception theory, structuralism, semiotics, post-structuralism, psychoanalysis, Marxism, postcolonial theory, diaspora studies, and globalization studies. The structure of this course is historically based, arranged as a genealogy of theoretical paradigms, beginning in the early 20th century - when literary theory first developed as a formal discipline - and following the evolution of literary theory into the present day. From text-centric Russian formalism to contemporary cultural theory, we will explore the basic principles and preeminent texts that have defined many of the major critical discourses surrounding literature as a 20th/21st century field of knowledge.

Section 08 T,TH 5:35-6:50 p.m. Ms. Demos Class Number: 11951

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.

ENGLISH 308: WORKSHOP IN NON-FICTION WRITING I

(3 credits) Prerequisites: English 220 and English 300. No Auditors. **GER: 3A P&D: C**

Section 01 T,F 2:10-3:25 p.m. Professor L. Greenberg Class Number: 9143

This course will explore the genre of creative non-fiction, focusing on its many sub-genres, lyric/personal essay, literary journalism, memoir, interview and review. We will read several short works from these sub-genres, attending to formal concerns including setting, point of view, description, figurative language, diction, style and tone. Students will work throughout the semester on developing their voice and skills in the craft of creative non-fiction through keeping a journal throughout the semester, in-class writing exercises, craft assignments and the completion of one polished work that has been revised and workshopped throughout the semester.

Section 02 M,TH 2:45-4:00 p.m. Ms. Smith Class Number: 9145
 In this course, we will explore the art and craft of writing memoir. Each week we will read and discuss a writer's work, engaging in the text, discussing how it works or doesn't work for the sake of the story. Each student will learn how to critique a text, breaking it down into literary terms (dialogue, character development, tone/voice, imagery). After establishing a basis of knowledge using professional writers, students will begin crafting their own work to submit for in-class workshop employing the same critiques we used regarding the assigned texts. The purpose of workshop is to benefit and enhance each other's writing work. Guidelines will be discussed in class. Each week students will be workshopped, submitting their work to be edited by the class and then revised. Each student will submit four memoir pieces. One will be submitted to only me for edits. Two will be 6-10 pgs ds submitted via blackboard to the rest of the class one week prior to the workshop class. One of those pieces or a pre-approved topic of your choosing should be lengthened & deepened into a 12-15 ds page final memoir work. Late work will not be read. There will also be in-class & out of class free writes and assignments to help inspire creativity and outline pieces.

Section 03 SAT 10:30-1:00 p.m. Professor DeSalvo Class number: 11351
 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.

Section 04 F 5:30-8:00 Mr. Klein Class Number: 12278
 The lyric essay (both the long form and, particularly the short form) has practically become a cottage industry. In some ways, the essay's popularity is due to its accessibility via the blogosphere where it feels like someone is reading and writing in the same stroke. But as a literary and daring achievement, the lyric essay is also a form that best captures our cultural moment in both crisis and pleasure. It can be a kinetic hybrid: both poetic and journalistic and, at times, even slightly fictional. It can also be a compelling bridge between criticism and autobiography. It can be a mash-up, too. In this section of English 308, we will be reading great essays by current and previous practitioners of the lyric form: Hilton Als, John Jeremiah Sullivan, Elizabeth Hardwick, Sarah Manguso, Wayne Koestenbaum, James Baldwin, Jamaica Kincaid, Maggie Nelson and others. And we will also be writing short personal and critical essays which will be the basis of an ongoing conversation about craft and revision and how the lyric essay can hold as many ideas about life as we thought we had about ourselves.

ENGLISH 309: WORKSHOP IN NON-FICTION WRITING II

(3 credits) Prerequisite is English 220. GER: 3A

Section 01 T,F 11:10-12:25 p.m. Professor Thomas Class Number: 17507
 This course is a continuation of Non-Fiction Writing I, with increased emphasis on craft and revision. The focus will be on longer essays. 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.

ENGLISH 311: WORKSHOP IN FICTION I

(3 credits) Prerequisites are English 220 and English 300. No auditors. GER: 3A

Section 01 M,TH 9:45-11:00 a.m. Dr. Wetta Class Number: 9184
 Section 02 M,TH 11:10-12:25 p.m. Ms. Daitch Class Number: 9185
 Section 03 M,TH 4:10-5:25 p.m. Dr. Wetta Class Number: 9186
 Section 05 T,TH 7:00-8:15 p.m. Ms. Czapnik Class Number: 12272
 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.

Section 04 T F 9:45-11:00 a.m. Ms. Winograd Class Number: 11895
 This a special section of English 311. This course is an introductory fiction workshop that will consider the craft of fiction with special emphasis on the specific needs of writers from diverse linguistic backgrounds. In addition to the basic elements of fiction writing, we will ask the following questions: How

does one write in English about characters who speak, think, and live in Spanish, Chinese, Russian, Korean, Arabic, Igbo, and/or any other language? How does one write about diverse cultures or from marginal perspectives with authenticity? It is even possible to use non-English words in fiction without scaring away readers? Permission of the instructor is required. Email Ms. basiawinograd@yahoo.com.

ENGLISH 313: WORKSHOP IN FICTION II

(3 credits) Prerequisites are English 220, English 300 and English 311. No Auditors. **GER: 3A**

Section 01	M,TH	1:10-2:25 p.m.	Ms. Daitch	Class Number: 9187
Section 02	T,F	2:10-3:25 p.m.	Prof. Thomas	Class Number: 9188
Section 03	W	5:35-8:05 p.m.	Ms. Holmes	Class Number: 9189

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. **GER: 3A**

Section 01	M,TH	9:45-11:00 a.m.	Ms. Rempe	Class Number: 9190
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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 workshopping we will discuss and learn from the poems and essays in the text. We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it everyday. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

Section 02	T, TH	5:35-6:50 p.m.	Ms. Singer	Class Number: 9191
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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. Workshopping: Writers bring copies of their work to distribute just before it is read and discussed.

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

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

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

Requirements: All assigned exercises are required.

- 1 portfolio (midterm) of 2 revised poems plus short essays on readings.
 - 1 portfolio (final) of 3 revised poems plus short essays on readings.
 - NOTE: All drafts of revised poems should be included in portfolios.
- Attendance is mandatory. Beyond 3 absences, your grade will be significantly lowered. Late arrivals will also impact your grade. Late work will not be accepted, barring exceptional circumstances.

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

ENGLISH 316: WORKSHOP IN POETRY II

(3 credits) Prerequisites are English 220, English 300 and English 314. No auditors. **GER: 3A**

Section 01 M,TH 2:45-4:00 p.m. Prof. Masini Class Number: 9192

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 4:10-5:25 p.m. Professor Levi Class Number: 9193

Section 03 T,TH 5:35-6:50 P.M. Professor Levi Class Number: 11952

"News that stays news" - that's how Ezra Pound defined poetry. For students who have successfully completed Poetry Workshop 1, this class is an opportunity to deepen your understanding and appreciation of the art and craft of writing poetry. You'll be reading and writing together the news that stay news. We'll be looking at poetic models for insight into the creative process of getting "the best words in the best order." We'll also be reading some essays on poetry, language, and the process of writing and revising, and working particularly hard on developing our own most useful revision strategies. In workshoping sessions, we'll be listening actively and thoughtfully to one another's poems, and coming up with the praise, constructive criticism, feedback and suggestions that can help our classmates go back to the page (or to the screen) with a greater understanding of the strengths of their poems, and the ways in which the poem has not yet found all its strengths. In addition to the poems and revisions required for this class, students also (1) keep a writing journal, (2) write two short personal response papers to a book of contemporary poetry, (3) prepare and deliver a ten-minute presentation on a contemporary poet of their choice.

