

ENGL 002SL READING II

3 hours. 2 credits

English 002 is an intensive reading course for ESL/ELL students assigned by a placement test. This course offers practice in critical reading comprehension skills with emphasis on determining main thoughts, inferences, tone and style. Efficient reading techniques are developed and adapted to diverse materials. Texts vary. Students must pass the CUNY Assessment Test in Reading to pass the course.

ENGL 004SL ENGLISH FOR BI-LINGUAL STUDENTS II

6 hours. 1 credit

English 004 is an intermediate ESL/ELL course for students who are assigned by a placement test or by advisement. Emphasis is on basic structural patterns of standard written English, mechanical conventions, vocabulary development and essay organization. To pass the course, students must pass a departmental final essay exam.

ENGL 005SL ENGLISH FOR BI-LINGUAL STUDENTS III

3 hours. 2 credits

English 005 is an intensive ESL/ELL course for students who are assigned by a placement test, advisement, or successful completion of ENGL 004. Emphasis is on essay writing of an expository nature-demonstrating clear organization, correct syntax, sentence variety, mechanics and word choice. Students practice controlling, developing and supporting their ideas in writing. To pass the course, students must pass the CUNY Assessment Test in Writing.

ENGLISH 120 EXPOSITORY WRITING

3 hrs. a week plus conferences. 3 credits

This course is required of all freshmen. Satisfies Stage 1-Academic Foundations, Group A

English 120, an introductory expository writing course, has four related goals: Through reading, discussions, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions, develop thesis statements, and support them persuasively; and to write with standard acceptable grammar, varied sentence structure, logical organization, and coherence.

Class discussions and assignments are related to readings from such sources as non-fiction essays, periodicals, reviews, and student writing. Students are required to write four multiple draft essays of approximately 500-words each; a documented research paper of between 5- and 8-double-spaced pages that includes a bibliography page using a conventional reference, system as well as early drafts, and an annotated bibliography; and several in-class essays.

To complete English 120, students must do the following: (1) produce a portfolio that includes the documented paper with drafts, a revised essay with drafts, an unrevised in-class essay, the diagnostic essay, and a cover letter; and (2) write a departmentally administered final. Both the portfolio and final examination must be satisfactory in order for a student to pass the course.

ENGLISH 201 INTERMEDIATE EXPOSITORY WRITING

(3 credits) Prerequisite is English 120

Five sections (four day sections and one evening section) are planned. For students who wish to develop their writing skills. Students will work in small groups with a tutor, so that writing can be corrected and improved on an individual basis. Special attention will be given to problems of organizing and presenting essays.

ENGLISH 218 ADVANCED EXPOSITORY WRITING

(3 credits) Prerequisite is English 120

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

Mr. Morales

Code: 0924

Advanced Expository Writing further develops writing skills learned in English 120 by focusing on the subject of "American Urban Politics in a Global Age." We will focus primarily on developing students' ability to write formal academic essays. This will be accomplished by focusing on the process of writing,

idea development, modes of writing, critical thinking-reading, and developing efficient research skills. There will be four “formal” essays written in the semester of which includes a final research paper and about 5 “mini-essays.” Students will also be required keep a personal writing journal and share their research and essays to the class via oral presentations and in-class discussions.

ENGLISH 220 INTRODUCTION TO WRITING ABOUT LITERATURE

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

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

ENGLISH 250.67 HEROINES

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Derbyshire Code: 0995

“Heroines” will explore the notion of female heroism as it develops within prose fiction. We will befriend several literary heroines and analyze how these women are constructed by author, genre, and period. This course covers texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. We will consider the relation between gender and the notion of heroism and how writing and literacy affect this relation. Our aim is to identify and analyze the different strategies and techniques used in the creation of various literary heroines as well as the authorial, historic, and cultural discourses that assist these strategies. Class work includes two response papers, reading quizzes, discussion preparation, and a final essay exam. Please see course listing in the Registrar's online schedule of classes for further information.

ENGL 250.71 18TH CENTURY BRITISH GOTHIC

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

Section 01 M,TH 8:10-9:25 a.m. Ms. Derbyshire Code: 0996

The British Gothic represents a new movement within the history of romance and the history of the novel; it brings to the mimetic genre of the novel a newfound sense of fantasy and romance. Theorized as a genre which subverts and complicates Enlightenment discourse, domesticity, gendered spaces, nationalisms, and racial identities, the Gothic provides intricate allegories for tension and struggle. This course will focus on the political, philosophical, and aesthetic motivations and contexts of various British Gothic productions during the eighteenth century, including Walpole's *Castle of Otranto*, Reeve's *The Old English Baron*, Godwin's *Caleb Williams*, and Lewis's *The Monk*. Requirements include three response essays, regular quizzes, and a take-home final exam.

ENGL 250.73 THE MODERNS: EARLY 20TH CENTURY BRITISH FICTION

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

Section 01 T,TH 4:10-5:25 p.m. Ms. Kennedy-Epstein Code: 0997

This course explores British fiction of the early 20th century. We will examine the ways modernist writers engaged with, interrogated and explored restrictive notions of gender, sexuality, race and class, through innovative experiments in genre. Authors will include: Virginia Woolf, Joseph Conrad, D.H. Lawrence, Rebecca West, Sylvia Townsend Warner, Doris Lessing, Jean Rhys, and Mulk Raj Anand, among others. Requirements: two terms papers, a presentation, class participation and attendance.

ENGLISH 251.50 RHETORIC OF PRESIDENTIAL SPEECHES

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

Section 01 T,F 2:10-3:25 p.m. Professor Melamed Code: 0999

Presidential speeches reflect visions of America. This course explores the ideals and plans American Presidents set forth in the spoken word and evaluates their impact on this nation both domestically and internationally. From President George Washington to the current Commander-in-Chief, each President reacts to his time and place in history, and so we will explore the historical evolution they have brought forth. Two papers and a final examination will be required.

ENGLISH 251.52 LANGUAGE AND LITERATURE

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

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Wagle Code: 4315

Literature is language. It literally “speaks” to us. And while the study of literature always includes attention to language, in this course language will be the star. In particular, we are interested in ways that literature uses language to represent human thought and words. Among the issues we will address are how language relates to social position, how representations of characters’ speech exploit social and cultural ideals and stereotypes, how narrative point of view impacts our understanding of character, and how novel approaches to narrative voice challenge conventional ideas of how stories are told and by whom. Throughout the course we will give particular attention to the changing role of dialect in literature and we will conclude with the emergence of new literary voices. Readings will span four centuries and include all literary genres: fiction, drama, and poetry – and even a brief foray into non-fiction. However, we will take a thematic approach rather than a chronological one, so that for one theme we will read Shakespeare’s *Henry V* and Anthony Burgess’s *A Clockwork Orange*. Additional authors may include: Jane Austen, Charles Dickens, Mark Twain, Emily Dickinson, Paul Lawrence Dunbar, James Joyce, George Bernard Shaw, Elizabeth Bishop, Zora Neale Hurston, Gwendolyn Brooks, Julia Alvarez, Adrienne Rich, and Junot Diaz. Requirements include: class participation, annotation of texts, one short and one longer paper (including multiple drafts), several informal writing assignments, and an in-class presentation.

ENGLISH 251.56 EDITH WHARTON AND HENRY JAMES: THEIR LITERARY FRIENDSHIP

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

Section 01 M,TH 11:10-12:25 p.m. Ms. Barile Code: 4316

The friendship between Edith Wharton and Henry James spanned difficult times in both writers lives at the turn of the 20th century. Wharton was struggling with a bitter divorce, and James was suffering from the depression he experienced at the end of his life. We will look at the unique and influential relationship shared between these two great writers. In addition, we will compare how each wrote about their native country from the other side of the Atlantic--James from England and Wharton from France--and what they each had to say about New York in particular. We will also examine how ideas of social class and capitalism are represented in their works. Active class participation will be expected. Novels to be read include James’ *Washington Square* and *The Portrait of a Lady*, plus Wharton’s *The Age of Innocence* and *Summer*, in addition to letters, several short stories and works of literary criticism by both writers. Requirements include one presentation, reading quizzes, two short response papers and a final paper.

ENGLISH 251.83 ARAB AMERICAN LITERATURE

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

Section 01 T,TH 4:10-5:25 p.m. Ms. Saed Code: 4827

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.

ENGLISH 251.99 1968: LITERATURE OF AN AMERICAN REVOLUTION

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

Section 01 M,W,TH 12:10-1:00 p.m. Mr. Lubing Code: 4656

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

ENGLISH 254 SURVEY OF ENGLISH LITERATURE II

(3 credits) Prerequisite is English 220

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

Ms. Barile

Code: 1001

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

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

Ms. Ecklund

Code: 1002

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

ENGLISH 256.50 FILIPINO AMERICAN LITERATURE

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

Section 01 T,F 9:45-11:00

Mr. Francia

Code: 1003

Because of the 20th-century colonial relationship between the Philippines and the United States— between periphery and center— there exists a continuum between literature in English created in the (now former) colony and the literature written by Filipino Americans. Thus, the course examines literature written in both countries. The course will enable the student to appreciate both the historical and social contexts in which Philippine-American literature has evolved, and the diverse aesthetics and themes of individual writers, whether they developed in the Philippines or matured as writers in the United States. Grading: Sixty percent of the course grade will be based on short written analytical essays; twenty percent on class participation and discussion; and twenty percent on in-class reports.

ENGLISH 256.58 ASIAN AMERICAN LITERATURE

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

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

Ms. Qidwai

Code: 4821

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

ENGLISH 258.52 SOUTH ASIAN WOMEN'S LITERATURE

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

Section 01 F 5:40-8:40 p.m.

Ms. Qidwai

Code: 1004

Section 02 of this course is for Women and Gender Studies Majors.

