SUMMER SESSIONS ONE AND TWO 2012

DEPARTMENT OF ENGLISH

HUNTER COLLEGE, CUNY

SUMMER SESSION ONE 2012: 04 June - 16 July 2012

ENGLISH 120  EXPOSITORY WRITING
3 hours. 3 credits. Placement test required.
Sec. 01 Code 1219  Mondays through Thursdays  9:50-11:24 a.m.  Ms. Goffman
Sec. 02 Code 0260  Mondays through Thursdays  9:50-11:24 a.m.  Ms. Humphrey
Sec. 03 Code 0261  Mondays through Thursdays  1:30-3:04 p.m.  Ms. Piscitello
Sec. 04 Code 1220  Mondays through Thursdays  5:45-7:19 p.m.  Mr. Piscitello
Sec. 05 Code 0262  Mondays through Thursdays  7:45-9:19 p.m.  Ms. Wishengrad

This course fulfills the distribution requirement for category two: composition. English 120, an introductory expository writing course, has four related goals. Through reading, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions and support them persuasively; and to write with sound grammar, varied sentence structure, logic, and coherence. Class discussions and assignments are related to readings from such sources as essay collections, periodicals, reviews, and student writing. Eight 500-word papers or the equivalent are required. For at least one of these, students must locate research material for themselves and document their assertions by using a conventional reference system with a bibliography. Writing assignments may also include journal-keeping, note-taking, and summarizing as well, as rewriting and revising of drafts in preparation for final papers. Some of this writing may be accomplished during class periods. To complete the course, students must (1) produce a portfolio that includes the documented paper, another revised paper, and an in-class essay, and (2) write a departmentally administered final exam. Both these items must be satisfactory for a student to pass the course.

ENGLISH 218  ADVANCED EXPOSITORY WRITING
3 hours. 3 credits. Prerequisite is English 120. Satisfies Stage 2 – Broad Exposure, Group A
Sec. 01 Code 1221  Mondays through Thursdays  1:30-3:04 p.m.  Ms. Anderson

Advanced Expository Writing is intended to develop expository writing skills beyond the level required in English 120. We will focus on two themes: Race and Gender. Students will explore various types of non-fiction writing, including critical analysis, memoir, and feature writing. Three papers will be required, with a focus on the process of gathering material, writing a proposal, completing a first draft, and completing a final paper. Group revision and critiques will be required for each paper. An oral presentation of the final paper will be required.

ENGLISH 220  INTRODUCTION TO LITERATURE
3 hours. 3 credits. Prerequisite is English 120. Satisfies Stage 2 – Broad Exposure, Group A
Sec. 01 Code 0265  Mondays through Thursdays  8:00-9:34 a.m.  Mr. Burgers
Sec. 02 Code 0266  Mondays through Thursdays  9:50-11:24 a.m.  Ms. Baish
Sec. 03 Code 0267  Mondays through Thursdays  9:50-11:24 a.m.  Dr. Prescott
Sec. 04 Code 0268  Mondays through Thursdays  1:30-3:04 p.m.  Ms. Rial
Sec. 05 Code 0269  Mondays through Thursdays  3:20-4:54 p.m.  Mr. Plunkett
Sec. 06 Code 0270  Mondays through Thursdays  5:45-7:19 p.m.  Ms. Warmbold
Sec. 07 Code 0271  Mondays through Thursdays  7:45-9:19 p.m.  Mr. Mercier
ENGLISH 220 emphasizes close readings of representative texts drawn from British and American fiction, drama, and poetry. It is intended to increase the student's understanding and appreciation of literature. At least one play by Shakespeare is required. The written work includes quizzes, papers, a midterm and a final examination. This course is a prerequisite to all English courses numbered above 220.

ENGLISH 250.92 TOPICS IN LITERATURE: BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS
3 hours. 3 credits. Prerequisite is English 220. Approved for Group B or C, Pluralism and Diversity; Satisfies Stage 2—Broad Exposure, Group C
Section 01 Code 0277 Mondays through Thursdays 11:40-1:14 p.m. Dr. Gilchrist
This is a sophomore-level seminar featuring the fiction of black women writers across the African Diaspora. Focusing on depictions of slavery, colonization, and immigration, we will explore the writing strategies of a selection of twentieth and twenty-first century, female authors of color to imagine and reimagine critical sites of cross-cultural exchange. Novels such as Toni Morrison’s A Mercy and Jamaica Kincaid’s Lucy, as well as short stories by Chimamanda Ngozi Adichie and Edwidge Danticat, poetry by Rita Dove, Nikki Giovanni, and Natasha Trethewey, and theoretical essays by Hortense Spillers and Kimberle Crenshaw will help us fully appreciate the rich range and tremendous depth and talent of contemporary black women writers. Students will be required to write two formal English essays and research and deliver a short oral presentation.

ENGLISH 251.51 CRIME SCENES
3 hours. 3 credits. Prerequisite is English 220 Satisfies Stage 2—Broad Exposure, Group C
Section 01 Code 1222 Mondays through Thursdays 11:40-1:14 p.m. Ms. Heim
“What are detective stories,” Gertrude Stein once wrote, answering her own question, “well detective stories are what I can read.” In this course we will investigate the enduring appeal of the detective story and related genres. We’ll read some whodunits (classic murder mysteries), some whydunits (crime stories), and some eerie, menacing stories in which it’s never clear if anyone has actually done anything at all. Course texts will include works by Edgar Allan Poe, Roberto Bolaño, Patricia Highsmith, and André Breton, as well as contemporary poems, films, and images of crime scenes – both real and invented. Requirements include two essays, a presentation, and regular, active participation.

ENGLISH 254 SURVEY OF BRITISH LITERATURE II: AGE OF EMPIRE TO MULTICULTURAL BRITAIN
3 hours. 3 credits. Prerequisite is English 220 Satisfies Stage 2—Broad Exposure, Group C
Section 01 Code 0279 Mondays through Thursdays 1:30-3:04 p.m. Dr. Gilchrist
This section of ENG 254 traces British depictions of empire through the Romantic, Victorian, Modernist, and Postcolonial literary movements. We will start by exploring Romantic treatments of the artist’s search for “strange truths in undiscovered lands” through various poems and essays by Wordsworth, Coleridge, Shelley, and Keats. In Carroll’s Through the Looking-Glass, we will see the proper Victorian girl’s exposure and reactions to predominantly hostile and challenging foreign characters as she tries to master the rules of her chessboard world. Moving to the 20th-century and modernist self-critiques of colonization, we will read Lowry’s exemplary Under the Volcano for its grappling with the devastating effects of colonization. Finally, the Empire speaks back, we will see, through Selvon’s bittersweet, multicultural comedy, The Lonely Londoners. From our readings and discussions, we will gain insight into the United Kingdom’s cultural and imaginative trajectory from the stirrings of imperialism, the height of colonization, and the harsh epiphanies of decolonization, to, ultimately, the hard-won realities of British multiculturalism.