ENGLISH 31754: SURVEYING THE BLACK EXPERIENCE IN LITERATURE

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 3,5 W P&D: A GER 3A**

Section 01 M,TH 2:45-4:00 p.m. Dr. Nims Class Number: 9199

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 31952: BLACK WOMEN WRITERS

(3 credits) Prerequisite is English 220. Approved course for Stage 3A, Focused Exposure. Group C Pluralism and Diversity. **AREA OF STUDY: 3,4,5 W P&D: A, B, C GER 3A**

Section 01 M,W 5:35-6:50 p.m. Dr. Nims Class Number: 11955

This course is a study of literature by women from Africa, the Caribbean and the United States. This course will examine how these women address issues of culture, sexuality, and politics in their fiction and essays. Of particular interest will be their engagements with nationalist, feminist, and diasporic discourse. How do these women re-envision nation and community in their texts? What are their contributions to the problematics of language and literary form? How do regional and transnational perspectives intersect in their writings? Selected readings will include: Buchi Emecheta, *The Joys of Motherhood*, Chimamanda Ngozi Adichie, *Purple Hibiscus*, Patricia Powell, *The Pagoda*, Edwidge Danticat, *Krik? Krak!*, Toni Cade Bambara, *The Salt Eaters*, and Jesmyn Ward, *Salvage the Bones*. Requirements: Regular attendance and class participation; an oral presentation, two short essays and a final paper.

ENGLISH 31977: WOMEN CENTERED LITERATURE: THE BRONTE SISTERS

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 4 W P&D: C GER 3A**

Section 01 T,F 9:45-11:00 a.m. Dr. Bloom Class Number: 9205

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. **AREA OF STUDY: 1, 4 W P&D: C GER 3A**

Section 01 T,F 2:10-3:25 p.m. Professor D. Robbins Class Number: 17494

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. **AREA OF STUDY: 3, 4, 5 W P&D: A & C GER 3A**

Section 01 W 10:30-1:00p.m. Professor Nunez Class Number: 11729

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. **W P&D: B**

GER 3A

Section 01 M,TH 9:45-11:00 a.m. Ms. Douglas Class Number: 9208

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 02 M,TH 2:45-4:00 p.m. Ms. Ulen Richardson Class Number: 9209

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 03 T,F 11:10-12:25 p.m. Professor Tolchin Class Number: 9210

Section 07 T,F 2:10-3:25 p.m. Professor Tolchin Class Number: 9214

We will read writers of African American, Asian American, Judeo American, Latino American and Native American backgrounds, with an attention to the implicit theories of cultural identity in their work.

Requirements: take-home midterm and final essays, class participation, attendance.

Section 04 T,W,F 10:10-11:00 a.m. Dr. Brickley Class Number: 9211

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 05 SAT 12:10-2:40 p.m. Dr. Washburn Class Number: 9212

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

Section 06 T, TH 5:35-6:50 p.m. Dr. Kadish Class Number: 9213

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%).

Section 08 T,TH 5:35-6:50 p.m. Dr. Bianco Class Number: 9215
This is a course that introduces students to the key texts in twentieth century multiethnic American literature, the historical contexts out of which they were written, and the formation of U.S. national culture and national belonging. It provides an overview of race and citizenship in the United States embedded within the broader structure of culture and social institutions. More specifically, it introduces students to the interconnections between race, gender, sexuality, class, and nation within the historical contexts of capitalism and multiculturalism. Examining the literary traditions of Native American, African American, Asian American, and Latina/o literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance. Finally, this course challenges us to understand the function of "literature" and they ways in which they form communities and spaces of conflict and mutual understanding. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

ENGLISH 32161: 19th CENTURY AFRICAN AMERICAN NARRATIVES

(3 credits) Prerequisite is English 220; **P&D: B GER 3A AREA OF STUDY: 2,5**.
Section 01 M,TH 11:10-12:25 p.m. Ms. Anderson Class Number: 21779
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.

ENGL 32252: SEX AND GENDER IN THE MIDDLE AGES

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 1,4 May be used for the focus on literature before 1800 requirement. P&D: C GER 3A**
Section 01 M,TH 11:10-12:25 p.m. Professor Hennessy Class Number: 17496
This seminar will examine a broad range of medieval texts written on the topic of sex and gender. From the scandalous fabliaux to the orthodox lives of the saints, from mystical writings to medical treatises, the texts read in this course will be used to explore some of the dominant ideas about gender and sexuality, as well as the often paradoxical discourses of medieval misogyny, present in medieval literature and religious culture. The material will be contextualized by first looking at the classical and early Christian background. Throughout the course, medieval ideas and attitudes about sex and gender will be approached from an interdisciplinary perspective, drawing upon research in literature, history, religion, and the history of science. Texts to be read include works by major authors such as Sappho, Ovid, Galen, the women troubadours, Marie de France, Heloise and Abelard, Richard Rolle. In addition, we will read several anonymous texts, including women's weaving songs (*chansons de toile*). Topics to be studied include: blood, body, and Christian materiality; chaste marriage and clerical sexuality; the erotics of courtly love; transgender persons and hermaphrodites; the sexuality of Christ; and masculinity in the earliest Robin Hood texts. Requirements: one research paper, submitted in two drafts (10-12 pages); one 500-word book review; a 10-15 minute oral report based on one of the optional readings for the week on the syllabus. **Required books:** *The Life of Christina of Markyate*: ed. by Samuel Fanous and Henrietta Leyser, (Oxford World Classics [OUP], paper, \$15.95, ISBN 978-0-19-955605-2; *Letters of Abelard and Heloise*, transl. Betty Radice (Penguin, \$10) ISBN 0-140-44899-3 ; Meg Bogin, *The Women Troubadours* (Norton paperback, \$11) ISBN. 0-393-00965-3. Ruth Mazo Karras, *Sexuality in Medieval Europe: Doing Unto Others* (NY; Routledge, 2004, paper, \$32).

ENGLISH 325: POST COLONIAL LITERATURE IN ENGLISH

(3 credits) Prerequisite is English 220. **W AREA OF STUDY: 3 P&D: A GER 3A**

Section 01 T,F 12:45-2:00 p.m. Ms. L. Light Class Number: 9218

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 330: SOCIOLINGUISTICS

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

W AREA OF STUDY: 6 GER 3A

Section 01 M,TH 4:10-5:25 p.m. Professor McPherron Class Number: 11352

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*, 3rd 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. **AREA OF STUDY: 6**

Section 01 M, TH 9:45-11:00 a.m. Ms. Chen Class Number: 9253

This class is intended to give a general introduction to modern English linguistics. The core areas in linguistics, namely, phonetics, phonology, morphology, syntax and semantics will be covered. Students will learn how to represent the structure of English sounds, words and sentences. We will also explore topics in pragmatics, including Grice's conversational maxims, implicature and the impact of the context on meaning.

Section 02 T,TH 5:35-6:50 p.m. Dr. Carrasco Class Number: 11354

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. **W AREA OF STUDY: 6** **May be used for the focus on literature before 1800 requirement.**

Section 01 T,F 8:10-9:25 a.m. Ms. Huidobro Class Number: 9257

Section 02 T,F 9:45-11:00 a.m. Ms. Huidobro Class Number: 9259

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 F 5:10-7:40 p.m. Mr. Strouse Class Number: 9261

In this course, we will look at how the English Language has changed over time and how it continues to change today. We will review the major periods of English, from Old English through Modern English,

and discuss how cultural and historical events have contributed to shaping the language. We will focus on a variety structural changes in syntax, semantics, morphology, phonology, writing, and textuality. This is a reading intensive course. The requirements for this course include active class participation, one oral presentation, 2 short papers, 1 final paper, a bunch of quizzes, homework & in-class assignments, and a final exam. There is no Midterm Exam. There will be some group activities in and out of class. *Blackboard* will be used for posting discussion questions, additional assignments & readings.

Section 04 M, W 4:10-5:25 p.m. Professor Parry Class Number: 48861

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 33365: COMMUNICATION AND SOCIAL INTERACTION

(3 credits) Prerequisite is English 220. GER 3A. Area of Study 6.

