

## SPRING 2014

### **ENGL 002SL                      READING II**

3 hours. 2 credits

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

### **ENGL 004SL                      ENGLISH FOR BI-LINGUAL STUDENTS II**

6 hours. 1 credit

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

### **ENGL 005SL                      ENGLISH FOR BI-LINGUAL STUDENTS III**

3 hours. 2 credits

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

### **ENGLISH 120                      EXPOSITORY WRITING**

3 hrs. a week plus conferences. 3 credits

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

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

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

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

### **ENGLISH 201                      INTERMEDIATE EXPOSITORY WRITING**

(3 credits) Prerequisite is English 120

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 02            T, TH 5:35-6:50 p.m.

Ms. Cheng

Class Number: 17885

In this course, we will be examining literacies, yours and those of others, the socio-historical role that status and identity have on these literacies, and how the perception and value of each are constructed

within and outside of the community/population in which it exists. We will read texts from different disciplines to provide us with examples of personal and interpersonal experiences, historical and sociopolitical contexts, and theoretical frameworks. Most of the writing in this course will be argumentative, in hopes that we will be able to present our perspectives on issues effectively by strengthening our ability to carefully and critically read our own writing and those of others, be more conscious of audience, and critically evaluate sources. We will focus on revision, re-visualizing both our thoughts and our writing, with the objectives of developing a better understanding of our individual writing processes and how to work with them in order to produce clear and effective lines of reasoning and becoming active critical thinkers. This is a portfolio course, and students will be required to write at least five essays outside of class and two in class, as well as Blackboard posts.

### **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 25047 REPRESENTATIONS OF THE (DIS)ABLED BODY IN CONTEMPORARY LITERATURE**

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C  
Section 01 T,W,F 10:10-11:00 a.m. Ms. Male Class Number: 18430  
This course examines representations of the (dis)abled body in contemporary literature, referencing texts from the past 200 years. We will engage in close textual analysis of a variety of genres, including the novel, short story, memoir, and poetry. Topics covered will include: the relationship between disability and identity; disability and sexuality; perpetuations of stereotypes; and how current concerns over genetic testing and gene therapy are being addressed in contemporary writing. Readings will be supplemented by critical texts from scholars in the growing field of Disability Studies. Requirements will include three short response papers, a midterm exam, and a final research paper.

### **ENGLISH 25067 HEROINES**

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C  
Section 01 M,TH 9:45-11:00 a.m. Dr. Derbyshire Class Number: 17718  
"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 25071 18<sup>TH</sup> 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. Dr. Derbyshire Class Number: 17719  
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.

## **ENGLISH 25150 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 Class Number: 17720  
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 25152 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 Class Number: 17721  
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 25182 PRECONCEPTIONS AND STEREOTYPES: WITHIN AND WITHOUT THE TEXT**

(3 credits) Prerequisite is English 220, Satisfies Stage 2—Broad Exposure, Group C.  
Section 01 T,TH 7:00-8:15p.m. Ms. Cheng Class Number: 17724  
In critically examining ourselves as both readers and writers—examining our experience as readers and writers—we could establish our relationship with the written word, with literature. We could view literature as another perspective, a journey into—or sometimes simply a few steps away from—the unknown, or what we assume is the unknown. This encounter with the unknown is what we will be focusing on in this course: the preconceived notions we harbor, the prejudgments we make when we experience contact with the other. This “other” may be as alien as, say, an alien from outer space, or as familiar as those whom we think we know as well. Through works of literature, we will examine the assumed notions of identity attached to characters based on such distinguishing features as race, gender, and socioeconomic class. We will explore not only the assumptions made by the characters within the texts, but also the assumptions made by us, the readers, and how these assumptions are shaped to influence how we perceive ourselves and others. Requirements: reading response journal, final exam (an in-class essay), two short essays (approximately 500 words each), oral presentation and paper (approximately 1000 words), which also include a presentation proposal and presentation report prior to the date of the oral presentation.

## **ENGLISH 252 INTRODUCTION TO LITERARY STUDIES**

(3 credits) Prerequisite is English 220  
This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course has three primary units, each of which focuses on reading, analyzing, and researching a text in a particular genre of literature. Special attention will be paid to research methods and to learning a range of critical and scholarly approaches to literary texts. Topics and content areas vary by instructor. Requirements include participation, short essays, and a research paper.