Code: 4776

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

on active class participation, written assignments, and projects on New York City's South Asian community.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220

Section 01	M,TH	8:10-9:25 a.m.	Mr. Rountree	Code: 1006
Section 02	M,TH	9:45-11:00 a.m.	Ms. Leimsider	Code: 1007
Section 03	M,TH	1:10-2:25 p.m.	Ms. Lunden	Code: 1008
Section 04	M,TH	1:10-2:25 p.m.	Dr. Paul	Code: 1009
Section 05	T,F	3:45-5:00 p.m.	Ms. Hunter	Code: 1010
Section 06	T,F	9:45-11:00 a.m.	Dr. Lipschultz	Code: 1011
Section 07	T,F	2:10-3:25 p.m.	Ms. Hunter	Code: 1012
Section 08	T,F	2:10-3:25 p.m.	Ms. Bunn	Code: 1013
Section 09	M,W,TH	12:10-1:00 p.m.	Mr. Lee	Code: 1014
Section 10	T,F	12:45-2:00 p.m.	Ms. Bunn	Code: 1015
Section 11	T,W,F	9:10-10:00 a.m.	Ms. DeGregorio	Code: 1016
Section 12	T,F	11:10-12:25 p.m.	Mr. Schulz	Code: 1017
Section 13	M,TH	11:10-12:25 p.m.	Ms. Rempe	Code: 1018
Section 14	T,F	2:10-3:25 p.m.	Mr. Frischer	Code: 1019
Section 15	T,W,F	10:10-11:00 a.m.	Ms. Cullings	Code: 1020
Section 16	M,TH	2:45-4:00 p.m.	Ms. Rempe	Code: 1021
Section 17	M,W	4:10-5:25 p.m.	Mr. Trotta	Code: 1022
Section 18	T F	11:10-12:25 p.m.	Ms. Daitch	Code: 5548
Section 51	M,W	5:35-6:50 p.m.	Mr. Dow	Code: 1023
Section 52	T,TH	8:25-9:40 p.m.	Ms. Goodman	Code: 1024
Section 53	T TH	7:00-8:15 p.m.	Ms. Goodman	Code: 1025
Section 54	M,W	5:35-6:50 p.m.	Ms. McBride	Code: 1026
Section 55	M,W	7:00-8:15 p.m.	Ms. McBride	Code: 1027

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 308, 309, 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

(3 credits) Prerequisite is English 220 **Not recommended for auditors**

Section 01	M,TH	1:10-2:25 p.m.	Ms. Schaller	Code: 1028
Section 02	T,F	9:45-11:00 a.m.	Dr. G. Miller	Code: 1029
Section 03	T,,F	12:45-2:00 p.m.	Ms. O'Neill	Code: 1030
Section 04	T,F	3:45-5:00 p.m.	Dr. Larson	Code: 1031
Section 05	SAT	3:10-5:40 p.m.	Dr. Graziano	Code: 5111
Section 51	T,TH	5:35-6:50 p.m.	Ms. Ceriello	Code: 1032

Through studying, experimenting with, and evaluating traditional as well as modern approaches to the writing of non-fiction prose, students will have the opportunity to gain theoretical as well as practical insights into the composing process. We will read and discuss a wide variety of works, and the types of writing assignments will cover a broad range including journal keeping, responses to readings and discussions, and drafts of works in progress that lead to completed formal essays. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course.

ENGLISH 303 WESTERN LITERARY BACKGROUNDS

(3 credits) Prerequisite is English 220

Section 01	M,W	4:10-5:25 p.m.	Ms. Korn	Code: 1033
Section 02	SAT	9:10-11:40 a.m.	Ms. Korn	Code: 4318

This section will focus on close readings of selected literary and philosophical texts from Archaic and Classical Greece through late Medieval Europe. We will analyze the historical and cultural traditions that produced these texts and trace the influence of their content, themes, arguments, and generic

Section 51	T,TH	5:35-6:50 p.m.	Dr. McFall	Code: 1040
Section 52	T TH	7:00-8:15 p.m.	Dr. McFall	Code: 1041

This course will explore the origins and history of children's literature through close reading of such texts as Aesop's *Fables*, African legends, fairy tales, poems, and picture books as well as representative works of fantasy and realism by Lewis Carroll, George MacDonald, E.B. White, Louisa May Alcott, and Laura Ingalls Wilder, among others. Students will evaluate a work's literary qualities in light of the author's life, the historical context from which the work springs, its effects on readers, and relevant criticism. Ongoing issues addressed in the class will be: the imperatives of children's books to instruct and entertain and the defining features of a classic. An in-class oral presentation, two short papers (one documented), and a final exam are required.

ENGLISH 306 LITERARY THEORY

(3 credits) Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02.

Section 01	M,W	4:10-5:25 p.m.	Dr. Montanarelli	Code: 1042
Section 02	M TH	1:10-2:25 p.m.	Professor Kaye	Code: 1043

This course introduces students to selected theories that shed light upon our understanding of literature, its intentionality, and layers of narrative communications within the world of narrative/narrativity. Together we are going to find out more about the intersections among theory, literature, and an array of narrative practices and textual phenomena. The course objective is four-dimensional: *what* is (literary)theory? *Why* do we need (literary) theory? *How* do we understand and make sense of literary theory? And *how* do we test, apply, and reevaluate, even challenge, literary theory in a given literary text as well as its socio-cultural setting? Due to time constraints, we will NOT be able to cover all of the literary schools and theories. Emphasis will be laid upon narrative theory, psychoanalytic theory, feminist theory, and aesthetic theory. Course texts will either be xeroxed to you or uploaded to blackboard. Course requirements: active class participation, regular in-class writing exercises, one oral presentation, three course papers.

Section 03	M,TH	2:45-4:00 p.m.	Mr. Demper	Code: 1044
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Literary theory encompasses a range of different approaches and methodologies that offer a wide range of interpretation of literary sources. We might be used to discussing literature primarily on its surface contents - what the work says, and what we think about that. Using literary theory, we can discuss a whole range of other meanings. Various theories might allow us to theorize how the text works in terms of structure, or what makes a text literary in the first place. In this class, we will read a range of theoretical texts. Our focus will be on theoretical approaches from the 20th century – starting with Russian Formalism and New Criticism, and moving through the linguistic turn to end up with a taste of post-colonial and gender-oriented readings. We will read primary texts, as well as a secondary approach in the form of Hans Bertens' excellent *Literary Theory: The Basics*. Additionally, we will look at several literary sources to see our theories in action. The requirements for this course will be regular attendance and participation, an in-class presentation, a mid-term, three short response papers and a longer final paper.

Section 04	T,W,F	9:10-10:00 a.m.	Dr. Elliott	Code: 1045
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This course will follow some of the mainstreams in contemporary critical theory, including, but not limited to, psychoanalytic theory, Marxist theory, queer theory, feminism, and cultural materialism. In addition to various theoretical works themselves, we will read two of the following novels (to be determined) to put theory into praxis: Ernest Hemingway's *Garden of Eden*, Djuna Barnes's *Nightwood*, Virginia Woolf's *Mrs. Dalloway*. Requirements include several short homework assignments, an oral report on a particular theory and an interpretation of a canonical work from that perspective, a short answer and essay midterm exam, and a final paper of seven to ten pages using a selected theory to analyze one of the above novels. This section is not "writing intensive."

Section 05	T,TH	4:10-5:25 p.m.	Ms. Ecklund	Code: 1046
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Sartre wrote, "Since creation can find its completion only in reading, since the artist must entrust to another the task of carrying out what he has begun, since it is only through the consciousness of the reader that he can regard himself as essential to his work, all literary work is an appeal." What does it mean to be a reader of literature? What is the nature of our relation to authors, to the text, to other readers? How does literature suit our purposes, how is it made, and how do we form our understanding of its significance? We will grapple with these questions and others from perspectives both philosophical and socio-historic. We will survey major theoretical approaches, putting theory into praxis with literary

works from the Medieval period to the present. Requirements will include participation in Blackboard, response papers, three essays, presentations, and exams.

Section 06 M,TH 11:10-12:25 p.m. Professor M. Miller Code: 1047

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 09 T,F 2:10-3:25 p.m. Ms. Hsieh Code: 5351

Learning literary theory is like changing our mindset. Every school of literary theory and criticism has its critical approach that will reshape our perception and interpretation of literary texts. In this course, we will read some influential classical texts that fashioned contemporary critics and literary theorists. Then, we will focus on major schools of contemporary literary theory and criticism, including formalism, structuralism, Marxist criticism, feminism, post-structuralism, psychoanalysis, postmodernism, and postcolonial criticism. We are going to be familiar with key issues and concepts of different schools and apply these analytical methods to our reading of literary texts and cultural phenomenon. Course requirements will include three 3-4 page papers; midterm exam, and 6-8 page final paper. The final paper must be submitted on the last day of class. MLA format is highly recommended.

Section 51 M,W 7:00-8:15 p.m. Dr. Tobin Code: 1048

Literary Theory will begin with a review of the classical sources of modern literary theory, including Plato's "Ion" and Aristotle's "Ethics", and move on to consider canonical critical works of the Enlightenment, 19th-century, and early Modernism. We will then examine such late-20th Century critical theories as post-structuralism/deconstruction, Marxist criticism, feminist theory, post-colonialism, cultural studies and reader-response theory. Our approach will be analytical and critical, with no one critical method accorded precedence over another, and our goal that of learning to understand and apply the basic concepts and vocabulary of literary criticism.

Section 52 T,TH 7:00-8:15 p.m. Mr. Knip Code: 1049

The course will introduce students to literary theory and criticism. Perhaps the most basic yet important insight gleaned from a study of theory is that there is no such thing as a non-theoretical interpretation of literature. Acknowledged or not, every interpretation has a viewpoint. This course aims to help students understand the various assumptions that underlie different and sometimes even contradictory ways of reading literature. We will read representative introductory material and canonical texts from the following theoretical paradigms: New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Cultural Studies, Deconstruction and Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial Criticism. Literature for analysis includes the work of Tillie Olsen, Walt Whitman, Herman Melville, Langston Hughes, Kate Chopin, and Annie Proulx. . Requirements include a mid-term and final exam, and a final paper on Morrison's *Sula*, Achebe's *Things Fall Apart*, or Winterson's *Written on the Body*.

Section 53 T,TH 5:35-6:50 p.m. Ms. Kennedy-Epstein Code: 5353

This course is designed to introduce the major theoretical concepts and texts that inform literary and cultural criticism, paying particular attention to the ways in which theoretical models are at once shaped by and simultaneously interrogate the political and cultural conditions from which they arise. We will read selections from Marxist criticism, psychoanalysis, structuralism, deconstruction, feminist theory, queer theory, postcolonial criticism, and others. Using key concepts from the various schools of thought, students will analyze selected literary texts. Requirements: three short papers, a midterm and final paper, an in-class presentation, attendance and participation.

ENGLISH 308 NON-FICTION WRITING I

(3 credits) Prerequisites are English 220 and English 300.

Section 01 M,TH 9:45-11:00 a.m. Ms. Schaller Code: 1051

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.

ENGLISH 313 WORKSHOP IN FICTION II

(3 credits) Prerequisites: English 220, English 300, and English 311.

Section 01	T,F	11:10-12:25 p.m.	Professor Thomas	Code: 1059
Section 02	T F	12:45-2:00 p.m.	Ms. Daitch	Code: 1060
Section 03	W	10:30-1:00 p.m.	Professor Nunez	Code: 1061
Section 51	W	5:35-8:05 p.m.	Professor Winn	Code: 1062

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.

ENGLISH 314 WORKSHOP IN POETRY I

(3 credits) Prerequisites: English 220 and English 300.

Section 01	M,TH	11:10-12:25 p.m.	Dr. Paul	Code: 1063
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This class will work with new poems created by the students during the term. Students will present their own poems and consider poems by their classmates in a safe, intelligent workshop setting. We will also discuss published poems, learn lessons on craft, and do in-class writing assignments.

Section 51	T, TH	7:00-8:15 p.m.	Ms. Singer	Code: 1064
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“Poetry is the journal of the sea animal living on land, wanting to fly in the air.”

-Carl Sandburg

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

In this workshop you will be involved in exploring the components of your writing wings and the process of learning to fly. We will delve into the particulars of creating poetry- from inspiration, imagination and raw material gleaned (through experience, observation, dreams, memory, music) – to the polished, “finished” poem. Keeping a journal is highly recommended as a way to catch creative sparks and/or to expand ideas. The revision of poems will play a major role in our creative process, adding focus to detail and intention. During our journey, we will also talk about potential publishing, submitting work and writing residencies.