ENGLISH 258.56 ASIAN AMERICAN WOMEN WRITERS
3 hours. 3 credits. Prerequisite is English 220 Approved course for Stage 3—Focused Exposure Group C Pluralism and Diversity
Section 01 Code: 0280 Tuesdays and Thursdays 3:20-6:28 p.m. Staff
This course will examine Asian American women writers to explore issues of gendered representation in literature, films, essays and other media sources. Topics we will assess include the various strategies writers use to question the traditional culture they have inherited and the dominant culture in which they live; identity
formation and/or disintegration; patriarchy; beauty standards; American myths and stereotypes; gender and sexual identity; immigration, colonialism and feminism. By the end of the course, we will have drawn our own conclusions on what it means to be an Asian American woman writer. COURSE OBJECTIVES & LEARNING GOALS:
1) To introduce a variety of writings by Asian American women writers and to explore the breadth of those writings from artistic and historical perspectives
2) To acquaint students with some of the critical issues relevant to the study of Asian American literature in general and Asian American Women’s writing in particular.
3) To enable students to practice the skills of analyzing and discussing literary texts through critical reading, expository writing, intelligent discussion, and oral presentation of research.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING
3 hours. 3 credits. Prerequisite is English 220. No auditors.
Section 01 Code 0281 Mondays through Thursdays 8:00-9:34 a.m. Ms. O'Neill
Section 02 Code 0282 Mondays through Thursdays 9:50-11:24 a.m. Ms. Rogers
Section 03 Code 1223 Mondays through Thursdays 11:40-1:14 p.m. Ms. O'Neill
Section 04 Code 0283 Mondays through Thursdays 1:30-3:04 p.m. Ms. Rogers
Section 05 Code 0284 Mondays through Thursdays 7:45-9:19 p.m. Ms. Rempe
Section 06 Code 0286 Mondays through Thursdays 5:45-7:19 p.m. Ms. Goodman

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 hours. 3 credits. Prerequisite is English 220. No auditors.
Section 01 Code 0289 Mondays through Thursdays 1:30-3:04 p.m. Ms. Burnham
Section 02 Code 0290 Mondays through Thursdays 3:20-4:54 p.m. Ms. Leimsider

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 OF BRITISH AND AMERICAN LITERATURE
3 hours. 3 credits. Prerequisite is English 220.
Section 01 Code 0292 Mondays through Thursdays 9:50-11:24 a.m. Ms. Stein
Section 02 Code 0293 Mondays through Thursdays 1:30-3:04 p.m. Ms. Stein

We will trace the trajectory of the hero in Homer's Odyssey (trans. Richard Lattimore) and Virgil's Aeneid (trans. Robert Fagles), identifying heroic aims, characteristics and affiliations with others, both human and divine. We will then consider heroism, heroic figures and the heroic path in the following classical protagonists: Sophocles' Oedipus Rex, Euripides' Medea and Aristophanes' Lysistrata. Finally, we will consider modern depictions of the hero in fiction and film. Requirements: daily short response papers, midterm, final, 5-8 page paper, and required visit to view and report on antiquities at the Metropolitan Museum of Art.
ENGLISH 305  CHILDREN’S LITERATURE
3 hours. 3 credits. Prerequisite is English 220.
Section 01  Code 0294  Mondays through Thursdays  11:40-1:14 p.m.  Ms. Mitchell
This course approaches foundational texts in the field of children’s literature from a variety of different perspectives. Concerned with the way that different conceptions of the world are shaped both within and by children’s literature, we will approach a vast array of literary works, including texts by JK Rowling, Lewis Carroll, Roald Dahl, Judy Blume, Orson Scott Card, Lois Duncan, Stephenie Meyer, the Brothers Grimm, Hans Christian Andersen. This course is reading intensive and requires students to engage critically and thoughtfully with a wide array of source material. Class discussion will encompass many important implications of these texts, among those: the construction of alternative families, representations of grown-ups, the notion of a child hero, the transition from childhood to adolescence. Course requirements include reading presentations, short papers, weekly response journals, and a research-based final project.

Section 02  Code 1224  Mondays through Thursdays  5:45-7:19 p.m.  Ms. Powell
This course explores the origins and development of children’s literature through close reading of such texts as fairy tales and poems, as well as representative works of fantasy and realism by Lewis Carroll, Grimms, J.M. Barrie, and others. Students will evaluate a work’s literary qualities through the lens of relevant literary criticism, including historicist, materialist, and (particularly) psychoanalytic criticism. Ongoing topics of discussion will be the seeming imperatives of children’s books to instruct and entertain, and the defining features of a classic. Requirements will include in-class writing / quizzes, two papers (one research paper), and a final exam (short answer and / or multiple choice) are required.

ENGLISH 306  LITERARY THEORY
3 hours. 3 credits  Prerequisite is English 220
Section 01  Code 0295  Mondays through Thursdays  11:40-1:14 p.m.  Mr. Sussman
The notion of America as a “melting pot” is a familiar one, and in this course we'll interrogate something you might call “the poetics of the melting pot.” Many of the texts we focus on are noteworthy not just for their accounts of the experience of various ethnic groups in America, but also for their innovations in form, style, and subject matter. As we move through these texts, we'll also pay attention the political and social events that inform them. Authors may include Cha, Hagedorn, Hemon, Reed, Okada, Fante, Wright, Paley, and Virmontes. We may also read some travel narratives. Requirements: Two papers (one short, one longish) and two brief response papers.

Section 02  Code 0296  Mondays through Thursdays  5:45-7:19 p.m.  Dr. Elliott
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. This section is not “writing intensive.”

ENGLISH 308  WORKSHOP IN NON-FICTION I
3 hours. 3 credits  Prerequisite is English 220
Section 01  Code 0298  Mondays through Thursdays  11:40-1:14 p.m.  Ms. Schaller
This course will be a process oriented workshop devoted to the development of personal essays and memoirs. Although primarily a writing class, students will also learn to read as writers, which is to say, glean writing techniques from readings, and then implement these techniques in their own writing. Workshop will also provide students with the opportunity to read as writers—by articulating what is successful and what may be improved in classmates’ writings. The use of conventional storytelling devices will be discussed, i.e. characterization, place, dialogue, voice, and tone, as well as issues particular to the genre of nonfiction, such as the slippery nature of both truth and memory. Students will write weekly responses that will be developed into longer essays. Readings may include essays by Joan Didion, Phillip Lopate, Jamaica Kincaid, Jo Ann Beard, Sigrid Nunez, and James Baldwin.
ENGLISH 311  WORKSHOP IN FICTION I
3 hours. 3 credits  Prerequisites: English 220 and English 300.  No auditors.
Section 01  Code 0299  Mondays through Thursdays  11:40-1:14 p.m.  Ms. Daitch
Section 02  Code 0300  Mondays through Thursdays  5:45-7:19 p.m.  Ms. Leimsider
In this beginning workshop in fiction writing, students will explore their potential to transform experience, through imagination, into fictions. Each student will produce three completed short stories (or their equivalent in sections from a longer work), and one of these stories must be duplicated for workshop discussion. Students will also continue to develop their understanding of the craft of fiction through reading and discussing modern and contemporary works of fiction from the class text.

ENGLISH 313  WORKSHOP IN FICTION II
3 hours. 3 credits.  Prerequisites are English 220 and English 311.  No Auditors.
Satisfies the GER 3A requirement.
Section 01  Code: 1225  Mondays through Thursdays  9:50-11:24 a.m.  Ms. Daitch
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 hours. 3 credits.  Prerequisites: English 220 and English 300.  No auditors.
Section 01  Code 0301  Mondays through Thursdays  5:45-7:19 p.m.  Ms. Bunn
This workshop course 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 with the goal of gaining expertise as writers. In workshop sessions, we discuss poems written by members of the class, providing constructive, respectful feedback and offering suggestions for revision. We also spend a good deal of time discussing and learning from the poems, essays, and information in the coursepack (on Blackboard). 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, syntax, structure, metaphor, simile. Many class discussions will be based on your reading & writing assignments. Since this is a writing course, much of our class time will be devoted to just that—writing. You will need a notebook specifically for this class. Bring it every day. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Of course, some material may feel too personal to share, but overall you're expected to read your work out loud and be open to this experience. Requirements: a portfolio of work for the semester; attendance, participation and attitude, completing all assignments including memorized poems, oral report, etc.