**All new majors are required to take English 252 within one semester of declaring the major.**

Section 01: M TH 1:10-2:25 p.m.	Professor Schmidgall	Class number: 17727
Class Theme: <b>Shakespeare, Whitman, and Wilde</b>		
Section 02: M TH 2:45-4:00 p.m.	Dr. Gilchrist	Class number: 17728
Class Theme: <b>The Pursuit of Happiness and The System in 20<sup>th</sup>-Century American Literature</b>		
Section 03: T F 11:10-12:25 p.m.	Professor Glick	Class number: 17729
Class Theme: <b>Late Art Works as "Catastrophes": Edward Said's On Late Style: Music and Literature Against the Grain</b>		
Section 04: T F 9:45-11:00 a.m.	Professor Dowdy	Class number: 17730
Class Theme: <b>Ya basta! Representations of Uprising in Latina/o Literature</b>		
Section 06: T,F 2:10-3:25 p.m.	Ms. Martinez-Bilgrey	Class number: 17732
Class Theme: <b>Texts in Conversation: Older Literature and its Modern Descendants</b>		
Section 07; T W F 9:10-10:00 a.m.	Ms. Demos	Class number: 17733
Section 08: T W F 10:10-11:00 a.m.	Ms. Demos	Class number: 17734
Class Theme: <b>Romanticism</b>		
Section 09: SAT 12:10-2:40 p.m.	Mr. Plunkett	Class number: 17735
Class Theme: <b>Return to Form: New Formalism and Pre-modern Literature</b>		
Section 10: M W 7:00-8:15 p.m.	Mr. Wermer-Colan	Class number: 17736
Class Theme: <b>Imperialism and Literature</b>		
Section 12: M W 7:00-8:15 p.m.	Mr. Borst	Class number: 17738
Class Theme: <b>Critical Approaches to Early American Literature</b>		

## ENGLISH 254 SURVEY OF ENGLISH LITERATURE II

(3 credits) Prerequisite is English 220

Section 02 T,F 12:45-2:00 p.m. Ms. Ecklund Class Number: 17742

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 300 INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220

Section 01	M,TH	8:10-9:25 a.m.	Ms. Gabis	Class Number: 17746
Section 02	M,TH	9:45-11:00 a.m.	Ms. Gabis	Class Number: 17747
Section 03	M,TH	9:45-11:00 a.m.	Ms. Kalinowski	Class Number: 17748
Section 04	M,TH	11:10-12:25 p.m.	Dr. Paul	Class Number: 17749
Section 05	T,F	3:45-5:00 p.m.	Ms. Hunter	Class Number: 17750
Section 06	T,F	9:45-11:00 a.m.	Dr. Lipschultz	Class Number: 17751
Section 07	T,F	2:10-3:25 p.m.	Ms. Hunter	Class Number: 17752
Section 08	T,F	2:10-3:25 p.m.	Ms. Bunn	Class Number: 17753
Section 09	M,W,TH	12:10-1:00 p.m.	Mr. Hutcheson	Class Number: 17754
Section 10	T,F	12:45-2:00 p.m.	Ms. Bunn	Class Number: 17755
Section 11	M,TH	9:45-11:00 a.m.	Dr. Paul	Class Number: 17756
Section 12	T,F	11:10-12:25 p.m.	Mr. Schulz	Class Number: 17757
Section 13	M,TH	1:10-2:25 p.m.	Ms. Lipsius	Class Number: 17758
Section 14	T,F	2:10-3:25 p.m.	Ms. Czapnik	Class Number: 17759
Section 15	T,W,F	10:10-11:00 a.m.	Staff	Class Number: 17760
Section 16	M,TH	2:45-4:00 p.m.	Ms. Rempe	Class Number: 17761
Section 17	M,W	7:00-8:15 p.m.	Mr. Dow	Class Number: 17762
Section 18	T,F	11:10-12:25 p.m.	Ms. Daitch	Class Number: 17763
Section 19	M,W	5:35-6:50 p.m.	Mr. Dow	Class Number: 17764
Section 20	T,TH	7:00-8:15 p.m.	Ms. Goodman	Class Number: 17765
Section 21	T,TH	8:25-9:40 p.m.	Ms. Goodman	Class Number: 17766
Section 22	M,W	5:35-6:50 p.m.	Ms. McBride	Class Number: 17767
Section 23	M,W	7:00-8:15 p.m.	Ms. McBride	Class Number: 17768
Section 24	M,TH	2:45-4:00 p.m.	Ms. Dupont	Class Number: 33161