Section 51 W 5:30-7:20 p.m. Professor Clementesudo Class Number: 12619

Social interaction is the most basic form of human communication and the basic ground of human sociality. This course will be divided in a theoretical and a practical component. First, and drawing theoretically from Conversation Analysis, Linguistic Anthropology, Psychology, Human Development, and Communication studies, students will be introduced to the following: (1) research methods and ethics, and transcription theory; (2) multiple sequential organizations of social interaction (i.e. turn-taking, adjacency pair, sequence, preference, person-reference, repair); (3) simultaneous multimodality (i.e. embodied communication and semiosis in the material world); (4) situated communication (i.e. ordinary vs. institutional talk); (5) social interaction and cognition across the life-span of human development; and (6) the “context relevance,” “autonomy claim,” and “meaning” controversies. Second we will analyze naturalistic occurring communication using video-recordings and transcripts both collectively and individually. Course requirements will include a group (2 people) presentation and leading the discussion of 1 or 2 articles 25%; individual participation in the discussion of the readings and the data sessions 25%; group (same 2 people) presentation of your collection and leading data session of your collection project 25%; individual research paper of your group collection 25%.

ENGLISH 33367: LANGUAGE AND GENDER

(3 credits) Prerequisite is English 220. GER 3A. Area of Study 4,6 P&D: C

Section 01 M, TH 2:45-4:00 p.m. Professor Smoke Class Number: 48824

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 33370: INTERNET LINGUISTICS

3 credits) Prerequisite is English 220. GER 3A Area of Study 6

Section 01 M, TH 9:45-11:00 a.m. Ms. Rakov Class Number: 12293

This course will introduce students to the study of language on digital platforms. Digital technologies have changed how we interact with the world and with each other. The level of connectivity we have in our everyday lives is unprecedented and raises questions about how this connectivity impacts language use, communication, and technology development. This course will examine the perspectives researchers have taken to analyze language on the internet. This course will also discuss the basics of how computers deal with natural language in areas such as search, translation, and sentiment analysis. Students will be expected to participate actively in class, as well as lead group discussions and complete independent projects. Course requirements include active class participation, leading group discussions, 2-3 written response papers, as well as a robust final paper and presentation. **Not recommended for auditors.**

ENGLISH 33371: LANGUAGE AND IDENTITY

(3 credits) Prerequisite is English 220. **GER 3A. Area of Study 6.**

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

Professor K. Greenberg

Class Number: 17498

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 personal and social 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 and on Blackboard, three response papers, and a research project culminating in a paper and an oral presentation. This course is designed for English majors; **it is not recommended for auditors.**

ENGLISH 33375: PHONETICS AND PHONOLOGY: THE PRODUCTION, PERCEPTION AND ORGANIZATION OF SOUNDS

(3 credits) Prerequisite is English 220. **GER 3A. Area of Study 6.**

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

Ms. Spradlin

Class Number: 51855

Have you ever wondered why English has thousands of words that end with *ng*, but not a single word that starts with the same sound? Have you ever struggled to accept how frequently hearers confuse *f* sounds and *th* sounds in English? Has the fact that the *d* sound in *conclude* becomes an *s* sound in *conclusive* and a *zh* sound in *conclusion* been keeping you up at night? If so, Phonetics and Phonology: The Production, Perception, and Organization of Sounds is the class for you! This course will explore the linguistic sub-disciplines of phonetics and phonology, as well as the interaction between the two, using Modern English as our primary object of study. The three major areas of phonetics, the study of speech sounds, are speech production (the mechanics of how mouths move to make speech sounds), speech perception (how sounds are perceived by human ears), and acoustic phonetics, which examines sounds' physical acoustic properties. Topics relevant to phonology include: how the sounds of a language are organized, which sounds do and do not co-occur, how sounds interact with each other, and how sounds are grouped into larger units like syllables. We will engage in phonetic and phonological analysis of natural language data sets, cover topics relevant to both sub-disciplines, and additional topics will be voted on by the class, such as phonological acquisition, the 'sounds' of American Sign Language, loan word phonology, historical phonology, regional and social variations, and the phonetics and phonology of the internet. Requirements for this class include class attendance and active in-class participation, weekly homework assignments, and a final summative assessment.

ENGLISH 33376: LANGUAGE AND POWER

(3 credits) Prerequisite is English 220. **GER 3A. Area of Study 6.**

Section 01 T 11:10-12:00 p.m.

Professor Clementepesudo

Class Number:

What is power? How do some individuals, groups, or institutions gain and accumulate power, as well as legitimize their hold on power? Power is a central concept in social science. And language is key in the creation, reproduction, and defiance of power. Indeed, "...the strongest form of power may well be the ability to define social reality, to impose visions of the world. And such visions are inscribed in language and, most important, enacted in interaction" (Susan Gal, 1991). Combining theoretical approaches to language and power, interactional research, and language-based ethnographies, we will explore the multiple ways in which language is used to construct inequality and domination, but also to construct resistance and change.

ENGLISH 335: CHAUCER'S CANTERBURY TALES

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement. **May be used for the focus on literature before 1800 requirement. P&D: D GER 3A Area of Study: 1**

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

Professor Tomasch

Class Number: 9262

This course is an introduction to Chaucer's *Canterbury Tales* that considers him as the great poet of the later Middle Ages as well as a social critic of fourteenth-century England. Particular attention will be paid to the cultural, social, political, and religious contexts of the poem, to Middle English as a literary language, and to the use of new media in the exploration of old texts. Requirements include oral presentations, short essays involving research, online investigations and contributions, and exams.

ENGLISH 338: SURVEY OF BRITISH LITERATURE I: EARLY TEXTS TO THE 18TH CENTURY

(3 credits) Prerequisite is English 220.

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

Ms. Bolin

Class Number: 9263

This course will offer an overview of British literature from Geoffrey Chaucer to John Clare. We will delve into themes of scandal, identity, and writing as self-creation. We will explore texts through close readings, considering relationships between form and content and between reader and text. Other authors that will figure in our course are Shakespeare, Milton, Pope, Swift, William and Dorothy Wordsworth, Coleridge, and De Quincey. Requirements will include two short papers, in-class writing, a class presentation, class participation, a longer final paper, a midterm, and a final.

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

Ms. Stein

Class Number: 9264

This course will survey the English literary canon from the Anglo-Saxon period to the early 19th century. With close reading, we will concentrate on language, theme, character and style. Readings will include *Beowulf* (trans. Seamus Heaney), selections from Chaucer's *Canterbury Tales*, *Sir Gawain and the Green Knight*, Elizabethan drama and poetry with a concentration on Shakespeare, selections from Milton's *Paradise Lost*, and selections from Romantic poetry, including Coleridge, Wordsworth, Shelley and Keats. Requirements include frequent short response papers, midterm, final, and a 5 – 8 page research paper.

Section 03 M, W 4:10-5:25 p.m.

Ms. Korn

Class Number: 11355

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

Section 04 M,TH 11:10-12:25 p.m.

Dr. Prescott

Class Number: 9265

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

Prof. D. Robbins

Class Number: 9266

This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18th Century). The course will encourage you to arrive at a given text's range of meanings through close reading, but close reading that takes into account the historical and social context within which the text was created. The early texts include *Beowulf* and *Sir Gawain and the Green Knight*, and the later ones include, among others, a sampling of the following authors: Chaucer, More, Spenser, Shakespeare, Donne, Bacon, Milton, Pope, Blake, Coleridge, and Wordsworth. Requirements: active class participation, a brief presentation, a midterm, a research paper, and a final exam. A Hunter email address is also a requirement.

Section 06 T,F 11:10-12:25 p.m.

Professor L. Greenberg

Class Number: 9267

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 07 M,TH 2:45-4:00 p.m. Mr. Plunkett Class Number: 11356
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 08 SAT 3:10-5:40 p.m. Dr. Graziano Class Number: 11357
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 09 M,W 7:00-8:15 p.m. Dr. Sireci Class Number: 11358
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. Requirements will include three or four short papers, a longer final paper, a mid-term, final, class presentation and participation.

Section 10 T,TH 5:35-6:50 p.m. Dr. Henry-Offor Class Number: 11359
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 Gawain and the Green Knight*; some of Shakespeare's plays, Christopher Marlowe's *Edward II*, selections from the following: Spenser's *Faerie Queene*; John Milton's *Paradise Lost*; Jonathan Swift's *Gulliver's Travels*. We will also read works by Mary Wroth, John Donne, Amelia Lanyer, Wordsworth, Coleridge, Keats, Shelly, Byron and Blake and other writers. The course will focus on close readings of the texts paying special attention to language, themes such as love, politics, space, intimacy, relationships, and cultural and historical context. Requirements: three short papers, mid-term, five short quizzes and a final paper.