ENGLISH 319.76  SENSATIONAL & REAL: WOMEN WRITING THE FALLEN WOMAN
3 hours. 3 credits.  Prerequisite is English 220.  May be used to satisfy one of the following:  Literature, Language, and Criticism core requirement “B”, Area of Study “C”, 1 and 4 or elective; Creative Writing Core requirement “A”; or elective; Adolescence Education core requirement “E”; English Language Arts elective. Approved course for Stage 3—Focused Exposure Group C Pluralism and Diversity.
Section 01  Code 0304  Mondays through Thursdays  5:45-7:19 p.m.  Mr. Arnett
In this summer class, we'll read through four major novels by women writers of the nineteenth century, all of whom center their fictions on the topic of the “fallen woman.” A major concern of the Victorian era, the “fallen woman” narrative is typically about adultery, infidelity and/or sexual relations outside of the prescribed contract of marriage. These narratives centralize a number of Victorian anxieties about morality, sexuality, gender, class, and propriety. This class will explore two widely different modes of novel writing popular novels in Victorian era: the popular, “low culture” sensation novel of the 1860s and the more enduring, classic and “high culture” realist novel. We will look at how women writers carefully worked through the problems with sensitivity and empathy not found in male-authored "fallen woman" novels (of which we will read snippets for comparison's sake). We will be reading the following novels: Elizabeth Gaskell's Ruth (1853), George Eliot's Adam Bede (1859), Ellen Wood's East Lynne (1860) and Mary Elizabeth Braddon's The Doctor's Wife (1864).
ENGLISH 320  MULTI-ETHNIC AMERICAN LITERATURE
3 hours. 3 credits. Prerequisite is English 220. Approved for Group B, Pluralism and Diversity.
Section 01  Code 0305  Mondays through Thursdays  3:20-4:54 a.m.  Ms. Rial
In this course we examine multi-ethnic American literature through close readings of representative texts
drawn from Native American, Asian-American, African-American, Latino/a, Arab-American and Jewish-
American prose and poetry. We will consider the following questions: What does it mean to be an
"ethnic" American? What is the relationship between ethnicity and race? Is literature by ethnic writers
inherently different from that of white American writers? How do authors attempt to integrate their
American heritage with that of their parents or ancestors? We will also explore the evolution of ethnicity
and ethnic writers over the course of the nation's history. Texts will include literature by Sherman Alexie,
Naomi Shihab Nye, Amy Tan, and Jean Toomer. In addition to primary texts, we will also explore critical
essays on graphic narratives and Asian-American writers. Assignments include two analytic papers (3-4
pages), journal-writing, and writing exercises.

Section 02  Code 0306  Mondays through Thursdays  5:45-7:19 p.m.  Dr. Brown
In this course we will examine works by writers of divergent racial backgrounds and ethnic identities in order to
explore the connections between identity, literature and culture in the United States. We will read works by
African American, Asian American, Latino/a, and American Indian writers (among others) in order to consider
how cultural difference, identification, and/or alienation may constitute an American experience. Using Giles
Deleuze and Felix Guattari's proclamation that "there is nothing that is major or revolutionary except the minor"
as one possible framework, we will look at writing that seeks to explore the interstices of American culture in
order to contest dominant and hegemonic practices. Discussions will involve both close reading of selected
texts and comparison of the values each text promotes. Requirements will include in-class assignments and
participation, two major essays of approximately 5 – 8 pages, weekly response papers, and a class
presentation/discussion on one of the assigned readings.

ENGLISH 321  AFRICAN AMERICAN NARRATIVES
3 hours. 3 credits. Prerequisite is English 220. Approved for Group B, Pluralism and Diversity.
Section 01  Code 0308  Mondays through Thursdays  1:30-3:04 p.m.  Mr. Sussman
The phenomenon of "passing" was, at least for a time, a central theme in writing by black Americans.
While initially understood as a technique of integration, "passing" soon came to take on a complex set of
political and philosophical meanings. This course will look at passing in a expanded sense, both as an
actual social practice and as an overdetermined metaphor manipulated to suit the changing needs of the
political scene in the U.S. We'll read texts by Nella Larsen, James Weldon Johnson, John Howard
Griffin, Frank J. Webb, Charles Chesnutt, and George Schuyler, among others. Two papers (one long,
one short), response papers, quizzes, and final exam.

ENGLISH 325  POST COLONIAL LITERATURE
3 hours. 3 credits. Prerequisite is English 220. This is a "Writing Intensive" class.
Section 01  Code 0309  Mondays through Thursdays  3:20-4:54 p.m.  Mr. Demper
English 325 is a survey course that deals with a selection of major texts in the field of post-colonial literature.
Postcolonial literature deals with the history, effects, and aftermath of imperialism and colonialism; more
specifically, it constitutes a response to a personal, national, and cultural history of subjugation and the
dismantling of the oppressing entities. In recent decades, our understanding of what constitutes a postcolonial
literature has expanded significantly. It now includes literature from South Asia, East Asia, the Middle East,
Oceania, Ireland, and the United States, in addition to the traditionally recognized areas like Africa, the
Caribbean, and Asia. Due to time constraints, we will not be able to deal with each of these regions. Instead, we
will address a number of seminal literary and critical texts to provide an introduction to the field. We will pay
particular attention to the historical emergence of postcolonial literature, and to the cultural concerns of those
affected by life in colonized countries or its aftermath. Since this is a writing-intensive course, we will pay extra
attention to developing and evaluating writing skills. Students will be graded on written assignments, as well as
participation and a final exam. Requirements include four short (1-2 pages) response papers; class
participation; and a final paper.
ENGLISH 331  STRUCTURE OF MODERN ENGLISH
3 hours. 3 credits. Prerequisite is English 220. This is a linguistics and language class.
Section 01  Code 0311  Mondays through Thursdays  9:50-11:24 a.m.  Ms. Graves
This is an introductory course in linguistics. The course catalog description is: “Investigation of the English
language as a system with attention to its acquisition, structure and social and regional variations. This course
satisfies linguistics but not literature requirements.” While we will be primarily examining English in order to give
a sense of how English works (useful for many majors), we will use datasets from a variety of other languages
in order to better illustrate how human language works. Course Goals: To give a basic knowledge of linguistic
subfields (phonetics, phonology, morphology, semantics, and syntax), along with a basic knowledge of applied
areas of linguistics (acquisition, psycholinguistics, sociolinguistics, etc.); to acquaint students with the basic
ccepts necessary to further pursue linguistic studies, should they decide to do so; to make students aware of
the diversity of language systems, and of their fundamental similarities; to lead students to examine their own
linguistic beliefs and attitudes. Assessment is based on attendance/participation 15%, homework 15%, final
caper 20%, midterm exam 25%, final exam 25%.

Section 02  Code 1226  Mondays through Thursdays  1:30-3:04 p.m.  Ms. Wagle
This course provides an introduction to the study of language: sound system, word formation, syntax, and
meaning; language acquisition, variation, and change; implications of linguistics for teaching of reading and
writing. Requirements will include several quizzes, a midterm, and a final.

ENGLISH 333.53  WORLD ENGLISHES
3 hours. 3 credits. Prerequisite is English 220. This is a linguistics and language class. This class is a
“Writing Intensive” class. May be used to satisfy one of the following: Literature, Language, Criticism area of
study 6 and elective; Preparation for Secondary School Teaching elective; English Language Arts "B."
Section 01  Code 0312  Mondays through Thursdays  9:50-11:24 a.m.  Dr. Bakht
Many people think of “The English Language” as a fixed body, not only in terms of prescriptivism, where there is
a “right and wrong” way of speaking or writing, but also in terms of variety, where it is common for Americans to
think of American English (and/or perhaps British English) as exemplary for what English is. This course surveys
some of the main varieties of English, including Australian English, New Zealand English, Indian English, and
more. The structural differences between each variety will be discussed, from a dialectologist/sociolinguistic
variationist perspective. In addition, we will discuss English as in terms of power and social identity. The
requirements of this class include in-class essays and activities, class presentations, and a final project.