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	T,F	11:10-12:25 p.m.	Mr. Morales	Class Number: 17787
Section 02	M,TH	1:10-2:25 p.m.	Staff	Class Number: 17788
Section 03	M,TH	8:10-9:25 a.m.	Ms. O'Neill	Class Number: 17789
Section 04	SAT	3:10-5:40 p.m.	Dr. Graziano	Class Number: 17790
Section 51	T,TH	7:00-8:15 p.m.	Ms. Ceriello	Class Number: 17791

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	T,F	12:45-2:00 p.m.	Mr. Ciaccio	Class Number: 17797
------------	-----	-----------------	-------------	---------------------

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

Section 02	SAT	9:10-11:40 a.m.	Ms. Korn	Class Number: 17798
------------	-----	-----------------	----------	---------------------

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

Section 03	T,TH	8:25-9:40 p.m.	Staff	Class Number: 17799
------------	------	----------------	-------	---------------------

The ancient world produced literary works which still command our attention as readers today. These works also had an influence which it is impossible to overstate on the writers of the Western literary canon down through the centuries. We will sample the classical literature of ancient Greece and Rome, and consider as well the Bible in its literary aspect. Our goal here is not only to appreciate these texts as independent creations with their own specific merits, but also to acquire the familiarity with them which will allow us to recognize references to them in later Western literature and with that recognition, to deepen our understanding of those later texts which draw on these earlier works. Requirements include frequent in-class responses, two drafts of an essay (8-10 pages in length), a mid-term and a final exam.

### **ENGLISH 305 CHILDREN'S LITERATURE**

(3 credits) Prerequisite is English 220

Section 01	M,TH	9:45-11:00 a.m.	Ms. Campos	Class Number: 17802
Section 02	M,TH	11:10-12:25 p.m.	Ms. Campos	Class Number: 17803

This course surveys the prolific field of children's literature. We will read folk and fairy tales, legends, fables, picture books, novels and verses, examining the ways in which storytelling plays a crucial role in the development of the individual, both teaching and delighting. What challenges are depicted and

lessons learned in this literature? Analyzing the positioning of the child within the context of the community, we will examine how these works delve into social, political and environmental issues. To this end, we will approach a wide range of traditions, understanding how the construction of childhood is inextricably bound to particular cultural contexts. At the same time, we will analyze symbolic and mythical patterns common to the folk tale and the myth, and still found in contemporary children's literature. We will study diverse representations of children, such as the destitute child, the immigrant child, the orphan, and the gifted child. We will also consider characterizations of utopian, dystopian, fantastic, realist, anthropomorphic, mythical, and illusory worlds. Requirements for this class include a midterm paper, a final research paper, an oral presentation and active class participation.

Section 03	T,F	12:45-2:00 p.m.	Mr. Mercier	Class Number: 17804
Section 04	T,F	2:10-3:25 p.m.	Mr. Mercier	Class Number: 17805

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

Section 05	T,TH	5:35-6:50 p.m.	Dr. McFall	Class Number: 17806
Section 06	T TH	7:00-8:15 p.m.	Dr. McFall	Class Number: 17807

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,TH	11:10-12:25 p.m.	Dr. Montanarelli	Class Number: 17811
Section 04	T,TH	4:10-5:25 p.m.	Dr. Montanarelli	Class Number: 17814

Whether or not we've read literary theory, we already have ideas and assumptions about what literature is and what aesthetic, formal, historical, political, and cultural factors make some texts more worth reading than others. Exploring a range of 19th- and 20th-century theories and critical approaches to literary and cultural texts, we'll reexamine our own ideas, learn where they came from, and how they enable or limit our readings. Topics include Kant's notion of "critique" and critical philosophy, Marxism, formalism, the "new criticism," feminism, psychoanalysis, structuralism, deconstruction and poststructuralism, queer theory, critical race theory, and postcolonial criticism. Requirements include two papers, short writing assignments, and an oral presentation.