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

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

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

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

Requirements: All assigned exercises are required.

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

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

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

ENGLISH 316 WORKSHOP IN POETRY II

(3 credits) Prerequisite are English 220, 300 and 314.

Section 01	T,TH	4:10-5:25 p.m.	Professor Levi	Code: 1065
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“News that stays news” is 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 – including Matthew Arnold, Emily Dickinson, Martin Espada, June Jordan, Li-Young Lee, Muriel Rukeyser, Sharon Olds, William Stafford, Jean Valentine, and/or others -- 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.

Section 51 T,TH 5:35-6:50 p.m. Ms. Singer Code: 1067

This workshop is an extension of Workshop in Poetry I. Here, students will hone their craft in more depth, concentrating on content and poetic voice (use of language, music, line breaks, etc.). Special emphasis will be on revision work and emotional connection. Reading and discussion of books by numerous recognized poets will help to expand vision and technical writing possibilities. Exercises focus on specifics of form and style. We'll also explore publishing possibilities, the submission process and writing retreats. In this standard workshop setting, students will present their poems for in-class critiquing on a regular basis and create a full portfolio of revised work. A special event is the end of semester reading with music. Required texts: (all books \$10 or less) Anne Sexton, *Selected Poems*; Allen Ginsberg, *Kaddish* and other Poems; Audre Lorde, *The Black Unicorn*; Margaret Atwood, *Murder in the Dark*; Lawrence Joseph, *Into It*; Sandra Cisneros, *Loose Woman*; Li-Young Lee, *In The City Where I Loved You*; Mary Oliver, *American Primitive*.

ENGLISH 317.54 SURVEYING THE BLACK EXPERIENCE IN LITERATURE

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

Section 01 M,Th 2:45-4:00 p.m. Ms. Nims Code: 1068

This course surveys the black experience both in Africa and the Diaspora, with emphasis on identity, loss of language and/or culture, and the social reconstruction of a race. This course develops your ability to write analytical essays based on the historical novel and the black experience, subject matter uniquely suited to the cultivation of sophisticated interpretative skills. Students will study different styles, uses of evidence, methods of interpretation, close readings of texts, and the interaction of literature and cultural values, with applications to other disciplines. Formal Essay: Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument with reference to the text(s). These essays must be five to seven pages in length. Since this is a writing intensive course, substantial revisions are required. Failure to meet the expected page length requirement will result in a grade of zero (20% of final grade). Research Paper: Develop a research project examining the work of the author we have read for this course. This paper should combine a literary analysis within a historical, political, and/or anthropological framework. You may use no more than one primary text and no less than five critical sources to support your thesis. This paper must be 10-12 pages in length. All students must submit a formal proposal and working bibliography on the assigned due date. FAILURE TO SUBMIT A PROPOSAL ON THE DUE DATE WILL RESULT IN THE GRADE OF F ON THE RESEARCH PAPER (40% of final grade). Presentations: Each student will present his/her proposal to the class. This presentation should include the title of the work, the topic/problem to be analyzed, the framework you intend to use, its contribution to research in the field and a bibliography (10% of final grade). Participation: Each student will be responsible for actively participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (10% of final grade). Final Exam: Based on assigned reading and in-class discussions (20% of final grade). As instructor I reserve the right to alter the syllabus to meet the needs of the students at any time during the semester.

ENGLISH 317.55 MUSLIM DIASPORAS

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

Section 01 T,F 2:10-3:25 p.m. Ms. Qidwai Code: 1069
Muslim Disaporas is an interdisciplinary course moving through the history of Islam and its expressions in many areas of the world (including Sufism), to the cultural identity, art, and literature of the Muslim Diaspora in the United States, their mis-portrayal in the media, and fetishization by popular culture. Curriculum includes studying works of literature, comedy, theater, film/TV, music and art. Requirements include a class project (group presentation) outlining the timeline of world areas with Muslim populations throughout history, short reports on field trips, midterm paper and final revision. First book for class: Excerpts from the Koran.

ENGLISH 318.51 BLACK WOMEN WRITERS

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

Section 01 T,F 12:45-2:00 p.m. Ms. Anderson Code: 1070
Section 02 is for Women and Gender Studies Majors, T,F 12:45-2:00 Code: 4768

Black Women Writers explores the prose generated by women of color on the continent and in the Diaspora. The workload will challenge you to read, think, and respond to novels at a rather fast pace. Seek to uncover the meaning and substance of voices resisting silence. Acknowledging the power of the word, decode the messages Black women writers have created for you, including Hurston, Emecheta, Larsen, Morrison, Danticat, and others. Requirements: 2 polished essays, 2 extemporaneous essays, and your contributions to class discussions.

ENGLISH 319.68 WOMEN AND WRITING IN THE MIDDLE AGES

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

Section 01 T,F 3:45-5:00 p.m. Professor Tomasch Code: 4324
Section 02 is for Women and Gender Studies Majors, T,F 3:45-5:00. Code: 4841

In this course, we will take an interdisciplinary and comparative approach to an investigation of the depiction of female characters, of the writings of female authors, and the lives of real women in the Middle Ages. Concentrating on literary productions, we will also examine a variety of other sources, including art, historical, political and religious materials. Primary readings will be drawn from such works as the *Ancrene Wisse*, *Sir Gawain and the Green Knight*, Christine de Pisan's *The Treasure of the City of Ladies*, *The Book of Margery Kempe*, and Chaucer's "Wife of Bath's Tale." Except for works written in Middle English, all medieval texts will be in translation; previous experience with medieval materials is helpful but not required. Course requirements will include an oral presentation, short essays, and exams.

ENGLISH 319.71 WOMEN'S INTERTEXTUAL NARRATIVES

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

Section 51 T,TH 7:00-8:15 p.m. Ms. Davis Code: 1077
Section 02 is for Women and Gender Studies Majors, T, TH 7:00-8:15 Code: 4769

Originally coined by Julia Kristeva, the term "intertextuality" refers to the concept that all texts derive their meaning in relation to other texts, and that in fact, "any text is constructed as a mosaic of quotations, any text is the absorption and transformation of another." This course will explore Kristeva's theories of intertextuality as influenced by Mikhail Bakhtin, and how these theories provide us with a lens through which complex systems of culture may be interpreted through literary texts. Readings may include, but are not limited to works by Harriet Jacobs, Charlotte Lennox, Doris Lessing, Margaret Atwood, Octavia Butler, Audre Lorde, and Virginia Woolf. Students will be responsible for a class presentation, weekly journal entries, and a final research project.

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

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, "D"; Adolescence Education American literature core requirement; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

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

Professor A. Robbins

Code: 4325

Section 02 is for Women and Gender Studies Majors, M, TH 2:45-4:00

Code: 4842

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

ENGLISH 319.77**WOMEN CENTERED LITERATURE: THE BRONTE SISTERS**

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

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

Dr. Bloom

Code: 4326

Section 02 is for Women and Gender Studies Majors, T, F 9:45-11:00

Code: 4843

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 320**MULTI-ETHNIC AMERICAN LITERATURE**

(3 credits) Prerequisite is English 220 Approved for Group B Pluralism and Diversity

Section 01 T,W,F 9:10-10:00 a.m.

Mr. Pardlo

Code: 1079

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

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

Ms. Nims

Code: 1080

This course will examine the definition of cultural identity via literature presented by writers of African American, Caribbean, Asian- American, Latino-American, and Irish -American origins. Discussions

involve both close reading of selected texts and comparison of the values the texts promote. Students engage in a variety of communication-intensive activities designed to enhance their appreciation of literature and their awareness of the way it shapes and reflects a multicultural world. **Requirements:**

Formal Essays: 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. Failure to meet the expected page length requirement will result in a grade of zero (40% of final grade). **Presentations:** Each student will teach some aspect of an assigned topic to the class in a group format. This may involve dramatic readings, critical commentary, and the presentation of online materials. This presentation should not be a summary of the assigned reading, but an interpretation that offers the audience a deeper understanding of the work itself (20% 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 (**20% of final grade**). **Final Exam:** Based on assigned reading and in-class discussions (20% of final grade).

Section 03 M,TH 2:45-4:00 p.m. Dr. Gilchrist Code: 1081
Organized around the literary depictions of major American historical crises, such as slavery, Indian Removal, Japanese-American internment, and 9/11, this section of “Multi-Ethnic American Literature” introduces select novels, short stories, poetry, film, and cultural essays by contemporary American writers including Toni Morrison, Barbara Fields, Louise Erdrich, Junot Diaz, and Lawrence Joseph. Students will be required to write two formal English essays, to delivery a 10-minute research presentation, and to participate actively in class discussions.

Section 04 SAT 12:10-2:40 p.m. Dr. Washburn Code: 1082
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 05 M,TH 4:10-5:25 p.m. Professor Chon-Smith Code: 1083
Through the analysis of African American, Asian American, Latino/a. and Native American literature, this course looks at the various ways in which ethnic literatures and social movements define and reimagine American identity and national culture. This course maps the major movements and themes of multiethnic literatures and the historical contexts from which they were produced. 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. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

Section 06 T,F 2:10-3:25 p.m. Professor Tolchin Code: 5348
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 51 T,TH 5:35-6:50 p.m. Ms. Douglas Code: 1086
Section 52 T,TH 7:00-8:15 p.m. Ms. Douglas Code: 1087
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 53 M,W 5:35-6:50 Mr. Matthew Goodman Code: 1088
Section 54 M,W 7:00-8:15 Mr. Matthew Goodman Code: 1089

This course will examine the works of writers investigating the notion of belonging, strangeness, and identity within the multiracial, multiethnic construct that is American Society. We will pay particular attention to the works of American born writers of color, but we will also investigate the work of immigrants and refugees as they relate to selfhood and belonging, and the fragmentation, dissolution, and the championing of unique narratives and cultures. We will also investigate the role of memory, both real and imagined, and discuss marginalization, empowerment, and the representations and negotiations of both minorities and majorities within texts. Active participation in class discussion is not only a portion of your grade, but it is a requirement of passing. Requirements will include a short paper #1: 20%; short paper #2: 20%; a research Paper: 35%; and class participation 25%.

ENGLISH 321 TOPICS IN AFRICAN AMERICAN NARRATIVES

(3 credits) Prerequisite is English 220 Approved for Group B Pluralism and Diversity

Section 01 M,TH 11:10-12:25 p.m. Professor Neary Code: 1090

Section HC1 is for Macaulay Honors students, M TH 11:10-12:25 Code: 5046

Section MZ1 is for Muse Scholar students, M TH 11:10-12:25 Code: 5047

Section 02 M,TH 2:45-4:00 p.m. Professor Neary Code: 1091

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, Northrup, Brown, Harper, Wilson, Delany, and Hopkins. Requirements include short analytical papers and a longer final paper.