ENGLISH 335  CHAUCER
3 hours. 3 credits. Prerequisite is English 220
Section 01  Code 1339  Mondays through Thursdays  1:30-3:04 p.m.  Mr. Plunkett
This course introduces the work of Geoffrey Chaucer, the alleged father of English poetry. At first we will spend
a good deal of class time developing proficiency in Middle English. It is not difficult, really, and can be extremely
fun: we will do a lot of reading aloud and even incorporate vocal/movement activities to get everyone
comfortable with the (at first) strange sounding new words and Chaucer's masterful modulation of rhythm. With
respect to interpretation, we will test the usefulness of formalist, historicist, and other methodologies (and
combinations thereof) for understanding Chaucer's narrative art. We'll begin with the strange and experimental
*ars poetica* entitled *The House of Fame* and go on from there. Requirements: participation, term paper, and a
short review of a monograph of your choice. Students wishing to get a jump on the compressed summer
semester should check out one or more of the following introductions to Chaucer. For biography, try Ackroyd
(short, engaging), Chesterton (eccentric, excellent), Pearsall (the standard, with good reason), or Gardner
(inexpert, lively). For a scholarly study, try Robertson's passionate and erudite *Preface to Chaucer, The
Strumpet Muse* by Alfred David, Paul Strohm's *Social Chaucer*, Lee Patterson's *Chaucer and the Subject of
History*, or Glenn Burger (of CUNY)'s *Chaucer's Queer Nation*. 
ENGLISH 338  SURVEY OF BRITISH LITERATURE I
3 hours. 3 credits. Prerequisite is English 220
Section 01  Code 0313  Mondays through Thursdays  11:40-1:14 p.m.  Dr. Prescott
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’
tentions through close readings. We will travel from the male-centered world of Beowulf to the feminine vision
of nature featured in Wordsworth. The course will include works by Chaucer, Shakespeare, Milton, Pope,
Dryden, Johnson, and Austen. If we have time, we will also discuss Donne and Wycherley. Requirements:
mid-term, final exam and research paper.

Section 02  Code 0314  Mondays through Thursdays  1:30-3:04 p.m.  Ms. Haddrell
This course is a chronological survey of English literature from the Anglo-Saxon period to the end of the
Seventeenth Century, with attention paid to stylistic analysis as well as the historical, cultural, and political
contexts surrounding the assigned works. The authors and texts we will read include Beowulf; Chaucer
(selections from the Canterbury Tales); Sir Gawain and the Green Knight; Shakespeare; Donne, Spenser
(selections from The Faerie Queene); Marlowe’s Doctor Faustus; Milton (selections from Paradise Lost); Behn’s
Oroonoko; Swift (selections from Gulliver’s Travels); and finally, a representative sampling of the works of the
Romantics (including Coleridge, Shelley, and Keats). A midterm and a final exam, plus two essays will be
required.

Section 03  Code 0315  Mondays through Thursdays  5:45-7:19 p.m.  Mr. Jockims
An introduction to British literature and covering Anglo-Saxon through Romantic literature, this course will
focus on major writers such as Chaucer, Spenser, Shakespeare, Milton, Behn, Pope, and Austen. Additionally,
we will examine particular literary moments and movements that become characteristically associated with
British literature, including: the development of lyric and sonnet, English epic as an increasingly political genre,
early modern theater, the standardization of language in the eighteenth century, satire and comedy, and the
beginnings of the novel. This course will provide students with a historical background to British literature and
will emphasize the relatedness of literary texts, genres, and periods and the influence of major authors on one
another. We will seek to develop close reading skills while also examining how works comment on and yet are
produced by their cultural moments. Requirements: class participation and regular quizzes, an oral
presentation, mid-term and final examinations, and papers.

ENGLISH 352  SHAKESPEARE SURVEY
3 hours. 3 credits. Prerequisite is English 220
Section 01  Code 0317  Mondays through Thursdays  11:40-1:14 p.m.  Ms. Korn
In this course we will survey selected works of Shakespeare taken from different periods of his development as
a playwright and covering the genres established in the First Folio [comedy, tragedy, and history] plus romance.
We will consider the plays both as literature and as texts for performance; place them in the context of the
social and cultural world of Elizabethan and Jacobean London; and trace some of their subsequent production
history. Requirements for the course include [1] regular attendance and active participation in discussions; [2]
recitation of one speech and, for those who are willing, participation in occasional impromptu acting exercises;
[3] a handwritten journal kept in response to the readings and class discussions; [4] a research project on a
significant production of one of the plays resulting in a substantial paper plus bibliography and a class
presentation; and [5] a final in-class essay exam.

Section 02  Code 0318  Mondays through Thursdays  7:45-9:19  Mr. Jockims
The aim of this course is to provide students with a firm grounding in Shakespeare studies. To achieve this, we
will read across the four genres of Shakespearean drama: Comedy, History, Tragedy, and Romance. We will
also devote significant time to Shakespeare’s sonnets and narrative poems. Throughout our readings, we will
turn our attention to the world of the visual arts and their relationship to Shakespeare’s works, both in the Early
Modern period and in our own. This means that as we become familiar with the works of Shakespeare, we will
also come to terms with the uses the visual arts are put to in these works, and the uses the visual arts and
digital media have put them to since. Course Goals will include engaging Engage critically and closely with
major works of Shakespearean drama across four primary genres: Comedy, History, Tragedy, and Romance;
considering the ways the poems and plays absorb and reflect the visual culture of the Early Modern period
This course will focus primarily on the poetry of William Blake, William Wordsworth, and Percy Shelley, with a particular emphasis on the way each writer’s ideas and forms speak to political, philosophical and aesthetic developments during the Romantic Period in Britain and Europe. To highlight this engagement with the world around them, a small sampling of political and philosophical texts by others will be part of the course (for example, those of Locke, Burke, Smith, Wollstonecraft, Paine, and Kant), as well as a few texts of some of the other great poets of Britain (for example, a section of Lord Byron’s *Don Juan*, or some of John Keats’ *Great Odes*). Requirements: Active class participation, a reading presentation and writing assignments: both in-class quizzes, mini-presentations, group work, and short writing assignments will occur throughout the term.

**ENGLISH 372 ROMANTIC POETRY**

3 hours. 3 credits. Prerequisite is English 220

Section 01  Code 1228  Mondays through Thursdays  1:30-3:04 p.m.  Ms. Powell

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

**ENGLISH 373 VICTORIAN LITERATURE**

3 hours. 3 credits. Prerequisite is English 220

Section 01  Code 0323  Mondays through Thursdays  9:50-11:24 a.m.  Ms. Mitchell

The Victorian literary period is marked by an increased interest in family, cities, gender, love, marriage, sex, gossip, money, mystery, and the art of narration. We will be dabbling into all of these spheres, paying specific attention to the way that they interact and shape the lives of characters within the Victorian period. With that in mind, this course covers a wide range of Victorian literature including fiction and drama. We will be reading works by authors such as Wilkie Collins, Oscar Wilde, George Gissing, and Charlotte Bronte. Requirements include active class participation, a reading presentation and writing assignments: both in-class and take-home.

**ENGLISH 376 20TH & 21ST CENTURY BRITISH FICTION**

3 hours. 3 credits. Prerequisite is English 220

Section 01  Code 0324  Mondays through Thursdays  3:20-4:54 p.m.  Dr. Elliott

This course will survey several major trends and seminal works in 20th century British literature. Readings will include novels, short stories, and plays, beginning with modernism and moving through to postmodernism and what’s sometimes called the New Britain. Sub-themes will include class, gender, and national identity, and how these issues are figured and reconfigured in the twentieth century. A tentative and partial reading list: Virginia Woolf’s *Mrs. Dalloway*, Evelyn Waugh’s *Brideshead Revisited*, John Osborne’s *Look Back in Anger*, Joe Orton’s *What the Butler Saw*, Harold Pinter’s *The Homecoming*, Julian Barnes’ *Flaubert’s Parrot*. Grading and assignments, also tentative: a midterm and final exam (short answer and essay), one or two response papers (a page or two each), and a brief research assignment on an author not studied in class.