Section 02	M,TH	1:10-2:25 p.m.	Dr. Brown	Class Number: 17812
------------	------	----------------	-----------	---------------------

This course is designed to introduce you to various schools of literary and critical theory. Throughout the semester, we will read and apply theory to literary texts in order to focus on the complex interconnections between readers, writers and texts. Loosely defined as the analysis and inquisition into the nature of meaning and language, literary theory asks that you examine the assumptions you bring to texts. We will investigate theory in order to ask ourselves questions such as: What happens when we read? How is meaning negotiated? What ideologies enable our act of reading? What is a text/author/reader? We will engage with a variety of theoretical ideas in order to broaden our understanding of what happens when we interact with language. This course will not stress the exclusiveness of any particular school of thought, but will emphasize the interconnectedness and interplay among many. By the end of the semester, students will understand the main concepts behind various theoretical schools and will be able to apply these ideas to literary works and other cultural phenomenon. Requirements: weekly responses to readings, mid-term exam, and an 8-10 page research paper.

Section 03 M,TH 4:10-5:25 p.m. Professor Perera Class Number: 17813  
What is literary theory? What is the difference between the interpretive methods of New Criticism, Russian Formalism, Marxism, and French Post-Structuralist theory? As literary critics we understand reading to be synonymous with interpreting, but how do we adjudicate between the different interpretive lenses that we bring to our study of literature? Are there systematic ways of assessing how power, desire, ideology, and history shape a text? By way of answering these questions, this course is designed to introduce you to the theory, practice, and history of literary criticism. Over the course of the semester we will familiarize ourselves with some of the major theoretical paradigms for literary study. We will also learn critical terms for describing and analyzing what makes a text "literary." Theoretical approaches surveyed will include Marxism, New Criticism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism and Postcolonial Studies.

Specific theorists discussed may include Karl Marx, Sigmund Freud, Walter Benjamin, Jacques Derrida, Gayatri Chakravorty Spivak, Michel Foucault, Edward Said, Pierre Macherey, Roland Barthes, Mieke Bal, and Raymond Williams. We will ground our discussions by "applying" theory to works by Virginia Woolf, J.M. Coetzee, Mahasweta Devi, and Kazuo Ishiguro. Course requirements will include engaged participation, two 5 page papers, in-class writings, a midterm exam and a take-home final exam.

Section 05 T,W,F 9:10-10:00 a.m. Dr. Elliott Class Number: 17815  
This course will follow some of the mainstreams in contemporary critical theory, including, but not limited to, psychoanalytic theory, Marxist theory, queer theory, feminism, and cultural materialism. In addition to various theoretical works themselves, we will read two of the following novels (to be determined) to put theory into praxis: Ernest Hemingway's *Garden of Eden*, Djuna Barnes's *Nightwood*, Virginia Woolf's *Mrs. Dalloway*. Requirements include several short homework assignments, an oral report on a particular theory and an interpretation of a canonical work from that perspective, a short answer and essay midterm exam, and a final paper of seven to ten pages using a selected theory to analyze one of the above novels.

Section 06 T,F 2:10-3:25 p.m. Ms. Hsieh Class Number: 17816  
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 07 T,TH 4:10-5:25 p.m. Ms. Davis Class Number: 17817  
An introduction to the major branches of contemporary literary theory, including, but not limited to: New Criticism, Structuralism, Post-Structuralism, Psychoanalysis, Marxism, Deconstruction, Post-modernism, Post-colonialism, Feminism, and Queer Theory. We will explore how the application of these theoretical frameworks provides us with useful tools in interpreting the world around us, as well as the cultural products of that environment, namely, works of literature. Additional literary texts will supplement the primary readings in each field. Requirements include weekly response papers, a shorter analytical essay as well as a larger research project, a midterm and final exam.

Section 08 M,W 7:00-8:15 p.m. Dr. Tobin Class Number: 17818  
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 09 T,TH 7:00-8:15 p.m. Mr. Knip Class Number: 17819  
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*.