Section 11 M,TH 1:10-2:25 p.m. Professor Hennessy Class Number: 17500
An introduction to British literature from the Anglo-Saxon period through the Romantic period, this course will focus on major texts and writers such as *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer, Spenser, Shakespeare, Marlowe, Milton, Donne, Shelley, Byron, and Keats. 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, oral report, one 5-7 page paper, midterm, and final research paper of 10-15 pages.

ENGLISH 339: SURVEY OF BRITISH LITERATURE II: THE 18TH CENTURY TO THE PRESENT

(3 credits) Prerequisite is English 220. **P&D: D** **GER 3A** **AREA OF STUDY: 1**

Section 01 M,TH 1:10-2:25 p.m. Professor Black Class Number: 17502
This course will trace the development and influence of key aesthetic and literary modes from the eighteenth century roughly to our present. As we move from one century to the next, we will observe how these modes (e.g. sentiment/feeling, Spiritual Autobiography, Romanticism, Utilitarianism, Realism, &

Modernism) flow into one another, and, in some cases, backwards, as if to recall an earlier mode of describing life and its concerns. Each of these literary modes will also function as windows into the socio-political and ethical concerns of the day. This course will feature British poetry, prose, and literary non-fiction prose. Some of the authors considered in this course are: Thomas Gray, Daniel Defoe, Adam Smith, Olaudah Equiano, Thomas Paine, Jane Austen, Charles Dickens, Oscar Wilde, and T.S. Eliot. This course is reading intensive and writing centered. In addition to weekly writing assignments, there will be two formal essays.

ENGLISH 34054: RHETORIC OF SPACE AND PLACE

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement **GER 3A** **AREA OF STUDY: 6**
Section 01 T,F 2:10-3:25 p.m. Professor Jones Class Number: 17975

How do we come to have a “sense of place,” and what is the role of rhetoric in the process of spaces becoming places? This course will explore the role of rhetoric in shaping the way we understand and experience places, and in the way those places function in public culture. We will examine public arguments that help create the places we inhabit, considering maps, monuments, and public memory. Course assignments will include readings on rhetoric and placemaking, visits to off-campus places in New York City, a research project, a short written midterm assignment, and regular informal written responses to readings and class discussions.

ENGLISH 34055: RHETORIC OF POLITICS

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement **GER 3A** **AREA OF STUDY: 6**
Section 01 W 9:10-12:00 a.m. Professor Smoke Class Number: 33062

In this election year, it seems important that we examine the rhetoric of politics, of argument, and of manipulation. We will begin with an overview of classical rhetoric to build a vocabulary and theoretical approach to enable our analysis of political discourse. We will examine the political dimensions of rhetoric and the rhetorical dimensions of politics and how they intersect. In addition to the analysis of speech acts, discourse analysis, and public argument, we will look specifically at the rhetoric of Barack Obama, Bill Clinton, and the rhetoric of the 2016 presidential election--debates, convention, campaign, and election. In addition to the required 2016 text, *Words Like Loaded Pistols: Rhetoric from Aristotle to Obama* by Sam Leith, we will read articles, and both read and listen to speeches and other examples of political discourse. This is a workshop course so full participation is required of all students. Other course requirements include several short papers, presentations, and a longer research paper.

ENGLISH 34255: DEMOCRATIC RHETORIC—HILLARY CLINTON AND BEYOND!

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 4, 6** **GER 3A**
Section 01 M,W 5:35-6:50 p.m. Professor Hayden Class Number: 17972

A woman has been close to earning the nomination for president from a major party only twice, and both times, it was Hillary Clinton. Called “the election that changed everything for American women,” the 2008 presidential election’s effects are still with us as we vote in 2016. This course will explore those changes and effects as we examine the rhetoric by and surrounding Clinton as she sought the democratic nomination twice. We will explore questions such as: How has her rhetoric changed as she shifted from first lady, to senator, to Secretary of State, to presidential candidate, to internet meme, and back to presidential candidate? What factors and rhetoric contributes to her approval ratings in these different roles? How has Clinton revised the conception of the female politician and what has this meant for democratic rhetoric by men? We will also take this opportunity to look at the role of democratic rhetoric before and after Clinton’s campaigns: What rhetoric is used to portray democratic candidates? What rhetoric do they use to describe themselves? How is the rhetoric we experience today shaped by the legacy of democratic rhetoric of the past? How has it evolved and changed? What has spurred it to change? What is the role of race and gender within this discourse? What is the role of the internet in shaping the rhetoric used by and about candidates? Our class will create an archive of 2016 election rhetoric that will help us to see the big picture and explore these questions. Assignments will also include a short analysis paper, reading responses, and a longer project with digital options. No previous study of rhetoric is needed.

ENGL 346: DISCOURSE ANALYSIS

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 6 GER 3A**

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

Professor K. Greenberg

Class Number: 11958

This course provides an introduction to the various theories and methods of discourse analysis. We will consider "discourse" as it is variously conceived: as language beyond the sentence, as language use in context, as any meaningful social and symbolic practice, and as ways of talking about and recreating the social world. In addition to becoming familiar with a variety of approaches and topics in the study of discourse, students will learn the tools and skills needed to analyze actual discourse data. This includes learning how to read transcripts and transcribe data at different levels of detail, learning how to ask questions about the data based on different analytic interests, and developing a vocabulary of scholarly terms and concepts that will allow students to comment on discourse features and persuasive claims.

Requirements include active participation in class and on Blackboard, timely completion of daily homework assignments, several projects related to the transcription and the analysis of discourse level data, and a research project culminating in a paper and an oral presentation. This course is designed for English majors; it is **not recommended for auditors**.

ENGLISH 347: LANGUAGE AND ETHNICITY

(3 credits) Prerequisite is English 220. **P&D: B GER 3A Area of Study: 5,6**

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

Ms. Nove

Class Number: 9268

This course explores historical, cultural, and theoretical perspectives on the relationship between language and ethnicity (and related concepts such as race), with a special focus on the United States. The course is centered on class discussions based on readings that examine how language is understood to reflect and defy ethnic boundaries, and how ideas about ethnicity influence the ways in which people use and construe language. It covers topics such as ethnicization, racialization, authentication, repertoire, style shifting, mocking, ideology, and the listening subject. Course requirements include: attendance and participation; essays; class presentation; and a final paper.

ENGLISH 348: ENGLISH ACROSS THE WORLD

(3 credits) Prerequisite is English 220. **W Area of Study: 6 GER 3A**

Section 01 M,W 5:35-6:50 p.m.

Professor Parry

Class Number: 9269

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. **Area of Study: 1 P&D: D GER 3A May be used for the focus on literature before 1800 requirement.**

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

Professor Alfar

Class Number: 9270

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

Professor Alfar

Class Number: 9271

SHAKESPEAREAN TYRANNIES

This class will study the plays as energized by a socio-political and naturalized hierarchy of power descending, as Robert Filmer explains it, from God, to King, to Man: "If we compare the natural rights of a father with those of a king, we find them all one, without any difference at all, but only in the latitude or extent of them. As the father over one family so the king as father over many families extends his care to preserve, feed, clothe, instruct, and defend the whole commonwealth." *An Homilie Against Disobedience and Willful Rebellion* agrees, "[God] not onely ordayned that in families and households the wife shoulde be obedient unto her husbände, the children unto their parentes, the servantes unto their masters, but also, when mankinde increased and spread it selfe more larglie over the worlde, he by his holy worde dyd constitute and ordain in cities and countries severall and speciall governours and rulers, unto whom the residue of his people should be obedient." This patrilineal Christian and political order, animated by the rebellion of angels against God, forms the crux of early modern political and domestic theory. It would appear inviolable, quite seriously not a system that anyone, male or female would want to threaten. Yet we know it was under constant threat from the political unrest of the hundred years' war, from religious strife throughout the 16th century, from parliament's growing discontent with James's reign and the Civil

war that brought an end to his son's reign, from England' growing awareness of and contact with the peoples of Africa, Asia and the Americas, and from women's legal actions that circumvented common law's apparent stranglehold on women's legal rights. Thus the English system of divine right was in constant tension, making one subject's legitimate monarch another's tyrant. We will examine the plays through the topic of tyranny—marital, sexual, cultural, racial, religious, and political. We will read seven of Shakespeare's plays, a number of documents from the period, and many scholarly essays, to address women's conduct and legal rights, male honor and anxiety, Renaissance conceptions of racial and religious "others," and absolute monarchy. Plays will include, Much Ado about Nothing, Romeo and Juliet, Othello, The Merchant of Venice, The Winter's Tale, Henry V, and Richard II. Articles and historical documents will be in both required books and through electronic journals and library reserves. Assignments will include two short papers, an annotated bibliography, one 10-15 page research paper (revised from one of the two earlier papers), weekly in-class responses, and a final exam.