**ENGLISH 377 20TH & 21ST CENTURY AMERICAN FICTION**

3 hours. 3 credits. Prerequisite is English 220

Section 01  Code 0325  Mondays through Thursdays  1:30-3:04 p.m.  Dr. Barosky

This survey of American Literature will focus on fictional representations of New York City from the turn of the twentieth century to the present time. Our primary aim will be to understand the relationship between the forces of social and cultural change that reshaped New York City during this period— including urbanization and suburbanization, industrialization and deindustrialization, the rise of mass media, globalization and terrorism— and the emergence of new modes of literary representation, primarily within the novel. We will analyze how twentieth-century novels manipulated the traditional elements of fictional narrative to depict the material, social and cultural spaces of the modern metropolis, and we will discuss how these novels imagined New York City as an organic totality, albeit one riddled with conflicts between the different generations, genders, races, ethnicities, and social classes that comprised it. Our readings will be drawn from Edith Wharton, John Dos Passos, Ralph Ellison, Paul Auster, and others. Requirements: class participation, response papers, two formal essays, and a final exam.
ENGLISH 388.62   CONTEMPORARY BRITISH DRAMA
3 hours. 3 credits. Prerequisite is English 220. Study in London June 4 to June 29, 2012. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “C”, area of study 1, “C” or elective; Creative Writing elective credit; Adolescence Education core requirement “E” or elective credit; English Language Arts elective.
Section 400   Code 0327   Hours to be arranged. Professor Kaye
This four-week course will explore the diversity of theatrical offerings in London as it aims to give students a wide-ranging, diverse, historically rich understanding of British theater as it is practiced today in both traditional and experimental venues. We will attend 12 plays, ranging from performances of Shakespeare and Restoration Comedy to classics of the modern British stage and contemporary works by leading dramatists. We will be especially attentive to the complex ways in which certain British theatrical institutions -- The Royal Shakespeare Company, The National Theater, The Old Vic, The Haymarket, the Donmar Warehouse -- present quite different styles of production based on varying aesthetic aspirations. In addition to attending performances, the class will meet several times each week to discuss each theatrical production. We will draw on published texts of performed works as well as relevant critical and theoretical writings. Among the topics we will tackle: Can one recreate the experience of the original production of a given theatrical work -- and should one aim to do so? What contemporary concerns are brought to bear on performances of Shakespeare? Why did Realism and Naturalism dominate the British stage throughout the 1940s, 1950s and the early 1960s? How were such traditions challenged in the Absurdist theater of Beckett and the antic farces of Joe Orton? What was the meaning of the drama of the Angry Young Men movement and in what ways did the new feminist playwrights react against such works? What concerns characterize British playwrights today? How do the various elements of a given theatrical production -- text, music, props, scenery, the choices of individual actors, directorial aims -- shape a given production?

A key feature of the class will be a regular engagement with the daily critical reception of current theatrical productions as published in London newspapers in which heated controversy and lively debate are expected. (Reviews will be posted on our class's web bulletin board.) The class will participate in guided tours of Shakespeare's Globe Theater, recreated on London's South Bank, and of the National Theater, which houses several performance spaces. When possible, we will meet with actors, directors, producers, and critics in order to explore the often-hidden mechanics of theatrical production. The summer 2011 theatrical season promises to be an exciting one, with possible productions of works by Shakespeare, Congreve, Beckett, Shaw, Wilde, Bennett, Osborne, Orton, Pinter, Hare, and Churchill among others. In order to maximize students' cultural experience in London, all written work for the course (which includes three short theater reviews and a final 12-page paper) will be due a month after the London part of our class is concluded.

Students will be housed in the new Nido Student Living (http://www.nidostudentliving.com), located in central London minutes from King's Cross Station and the British Library. Classes will also be held at the Nido Student Living, a location that includes wireless internet access, a gym, and a cafe-restaurant. Students will gather for two group meals--a welcoming meal and a final class dinner at local London restaurants.

ENGLISH 395   SURVEY OF AMERICAN LITERATURE: ORIGINS TO THE CIVIL WAR
3 hours. 3 credits. Prerequisite is English 220
Section 01   Code 0329   Mondays though Thursdays 8:00-9:34 a.m. Mr. Krause
English 395 will be a semester-long study of American literature, both prose and poetry, beginning with narratives from native cultures and stories of European conquest, continuing through the Puritan period and the New England Renaissance, and ending with the growing tensions that heralded the coming of the Civil War. Using The Norton Anthology of American Literature, we'll read texts from these periods: Native American myths, Puritan sermons, Thoreau’s Walden, Emily Dickinson's poems, etc. We will also read one of the greatest American novels, Herman Melville’s Moby Dick, in its entirety. There will be frequent informal response papers, a short paper and a longer paper, and a midterm and a final exam.
Section 02  Code 0330  Mondays through Thursdays 11:40-1:14 p.m.  Mr. Burgers
This course will focus on three main themes in American literature and culture: Protestantism, slavery, and capitalism. While this course does not exclude other versions of history, its main focus will be on reading canonical and non-canonical American text in this light. The course will be divided into three units each focusing on a different period: the colonial, the federal, and the antebellum. Students who take this class should expect to walk away with a broad understanding of patterns of American literature and culture. To test your knowledge you will be graded through quizzes, short response papers, and formal essays. Expect to be doing 15-20 pages of out of class writing. Some authors we may read include: John Winthrop, William Bradford, Anne Bradstreet, Cotton Mather, Thomas Morton, Jonathan Edwards, Olaudah Equiano, Phillis Wheatley, Hector St. John De Crevecoeur, Benjamin Franklin, Washington Irving, Maria Monk, Herman Melville, Nathaniel Hawthorne, Ralph Waldo Emerson, Emily Dickinson, Harriet Beecher Stowe.

ENGLISH 396  AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I
3 hours. 3 credits. Prerequisite is English 220
Section 01  Code 0331  Mondays through Thursdays 11:40-1:14 p.m.  Mr. Krause
This section of American Prose, 1870-1914 will look at American texts written during and responding to pivotal years of change, as the country became increasingly urbanized and industrialized, with an ever-widening gulf between wealth and poverty; as women, African Americans, and other groups struggled for equality and social justice; as the West was finally settled and became a new focus of American life; and as new media and new literary genres, the dime novel, science fiction, Modernism, came into being. The texts we will read are Jacob Riis, How the Other Half Lives; Stephen Crane, Maggie: A Girl of the Streets; Edith Wharton, The House of Mirth; W. E. B. Du Bois, The Souls of Black Folk; James Weldon Johnson, The Autobiography of an Ex-Colored Man; Frank Norris, McTeague (along with scenes from Erich von Stroheim’s fragmentary film based on the novel, Greed); the anthology Dashing Diamond Dick and Other Classic Dime Novels; Edgar Rice Burroughs, A Princess of Mars; and Gertrude Stein, Tender Buttons and selections from A Stein Reader (ed. Ulla E. Dydo). There will be daily short writing assignments, a short mid-course paper, and a final paper.

Section 02  Code 1230  Mondays through Thursdays 5:45-7:19 p.m.  Dr. Barosky
In 1871, the influential American novelist, critic and magazine editor William Dean Howells began to triumph a new approach to fiction writing called "realism," which focused on the everyday elements of American social life. In this class, we will survey the prose of the period between the end of Reconstruction and the beginning of World War I, examining the development of different forms of "realism" constructed by Howells and other American writers in their attempt to make sense of a society marked by rapid social and economic development. We will also examine the cultural and historical contexts that contributed to the realist worldview, as well as the modernist challenges to the realist worldview that emerged at the turn of the twentieth century. The writers we will study include Howells, Henry James, Mark Twain, Stephen Crane, Kate Chopin, Edith Wharton, Paul Laurence Dunbar, among others. Requirements include short analytical papers and a midterm exam.