### **ENGLISH 308 WORKSHOP IN NON-FICTION WRITING I**

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

Section 01 T,F 9:45-11:00 a.m. Ms. Schaller Class Number: 17821

This course will be a process oriented workshop devoted to the development of personal essays and memoirs. Although primarily a writing class, students will also learn to read as writers, which is to say, glean writing techniques from readings, and then implement these techniques in their own writing. Workshop will also provide students with the opportunity to read as writers—by articulating what is successful and what may be improved in classmates' writings. The use of conventional storytelling devices will be discussed, i.e. characterization, place, dialogue, voice, and tone, as well as issues particular to the genre of nonfiction, such as the slippery nature of both truth and memory. Students will write weekly responses that will be developed into longer essays. Readings may include essays by Joan Didion, Phillip Lopate, Jamaica Kincaid, Jo Ann Beard, Sigrid Nunez, and James Baldwin.

Section 02 T,F 3:45-5:00 p.m. Ms. Burnham Class Number: 17822

This class will focus on the development of well-crafted personal essays. Students will write three major essays during the term. Classroom work will be a mixture of in-class writing, discussion of assigned texts, and workshopping of students' writing. Please be advised that this is not a skills course. Students are expected to have had experience in using various rhetorical modes.

Section 04 M,W 7:00-8:15 p.m. Ms. S.K. Smith Class Number: 17824

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

### **ENGLISH 309 WORKSHOP IN NON-FICTION WRITING II**

(3 credits) Prerequisites are English 220, English 300 and English 308

Section 01 T,F 12:45-2:00 p.m. Mr. Schulz Class Number: 17826

In this course, students will build from what they learned and practiced in English 308, continuing to explore the various modes of Creative Nonfiction and Literary Journalism. We'll begin with a refresher, revisiting major elements of craft and concerns/interests when writing in the Creative Nonfiction genre. We'll read selections from Lee Gutkind's *Keep It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction*:

[http://www.creativenonfiction.org/cnfshop/product\\_info.php?cPath=21&products\\_id=103](http://www.creativenonfiction.org/cnfshop/product_info.php?cPath=21&products_id=103), considering larger issues of aesthetic, vision, and integrity as well as getting published. As our test case, we'll also examine and mine George Orwell's *Down and Out in Paris and London*. Students will complete a variety of short writing assignments as well as two major nonfiction essays for an extensive workshop period.



Section 02 T,TH 7:00-8:15 p.m. Mr. Bankowski Class Number: 17827  
 This course will continue to explore and expand the essay writing of ENG 308. We will look to expand the range of your writing and the definition of the essay to something more creative and subtle. To this end, we will integrate various styles--personal reflection or memoir, investigation and journalism, scientific inquiry and explanation--and disciplines, borrowing from history or psychology, medicine or economics, as your subject requires. You will develop your own particular essay topics from guidelines that look toward the simple yet profound elements of our everyday lives: food, a wise person or book, illness, a city block, a body of water. We will look to discover as we write, to digress and explore the odd and subtle links between disparate things, always working to develop your unique voice as an author as we do so. We will read and discuss other essays carefully, and will help each other by way of peer workshop critiques.

**ENGLISH 311 WORKSHOP IN FICTION I**

(3 credits) Prerequisites: English 220 and English 300  
 Section 01 T,F 2:10-3:25 p.m. Professor Thomas Class Number: 17320  
 Section 02 W 10:30-1:00 p.m. Dr. Wetta Class Number: 17322  
 Section 51 W 5:35-8:05 p.m. Professor Winn Class Number: 17324  
 English 311 is the introductory workshop in fiction writing. Students study the works of established authors and write their own stories as they become familiar with the craft of fiction writing and its various genres, traditions, and conventions.

**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 Class Number: 17328  
 Section 02 T F 12:45-2:00 p.m. Ms. Daitch Class Number: 17329  
 Section 03 W 10:30-1:00 p.m. Professor Nunez Class Number: 17330  
 Section 04 TH 5:35-8:05 p.m. Professor Winn Class Number: 31806  
 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. Ms. Rempé Class Number: 17332  
 This workshop is designed for beginning students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work in a safe environment, with the goal of gaining expertise as writers. In workshop sessions we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision. When we are not workshoping we will discuss and learn from the poems and essays in the text. We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it everyday. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