Section 03 T,F 11:10-12:25 p.m. Mr. Pardlo Code: 4327

This seminar serves as an advanced introduction to various key moments in the oeuvres of two of the most influential African American novelists of the post-civil rights era: James Baldwin and Toni Morrison. We will pay particular attention to the various literary and rhetorical strategies Baldwin and Morrison deploy in their trenchant critiques of American liberalism and the failed promises of U.S. democracy. Central themes this semester will include: the artist as social critic (or, as Baldwin once put it, the artist as a “disturber of the peace”); the blues as metaphor and motif; the ongoing traumatic legacies of chattel slavery, Jim Crow, and American apartheid; double and triple consciousness; the black body as a shifting signifier; and literature as a site of the critical reconfiguration of history. In addition, we will be especially interested in thinking about the use-value of Baldwin's and Morrison's ideas for approaching the conundrum of race in the twentieth-first century. Course requirements will include active participation (inclusive of response papers), midterm paper, and a final paper.

Section 51 M,W 5:35-6:50 p.m. Mr. Bobrow Code: 1092

Taking a largely historical approach, we will read a variety of 19th and 20th century African-American narratives, focusing on emerging and recurrent themes, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms; the interplay between literary and social movements; and the influence of other forms, such as poetry, music, and visual arts. Our primary readings will be supplemented by a broad range of critical essays, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Requirements: one short paper, one longer research paper, brief written in-class responses, and a final exam. NOT RECOMMENDED FOR AUDITORS

ENGLISH 322.50 QUEER VOICES

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 4, “G”; English Language Arts elective. Satisfies GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m. Ms. O’Neill Code: 1093

Section 02 is for Women and Gender Studies Majors, T F 11:10-12:25 Code: 5385

What are “queer voices”? In this introductory course, we will explore what makes a piece of literature “queer” by looking at a range of LGBTQ perspectives in fiction, memoir, drama, and poetry. We will also consider the historic and cultural influences that contributed to the literature and the work’s literary and social impact. Our readings will focus on iconic queer texts by writers such as Tony Kushner, Audre Lorde, James Baldwin, Virginia Woolf, Alison Bechdel, William S. Burroughs, Allen Ginsberg, Paul Monette, Reinaldo Arenas, and Jeanette Winterson, among others. Grading: Twenty-five percent of the course grade will be based on short essays (in and out of class); twenty-five percent on a group

presentation; twenty-five percent on a final paper (analytical or personal narrative); and twenty-five percent on class participation.

ENGLISH 322.51 HEROIC MASCULINITY IN THE 19TH CENTURY

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

Satisfies the GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Professor Chinn Code: 4676

Section HC1 is for Macaulay Honors students, M TH 2:45-4:00 Code: 5039

Section MZ1 is for Muse Scholars, M TH 2:45-4:00 Code: 5040

Over the course of the nineteenth century in the United States, what it meant to be a man – a citizen, a father, a worker – changed dramatically. As young men flooded into the cities, and the image of the white American man shifted from farmer to clerk, factory worker, or business-owner; as the geographic boundaries of the country grew to include immense swaths of the Mid- and Southwest; as debates over slavery, alcohol, Westward expansion, industrialization, urbanization, and women's rights obsessed Americans of all classes; as immigrants arrived in the United States in growing numbers; and as escaped and then freed slaves made their mark on the cultural landscape; manhood, manliness, and masculinity came under increased scrutiny. In this course we'll be exploring the ways in which models of what we might call "heroic masculinity" emerged in various attempts to salve the anxieties that suffused nineteenth-century men and women: adventurers, explorers, escaped slaves, rebels, preachers. Course requirements may include a short midterm and longer final essay, weekly participation in a BlackBoard discussion group, oral presentation. Possible texts include: James Fenimore Cooper, *The Last of the Mohicans*; John Augustus Stone, *Metamora*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Ira Aldridge, *The Black Doctor*; Herman Melville, *Typee*; Francis Parkman, *The Oregon Trail*; Mark Twain, *The Adventures of Huckleberry Finn*; Henry James, *The American*, Charles W. Chesnutt, *The Marrow of Tradition*; Frank Norris, *McTeague*.

ENGLISH 323.51 ASIAN AMERICAN POETICS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, "D"; Adolescence Education American literature core Requirement; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,TH 2:45-4:00 p.m. Ms. Park Code: 1094

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

ENGLISH 323.52 ASIAN AMERICAN LITERATURES: NY AND LA

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, "D"; Adolescence Education American literature core Requirement; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,TH 2:45-4:00 p.m. Mr. Leong Code: 1095

New York - "the Big Apple" - and L.A. - "the Big Orange" - have spawned writers as well as their novels, essays, creative non-fiction and poetry since the settlement of the two areas. From Korean immigrant

Younghill Kang's *East Goes West* to Indian American writer Jhumpa Lahiri's *The Namesake* and Frank Chin's *Bulletproof Buddhists* these regions have provided rich material for the literary imaginary of the ethnic American writer. This course will contrast and compare approaches to modern 20th and 21st century writing about NY and LA from primarily an Asian American perspective and the larger metropolitan and suburban areas for which they are the locus. While the emphasis is on writers of Asian descent, selected Latino and African American writers who write about these locales will be utilized as points of comparison, style, and voice, since both cities are truly multiracial and multicultural. A unique feature of this course will be the final writing project: each student will be asked to write a fictional or non-fictional account of the community in which they live, in story form. Essential to the project will be the profiling of a character and stories found inside their community. Part of the class schedule will be devoted to your writing project.

ENGLISH 323.54 ASIAN PACIFIC AMERICAN MEDIA

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

Section 01 M,TH 4:10-5:25 p.m. Ms. Park Code: 4655

This course explores the enduring representations of Asian Pacific Americans as "yellow peril" and "model minority" in a variety of media, from film to theater to television, and in a number of famous figures, from Fu Manchu to Bruce Lee to Margaret Cho. It also highlights the ways in which Asian Pacific Americans have actively resisted, complicated, and transcended these dominant representations, forging new modes of being for Asian Pacific Americans. Rather than a broad and exhaustive survey of every genre and aesthetic practice in which Asian Pacific Americans are either represented or doing the representing, this course, instead, aims to construct a critical media vocabulary through the study of cultural theory and the close reading of a few prominent media texts in constructing (conflicting) visions of Asian Pacific America. Readings will include work by Walter Benjamin, Lisa Lowe, Celine Parrenas-Shimizu, Karen Shimakawa, David Henry Hwang, and David Eng. Requirements include two 3-4-page response essays, as well as a final research paper and presentation.

ENGLISH 323.55 ASIAN AMERICAN MEMOIR

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

Section 01 T,F 11:10-12:25 p.m. Professor Hayashida Code: 4652

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

ENGLISH 323.57 ASIAN AMERICAN LITERATURE AND POPULAR CULTURE

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

Section 01 M,TH 11:10-12:25 p.m. Professor Chon-Smith Code: 4607

How do you define Asian America? What is the significance of Asian America literature and popular culture? In particular, how has Asian American culture been central to the building of the United States of America? This is a course about Asian American literature and popular culture after the Civil Rights Movement. It provides an overview of race, gender, and class relations in the United States embedded within the broader structure of culture and social institutions. This course is a comparative study of Asian American writers, filmmakers, spoken word artists, hip-hop performers, sports figures, and internet cyberstars, and the historical contexts in which they produce their works. I hope that this framework will

foster critical reflection about how we imagine and reimagine Asian American identity and culture, and the importance of “national culture” for the formation of citizenship and community. In particular, we analyze constructions of femininity and masculinity, narrations of race and national belonging, and contestations and solidarities between racialized communities. Furthermore, in this course, I ask students to explore the interconnections between race, gender, sexuality, class, and nation in relation to the global economy and multicultural discourses. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance.

ENGLISH 324 STUDIES IN NATIVE AMERICAN LITERATURE, 1500-1900

(3 credits) Prerequisite is English 220

Section 01 M,TH 2:45-4:00 p.m. Professor Miller Code: 4330

This course will examine the diverse texts composed, spoken, translated or recorded by Native Americans from 1500-1900. Bookended by more familiar genres of Native American expression -- pre-contact mythology and twentieth-century poetry and novels -- our course readings include Aztec and Mayan narratives of cultural transformation in the wake of Spanish conquest, mestizo histories of America, Pequot and Mohegan ministerial sermons, conversion narratives, letters and hymnody, and Cherokee newspaper articles. We will also read journal articles, treaties, court cases, scientific treatises, and other primary texts to contextualize our study. Requirements will include active class participation, short responses or quizzes, three papers, and a final exam.

ENGLISH 325 POST COLONIAL LITERATURE IN ENGLISH

(3 credits) Prerequisite is English 220. Cross-Listed with COMPL 381.66.

Section 01 T,F 2:10-3:25 p.m. Ms. J. Smith Code: 1097

Section 03 M,TH 4:10-5:25 p.m. Professor Mallipeddi Code: 4331

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

Section 02 M,TH 1:10-2:25 p.m. Professor Perera Code: 1098

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

Wretched Of The Earth, Aimé Césaire's *Discourse on Colonialism*, Edward Said's *Orientalism*, Robert Young's *Postcolonialism*, and Stuart Hall's "When Was 'The Post-Colonial'? Thinking at the Limit"
Requirements: active participation; 4-5 page paper; in-class midterm exam; 8-10 page paper/(revision/elaboration of short paper); oral presentation.

ENGLISH 327 CARIBBEAN LITERATURE

3 hrs. 3 credits. Prerequisite is English 220.

Section 01 T,F 12:45-2:00 p.m. Professor Glick Code: 4332

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

ENGLISH 329.80 SOUTH ASIAN WRITERS IN A GLOBAL CONTEXT

(3 credits) Prerequisite is English 220. This course may be used to satisfy one of the following: Literature, Language, Criticism area of study 3 "E," Adolescence Education Postcolonial core requirement, English Language Arts elective. This course fulfills the GER Stage 3A requirement.

Section 01 M,TH 4:10-5:25 p.m. Professor Perera Code: 4992

South Asia's nations and disputed territories figure prominently in the prose of counter insurgency produced by colonial administrators and contemporary CNN journalists alike. In brief news sound bites, South Asia as world region—including India, Pakistan, Sri Lanka, Bangladesh, and Nepal among other places—is described in terms of recurring "cycles of violence," unceasing political unrest, and spontaneous disturbances. But how have the region's novelists, poets, and essayists challenged and reinterpreted this static world picture from a South Asian perspective—from a trans-national perspective? In this class we will consider how South Asian literary forms and polemical traditions narrate historical causality and human agency *against* and through a poetics of space. A central objective of our class is to scrutinize a received truism: all South Asian Writing is National Allegory. Arguably, much of South Asian writing tends to be read and studied exclusively in terms of anti-colonial *Nationalist* history. In this course, however, we broaden the focus to engage questions of aesthetics and politics that persist beyond the event of negotiated political independence into the present day and age of economic and cultural globalization. Thus while we will read representative works that have been identified with the anti-colonial moment, we will also attempt to familiarize ourselves with a range of other traditions and formations. Covering authors from South Asia and the South Asian diaspora (including writers from Canada, Britain, and the United States) we will look closely at texts drawn from human rights discourse, feminism, partition literature, immigrant fiction, and internationalism. Reading selections may include Rabindranath Tagore's *The Home and the World*, Saadat Hasan Manto's "Toba Tek Singh," Mahasweta Devi's "The Hunt," Salman Rushdie's *Midnight's Children*, Michael Ondaatje's *Anil's Ghost*, Arundhati Roy's *The God of Small Things*, Agha Shahid Ali's *The Country Without a Post Office* (selections). Theory and history texts may include writings by Fredric Jameson, Aijaz Ahmad, Edward Said, Ambalavaner Sivanandan, and W.E.B. Du Bois. We may also view Satyajit Ray's (1984) film, *Ghare Baire (The Home and the World)*. **Course Requirements** will include in-class writing 20%, 4-5 page paper 20%, in-class exam 20%, 1 page prospectus for final paper 5%, 8-10 page final paper (revision/elaboration of short paper) 25%, attendance, active participation 10%.