ENGLISH 494.47  WORLD DRAMA: THEORY-TEXT-CONTEXT
3 hours. 3 credits. Department permission required.
Section 01  Code 1404  Tuesdays and Thursdays 4:20-7:19 p.m.  Professor Glick
This course provides a theoretical and case-study sampling of Modern World Theater and Performance. Students will become acquainted with key theoretical/aesthetic statements of avant-garde drama and apply such innovative frames to a selection of performances. Some of the authors examined include but are not limited to: Aristotle, Kleist on the Marionette Theater, Brecht, Artaud, Ngugi, C.L.R. James, William Shakespeare and, Jane Bowles, Caryl Churchill, and Lorraine Hansberry. We will view and apply what we have learned to the following: Lars von Trier's Dancer in the Dark (2000) and various short television sketches by Lilly Tomlin and Jim Henson. Required Texts: The Poetics, Aristotle, Penguin Classics, The Theatre and Its Double, Artaud. Grove Press, Essays in Film Theory. Eisenstein. Harvest Books, My Name is Rachel Corrie. Corrie, Rickman, Dramatist's Play Service, The Persecution and Assassination of Jean-Paul Marat As Performed by the Inmates of the Asylum of Charenton Under the Direction of The Marquis de Sade (or Marat Sade) [Paperback], Peter Weiss, Waveland Press Inc. The Tempest, William Shakespeare Norton Critical
ENGLISH 498 INTERNSHIP

1-3 hours. 1 credit for each hour

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The In-Service Learning Program offers 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 Professor Evelyn Melamed, Department representative for In-Service. Her office is room 1210 West.

ENGLISH PROGRAM CLASSES FOR SUMMER SESSION ONE

ENGLISH 702.50 MARXIST LITERARY THEORY

2 hours plus conferences.

Section 01 Code Tuesdays and Thursdays 7:45-9:19 p.m. Professor Glick

This seminar presents an opportunity to enter into discussion with the multi-layered challenge that is Marxist Literary Theory. Students will become acquainted with some key foundational concepts in Marxist and dialectical approaches to the study of literature and culture. We commence with an artistic portrayal of an ascendant revolutionary class (in the form of Soviet film maker Sergei Eisenstein's 1925 Strike) and end with a novel about a class in decline (Italian writer Lampedusa's The Leopard, published posthumously in 1958) as well as an investigation of a Lacanian Marxist approach to two films by David Lynch—Lost Highway and Mulholland Drive. Course Requirements: Students are required to complete all readings in advanced, submit an informal weekly blackboard posting on the assigned readings and complete two 10-page scholarly papers on material covered during our time together. You will break up in pairs and one of your two papers will be work-shopped by your peers. Required Texts: *Marx Early Writings* (Penguin), *Pierre Macherey A Theory of Literary Production* (Routledge 2006), *Giuseppe Di Lampedusa The Leopard: A Novel* (Pantheon 2007), *Slavoj Zizek The Art of the Ridiculous Sublime: On David Lynch's Lost Highway* (University of Washington Press, 2000). Course Overview: (Bullet Points constitute individual units, i.e. class sessions with the exception of the two sessions dedicated to Macherey's *A Theory of Literary Production*).

“We will commence class with review of the syllabus and a screening of the film Strike. Students are responsible for reading in advance Hegel for Beginners, Marx’s “Letter to Father” pertaining to lyric poetry and Hegel's grave (November, 1837), and Eisenstein’s essay “A Dialectic Approach to Film Theory”.
*We will examine the rhetorical and literary strategies of Marx’s and Engels’s *Manifesto of The Communist Party with background scholarly essays by Martin Puchner and Dirk Jan Struik and Rius’s *Marx for Beginners.*

*Fredric Jameson’s essay “Cognitive Mapping” alongside a screening of the film *Finally Got the News* (1970), which explores organizational struggles of Black radical workers in Detroit’s automobile plants and Herman Melville’s short story “The Paradise of Bachelors and The Tartarus of Maids”.

*Karl Marx’s 1844 *Economic and Philosophical Manuscripts*. Terry Eagleton *Introduction to Marxist Literary Theory*

*Karl Marx’s *The Eighteenth Brumaire of Louis Bonaparte* with scholarly essays by Martin Harries—*Essay from Scare Quotes from Shakespeare: Marx, Keynes, and the Language of Reenchantment*, Dominick LaCapra—“Reading Marx: The Case of the Eighteenth Brumaire” and C.L.R. James’s “Marx’s *The Eighteenth Brumaire of Louis Bonaparte* and the Caribbean”

*A unit on mechanistic versus dialectical materialism and puppetry: Kleist’s essay “On the Marionette Theatre”, Alfred Hitchcock Presents “The Glass Eye” (1957 starring Jessica Tandy and William Shatner), The concluding movement of the British noir film *Dead of Night* (1945), and short readings (t.b.a.) from Lefebvre, Marx, Engels, and Lenin on materialism."

*2 classes on Pierre Macherey’s *A Theory of Literary Production* alongside Edgar Allen Poe’s short essay “The Philosophy of Composition’ (1846); Maxim Gorki “Reminiscences of Lenin”

*Walter Benjamin’s “Theses on the Philosophy of History” alongside Edgar Allen Poe’s “Maelzel’s Chess Player” (1836)

*Lampedusa’s novel *The Leopard* alongside Antonio Gramsci’s *The Southern Question* and Edward W. Said’s essay “A Lingering Old Order” from his posthumously published *On Late Style: Music and Literature Against the Grain."

*Students are Responsible for Privately Screening: David Lynch’s films *Mulholland Drive* (2001) and *Lost Highway* (1997). We will discuss Slavoj Zizek’s short book *The Art of the Ridiculous Sublime: On David Lynch’s Lost Highway*

**ENGL 756.50 AUTHORSHIP AND OWNERSHIP IN 20TH CENTURY AMERICAN FICTION AND NON-FICTION**

2 hours, plus conferences

Section 01  Code 0953  Mondays and Wednesdays  7:45-9:19 pm.  Dr. Brown

In this course we will examine how the notion of authorship has changed throughout the twentieth century, particularly beneath the lens of New Critical, Reader Response and Post-Structuralist theories. How do readers, writers and various modes of textual production contribute to an understanding of the Modern and Postmodern American author? We will examine the complex relationship between authors and editors, agents, other writers and intellectual companions in order to investigate the complications of textual and authorial agency. To what extent do these relationships contribute to the composition, production and reception of these texts? How does a community of readers and writers affect the presence or absence of an author? What is the connection of authorship to ownership? How have technology and the reconfiguration of public and private space affected the notion of the author? We may read literature by Gertrude Stein, Theodore Dreiser, Truman Capote, Paul Auster, E.L. Doctorow, Dave Eggers, Kurt Vonnegut, Gloria Anzaldua, Audre Lorde and Kathy Acker in addition to various critical and theoretical articles in order to examine how a multiplicity of authorial positions may function with each textual encounter. Requirements include a presentation; two short papers (approximately 5-7 pages); formal proposal and annotated bibliography for a research paper; research paper (approximately 15-20 pages).
ENGLISH 220 INTRODUCTION TO LITERATURE
3 hours. 3 credits. Prerequisite is English 120
Sec. 08 Code 0272 Mondays through Thursdays 8:00-9:53 a.m. Ms. Davis
Sec. 09 Code 0273 Mondays through Thursdays 10:00-11:53 a.m. Mr. Kiczek
Sec. 10 Code 0274 Mondays through Thursdays 4:00-5:53 p.m. Ms. S. Smith
Sec. 11 Code 0275 Mondays through Thursdays 6:00-7:53 p.m. Ms. Fess

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

ENGLISH 250.67 HEROINES
3 hours. 3 credits. Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C
Section 01 Code 0276 Mondays through Thursdays 12:00-1:53 p.m. Ms. Derbyshire

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

ENGLISH 250.96 TOPICS IN LITERATURE: INTRODUCTION TO ASIAN AMERICAN LITERATURE
3 hours. 3 credits. Prerequisite is English 220. Approved for Group B & C Pluralism and Diversity; Satisfies Stage 2--Broad Exposure, Group C
Section 02: Code 1238 Mondays through Thursdays 4:00-5:53 p.m. Ms. Qidwai
The aim of this course is to look at the artistic/literary production of Asian Americans. We will look at the works of South Asian/Southeast Asian/Arab/Iranian/Afghan Americans. Course concentration will primarily be on poetry, short stories, a novel, and a few screenings of video art and film. Our focus will be on issues of representation, exilic consciousness, translating war through art/poetry, and assimilation. Requirements: two research papers; pop quizzes; and group presentations.