Section 03 M,W 5:35-6:50 p.m. Dr. Narramore Class Number: 9272

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.

ENGL 35565: SHAKESPEARE'S HEROINES

(3 credits) Prerequisite is English 220. **W Area of Study: 1 GER 3A May be used for the focus on literature before 1800 requirement. P&D: C**

Section 01 SAT 9:10-11:40 a.m. Ms. Korn Class Number: 9709

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 363.51: MILTON: CONVENTIONS AND ALTERNATIVES

(3 credits) Prerequisite is English 220. **Area of Study: 1 GER 3A** **May be used for the focus on literature before 1800 requirement.**

Section 01 M TH 9:45-11:00 a.m. Dr. Prescott Class Number: 9273
The English 17th Century presents a dynamic conflict between the traditional and the radical, a conflict that finds its clearest expression in the English Civil War, both in its causes and the echo of its historical consequences for England and America. John Milton, a passionately insistent participant in his age, is perhaps its most visibly controversial human reflection. He embodies the express tension between the desire to preserve what is inherited—and the safety this entails-- and its inevitable opponent, the rebel impulse, with its need to re-frame and re-design. We will see that Milton establishes the framework which comprises the traditional and its re-structuring in his political, theological and gender expressions. To that end, we will study *The Doctrine and Discipline of Divorce* (M's attack on Canon Law), *Paradise Lost* (God/Adam as tradition; Satan/Eve as rebellion), *Paradise Regained* (Jesus as spiritually militant Christian) and *Samson Agonistes* (the pure Hebrew male in spiritual conflict with the Pagan female, Dalila).

ENGLISH 368: THE 18TH CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220. **Area of Study: 1 P&D: D GER 3A** **May be used for the focus on literature before 1800 requirement.**

Section 01 T,F 11:10-12:25 p.m. Professor Connor Class Number: 17503
The eighteenth century developed a literary form so startlingly new it came to be called "the novel." In this course we will look at some of the earliest examples of this genre, focusing on stylistic and formal concerns, and asking what exactly made prose fiction so very "new." We will also consider to what extent the revolutionary features of eighteenth-century prose fiction-- the emphasis on individual destiny and private life, the concern for realistic psychological and sociological detail, and the attempt to present a recognizable and panoramic world -- may suggest ways of thinking about the novel in general. This course emphasizes historical and cultural contexts; we look at slide images of eighteenth century life, art, and culture. Requirements: Please note that the reading-load for this class will be heavy. Weekly quizzes, one 5-7 page paper, mid-term, final research paper of 10-15 pages.

ENGLISH 369: THE 19TH CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220. **Area of Study: 1 P&D: D GER 3A**

Section 01 T,TH 5:35-6:50 p.m. Ms. Browne Class Number: 11959
The novel in nineteenth-century Britain was an incredibly popular cultural form, much like the serial television drama in recent years or Netflix binging today. However, it was also a form of cultural expression that began to compete with the claims and consolations of some of the most influential intellectual and moral discourses of the time as well as burgeoning ideologies fueled by "Progress" and industrialization. The nineteenth century was an era of rapid changes, accelerating time, and diminishing space. In this course we will read many of the most popular and accomplished novels of the era, as well as a lesser-known novel, with a view to examining artistic forms and styles in relation to both thematic concerns and social, historical, and literary contexts. Authors: Shelley, Brontë, Dickens, Eliot, Levy, Hardy, Wilde. By the end of the nineteenth century, as Amy Kaplan points out in *The Social Construction of American Realism* (1988), Henry James would say in *The American Scene* (1905) that literary capture had become impossible because "the enormity of this machine [industrializing, capitalistic society] and the rapidity of its changes had outstripped the literary forms available for representing it." James's description is as follows: "the monstrous phenomena themselves ... strike me as having, with their immense momentum, got the start, got ahead of, in proper parlance, any possibility of poetic, of dramatic capture." As Kaplan notes, James thought the unfamiliar elements of the still young industrialized society so "monstrous and threatening" that writers were given to "capturing, wrestling, and controlling a process of change which seem[ed] to defy representation." This course explores the decades leading up to the turn of that century which breaks across the oceans because while industrialism reached its full strength in the United States, it was born in England – and throughout the century – hope, disenchantment, liberation, and oppression were just a few of the dynamics which formed the sites of struggle in which nineteenth-century novelists intervened. This course will further explore the emerging tensions which authors explicitly or implicitly address in these British novels as the novel itself emerges as an important literary

genre. We will examine the role of the novel as well as the ways it engages some of the most pressing and urgent issues of the time: science, technology, industrialism, Chartism, the role of women, nationalism, and empire. We will pay particular attention to relationships between individuals and their physical environs and the ways novels generate empathy. We will also examine literary theories of the novel that identify characteristics of the genre but will also take note of the different kinds of novels that were prevalent and influential in the nineteenth century, analyzing how their various styles intersected and diverged: these include the bildungsroman, the “novel of purpose,” the industrial novel, the psychological novel and the naturalist novel. Course requirements will include on-line discussion and a presentation, critical close reading essay, research essay (8-10 pages), abstract/summary of research (½-2 pages), mid-term, and a final exam.

ENGLISH 37152: WORDSWORTH AND COLERIDGE: ROMANTICISM, REVOLUTION, AND LYRICAL RADICALISM

(3 credits) Prerequisite is English 220. **GER 3A AREA OF STUDY: 1** **May be used for the focus on literature before 1800 requirement.**

Section 01 M,TH 11:10-12:25 p.m. Professor Black Class Number: 17504

This course aims to explore how Wordsworth and Coleridge, politically engaged friends and poets credited with initiating an important phase in the Romantic literary movement in England, responded to and were shaped by the socio-political context in which they lived. The course texts will feature work by the two poets written during the French Revolution and the Napoleonic Wars. This course is reading and writing intensive. In addition to weekly writing assignments, there will be two formal essays.

ENGLISH 377: 20th & 21st CENTURY AMERICAN FICTION

(3 credits) Prerequisite is English 220. **Area of Study: 2 GER 3A**

Section 01 T,TH 7:00-8:15 p.m. Mr. Bobrow Class Number: 11363

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 38572: NARRATIVE OF ADULTERY IN 19th CENTURY LITERATURE

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 1, 2, 3 GER 3A**

Section 01 M,TH 11:10-12:25 p.m. Professor Ordukhanyan Class Number: 17967

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 19th 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 19th 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 38645: HENRY JAMES AND EDITH WHARTON

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 1,2** **GER 3A**

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

Dr. Barile

Class Number: 17501

The focus of this course will be on two of America's major turn-of-the-century novelists who were harbingers of modernism. We will look at the historical and social contexts from which Edith Wharton and Henry James wrote, see how several important components of modernism begin to develop in their work and discuss the ways in which Wharton and James are relevant today. Topics for discussion include capitalism and class, the growth of consciousness, psychological realism, art and commercialism. Novels to be read include James' *The Ambassadors*, Wharton's *The Custom of the Country*, several shorter novels, stories, and works of literary criticism. Requirements include active participation, quizzes on the reading, two short response papers, and two longer papers.

ENGL 38694: LAW AND LITERATURE

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 2** **GER 3A**

Section 01 M,W 5:35-6:50 p.m.

Dr. Tobin

Class Number: 9276

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.