ENGLISH 330 SOCIO LINGUISTICS

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

Section 01 M,TH 4:10-5:25 p.m. Professor McPherron Code: 1101

This course provides is an introduction to the study of language as social and cultural practice. The course provides an overview of foundational topics in sociolinguistics (including dialects, variation, registers, pidgin and Creole languages, bilingualism, code-switching, and language and gender); as well as more recent issues in the field (such as language policy, language ideologies, social identity, and critical discourse analysis). Through course readings and assignments, students will gain a comprehensive understanding of the field of sociolinguistics and be prepared to complete sociolinguistic research projects on their own. Class time will include a variety of activities: lectures, demonstrations, discussion of readings, and applications of concepts from them. Some background in language teaching, linguistics, and/or cognitive psychology is quite helpful but not absolutely necessary. We will use the

following book: Mesthrie, R., Swann, J., Deumert, A. & Leap, A. (2009), *Introducing Sociolinguistics* (2nd edition). Philadelphia: John Benjamins Publishing Company. Course requirements will include class participation, three exams (2 out of class, one in-class), and article presentation, and a research project.

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

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

Section 01 M,TH 9:45-11:00 a.m. Professor Luria Code: 1102

This course is a general introduction to the study of language, including phonology (sound patterns), morphology (word formation), and syntax (sentence structure) of English. It provides a foundation for understanding language universals, varieties of English grammatical constructions, language diversity in the United States, and applications of language theories to the teaching and learning of English. Requirements: quizzes, response papers, term paper, and final exam.

Section 02 T,F 9:45-11:00 a.m. Ms. Graves Code: 4335

Section 03 T,F 12:45-2:00 p.m. Ms. Graves Code: 1104

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 concepts necessary to further pursue linguistic studies, should they decide to do so; to make students aware of the diversity of language systems, and of their fundamental similarities; to lead students to examine their own linguistic beliefs and attitudes. Assessment is based on attendance/participation 15%, homework 15%, final paper 20%, midterm exam 25%, final exam 25%.

Section 04 T,F 2:10-3:25 p.m. Professor K. Greenberg Code: 1103

This course provides a linguistic analysis of the structure and use of the morphological, grammatical, syntactic, and stylistic structures of regional and social varieties of contemporary American English. Requirements include (1) active participation in whole class and small group activities, (2) timely completion of daily homework assignments, and (3) a midterm and a final exam. Familiarity with Blackboard 9's Discussion Board and wiki is critical to success in this course. Thus, the course is **not appropriate for auditors**.

Section 51 T,TH 5:35-6:50 p.m. Dr. Carrasco Code: 1106

This course is a general introduction to the study of language with a focus on the structure of spoken and written English. We will explore various linguistic topics including sociolinguistics, acquisition, regional variation, discourse analysis, semantics, syntax, morphology, phonology, grammar, and language teaching. The purpose of this course is to develop a working knowledge of fundamental linguistic concepts that can help us understand and explain how English is experienced. Requirements: quizzes, readings, short paper, research paper, and final exam.

ENGLISH 332 HISTORY OF THE ENGLISH LANGUAGE

(3 credits) Prerequisite is English 220. Note: This class is a linguistics and language class. It cannot be used to fulfill any literature requirement.

Section 01 M TH 1:10-2:25 p.m. Professor Parry Code: 1108

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 four papers, and or all of which may be revised, and there will be a take-home final exam. Sections 01 and 02 are Writing Intensive sections.

Section 51 M,W 5:35-6:50 p.m. Ms. Huidobro Code: 4336

Section 52 M,W 7:00-8:15 p.m. Ms. Huidobro Code: 4337

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.

ENGLISH 333.57 WOMEN, LANGUAGE AND LITERATURE

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

Satisfies the GER 3A requirement.

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

Professor Luria

Code: 4338

Section 02 is for Women and Gender Studies majors, M TH 1:10-2:25

Code: 5391

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

ENGLISH 333.61 LANGUAGE, IDENTITY AND EDUCATION

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

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

Professor K. Greenberg

Code:

This course provides an in-depth study of the ways in which people use language performatively to construct and negotiate their personal, social, and cultural identities and realities. We will examine how linguistic forms take on social meanings through their association with particular kinds of speakers and settings and how these associations can be reinforced or altered in specific contexts. Requirements include (1) active participation in whole class and small group activities in class and on Blackboard, (2) timely completion of daily homework assignments, (3) four response essays, and (4) a "field work" research project that culminates in a paper and an oral presentation. Familiarity with Blackboard 9's Discussion Board and wiki is critical to success in this course. Thus, the course is **not appropriate for auditors**.

ENGLISH 333.63 PHONOLOGICAL ANALYSIS AND THEORY

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

Section 51 M 5:30-7:20 p.m.

Dr. Bakht

Code: 5209

This course is an introduction to phonetics and phonology and the interaction between the two areas of study. We will discuss topics in both articulatory and acoustic phonetics, including learning IPA (the International Phonetic Alphabet) and discuss issues in transcription. Our investigation of phonology, the study of sound systems will focus on overwhelmingly on English, although we will make comparative observation across different dialects of English. The topics in this course will be of interest to many, but especially those interested in linguistics, education, particularly the teaching of English as a Second Language, and those interested in further study in speech pathology. Course requirements include: attendance and class participation; several projects related to transcription and the analysis of discourse level data, homework assignment sets, and other in-class assignments, including quizzes as needed.

ENGLISH 335 CHAUCER: THE CANTERBURY TALES

(3 credits) Prerequisite is English 220.

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

Professor Tomasch

Code: 4339

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 ENGLISH LITERATURE: ANGLO-SAXON TO ROMANTICISM

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Code: 1113

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

Section 02 M,W,TH 11:10-12:00 p.m. Ms. Haddrell Code: 1114

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 T,F 11:10-12:25 p.m. Professor L. Greenberg Code: 1115

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 04 SAT 12:10-2:40 p.m. Dr. Graziano Code: 1116

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 05 M,W,TH 12:10-1:00 p.m. Mr. Krause Code: 1117

English 338 will survey nearly 800 years of English literature, from the Anglo-Saxon poem *Beowulf* to the comedies and satire of the eighteenth century. While attention will be given to the historical and cultural contexts of the works we'll be studying, our primary focus will be on close readings of primary texts, with special attention given to matters of language and style. The class text will be the eighth edition of *The Norton Anthology of English Literature*, vol. 1: other texts, including nonliterary works—music, images, a film or two—will be assigned. There will be frequent in-class writing assignments, two shorter papers, and a longer, documented, final paper.

Section 07 M,TH 9:45-11:00 a.m. Professor Schmidgall Code: 1119

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

Section 08 T,F 2:10-3:25 p.m. Ms. Martinez-Bilgrey Code: 1120
From the Old English epic *Beowulf*, to later medieval and renaissance poetry and drama, to mid-19th century novels, and ending with the voices of the Romantic poets, the British literature we will encounter in this course covers an enormous amount of ground. No one survey class can hope to do more than touch on some of the features of that vast landscape but we will do our best to explore a wide variety of different periods and genres. We will approach these texts through close reading as well as incorporating a sense of context which can often serve to render even the most remote work more accessible.

Section 51 T,TH 7:00-8:15 p.m. Dr. Henry-Offor Code: 1122
In this course we will survey English literature from the Anglo-Saxon to the Romantics. We will read both canonical and lesser read texts, among them: *Beowulf*, selections from Chaucer's *Canterbury Tales*; *Sir Garwain and the Green Knight*; some of Shakespeare's plays, Christopher Marlowe's *Edward II*, selections from the following: Spenser's *Faerie Queene*; John Milton's *Paradise Lost*; Jonathan Swift's *Gulliver's Travels*. We will also read works by Mary Wroth, John Donne, Amelia Lanyer, Wordsworth, Coleridge, Keats, Shelly, Byron and Blake and other writers. The course will focus on close readings of the texts paying special attention to language, themes such as love, politics, space, intimacy, relationships, and cultural and historical context. Requirements: three short papers, mid-term, five short quizzes and a final paper.

Section 52 M,W 7:00-8:15 p.m. Dr. Hatch Code: 1123
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 *Faerie Queene*, Milton's *Paradise Lost*, eighteenth-century satire (Pope, Johnson, and Swift) and examples of pre-Romantic "sensibility" and empiricism (Goldsmith, Gray, Thomson, and Cowper). We can only glance at the development of the novel, which will be represented by Behn's *Oroonoko* and Walpole's *The Castle of Otranto*. Students will read one major work on their own and write a reaction essay or reading journal.

ENGLISH 340.51 HISTORY OF RHETORIC: ANCIENT AND MODERN

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

Section 01 M,TH 2:45-4:00 p.m. Professor Hayden Code: 4341
This course explores developments in the history of rhetoric to show how modern conceptions of audience, argument, and persuasion evolved. Participants will read ancient and modern rhetorical theories and apply these theories to persuasive texts in different fields. Readings will include the theories of the Sophists, Plato, and Aristotle, as well as the modern updates of these theories by Bitzer, Burke, and Perelman. Readings will also include marginalized voices in the history of rhetoric and persuasive texts for analysis. Texts for analysis may include political speeches, advertisements, literature, blogs, and other texts drawn from popular culture. Participants will become more critical consumers of the symbols they encounter everyday and hone their written and analytical skills. Assignments will include reading responses, a mid-term and final exam, and two 5-7 page analysis papers. Books to purchase are *Rhetorica Ad Herennium* (ISBN 9780674994447; \$24.00) and Perelman, *The Realm of Rhetoric* (ISBN 9780268016050; \$17.00). Other texts will be available on Blackboard.

ENGLISH 340.51 U.S. NATIONAL RHETORIC

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

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

Professor Jones

Code: 4907

This course will examine the role of rhetoric in imagining the ideological boundaries around U.S. citizenship and the nation. We will focus particularly on some of the unique American rhetorical traditions and counter-traditions that have served to construct or deconstruct our ideas about the nation. Reading will include works by rhetorical theorists such as Aristotle and Kenneth Burke, scholars of early American rhetoric such as Sacvan Bercovitch, theorists who complicate traditional ideas about rhetoric, such as David Howard-Pitney and Victor Villanueva, as well as scholarship on nationalism. Students will apply their understanding of national rhetoric in two research paper assignments. Students are encouraged to choose research topics that relate to their majors, future professions, and/or personal interests. In addition, students will complete a short final examination paper, an oral presentation, and several informal writing assignments.