Section 02 T, TH 4:10-5:25 p.m. Ms. Singer Class Number: 17333  
 "Poetry is the journal of the sea animal living on land, wanting to fly in the air."  
 -Carl Sandburg  
 "Eighty percent of success is showing up." - Woody Allen

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

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

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

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

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

**Requirements:** All assigned exercises are required.

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

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

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

Section 51      T,TH    5:35-6:50 p.m.                      Professor Levi                                      Class Number: 17334  
“Wherever we are is poetry’s place,” wrote Muriel Rukeyser. This course introduces students to the creative joys and challenges of writing poetry. Some of our time together is spent reading and discussing work by a variety of poets who have written in English – from the anonymous medieval authors of riddle poems to the contemporary Nuyorican poet Willie Perdomo. We’ll be looking at these poems not only for what they say, but how they say it, paying attention to image, diction, tone, music and rhythm. In workshop sessions, we discuss poems written by members of the class, offering praise, feedback, constructive criticism, and suggestions for further work on the poem. In addition to the poems and revisions you write for this class, you are also required to keep a writing journal, and to write two short personal response papers to a book of contemporary poetry.

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

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

Section 01      T,TH 5:35-6:50 p.m.                      Ms. Singer                                      Class Number: 17338  
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*.

Section 02      T,TH 7:00-8:15 p.m.      Professor Levi      Class Number: 17339  
“News that stays news” – that’s how Ezra Pound defined poetry. For students who have successfully completed Poetry Workshop 1, this class is an opportunity to deepen your understanding and appreciation of the art and craft of writing poetry. You’ll be reading and writing together the news that stay news. We’ll be looking at poetic models – 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.

### **ENGLISH 31754      SURVEYING THE BLACK EXPERIENCE IN LITERATURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “E,” area of study “E,” 1,2,3,5,or elective; Writing core requirement “C”; Adolescence Education core requirement “G”; English Language Arts elective. Approved course for Stage 3–Focused Exposure Group A Pluralism and Diversity.

Section 01      M,W 7:00-8:15 p.m.      Ms. Nims      Class Number: 17343

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 31851      BLACK WOMEN WRITERS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “E,” area of study “D,” “G,” 2,4,5 or elective; Writing core Requirement “C”; Adolescence Education core requirement “G”; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group B Pluralism And Diversity.

Section 01      M,TH 11:10-12:25 p.m.      Ms Ulen Richardson      Class Number: 17351

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 31858 EARLY NATIVE AND AFRICAN-AMERICAN MESTIZO, MULATTO AND "HYBRID" LITERATURES**

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

Section 01 M,TH 1:10-2:25 p.m. Professor M. Miller Code: 17355

This course will consider African American and Native American writing from the 17th-19th century. It will pay special attention to the creation of these subject positions through Native-African, mestizo/a, and other "hybrid" cultural models, as well as the social and economic marginalization of these subjects and their literatures. Requirements may include active class participation, Blackboard posting and/or regular response papers, three longer papers and a final exam

### **ENGLISH 31959 19<sup>TH</sup> CENTURY AMERICAN WOMEN WRITERS**

(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 area of study 2, 4, 5 or elective; English Language Arts elective.

Section 01 M,TH 4:10-5:25 p.m. Professor Chinn Class Number: 17356

In this course we'll be reading a selection of writings by women living in the United States in the nineteenth century. While we can't cover the full diversity of women's writing during this period, we will look at some representative texts to try to ask and answer a variety of questions: how did women's status change or stay the same over the course of the nineteenth century? How did female writers negotiate the divide between public and private? How did race, class, gender, and ethnicity shape women's writing? How did women's writing reflect or reconstruct cultural assumptions about female sexuality and desire? Authors include Catharine Maria Sedgwick, Harriet Jacobs, Fanny Fern, Harriet Beecher Stowe, Sarah Winnemucca, Kate Chopin. Requirements will include midterm and final essays, group oral presentations.

### **ENGLISH 31971 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 Class Number: 17357

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 31977 WOMEN CENTERED LITERATURE: THE BRONTE SISTERS**

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

Section 01 T,F 9:45-11:00 a.m. Dr. Bloom Class Number: 17367

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 31981 WOMEN JOURNALISTS AND ESSAYISTS

3 hours. 3 credits. Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 4, "G", or elective for all concentrations in the English Major.