ENGL 38699: TALKING AND SINGING: 20TH AND 21ST CENTURY POEMS FROM THE U.S. AND U.K.

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 1,2** **GER 3A**

Section 01 M,W 5:35-6:50 p.m.

Mr. Dow

Class Number: 11961

In 1798, Wordsworth and Coleridge announced an experiment to connect the "poetic" with "the real language of men." In this course, we will read the work of some fifteen poets, from both sides of the Atlantic, who are still working on the problem. How and why do these poets attempt to bring together the "vernacular" or so-called "natural" language with the artifice of the poem? What kind of communication is a poem, anyway? Our consistent focus will be on a close reading of the poems: we will learn to read each on its own terms, but we will also trace the cross-currents among them. We will consider formal choices, too; that means we will spend time studying poetic form since it provides a common history, even if it's one in which some poets are more interested than others. Readings are likely to include (from the U.S) A.R. Ammons, John Ashbery, Robert Creeley, Cynthia McDonald, Adrienne Rich, Anne Winters, John Koethe, Cole Swenson, Michelle Glazer, and Brenda Shaughnessy; and (from the U.K.) Veronica Forrest-Thomson, Charles Tomlinson, Philip Larkin, Thomas Gunn, Rosemary Tonks, Craig Raine, Eavan Boland, and Sujata Bhatt. In addition to poems, we will read poets' prose; interviews; and critical/linguistic discussions of the relationship between music and speech. In addition to active class participation, requirements are likely to include class presentations; two short papers; a longer, final paper examining one poet in depth; and numerous shorter writing assignments.

ENGLISH 38783: THE DECADENT IMAGINATION (IMPERIAL DECADENCE)

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 1,2** **GER 3A**

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

Mr. Wermer-Colan

Class Number: 17505

This course will explore the history of decadent literature in the context of European imperialism, focusing primarily on its zenith at the end of the nineteenth century in France and Britain. Taking our current political moment as a time equally preoccupied with fears of imperial decline and cultural decay, we will look back to the so-called *fin-de-siècle*, when the French and British empires grew to fear their loss of global power, especially at the hands of invading barbarian hordes and a degenerate ruling class. In light of the bourgeoisie's cynical justifications for persecuting the poor and the colonized, we will seek out the potentially subversive effects of shocking, obscene, frequently reactionary (patriarchal, imperialist, sadistic) texts by the controversial writers who came to be derided as "decadent." Although we will focus on key texts of French and British literary decadence, such as Charles Baudelaire's poetry and J. Karl Huysman's *Against Nature*, Oscar Wilde's *Picture of Dorian Gray*, Bram Stoker's *Dracula*, and Joseph Conrad's *Heart of Darkness*, we will begin by looking briefly at early progenitors of decadence, from Shakespeare's *Macbeth* and Goethe's *Faust* to Byron's *Cain* and Edgar Allen Poe's short stories on the "imp of the perverse." After tracing the Decadent's revision of Romantic images of Satan as rebel, we will explore the experimental tales of women writers, such as Charlotte Gilman and Olive Schreiner, who, in "decadent" styles, depicted the other side of Victorian England at a time of marital discontent and feminist awakening. Finally, we will investigate the proliferation during the twentieth century of decadent literature across the globe, and especially in America, in such literary works as Djuna Barnes' *Nightwood*, Yukio Mishima's *Confessions of a Mask*, William S. Burroughs' *Naked Lunch*, and such films as David Lynch's *Blue Velvet* and Francis Ford Coppola's *Apocalypse Now*. Requirements: two papers

ENGLISH 38860: THE GOTHIC IMAGINATION

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 1** **GER 3A**

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

Mr. Paoli

Class Number: 9277

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. **AREA OF STUDY: 1** **GER 3A**

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

Dr. Bloom

Class Number: 9278

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 38955: ONE MAJOR WRITER: JANE AUSTEN

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 1** **W** **GER 3A**

Section 01 T, TH 7:00-8:15 p.m.

Ms. Davis

Class Number: 12246

From old maid to radical feminist: Throughout this class we will track the evolution of Jane Austen's scholarship over the past two centuries while forging our own critical discourse regarding her relevance to 21st century interpretations of narrative structure, irony, social criticism, and the politics of sex. Since Austen continues to be reinvented through film, we will consider the process of adaptation and its

interpretive signification. In addition to her novels, we will also read Austen's juvenalia, unfinished drafts, and personal correspondence. Biographical, historical, and literary criticism will round out weekly writing assignments. Course requirements include: response papers, midterm essay, oral presentation, final term paper, and participation in lively discussions both in class and on our Blackboard website

ENGLISH 38970: ONE MAJOR WRITER: SAMUEL BECKETT AND SUSTAINABILITY

3 credits) Prerequisite is English 220. **AREA OF STUDY: 1, 3 W GER 3A**

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

Professor Israel

Class Number: 48761

"You must go on, I can't go on, I'll go on": So concludes *The Unnamable*, final novel in Samuel Beckett's celebrated mid-1940s trilogy, which the self-exiled Irish author translated "back" into English from French in the late 50s. "Going on," in Beckett's desperately spare, utterly uncompromising writing, implies something more (or other) than simply confronting, and overcoming, adversity; rather, it implies a process, by turns excruciating and laughable, through which contradiction, failure, and the anxiety of hope are irresistibly entwined. This process, which might tendentiously be called "sustainability," has important implications for both aesthetics and politics, and indeed entails a reconsideration of the relation between the two terms across the twentieth century. With this reconsideration in mind, our seminar will explore texts from Beckett's long, long, writing career, from the early poems and critical essays (of the late 1920s-early 30s), through the novelistic trilogy and major plays (40s and 50s), to the incursions into film and television (60s and 70s), to the fragmented plays and prose experiments (of the late 70s and 80s). Far from being a "Single Author" course—after all, it was Beckett's writing to which Foucault referred when posing the ground-clearing question "What is an Author?"—the seminar will approach Beckett's writing as a constellation into the study of language, literature, theatre, genre, ethics and politics (especially postcolonial politics) across the century. We will also explore the work of those continental philosophers who have directly encountered Beckett's writing, including Blanchot, Adorno, Deleuze, Agamben and Badiou. Reading knowledge of French helpful but not essential. Requirements: regular attendance and participation, twelve-minute oral presentation, 5000-word final research essay.

ENGLISH 38990: ONE MAJOR WRITER: ERNEST HEMINGWAY

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 2 W GER 3A**

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

Dr. Elliott

Class Number: 9279

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 38991: ONE MAJOR WRITER RALPH ELLISON WORDS AND MUSIC

(3 credits) Prerequisite is English 220. **W GER 3A AREA OF STUDY: 2, 5**

Section 01 T,TH 5:35-6:50 p.m.

Mr. Bobrow

Class Number: 17977

While our focus in this course will be Ralph Ellison's 1952 masterpiece, *Invisible Man*, we will also read a selection of his essays on music, literature, and American culture, as well as short stories and excerpts from his unfinished second novel, *Three Days Before the Shooting* In addition, we will listen to a "soundtrack" of jazz and blues that informs both his fiction and criticism, and we will examine the ways – thematically and stylistically -- that Ellison brings to the page his definition of jazz as "an art of individual assertion within and against the group." . . . More broadly, we will examine Ellison's views on literature, culture, race, democracy, and American intellectual history as they are expressed in his fiction and criticism, focusing on the ways he engages, challenges, revises, and riffs upon both the formal "eloquence" of literary modernism and the oral/aural "eloquence" of jazz, blues, and the vernacular. In order to more fully contextualize Ellison's work, we may read brief excerpts from writers who influenced him and whose writing Ellison riffed on in both his fiction and criticism. Among these are Ralph Waldo Emerson, Mark Twain, Booker T. Washington, W. E. B. Du Bois, Richard Wright, Langston Hughes, Alain Locke, James Joyce, William Faulkner, and T. S. Eliot. We will also address the critical reception of *Invisible Man* and the critical controversies over Ellison's work that emerged in the years following the book's publication. Requirements: several 1-2-page; response papers; a 5-page mid-semester paper; a 10-page research paper; possibly an oral presentation; and active participation.