ENGLISH 346 DISCOURSE ANALYSIS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study 6, "F;" or elective; English Language Arts elective. Satisfies the GER 3A requirement.

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

Dr. Bakht

Code: 1125

Discourse analysis has been informed by several academic disciplines, including anthropology, linguistics, philosophy, literary theory, and sociology. Since there are many ways to define and analyze discourse, there exist multiple, often conflicting, approaches to the study of language use. This course is an introduction to the various theories and methods of discourse analysis, which will be explored through critical reading and discussion, and through hands-on application of these methods on actual discourse data. We will consider "discourse" as 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. Some methodological concerns to be addressed include how discourse can be represented, which units of analysis are relevant, and what the analysts' goals should be. In addition, we will discuss how discourse relates to identities and ideologies in diverse social settings. Course requirements include: attendance and class participation; several projects related to transcription and the analysis of discourse level data, short papers; a class presentation; and a final research paper.

ENGLISH 350 RENAISSANCE DRAMA: FORM, GENDER, POLITICS

(3 credits) Prerequisite is English 220

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

Professor Alfar

Code: 5368

We will examine Renaissance drama in light of its different forms and of historical, cultural, and theoretical questions about politics and gender. Comedy, City Comedy, Tragedy, Revenge Tragedy and Sex Tragedy will take us on an examination of the ways the Renaissance stage depicted, dealt with, transformed, contained, and subverted its own understanding of state, marital, and gender politics. While the Renaissance often feels like a time when forms of power were rigidly in place, shifts in the socio-political climate in London—from a female to male monarch, from a court of intellectuals to a court of indulgence and indulgence, from a largely illiterate population to a growing literate population, from a feudal and aristocratic class to a growing capitalist bourgeoisie, and from arranged to companionate marriage—also shifted the relationship of father and children, husband and wife, monarch and subject. We will investigate the representation of that shift on the Renaissance stage to discover a profoundly diverse and contradictory society with competing and fluctuating sets of values. Our plays will be *The Woman's Prize, or The Tamer Tamed*, *The White Devil*, *The Changeling*, *The Tragedy of Mariam*, *Edward II*, *The Revenger's Tragedy*, *Volpone*, and *The Roaring Girl*. Assignments will include three short papers, a research paper, weekly in-class writing, and a final exam.

ENGLISH 352 SHAKESPEARE SURVEY

(3 credits) Prerequisite is English 220.

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Code: 1127

This course is a chronological survey of Shakespeare's major plays with representative selections from all periods of his work and all genres. Readings will include *A Midsummer Night's Dream*; *Richard III*; *Henry IV, Part One*; *Henry V*; *As You Like It*, *Othello*; *The Winter's Tale*; and *The Tempest*, as well as primary and secondary source readings from the Bedford Companion to Shakespeare. A midterm and a final exam, plus two essays will be required.

Section 02 T,F 9:45-11:00 a.m. Ms. Stein Code: 1128

The title of the first collected works of Shakespeare, published posthumously in 1623, describes his dramatic output as *Comedies, Histories, Tragedies*. This introductory course to Shakespeare's drama will be structured around the question, if a play is a comedy, a tragedy, or a history, just whose comedy, tragedy, or history is it? Plays will include *A Midsummer Night's Dream*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV Part One*, *Henry V*, *Hamlet*, *Othello*, *King Lear*, *The Winter's Tale*, and *The Tempest*. Assignments for this course will comprise weekly readings, a series of papers, an exam, and regular participation in class and on-line.

Section 03 M, TH 1:10-2:25 p.m. Professor Schmidgall Code: 5319

This course will follow the development of Shakespeare's career chronologically, beginning with about 20 of his sonnets and his early tragedy *Romeo and Juliet*. His finest achievements in four dramatic genres (comedy, history, tragedy, and romance) will then be sampled: *A Midsummer Night's Dream*, both *Henry IV* plays, *Othello*, *Antony and Cleopatra*, and *The Tempest*. The individual Signet paperback editions for each play will be required. Three short papers, one long paper, a mid-term and final exam. The Blackboard Web site will be very active during the course (the syllabus will be posted in early June). You may begin exploring it as a registered student or guest over the summer by going to bb.hunter.cuny.edu.

ENGLISH 361 MILTON

(3 credits) Prerequisite is English 220

Section 01 M,TH 1:10-2:25 p.m. Dr. Prescott Code: 1132

We will engage with John Milton through analytical immersion in his writings, with special emphasis on *Paradise Lost*, his magnum opus. Other works we will study are *Paradise Regained*, *Samson Agonistes*, and *Comus*. Since all writers are inextricably linked with the historical milieu in which they write, we will consider how Milton's belief system—religious and political—distinguished him as an active, vital participant in his world. Requirements: one term paper, a midterm, and a final examination.

ENGLISH 368 THE 18TH CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220

Section 01 T,F 11:10-12:25 p.m. Professor Connor Code: 1134

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 371.51 ROMANTIC NOVELS

(3 credits) Prerequisite is English 220. This course may be used to satisfy one of the following: Literature, Language, Criticism core requirement area of study 1, "B," or elective; Adolescence Education British literature core requirement; English Language Arts elective.

Section 01 T,F 12:45-2:00 p.m. Professor D. Robbins Code: 4989

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

ENGLISH 373 VICTORIAN LITERATURE

(3 credits) Prerequisite is English 220

Section 01 M,TH 11:10-12:25 p.m. Professor Agathocleous Code: 1137

This course is a survey of Victorian literature, with a special emphasis on the literature of empire. During the reign of Victoria the British empire was the largest in human history, covering roughly one-fifth of the earth's surface and one-quarter of its population. We will explore the way literature and visual representations—such sketches, photography and early film—were part of the knowledge systems that produced and maintained the logic of empire; we will also consider the ways they could expose and critique that logic. The literature we will cover will include poetry, plays and non-fiction prose, as well as novels such as *Jane Eyre*, *The Moonstone*, *Dracula*, *She*, and *Heart of Darkness*. Requirements include one mid-term paper, a final paper and participation in class and on the discussion board.

ENGLISH 375 20th CENTURY AMERICAN POETRY

(3 credits) Prerequisite is English 220.

Section 01 M,TH 1:10-2:25 p.m. Professor A. Robbins Code: 1138

This course will approach American poetry of the 20th century with an emphasis upon major literary movements and key figures within those movements, together with critical foci upon the relationship of form to content and of both content and form to politics. We will study poetries of several co-existent and competing strains of American modernism before moving to the poetries of subjectivity and formal innovation of the mid-century, concluding our study with a look at some of the competing discourses and conventions among American poetry emergent after 1950. Throughout the course, we will attend to the shape and texture of the speaking subject/s of the poems, and to the ways in which the presence or absence of that speaker reveals much about the poem's place within the American poetry canon. Poets studied may include Whitman, Dickinson, Stein, Eliot, Hughes, Pound, H.D., Williams, Stevens, Bishop, Brooks, Lowell, Plath, Wright, Roethke, Rich, Clifton, Olds, Cervantes, Armantrout, Hejinian, Major, Baca, Susan Howe, Notley, Mullen, Yau, Chin, and Sherman Alexie. In-class response writings, one short papers (5 pages), and one longer paper (8-10 pages)

ENGLISH 379 20th & 21st CENTURY AMERICAN DRAMA

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

Section 01 T,F 2:10-3:25 p.m. Professor Glick Code: 4347

This course will examine a wide lens sampling of dramatic texts, movements, and historical contexts of Twentieth Century Afro American Drama. Students are required to complete two 6-8 page papers and submit weekly blog responses to the course material and class discussion. We will be thinking about the American theatrical stage as a space for revolutionary Afro American culture workers to imagine, think about, and plot designs for transforming where they live. We will look at the stage as a productive space to improvise and imagine alternative democratic spaces; alternatives to imperialism and white capitalist patriarchal domination and a society structured off the backs of Black and Brown labor. Students will gain a critical appreciation for key texts in the Black dramatic tradition as well as the ability to contextualize such works in a larger historical continuum of Black drama in the United States. We will begin our investigation starting at the WPA Period/Harlem Renaissance period progressing chronologically through the Black Arts Movement to contemporary works. Along with a sampling of plays and manifestos, students will read Hill/Hatch's landmark text—*A History of African American Theatre*. Course requirements will include attendance and active participation, two 6-8 page, typed, double spaced papers and weekly blog postings.

ENGLISH 380 IRISH LITERARY RENAISSANCE

(3 credits) Prerequisite is English 220.

Section 01 M,TH 4:10-5:25 p.m. Mr. Paoli Code: 1140

In Ireland in the decades around the turn of the 19th into the 20th century, two generations of genius flowered and fought. Irish history changed; literary history changed; “a terrible beauty was born.” From W. B. Yeats and Lady Gregory to James Joyce and Sean O’Casey, Irish writers struggled with the English and each other over language, politics, and the power and purpose of the imagination. In the effort, these writers and their contemporaries invented modern forms of poetry, fiction, and drama—indeed, they invented “modernism.” But if they transformed literature, did they change Ireland? Requirements: A five-page textual analysis; a ten-page research essay, in two drafts; a variety of required ungraded writing; a final exam.

ENGL 385.69 THE COMING OF AGE NOVEL

(3 credits) Prerequisite is English 220. This course may be used to satisfy one of the following: Literature, Language, Criticism area of study 1, 3, “C,” “E,” or elective; Adolescence Education British literature core requirement; English Language Arts elective.

Section 01 M,TH 2:45-4:00 p.m. Professor Agathocleous Code: 4738

The coming-of-age novel, or *bildungsroman*, is a type of novel that charts the maturation of a central character from youth to adulthood. Often traced back to the 1795 publication of Goethe's *Wilhelm Meister's Apprenticeship*, the *bildungsroman* played an important role in the ideological work and formal evolution of the novel from the nineteenth century to the present. This course will trace the development of the genre in English-language novels, starting from its earlier incarnations and ending with current-day examples. We will read classic Victorian and modernist novels, such as *Jane Eyre*, *Great Expectations* and *Portrait of the Artist as a Young Man*, as well as more recent twentieth- and twenty-first century instances of the genre, such as Jamaica Kincaid's *Lucy*, J.M. Coetzee's *Youth*, Kazuo Ishiguro's *Never Let Me Go* and Alison Bechdel's *Are You My Mother?* Requirements include one mid-term paper, a final paper and participation in class and on the discussion board.

ENGL 386.67 TRANSATLANTIC 19TH CENTURY LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “B ” area of study 1, 2, “B,” “D,” or “E,” or elective; Preparation for Secondary School Teaching core requirement “E,” “F,” or “G”; English Language Arts elective.