Section 01 M,W 4:10-5:25 p.m. Ms. Korn Class Number: 17372

This course will focus on short works of nonfiction prose in English written by women over the past two centuries. We will consider the essay as a literary genre with the power to observe, to inform, to delight, to influence and to promote change, and we will analyze its relationship to professional journalism. We will ask if and how the essays and journalism of women differ from those of men and what about these forms have attracted women writers. We will begin with three figures who worked for the periodical press at the beginning of their writing careers--Mary Wollstonecraft at Joseph Johnson's *Analytical Review*, George Eliot at John Chapman's *Westminster Review*, Virginia Woolf at the *Times Literary Supplement*—and then proceed to the present through a range of influential essays by women writers on topics of significance in contemporary politics, culture, economics, science, and art. We will choose several of today's female columnists or critics and week by week track their observations of developing news stories from different perspectives. We will also look at how the collecting of essays into book format can crystallize a point of view and strengthen an ongoing personal argument by following the development of a singularly impressive body of work, that of Joan Didion. Finally, we will predict what form and purpose the essay of the future will have in a world of blogs and tweets.

Requirements for the course will include writing a series of short essays or a blog; researching the work and influence of one woman journalist or critic and presenting your conclusions; and creating a proposal for an anthology of essays. There will be a final exam.

### 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. Sussman Class Number: 17379

The notion of America as a "melting pot" is a familiar one, and in this course we'll interrogate something you might call "the poetics of the melting pot." Many of the texts we focus on are noteworthy not just for their accounts of the experience of various ethnic groups in America, but also for their innovations in form, style, and subject matter. As we move through these texts, we'll also pay attention the political and social events that inform them. Authors may include Cha, Hagedorn, Hemon, Reed, Okada, Fante, Wright, Paley, and Viramontes. We may also read some travel narratives. Requirements: Two papers (one short, one longish) and two brief response papers.

Section 02 M,W 8:25-9:40 p.m. Ms. Nims Class Number: 17380

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 SAT 12:10-2:40 p.m. Dr. Washburn Class Number: 17381  
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 04 M,TH 2:45-4:00 p.m. Professor Chon-Smith Class Number: 17383  
Section 05 M,TH 4:10-5:25 p.m. Professor Chon-Smith Class Number: 17384  
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 12:45-2:00 p.m. Professor Tolchin Class Number: 17385  
Section 07 T,F 2:10-3:25 p.m. Professor Tolchin Class Number: 17386  
We will read writers of African-American, Asian-American, Judeo-American, Latino-American and Native American backgrounds, with an attention to the implicit theories of cultural identity in their work. Requirements: take-home midterm and final essays, class participation, attendance.

Section 08 T,F 12:45-2:00 p.m. Ms. Douglas Class Number: 17387  
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 09 T,TH 5:35-6:50 p.m. Dr. Kennedy-Epstein Class Number: 17388  
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 10 M,W 5:35-6:50 p.m. Mr. Kadish Class Number: 17389  
Section 11 M,W 7:00-8:15 p.m. Mr. Kadish Class Number: 17390  
This course will be structured as an exploration of all of the terms in its title, asking first of all how national literatures are defined and canons of "literary" works established, whose literature has and hasn't been counted as "American" in the past and present, what exactly "ethnicity" and "race" are and have been thought to be, and what benefit, if any, is derived from dividing American literature according to the "ethnic" heritage of its authors. We'll read works written by Americans from a variety of ethnic heritages: Chinese, African, Vietnamese, Indian, Jewish, Haitian, Dominican, and Native American. Issues addressed will include: the influence of the literary and oral traditions of these cultures on the authors' writing styles; the emotional and imaginative relationship of Americans of various ethnic backgrounds to their ancestral homelands; the pressure for writers to limit themselves to stories centered on their ethnicity and writers' efforts to wrestle with and move beyond these limitations; the relationship between so-called "ethnic literatures" and "mainstream" American literature and culture. Possible authors include Nam Le, Edwidge Dandicat, Junot Diaz, Ha Jin, Jhumpa Lahiri, Charles Yu, Nathan Englander, Nella Larsen, Bernard Malamud, Sherman Alexie, Fredrick Douglass, Walter Mosley,

Tony Kushner. In addition, students will read works by some Anglo-Saxon American writers—Cooper, Jefferson, Stowe, Emerson, Whitman-- to whose depictions of other races many of the course's authors were responding and attempting to create counter-narratives. **Course Requirements:** Attendance, consistent preparation for and participation in class discussions (25% of final grade); a 3-page report providing critical or historical context to a class reading, to be delivered in print to professor and read to class as a presentation (15 %); short reading responses (10%); and two 8-page papers (50%).