ENGLISH 254 SURVEY OF BRITISH LITERATURE II
3 Hours. 3 credits. Prerequisite is English 220
Section 02 Code 1239 Mondays through Thursdays 10:00-11:53 a.m. Ms. Barile
This course offers a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. We will read representative poetry and fiction from three major literary periods: the Romantic (1785-1830), the Victorian (1830-1901) and the Modern (1901-1945). Several themes are interwoven--industrialism and capitalism, imperialism, aesthetics and literary production, gender and sexuality--which will inform our reading as we move through these historical periods. The reading list will include works by Wordsworth and Coleridge, Mary Shelley, Charlotte Bronte, Charles Dickens, Robert Browning, Christina Rossetti, Matthew Arnold, Oscar Wilde, James Joyce, D.H. Lawrence, Virginia Woolf, and T.S. Eliot. Attendance, class participation, two papers and a group presentation are required.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING
3 hours. 3 credits. Prerequisite is English 220. No auditors.
Section 07 Code 1240 Mondays through Thursdays 12:00-1:53 p.m. Ms. Schaller
Section 08 Code 0285 Mondays through Thursdays 4:00-5:53 p.m. Ms. Hunter
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 hours. 3 credits. Prerequisite is English 220. No auditors.
Section 03 Code 0288 Mondays through Thursdays 10:00-11:53 a.m. Mr. B. Miller
Section 04 Code 0291 Mondays through Thursdays 12:00-1:53 p.m. Dr. Graziano
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 306 LITERARY THEORY**
3 hours. 3 credits. Prerequisite is English 220
Section 03 Code 0297 Mondays through Thursdays 12:00-1:53 p.m. Ms. Biswas
This course introduces some the principal methods of current criticism, ranging from deconstruction to psychoanalysis, from performance theory to gender and cultural studies. The course will explore the basic theoretical concepts underlying contemporary approaches to literature and of the major differences between them; provide an understanding of the aims of literary criticism; provide knowledge of key forms and terminology of literary criticism; offer students the ability to read the writings of literary scholars and critics with understanding and judicious appreciation; knowledge of the methods and materials of literary research; the ability to conduct literary research according to established procedures and to use such research effectively and responsibly; the ability to generate and articulate personal responses to literary and critical texts, and to explain the premises and assumptions underlying such personal responses; the ability to write a critical essay that states a clear thesis and supports it persuasively, integrating literary research with personal ideas.
Requirements will include papers, class participation and attendance.

**ENGLISH 308 WORKSHOP IN NON-FICTION I**
3 hours. 3 credits. Prerequisite is English 220
Section 02 Code 1242 Mondays through Thursdays 12:00-1:53 p.m. Ms. Sanchez-Ventura
This course is an introduction to the art of writing creative non-fiction. The central goal of the course is to build a foundation for an independent writing practice that students will be able to further hone and develop beyond the weeks of study we spend together. Students will be led through multiple methods of taking a piece from that very first moment of, “What do I write about?”, through the development of the idea, to its polishing and completion. We will engage in a process oriented, and in depth, study of the craft of writing. Learning to read as writers will be essential to that study, and we will be reading examples of creative non-fiction that span a wide range of styles and voices in the field. Students will also learn to engage in meaningful discussions of each other’s writing through in-class workshops. Student writing will be developed through frequent, short writing exercises that will build to the completion of two fully developed and polished essays.

**ENGLISH 314 WORKSHOP IN POETRY I**
3 hours. 3 credits. Prerequisite is English 220. No auditors.
Section 02 Code 0302 Mondays through Thursdays 6:00-7:53 p.m. Ms. Hunter
What is your poetry communicating to others? How can you develop range and depth in your writing? This workshop aims to help you answer such questions, by encouraging revision, experimentation in form, and freewriting. In addition to workshopping their own poetry, participants will read and analyze outside texts (poems) in order to acquaint themselves with possible models for writing and in order to work collectively on defining concepts that may be useful for critiquing the poetry of their workshop peers, as well as their own poetry.
ENGLISH 318.57  THE SELF IN POST CIVIL WAR AFRICAN
AMERICAN LITERATURE

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

Section 01  Code 1243  Mondays through Thursdays  2:00-3:53 p.m.  Ms. Biswas
In this course we will assess the ways in which the African American writers in the United States found ways of negotiating his/her identity in a society where to be black is to be Invisible. The founding principle of "All men are created equal" fails to explain and admit Difference. However, writers like Douglass, Jacobs, Wright, Ellison, Baldwin, Hurston, Walker, Morrison and Bambara know that “…all life is divided and that only in division is there true health.” We will examine how these writers negotiated difference(s) and found ways of being “one and yet many.” We will also study the writings of Social thinkers like DuBois, Cox, Hall, and other African American Literary critics to understand how Racism works and aims to make the “Other” invisible.
Requirements: research paper, reading responses, and an oral presentation.

ENGLISH 320  MULTICULTURAL AMERICAN LITERATURE

3 hours. 3 credits  Prerequisite is English 220. Approved for Group B Pluralism and Diversity.
Section 03  Code 0307  Mondays through Thursdays  4:00-5:53 p.m.  Ms. Douglas
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.

ENGLISH 321  AFRICAN AMERICAN NARRATIVES

3 hours. 3 credits  Prerequisite is English 220. Approved for Group B Pluralism and Diversity.
Section 02  Code 1244  Mondays through Thursdays  10:00-11:53 a.m.  Ms. Davis
African American Narratives explores the prose generated by Black writers in the United States. We will bring the marginalized into the center, exploring the complex dynamics of race, gender, and class through the characters created by authors such as Hurston, Larsen, Morrison, Ellison, Jacobs, and others. Requirements: Paper, midterm and final exams.

ENGLISH 323.50  NATION, SELF, AND ASIAN IDENTITY

3 hours. 3 credits  Prerequisite is English 220. Approved for Group B Pluralism and Diversity.
Section 01  Code 1264  Mondays through Thursdays  2:00-3:53 p.m.  Staff
Nation, Self & Asian Identity focuses on the literary relationship between the nation-state and diasporic Asian identities. In particular, how do the mechanics of the nation depend upon Asian subjects in the ongoing articulation of national identity, citizenship, immigration, militarism, etc.? In the simplest terms, how do diasporic Asian subjects fit into and/or shape national understandings of “us”and “them.” And how, in turn, do Asian diasporic writers respond to and revolt against these cues? Readings will include texts by Theresa Hak Kyung Cha, Moustafa Bayoumi, Myung Mi Kim, Hanif Kureishi, Julia Kristeva, Karen Shimakawa, Benedict Anderson, Lieutenant Ehren K. Watada, and Linh Dinh.

ENGLISH 325  POST COLONIAL LITERATURE

3 hours. 3 credits.  Prerequisite is English 220. This is a “Writing Intensive” class.
Section 02  Code 0310  Mondays through Thursdays  4:00-5:53 p.m.  Mr. Demper
This class will be an upper-level seminar exploring the complex cultural legacy of British colonialism in late twentieth-century literature, such as Derek Walcott’s Omeros, Jamaica Kincaid’s Annie John, Salman Rushdie’s East/West, Nadine Gordimer’s July’s People, and Ben Okri’s Stars of the New Curfew, enriched by selections of
postcolonial theory. These works will help us imaginatively explore first contact; the social process, and individual experience, of colonization; and, most intensively, the acute and lasting effects of British colonization for the peoples who won legal independence. Students will be required to write two formal English essays and research and deliver a short oral presentation.