Section 01 T,F 2:10-3:25 p.m. Professor Black Code: 5401

This course is interested in the reconstruction of local debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty, the significance of the American and French Revolutions, slavery, the role of women, and the role of law in Britain and in the U.S.), the course will feature British and American political

prose and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. This course is reading and writing intensive. Texts will include, Dickens *Hard Times*; Hawthorne, *Blithedale Romance*; Melville *Billy Budd*; Norris, *McTeague*; Wollstonecraft, *Maria*. In addition to weekly writing assignments, there will be three formal essays. **This course will fit into either British or American Areas of Study as well as fulfill major electives in all concentrations.**

ENGL 386.94 LAW AND LITERATURE

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

Section 51 M,W 5:35-6:50p.m. Dr. Tobin Code: 1144

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. Requirements will include three 2-3 page essays; one 5-6 page research paper; take-home final.

ENGL 386.99 TALKING AND SINGING: 20TH AND 21ST CENTURY POEMS FROM THE U.S. AND U.K.

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

Section 51 M,W 7:00-8:15 p.m. Mr. Dow Code: 1145

In 1798, Wordsworth and Coleridge announced an experiment in which they hoped to connect the "poetic" with "the real language of men." More than 200 years later, the poet-protagonist of Nicholson Baker's *The Anthologist* explains the connection between baby talk and rhyme. The experiment continues. In this course, we will read the work of some two dozen poets from both sides of the Atlantic working between the mid-20th and early 21st centuries, all of whom attempt to connect the "poetic" (as they conceive it) with the "real language" of women and men (as they hear it). 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 forms in English, since these provide a common history, even if it's one in which some poets are more interested than others. From the U.S.: A.R. Ammons (1926-2001), John Ashbery (b. 1927), Robert Creeley (1926-2005), Michelle Glazer, Louise Glück (b. 1943), Cynthia McDonald (b. 1928), James Merrill (1926-1995), Adrienne Rich (b. 1929), Cole Swenson, Anne Winters (b. 1932). From the U.K.: Sujata Bhatt (b. 1956 in India), Eavan Boland (b. 1944 in Dublin), Veronica Forrest-Thomson (1947-1975), Thomas Gunn (1929-2004), Philip Larkin (1922-1985), Craig Raine (b. 1944), Carol Rumens (b. 1944), Charles Tomlinson (b. 1927), Rosemary Tonks (b. 1932), Paul Muldoon (b. 1950 in Northern Ireland). In addition to poems (the list above is subject to change), we will read some poets' prose about poems; interviews with selected poets; an excerpt from *The Anthologist*; and some scientific perspectives on the origins and function of music and language. In addition to active class participation, requirements are likely to include two or three short papers; a longer, final paper examining one poet in depth; and numerous shorter writing assignments.

ENGLISH 389.55 ONE MAJOR WRITER: JANE AUSTEN

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

Section 01 T,F 11:10-12:25 p.m. Dr. Bloom Code: 4350

Section 02 is for Women and Gender Studies majors, T F 11:10-12:25 Code: 5392

Jane Austen was the first great woman novelist in the English language. Her works, centered on the experiences of a marriageable daughter, are known for their ironic style and social criticism. Although continuously popular with readers since their publication, many critics believe her two inches of ivory, as she described her own canvases, lack a larger vision of the world. In this course we will read her novels,

juvenilia, and letters and examine criticism of her works as well as film adaptations. Course requirements include response writings, oral presentation, two papers, midterm and final exams, and participation in class discussions.

ENGLISH 390.54 THE GENIUS OF THE MODERN THEATER

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

Section 01 T,F 11:10-2:25 p.m. Professor Glick Code: 4352

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, Nietzsche, Steiner, Kleist on the Marionette Theater, Brecht, Ngugi, Adrienne Kennedy, Amiri Baraka, 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), Paul Schrader's *Blue Collar* (1978), and various short television sketches by Lilly Tomlin and Jim Henson. Course requirements include 3 short papers, with the option to substitute one paper for an in-class presentation on the class material. Students will also keep a small, journalistic theater notebook to reflect on the arc of work and theories examined during the semester.

ENGLISH 390.79 20th CENTURY PROSE STYLISTS

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

Section 01 T,W,F 10:10-11:00 a.m. Dr. Elliott Code: 1149

This course will focus on significant twentieth-century novelists and short story writers known for their innovative, sometimes experimental, but always recognizable and unique prose style. We'll consider the relationship between form and substance, and examine issues related to narratology, voice, and point of view (with assistance from several literary critics and theorists). We'll also explore questions of genre and historicize our study in the context of realism, modernism, and postmodernism. Authors will likely include Virginia Woolf, Djuna Barnes, Gertrude Stein, James Joyce, Ernest Hemingway, William Faulkner, Vladimir Nabokov, Saul Bellow, Dashiell Hammett, and Kurt Vonnegut. Requirements (subject to change): two short essays, a research assignment of some sort, an oral presentation on an author not covered in the readings, and a final exam. This section will not be writing intensive.

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

(3 credits) Prerequisite is English 220

Section 01 M,TH 1:10-2:25 p.m. Professor Chinn Code: 1150

This course is an introductory survey of some of the literature of the United States from its beginnings to the Civil War. We'll be combining close reading techniques with a historicized perspective to ask (although not necessarily answer) the following questions: who gets to tell the story of America? How do different, complementary, or conflicting stories jockey for prominence in American imaginations? Where do the legacies of these stories and their reception leave us as readers at the beginning of the 21st century? Authors we'll read include John Winthrop, Jonathan Edwards, Phillis Wheatley, Benjamin Franklin, Washington Irving, Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Harriet Jacobs, Emily Dickinson. Course requirements will include weekly reading responses, midterm and final essays.

Section 02 M,TH 8:10-9:25 a.m. Mr. Krause Code: 1151

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 03 T,F 9:45-11:00 a.m. Mr. Fess Code: 1152

In this course we will study various aspects of American literature from the colonial period to the Civil War, with a special emphasis on the ways writers depict travel, movement, circulation and expansion. We will read texts by writers such as Jonathan Edwards, Phillis Wheatley, Susanna Rowson, Edgar Allan Poe, Emily Dickinson, Frederick Douglass, Walt Whitman, and Herman Melville—to name a few members of our tentative cast of characters—and explore the concepts of early United States nationalism, reform movements, slavery, race, gender, and literary culture itself. We will also be using Glenn Hendler and Bruce Burgett's *Keywords for American Cultural Studies*. Over the course of the semester students—divided into working groups—will investigate keywords of the texts we read and produce written work and in-class presentations based on their analyses. Requirements: one short paper (4-5 pages), one long paper (10-12 pages), a midterm, and a presentation. There will also be weekly Blackboard discussion posts due.

Section 04 T,F 12:45-2:00 p.m. Professor Tolchin Code: 1153

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. Requirements include a 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,F 11:10-12:25 p.m. Professor Black Code: 1154

This course is interested in an exploration of the foundational narratives that accompanied the founding moments of the Anglophone and greater European colonization of the Americas and dispossession of the land's native inhabitants. The course will also explore how these narratives reveal important fractures in the national foundation concerning race, gender, politics, and religion. Some of the authors considered in this course are Bartolomé Las Casas, Aphra Behn, Daniel Defoe, Thomas Paine, and Harriet Beecher Stowe. This course is reading and writing intensive. In addition to weekly writing assignments, there will be two formal essays.

Section 51 M,W 7:00-8:15 p.m. Mr. Borst Code: 1155

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

Section 52 T,TH 5:35-6:50 p.m. Mr. Knip Code: 1156

This course is an introductory, chronological survey of literatures of the United States that begins with Native American origin and creation stories and concludes with the poetry of Walt Whitman and Emily Dickinson. The intention is to provide a broad overview of what constitutes American literature from its origins to the Civil War. A diverse range of works, genres, movements, and cultural narratives will be explored, including American Indian mythology, exploration and slave narratives, autobiography, poetry, and political writings. Avoiding the nationalist impulse that Michael Warner warns has become the "preinterpretive commitment of the discipline," we will seek to understand early literatures not as germs of Americanness implying some unity of shared meaning or purpose, but in the fullness of complexity and

contradiction, conquest and expropriation that marked the historical transatlantic world and its movements of people and/as commodities. To position the literature historically and culturally, we will read Peter Linebaugh's and Marcus Rediker's *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. Detaching itself from the perspective of the nation-state, *Hydra* reveals a fresh framework for literary analysis and compelling intertextual connections. We will specifically trace the way discourses of class, race, religion, and nation—in literature and in history—develop to serve the interests of capitalism and the modern, global economy. Course requirements include three four-page essays (one of which may be rewritten), weekly in-class pop quizzes, and a comprehensive final exam.

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

(3 credits) Prerequisite is English 220

Section 01 T,W,F 10:10-11:00 a.m. Mr. Engebretson Code: 1158

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

Section 02 T,F 11:10-12:25 p.m. Ms. White Code: 4353

1871 marks the beginning of "The Age of Realism" in American literature, the passage of The Civil Rights Act of 1871 (enacted to curtail the increasing power and boldness of the Ku Klux Klan), and, it falls squarely in the special zone identified by Henry Adams, who writes in the *Autobiography* that "between 1850 and 1900 nearly everyone's existence was exceptional." What are we to make of the tensions/harmonies indicated by the simultaneous acceleration of interest in the "real," the bloody and the exceptional? What did American writing make of them? We will read the work of Henry James, William James, Kate Chopin, W.E.B. Du Bois and Gertrude Stein, among others, toward the goal of answering these questions. Requirements include two 5-7 page essay, occasional response papers and a presentation.

Section 51 M,W 5:35-6:50 p.m. Mr. Schneiderman Code: 4354

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.

ENGLISH 397 PRE-20TH CENTURY AMERICAN POETRY

(3 credits) Prerequisite is English 220

Section 01 T,F 11:10-12:25 p.m. Mr. Fess Code: 1159

This course will be a semester-long study of American poetry before Modernism. We will focus largely on the cultural-historical and textual studies aspects of the poetry of this period, and we will explore themes such as nation-building, reform movements, the abolition of slavery, reconstruction by looking at poetic volumes, newspapers and magazines where this poetry appeared, and the ways these texts have been collected and disseminated. Some of the poets we will cover are Phillis Wheatley, F.E.W. Harper, Walt

Whitman, Emily Dickinson, Edgar Allan Poe, Margaret Fuller, James Weldon Johnson, and Paul Laurence Dunbar. We will also attend to the ways African American and Native American poetic texts have been collected, particularly at the end of the 19th Century. As part of this aspect of the course we will also study spirituals and other musical forms. Requirements: one short paper (4-5 pages), one long paper (10-12 pages), a midterm, and a presentation. There will also be weekly Blackboard discussion posts due.

ENGLISH 398.62 DECODING POPULAR CULTURE

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

Section 01	F 3:45-6:15 p.m.	Professor R. Goldstein	Code: 5041
Section HC1	is for Macaulay Honors Students, F 3:45-6:15		Code: 4356
Section MZ1	is for Muze Scholars, F 3:45-5:00		Code: 5042

Pop culture plays a crucial role in American life. Images from entertainment shape our politics. Attitudes that emerge in films, recordings, TV shows, and blogs soon become social norms. The spectacles we consume mediate major concepts, such as race, gender, and sexuality. Entertainment is now, arguably, the engine of social change. This course will explore the crucial relationship between pop culture and reality. Students will arrive at a new understanding of the images and metaphors that shape our lives. Requirements: three short papers (3 pages each), one longer final paper (six pages), quizzes, attendance and class participation.