ENGLISH 390.65 NOVEL INTO FILM

(3 credits) Prerequisite is English 220 **W GER 3A AREA OF STUDY: 2**

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

Dr. Barile

Class Number: 48821

This seminar explores, through an exemplary selection of genre pairings, the challenges of adapting 20th century American novels into film. We will look at both narrative and film history, and their cultural contexts. We'll come to understand numerous artistic decisions, become familiar with technical advancements in cinema, and examine interpretive possibilities – both our own and those of the film directors. Requirements include film screenings and active class participation, a short presentation, homework assignments, and two formal papers.

ENGLISH 39069: THE ABC'S OF MODERNISM

(3 credits) Prerequisite is English 220. **W GER 3A AREA OF STUDY: 2**

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

Professor Allred

Class Number: 17506

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

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

3 credits) Prerequisite is English 220. May be used to fulfill one of the following: Literature, Language and Criticism area of study 2, 5 or "F"; **W GER 3A**

Section 01 F 3:45-6:15 p.m.

Mr. Goldstein

Class Number: 9280

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

Class Number: 9281

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.

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

(3 credits) Prerequisite is English 220. **W GER 3A**

Section 01 M,TH 1:10-2:25 p.m. Mr. Schneiderman Class Number: 9282

This course offers a wide-ranging survey of American literature from the nation's origins (whatever that might mean) through the Civil War, with special attention to the historical and cultural contexts of these texts. Along the way, we'll interrogate the ways in which the concept of "American literature" has been constructed and revised to fit various versions of American identity. Requirements: class participation, research paper, essays, presentation and in-class writing.

Section 02 M,TH 2:45-4:00 p.m. Ms. Katopodis Class Number: 11366

The Puritan settlers came to New England with the conviction that God had sent them on an "errand in the wilderness." Their encounters with the landscape and the indigenous populations produced an intense and varied religious experience. The diversity of American religious experience expanded through the Enlightenment and revolution, leading to 19th Century attempts to balance religious virtue with pragmatic principles. We will examine our religious and political origins through the Puritan ethic and search for truth, as well as natural and political "wildernesses" and the desire for self-definition in 19th Century American literature before the Civil War. Course requirements will include class participation, blog posts and comments, midterm, and a final paper.

Section 03 T,F 11:10-12:25 p.m. Professor M. Miller Class Number: 11367

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

Section 04 T,F 12:45-2:00 p.m. Professor Tolchin Class Number: 9283
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 05 T,TH 8:25-9:40 p.m. Mr. Bailey Class Number: 9284
English 395 is an introduction to the major authors and literary texts that comprise what is loosely defined to be American Literature. The collection of texts for this survey spans roughly four centuries, from the colonial period (late 1500s to early 1600s) to the 1860s. Because of the breadth of material covered in this class, our inquiry will not be specialized or topical but instead general; it will include such considerations as: colonialism and post-coloniality; female perspectives and the role of women in generic literature; discourses of slavery and anti-slavery, slave narratives, and life writing; intellectual histories, movements, and philosophy. This class will be discussion based and will require a significant (though reasonable) amount of reading prior to each class meeting. Course requirements will include weekly responses, midterm, participation/attendance, and a research paper.

ENGLISH 396: AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

(3 credits) Prerequisite is English 220. GER 3A Area of Study 2

Section 01 M,TH 9:45-11:00 a.m. Mr. Schneiderman Class Number: 9285
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 M,TH 1:10-2:25 p.m. Dr. Wetta Class Number: 9286
In this survey course of American prose from the end of Reconstruction to the beginning of World War I, we will examine how fiction writers employ what Mikhail Bakhtin calls “dialogue” to tackle the ideological issues and social polemics of the broader American culture of the day. After a brief introduction to Bakhtin, we will examine the exemplary works of the major literary movements—realism, naturalism and modernism. The authors may include James Branch Cabell, Mark Twain, H.L. Mencken, Charles Chesnutt, Edith Wharton, Frank Norris, Theodor Dreiser, Henry James, Gorge Washington Cable and Kate Chopin. Requirements: much reading, class participation, two papers, a mid-term and a final exam.

ENGLISH 39846: THE FALSE MEMOIR

(3 credits) Prerequisite is English 220. AREA OF STUDY: 2 GER 3A

Section 01 M,TH 2:45-4:00 p.m. Professor Milford Class Number: 34020
There has been an uneasiness in prose writing from its beginnings, but surely since the early 19th 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 F. Scott Fitzgerald, *The Crack Up* (a model confession) and Hemingway’s *A Moveable Feast*, (A pastoral.), Gertrude Stein’s *The Autobiography of Alice B. Toklas*, Alice B. Toklas, *The Alice B. Toklas Cook Book* (In the 1984 paperback edition, MFK’s forward suggests something not

about cooking: a discussion of lesbianism), Willa Cather, *Not Under Forty* and *The Professor's House*, Mary McCarthy, *Memories of a Catholic Girlhood*. For weeks 8 & 9, we will begin to read current or nearly current memoirs some of which we'll select as a class. Let's try Larry McMurty's *Paradise* and *Walter Benjamin at the Dairy Queen*. Let me trust this isn't too complicated. We end with Bechtel's *Fun Home*, and the play. 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 482: SPECIAL STUDIES SEMINAR

(1 credit) Written permission of a full-time faculty member required before registering. **GER 3A**
Section 01 Hours to be arranged Staff Class Number: 11962
Section 02 Hours to be arranged Staff Class Number: 11963
Independent studies credit for English majors.

ENGLISH 483: SPECIAL STUDIES SEMINAR

(2 credits) Written permission of a full-time faculty member required before registering. **GER 3A**
Section 01 Hours to be arranged. Staff Class Number: 11964
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. **GER 3A**

Section 01 M,TH 1:10-2:25 p.m. Ms. Rempe Class Number: 9287
"To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment." — Ralph Waldo Emerson

In this Advanced Poetry class we will focus on authenticity—how to "be yourself"—in your poetry. We will explore how to use/manipulate voice, tone and perspective; the relationship between form and content, and the relationship between our art and our identity to answer the question, "Why do I write?" We will seek to establish an individual context for poetry in our lives while simultaneously resisting and utilizing the academic context and criteria for this course. We will read essays, poetry, fiction, watch films and videos, listen to music and write poems.

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. **GER 3A**. No Auditors.

Section 01 T,F 3:45-5:00 p.m. Professor Thomas Class Number: 9288

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.

ENGL 48492: WRITING THE CHAPBOOK

(3 credits) Prerequisites: English 220, 314, 316. May be used to fulfill the 400-level writing seminar requirement. **GER 3A**

Section 01 T,TH 7:00-8:15 p.m. Ms. Singer Class Number: 55485

During this course students will compose and put together a group of theme-based poems, in order to create a full chapbook (16 pages). Most poems will be new, the others can have been previously workshopped, and all work will connect & fit into the poet's chosen theme/format. The class will meet in a

workshop setting with discussions, guest writers and a final student reading. The objective here is to prepare a deep draft of a short poetry collection by semester's end, with the intention of continued revision & then sending it out for potential publication in the near future. Required texts will include Louise Gluck, *October*, Quarternote Chapbook Series; James Tate, *Lost River*, Quarternote Chapbook Series; Kevin Young, *Jelly Roll*, Knopf.

ENGLISH 48501: INDIVIDUAL TUTORIAL PROJECTS

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

GER 3A

Section 01	Hours to be arranged	Staff	Class Number: 11368
Section 02	Hours to be arranged	Staff	Class Number: 11369
Section 03	Hours to be arranged	Staff	Class Number: 11370
Section 04	Hours to be arranged	Staff	Class Number: 11965
Section 05	Hours to be arranged	Staff	Class Number: 11966

Independent studies credit for English writing majors.