**ENGLISH 338  SURVEY OF BRITISH LITERATURE I**

3 hours. 3 credits  Prerequisite is English 220  
Section 04  Code 0316  Mondays through Thursdays  2:00-3:53 p.m.  Dr. Graziano  
An introduction to British literature and covering Anglo-Saxon through Romantic literature, this course will focus on major writers such as Chaucer, Spenser, Shakespeare, Milton, Behn, Pope, and Austen. Additionally, we will examine particular literary moments and movements that become characteristically associated with British literature, including: the development of lyric and sonnet, English epic as an increasingly political genre, early modern theater, the standardization of language in the eighteenth century, satire and comedy, and the beginnings of the novel. This course will provide students with a historical background to British literature and will emphasize the relatedness of literary texts, genres, and periods and the influence of major authors on one another. We will seek to develop close reading skills while also examining how works comment on and yet are produced by their cultural moments. Requirements: class participation and regular quizzes, an oral presentation, midterm and final examinations, and papers.

**ENGLISH 368  18th CENTURY ENGLISH NOVEL**

3 hours. 3 credits. Prerequisite is English 220  
Section 01  Code 0321  Mondays through Thursdays  10:00-11:53 p.m.  Ms. Derbyshire  
This course will help students situate the English novel’s development historically and formally. From its source in the latter half of the 17th century, to its rapid growth in the 1740s, to its expansion in the 1790s and throughout the Regency period, the novel was an increasingly popular genre that displaced the structured, rationalistic verse of the Augustan Age. We will investigate the philosophical and ideological forces that caused this shift in reading preference. Students will learn about formal, structural, and narratological developments in the Eighteenth-century English novel; they will identify trends in narrative prose that augur later developments in the novel. Particular emphasis will be placed on the evolution of style. This course will also cover several secondary sources that theorize the novel. Requirements include response essays, regular reading quizzes, and discussion questions.

**ENGLISH 377  20th and 21st CENTURY AMERICAN FICTION**

3 hours. 3 credits  Prerequisite is English 220  
Section 02  Code 0326  Mondays through Thursdays  4:00-5:53 p.m.  Mr. Engebretson  
In this course we will read a selection of American novels and short stories from the second half of the twentieth century. We will read several of the major authors of the period, analyzing them in terms of formal developments and thematic concerns, and situating them in relevant cultural, social, and political contexts. More specifically, we will consider the aesthetic and intellectual influence of modernism, the impact of technology and mass media, the representation of violence, and the shifting societal status of African Americans, women, and the working class. Authors will include Raymond Carver, Toni Morrison, Cormac McCarthy, Marilynne Robinson, and David Foster Wallace. There will be two essays, in-class writing assignments, and a final exam.

**ENGLISH 392.50  AMERICAN ICONOCLASTS: DICKINSON AND WHITMAN**

3 hours. 3 credits  Prerequisite is English 220. May be used to satisfy one of the following: Literature Language, Criticism Core requirement “D” and Area of Study 2 and “D”.  
Section 01  Code 1342  Mondays through Thursdays 12:00-1:53 p.m.  Mr. Knip  
This course will involve the in-depth reading and comparative study of the works of the nineteenth century’s two most important and iconoclastic poets: Emily Dickinson, the frank recluse who preferred to “tell it slant,” and Walt Whitman, who sounded his “barbaric yawp” over the roofs of the world. Situating the poets in the context of contemporary movements and literatures, we will explore their relationships to the Enlightenment, Romanticism, and Transcendentalism; and their reactions to social and historical developments such as democracy, slavery
and abolition, commerce, science and religion. In their candid inquiries into the themes of desire, loneliness, death, and the body, Whitman’s and Dickinson’s examinations of the human experience remain vital, fresh, and radically alive in the world today.

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

3 hours, 3 credits  Prerequisite is English 220
Section 03  Code 1245  Mondays through Thursdays  6:00-7:53 a.m.  Ms. Rutkowski
This section of American Prose, 1870-1914 will examine American texts written during and responding to pivotal years of change, as the country became increasingly urbanized and industrialized with an ever-widening gulf between wealth and poverty; as women, African Americans, and other groups struggled for equality and social justice; as the West was finally settled and became a new focus of American life; and as new media, new literary genres, and Modernism came into being. Texts will include work by Mark Twain, Stephen Crane, Henry James, Edith Wharton, W.E.B. Du Bois, and Gertrude Stein, among others. Requirements include several short written response papers and two formal analytical papers.

**ENGLISH 482-01 SPECIAL STUDIES: 1 HR. 1 CREDIT**  Code: 0333
**ENGLISH 482-01 SPECIAL STUDIES: 1 HR. 1 CREDIT**  Code: 0334
**ENGLISH 482-01 SPECIAL STUDIES: 1 HR. 1 CREDIT**  Code: 1247
**ENGLISH 483-01 SPECIAL STUDIES: 2 HRS. 2 CREDITS**  Code: 1248

Hours to be arranged. Students will pursue a topic of special interest under the direction of a full-time member of the department. A research paper or a substantial creative work is required. Open to juniors and seniors who have arranged for permission of the instructor by registration. Students need to bring written permission of the instructor to the department office for approval to register.

**ENGLISH 485.01-01 INDIVIDUAL TUTORIAL PROJECT:**

3 HRS. 3 CREDITS  (485.01 is for writing majors)
Section 01  Code: 0336
Section 02  Code: 0337

**ENGLISH 485.02-01 INDIVIDUAL TUTORIAL PROJECT:**

3 HRS. 3 CREDITS  (484.02 is for Literature, Language and Criticism majors)
Section 01  Code: 0338
Section 02  Code: 1249

**ENGLISH 485.03-01 INDIVIDUAL TUTORIAL PROJECT:**

3 HRS. 3 CREDITS  (484.03 is for Adolescence Education majors)
Section 01  Code: 1250

**ENGLISH 485.04-01 INDIVIDUAL TUTORIAL PROJECT:**

3 HRS. 3 CREDITS  (484.04 is for English Language Arts majors)
Section 01  Code: 1251
Section 02  Code: 1252

**ENGLISH 485.05-01 INDIVIDUAL TUTORIAL PROJECT:**

3 HRS. 3 CREDITS  (484.05 is for all majors who are working on a second project)
Section 01  Code: 1253
Hours for these independent studies classes will be arranged between the faculty member supervising the project and the student. Students will pursue a topic of special interest under the direction of a full-time member of the department. A research paper or a substantial creative work is required. Open to juniors and seniors who have arranged for permission of the instructor by registration. Students need to bring written permission of the instructor to the department office for approval to register.

**MASTERS PROGRAMS: SUMMER SESSION TWO**

**ENGLISH 681.01 READING (M.A. PROGRAM) 1 CREDIT**
Section 01 Code 0949 HOURS TO BE ARRANGED  
Section 02 Code 1254 HOURS TO BE ARRANGED  
Section 03 Code 1255 HOURS TO BE ARRANGED  

**ENGLISH 681.02 READING (M.A. PROGRAM) 2 CREDITS**  
SECTION 01 Code 0950 HOURS TO BE ARRANGED  

**ENGLISH 681.03 READING (M.A. PROGRAM) 3 CREDITS**  
SECTION 01 Code 1256 HOURS TO BE ARRANGED  
A specialized program of study designed according to the student's interests and needs. Written permission by a full-time member of the English Department required before registering.  

**ENGLISH 788 READING 3 CREDITS**  
Section 01 Code 1257 HOURS TO BE ARRANGED  
Section 02 Code 1258 HOURS TO BE ARRANGED  
Section 03 Code 1259 HOURS TO BE ARRANGED  
A course of readings designed according to the student's interests and needs. Written permission by a full-time faculty member of the Department required before registering.  

**ENGLISH 789 MASTERS ESSAY 3 CREDITS**  
Section 01 Code 0955 HOURS TO BE ARRANGED  
Section 02 Code 1260 HOURS TO BE ARRANGED  
Section 03 Code 1261 HOURS TO BE ARRANGED  
Directed research on M.A. thesis. Required of all candidates for the Master's Degree in Literature.  

**ENGLISH 798 WRITING IN CONFERENCE (MFA) 3 CREDITS**  
Section 01 Code 1262 HOURS TO BE ARRANGED  

**ENGLISH 799 MFA THESIS 3 CREDITS**  
Section 01 Code 1263 HOURS TO BE ARRANGED