ENGLISH 399.93 "AMERICA'S COMING OF AGE": LITERATURE AND CULTURE, 1900-1930

3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "D", Area of Study 2 and "D", or elective; Writing, elective; Preparation for Secondary School Teaching, elective; English Language Arts, elective.

Section 01	M,W 4:10-5:25 p.m.	Mr. Bobrow	Code: 4909
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In this course we will read a broad selection of American fiction, supplemented by a sampling of the music, art, and criticism of the period. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development of American modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the cultural concerns and debates that shaped and were shaped by the literature of the period. Among the issues we will examine are: the ongoing debate over American cultural identity, tradition, and values during the period of America's cultural "coming of age"; emerging ideas about language and literature among novelists and critics; the place and influence of African-American literary and musical forms, particularly in the context of the Harlem Renaissance; the influence of modern art and music on the literature of the period; the social and cultural impact of World War I; the impact of mechanization and technology; the emergence of popular culture and consumerism following World War I; the effects of massive immigration and migration from rural to urban areas; and the changing social attitudes among and toward women. Primary readings: "Melanctha" (Gertrude Stein); selections from Mrs. Spring Fragrance and Other Writings (Sui Sin Far); selections from Winesburg, Ohio (Sherwood Anderson); My Antonia (Willa Cather); selections from In Our Time (Ernest Hemingway); The Great Gatsby (F. Scott Fitzgerald); selections from Cane (Jean Toomer); Passing (Nella Larsen); and The Sound and the Fury (William Faulkner). Secondary readings will include essays by: Henry Adams, Randolph Bourne, William James, Van Wyck Brooks, John Dewey, T. S. Eliot, W. E. B. Du Bois, Alain Locke, Langston Hughes, Gertrude Stein, and others. Requirements: A short paper (3-5 pages); either a bibliographic project or a critical evaluation of a secondary reading (3 pages); a longer research paper (10 pages); occasional in-class writing responses; and a final exam. Regular attendance and active participation are expected.

ENGLISH 482 SPECIAL STUDIES SEMINAR

(1 credit) Written permission of a full-time faculty member required before registering.

Section 01	Hours to be arranged	Staff	Code: 1162
Section 02	Hours to be arranged	Staff	Code: 1163

Independent studies credit for English majors.

ENGLISH 483 SPECIAL STUDIES SEMINAR

(2 credits) Written permission of a full-time faculty member required before registering.

Section 01 Hours to be arranged. Staff Code: 1164
Independent studies credit for English majors.

ENGLISH 484.69 ADVANCED WORKSHOP IN POETRY

(3 credits) Prerequisites are English 220, 300, 314, 316. May be used to fulfill the 400-level writing seminar requirement.

Section 01 M,TH 2:45-4:00 p.m. Professor Masini Code: 1166

This advanced workshop will include a variety of techniques and exercises designed to help students develop their poetic voices and deepen their approach to writing through the reading of outside texts (poems), by exploring the process of revision as well as grappling with issues of craft. Students will learn ways to push past the initial impulse to the more fully realized poem, to deal artfully with the material of the inner life. In-class and take-home exercises will be required.

ENGLISH 484.76 NARRATIVE FORMS: STRATEGIES IN FICTION WRITING

(3 credits) Prerequisites are English 220, 300, 311, 313 or instructor permission. May be used to satisfy the following: Writing 400-level writing seminar.

Section 01 T,F 3:45-5:00 p.m. Professor Thomas Code: 1167

This advanced workshop in fiction writing will focus on those aspects of craft that short story writers and novelists consciously employ to shape and direct their fiction. We will be looking at what constitutes a “major” or “full” character, as opposed to a minor or partial character. We will examine how writers design and compose their story’s settings, with particular emphasis upon perspective through the use of point-of-view, tense and time chronology, continuity and diction. We will consider the question of what constitutes effective conflict in the generation of fictive possibilities that confront both character and the reader as they define the story’s limits. Finally, we will examine the work of established authors— both their fiction and their writing about fiction— in the light of our own work. Writers examined this semester will include Alice Munro, William Maxwell, Frank O’Connor, Charles Johnson, Robert Olen Butler, Edgar Allan Poe, Sandra Cisneros, Eudora Welty, Katherine Ann Porter, Susan Minot, Isaac Babel and others. Two complete short stories and two revisions are required for the semester.

ENGLISH 484.83 CHARACTER, CLASS, CONFLICT IN CONTEMPORARY FICTION

(3 credits) Prerequisites: English 220, 311, 313. May be used to fulfill the 400-level writing seminar requirement.

Section 51 TH 5:35-8:05 p.m. Professor Winn Code: 5110

The course will have two objectives. First, it will focus on the methods and origins of effective characterization through reading a variety of contemporary authors who are acknowledged masters of the short form and whose stories effectively suggest and explore the influence of social issues. Robert Olen Butler, Alice Munro, Tobias Wolff, Andre Dubus, Thom Jones, Bobbie Ann Mason, Alice Walker, Ray Carver, Charles Johnson, John Edgar Wideman, Sandra Cisneros, Rudolfo Anaya, Amy Tan, Bharati Mukherjee among others will be assigned. Second, students will work on a single, original short story which will be discussed and criticized in the workshop and redrafted and revised a number of times (at least three) over the length of the semester. Also, each student will analyze one of the anthologized authors assigned to the workshop, leading and directing discussion for that class period. The link between compelling and persuasive characterization and the larger events of history and culture that so often may determine character will be the focus of our attention.

ENGLISH 485.01 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1169
Section 02	Hours to be arranged	Staff	Code: 1170
Section 03	Hours to be arranged	Staff	Code: 1171
Section 04	Hours to be arranged	Staff	Code: 1172
Section 05	Hours to be arranged	Staff	Code: 1173

Independent studies credit for English writing majors.

ENGLISH 485.02 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1174
Section 02	Hours to be arranged	Staff	Code: 1175
Section 03	Hours to be arranged	Staff	Code: 1176

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

ENGLISH 485.03 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1177
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Independent studies credit for English Preparation for Secondary School Teaching majors. A research paper is required.

ENGLISH 485.04 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1178
Section 02	Hours to be arranged	Staff	Code: 1179

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

ENGLISH 485.05 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1180
Section 02	Hours to be arranged	Staff	Code: 1181

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

DEPARTMENT HONORS IN ENGLISH

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

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

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

This semester's seminars are:

ENGL 494.41 SEX AND GENDER IN THE MIDDLE AGES

(3 credits) Permission of the instructor required.

Section 01 M,TH 2:45-4:00 p.m. Professor Hennessy Code: 4994

This seminar will examine a broad range of texts written on the topics of sex and gender in the Middle Ages. 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. Texts to be read include works by major authors such as the women troubadours, Marie de France, Heloise and Abelard, Geoffrey Chaucer, and Richard Rolle. In addition, we will read several anonymous texts, including women's weaving songs (*chansons de toile*), "The Ballad of a Tyrannical Husband," and (in translation) the Anglo-Latin *Book of Monsters*. 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 other questions of religious iconography; and masculinity in the earliest Robin Hood texts. Requirements: one short paper (4-5 pages); one research paper, submitted in two drafts (10-15 pages); and a 10 minute oral report based on one of the optional readings for the week on the syllabus.

ENGL 494.42 SHAKESPEARE'S NEW WORLDS

(3 credits) Permission of the instructor required.

Section 01 T,F 2:10-3:25 p.m. Professor Hollis Code: 4995

William Shakespeare's grasp of geography has long been described as, well, rather shaky. His friend and rival Ben Jonson, in a conversation with the Scottish poet William Drummond, berated Shakespeare for bequeathing a coastline to Bohemia in *The Winter's Tale*, even though "there is no Sea neer by some 100 miles." We might be tempted to dismiss Jonson's mockery: after all, we find plentiful examples of geographical "errors" not just throughout the Shakespeare canon but also in the work of other contemporary playwrights; as the critic Douglas Bruster reminds us, "[t]he Renaissance stage remained notorious for its ability to compress, mingle, alter, interchange, and disguise geographic places," and Jonson's penchant for geographical exactitude marks him out as something of an exception. But Jonson's complaint points us to a paradox. The early modern era saw the development of modern spatial sciences (cartography, surveying, geometry), and was a period when land started to be quantified and represented in new and increasingly accurate ways. It has also been characterized as the "age of discovery," when Europeans came into contact with alien spaces and foreign peoples, and began working out ways to describe, categorize, and map them. Not only was it well known that Bohemia had no coast; knowledge about places far beyond Europe was becoming ever more commonplace. So, given the rise of this new knowledge about the globe, why do we find these geographical "errors" propagated in Shakespeare's Globe Theatre? Why did the Renaissance stage bend space and time, and how? What does the presence of "the coast of Bohemia" tell us about the circulation of geographical knowledge in the early modern period? And if "all the world's a stage," what happens when that stage reflects back a different, strange, new world? Plays will include *The Tempest*, *The Comedy of Errors*, *The Merchant of Venice*, *Othello*, and *Antony and Cleopatra*. Assignments include short writing assignments and two longer written assignments. The required text is *The Norton Shakespeare: Two Volume Paperback* (2nd edition) edited by Stephen Greenblatt and published by WW Norton (\$69, ISBN 039393151X), available from Shakespeare and Co and the Hunter College Bookshop. Additional material is posted on Blackboard. (Please check with me if you want to use alternative editions of these works).

ENGL 494.43 AFRO-ASIAN NARRATIVES

(3 credits) Permission of the instructor required.

Section 01 M,TH 1:10-2:25 p.m. Professor Chon-Smith Code: 4988

This course is an advance study of key texts in African American and Asian American literature, culture and theory--what I term the Afro-Asian imaginary in U.S. national culture. We will underscore the historical contexts from which Afro-Asian cultural works have been produced, and the theoretical conversations that have commented on their significance. My purpose of constructing such a framework is to offer a working methodology to analyze comparative racialization, citizenship, and sociality from both

national and international perspectives. We will focus on novels and cinema and the critical theoretical debates that have emerged around them. In this way, we will locate the texts within the socio-historical processes of social movements and transnational capitalism. Some themes we will investigate include Afro-Asian identity, racial formations and the state, post-civil rights class realignment, the politics of leisure and humor, and cross-racial solidarity. Thus, our inquiry will take into consideration a range of conversations taking place in and outside the academy, including feminist, queer, critical race, Marxist, postcolonial, American, and cultural studies. Course requirements will include

ENGL 494.44 NARRATING THE MARGINS: QUEER LITERATURE IN THE UNITED STATES AFTER 1945

(3 credits) Permission of the instructor required.

Section 01 M,TH 9:45-11:00 a.m. Professor Chinn Code: 4996

Section 02 is for Women and Gender Studies Majors, M,TH 9:45-11:00 a.m. Code: 5537

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 498.01-01 (code 1186); 498.02-01 (code 1187); 498.03-01 (code 1188)

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.