ENGLISH 48502: INDIVIDUAL TUTORIAL PROJECTS

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

GER 3A

Section 01	Hours to be arranged	Staff	Class Number: 11372
Section 02	Hours to be arranged	Staff	Class Number: 11967
Section 03	Hours to be arranged	Staff	Class Number: 11373
Section 04	Hours to be arranged	Staff	Class Number: 11374
Section 05	Hours to be arranged	Staff	Class Number: 11375

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

ENGLISH 48503: INDIVIDUAL TUTORIAL PROJECTS

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

GER 3A

Section 01	Hours to be arranged	Staff	Class Number: 11371
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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

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

GER 3A

Section 01	Hours to be arranged	Staff	Class Number: 17034
Section 02	Hours to be arranged	Staff	Class Number: 17035

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

ENGLISH 48505: INDIVIDUAL TUTORIAL PROJECTS

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

GER 3A

Section 01	Hours to be arranged	Staff	Class Number: 11376
Section 02	Hours to be arranged	Staff	Class Number: 17036

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

ENGLISH 48506: INDIVIDUAL TUTORIAL PROJECTS

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

GER 3A

Section 01	Hours to be arranged	Staff	Class Number: 11968
Section 02	Hours to be arranged	Staff	Class Number: 11969
Section 03	Hours to be arranged	Staff	Class Number: 12669

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

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 49420: BLACK POSTMODERNISM AFRICAN AMERICAN LITERATURE

(3 credits) Permission of the instructor required. GER 3A AREA OF STUDY: 2, 5

Section 01 M,W 4:10-5:25 p.m. Professor Webb Class Number: 18041

This course will be a study of the poetics and politics of postmodernism in the fiction of African American writers since the 1970s. Although the last three decades of the twentieth century were undoubtedly the most productive and innovative period in the development of African American literature and literary criticism, it was also a period of extreme social and cultural fragmentation in African American communities. In this course we will examine how African American writers have addressed the problems of literary representation when faced with increasing commodification of culture and knowledge, the proliferation of new forms of literacy and orality, and the breakdown of traditional forms of community. Our readings will also include some selections not usually considered postmodernist but that address similar concerns about identity, culture, writing and possibilities for social change. We will read selected essays by theorists of postmodernism such as Hutcheon, Jameson, and Bhabha as well as essays by literary critics and cultural theorists who have been involved in ongoing discussions about the relevance of postmodernism for African Americans at the turn of the 21st century such as bell hooks, Cornel West, W. Lawrence Hogue, Wahneema Lubiano, and Madhu Dubey. Primary texts: Ishmael Reed, "Neo-HooDoo Manifesto" and *Mumbo Jumbo*, Clarence Major, *My Amputations*, Toni Cade Bambara, *The Salt Eaters*, John Edgar Wideman, *Sent for You Yesterday*, Samuel R. Delany, *Stars in My Pocket like Grains of Sand*, Charles Johnson, *Middle Passage*, Toni Morrison, *Jazz*, Octavia Butler, *Parable of the Sower*, Colson Whitehead, *The Intuitionist*, and Gayl Jones, *The Healing*. Requirements: oral presentation, midterm essay, final exam, and a term paper (10-12 pages). The course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

ENGL 49421 : DEMOCRATIC RHETORIC-- HILLARY CLINTON AND BEYOND!

(3 credits) Permission of the instructor required. **GER 3A** **AREA OF STUDY: 4, 6**

Section 01 M,W 5:35-6:50 p.m. Professor Hayden Class Number: 18042

A woman has been close to earning the nomination for president from a major party only twice, and both times, it was Hillary Clinton. Called "the election that changed everything for American women," the 2008 presidential election's effects are still with us as we vote in 2016. This course will explore those changes and effects as we examine the rhetoric by and surrounding Clinton as she sought the democratic nomination twice. We will explore questions such as: How has her rhetoric changed as she shifted from first lady, to senator, to Secretary of State, to presidential candidate, to internet meme, and back to presidential candidate? What factors and rhetoric contributes to her approval ratings in these different roles? How has Clinton revised the conception of the female politician and what has this meant for democratic rhetoric by men? We will also take this opportunity to look at the role of democratic rhetoric before and after Clinton's campaigns: What rhetoric is used to portray democratic candidates? What rhetoric do they use to describe themselves? How is the rhetoric we experience today shaped by the legacy of democratic rhetoric of the past? How has it evolved and changed? What has spurred it to change? What is the role of race and gender within this discourse? What is the role of the internet in shaping the rhetoric used by and about candidates? Our class will create an archive of 2016 election rhetoric that will help us to see the big picture and explore these questions. Assignments will also include a short analysis paper, reading responses, and a longer project with digital options. No previous study of rhetoric is needed.

ENGL 49444: NARRATING THE MARGINS: QUEER LITERATURE IN THE UNITED STATES AFTER 1945

(3 credits) Permission of the instructor required. **GER 3A** **AREA OF STUDY: 2, 4**

Section 01 M,TH 11:10-12:25 p.m. Professor Chinn Class Number: 17037

In 1946, Gore Vidal published *The City and the Pillar*, a novel that openly and unapologetically explored a young man's coming of age and coming to terms with his sexual desires for other men. Using this novel as a jumping-off point, this course will analyze the shifting representations of lesbian and gay lives over the second half of the twentieth century and into the twenty-first. We'll look at a variety of texts, from Vidal's highbrow work to lesbian pulp novels of the 1950s, from the soul-searching of James Baldwin to the rageful chronicles of the AIDS crisis, from coming-out narratives to graphic novels. Some questions we'll be asking are: how do these texts both mirror and resist the attitudes towards gender and sexual nonconformity that characterize their time? What is the relationship between writing on the sexual margins and challenges to traditional literary form? What does it mean to tell a queer story? Requirements will include midterm and final essay and oral presentation.

ENGL 498: INTERNSHIP

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

English 49801-01 (class number 9296); 49802-01 (class number 9300); 49803-01 (class number 11100)

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 2016 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 M,TH 4:10-5:25 p.m. Ms. Brown Class Number: 11749

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 22005: SOUTH ASIAN WOMEN'S LITERATURE

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

Section 02 T F 12:45-2:00 p.m. Ms. Qidwai Class Number: 11753

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

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: 11754

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 22012: ASIAN AMERICAN LITERATURE

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

Section 01 T,F 3:45-5:00 p.m. Ms. Qidwai Class Number: 11755

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

ASIAN 22100: WRITING ABOUT ASIAN AMERICAN LITERATURE

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

Section 01 T,F 2:10-3:25 p.m. Staff Class Number: 29427
Section 02 T,F 12:45-2:00 p.m. Staff Class Number: 29428
Section 03 T,F 9:45-11:00 a.m. Rehman Class Number: 29429

With an emphasis on close reading of and analytical writing about Asian American literature, ASIAN 221 is intended to develop students' critical and interpretive skills necessary for meaningful written and verbal responses to literature. The course equips students with the critical vocabulary and techniques required to describe and analyze literary works by writers from a range of backgrounds, with an emphasis literary analysis grounded in writing by Asian American writers.

ASIAN 32001: NATION, SELF AND ASIAN IDENTITY

(3 credits) Prerequisite is English 220. **GER 3A AREA OF STUDY: 2, 5**

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

Professor Hayashida

Class Number: 26243

In “Nation, Self & Asian Identity” we will examine how the everyday relationship between the nation – in this case, primarily the U.S., but also Asian countries of origin and the Asian diaspora in Western Europe – affects the construction of Asian/American identities. The novels, short stories, poems and plays we read illustrate how forces such as the state, but also other sites of power such as mass media, global capital, family/kin, and educational institutions, create and use Asian/Americans in efforts to produce national identities, borders, and transgressions. Think, for example, of how current presidential candidates might invoke the threat of a dangerous “other” as a way of consolidating what it means to “be American” and “keep America safe.” In all our readings and discussions, we will see how Asian/Americans writers respond to, question, and possibly reject these scripts of exclusion/belonging.

ASIAN 32005: ASIAN AMERICAN MEMOIR

(3 credits) Prerequisite is English 220. **GER 3A AREA OF STUDY: 2, 5**

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

Rehman

Class Number: 12060

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

ASIAN 33008: MUSLIM DIASPORAS

((3 credits) Prerequisite is English 220. **GER 3A AREA OF STUDY: 3, 5**

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

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

Ms. Qidwai

Class Number: 11750

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. **GER 3A AREA OF STUDY: 2, 5**

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

Staff

Class Number: 11751

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.