### ENGLISH 321 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 Class Number: 17391

Section 02 M,TH 2:45-4:00 p.m. Professor Neary Class Number: 17392

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

### ENGLISH 32250 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 M,TH 9:45-11:00 a.m. Ms. O'Neill Class Number: 17393

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, Reynaldo 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.

### ENGL 32252 SEX AND GENDER IN THE MIDDLE AGES

(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," 2, 4 or elective; Creative Writing core requirement "B"; Adolescence Education core requirement "F"; English Language Arts elective.

Satisfies the GER 3A requirement.

Section 01 T,F 12:45-2:00 p.m. Professor Hennessy Class Number: 17395

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

**ENGL 32253****QUEER LITERATURE IN THE UNITED STATES AFTER 1945**

(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," 2, 4 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 Class Number: 18432

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? Authors include Gore Vidal, James Baldwin, Patricia Highsmith, Audre Lorde, Andrew Holleran. Requirements will include midterm and final essays and an oral presentation.

**ENGL 32254****CONSTRUCTIONS OF MASCULINITY IN AFRICAN AMERICAN 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," 2, 4, 5 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 8:10-9:25 a.m. Ms. Biswas Class Number: 32730

Fantasies of Masculinity have done much harm to the image of the black man in American society. Through readings of novels, plays, essays, and criticism authored by African Americans in the 20<sup>th</sup> century, this course aims to question and explore those fantasies of re-appropriating normative white masculine definitions that had charged African American culture during the mentioned period. The irony is that through the beastilization of the African American male, the very essence of the heteronormative white middle class masculine identity has often been constructed in the United States. This led various American and African American authors to treat black masculinity as passive in order to define them according to the definitions and values of the middle-class American norm or to challenge that norm through the constructions of the "angry" or "violent," or "cool" black male identity. Stranded between these extremities the real black masculine identities often got forgotten or obscured. The goal ultimately is to explore the possibilities of black male representation throughout 20<sup>th</sup> century and resist the othering of the black man in American literature and culture. Course requirements will include attendance and active participation, two 6-8 page, typed, double-spaced papers, a short paper, and class presentations during the course.

**ENGLISH 325****POST COLONIAL LITERATURE IN ENGLISH**

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

Section 02 M,TH 1:10-2:25 p.m. Professor Perera Class Number: 17403

Postcolonial Studies is an interdisciplinary academic field that emerged from the political, cultural, and psychological struggles for decolonization during the 1940s to the 1960s. In a general sense, Postcolonial *Literature* refers to literary works by writers from formerly colonized countries. National allegory and narratives of identity crises are considered some of its emblematic forms. When we move beyond minimal definitions, however, the "postcolonial" becomes a contested category. How are questions of narrative, representation, truth, and ethics explored in different yet aligned postcolonial texts? Even as we acknowledge the historical particularity of specific colonial encounters, can we speak of a general concept? "When was 'the post-colonial'?" asks Stuart Hall, proposing that we think of the term not only as a period marker denoting the "time after colonialism," but also as a name for a way of knowing—a philosophy of history. The political and ethical struggles that animate the fields of postcolonial literature and theory are ongoing ones. Building on Hall's question and focusing on a broad range of works from the postcolonial canon, we will study the changing conventions and notations that make up the genre of postcolonial writing. We will attempt to understand the category of the postcolonial not only as defined in relationship to 1940s and 1960s decolonization movements, but also in terms of the cultural politics of both earlier and later anti-colonial struggles. Our examples will be drawn from anti-colonial, internationalist, and human rights traditions from India, Sri Lanka, Nigeria, Botswana, Sudan,



and South Africa. Thus this course will be an introduction to the field of postcolonial studies through readings involved in the critique of colonialism from the period of decolonization and after. The first part of the class will be devoted to foundational texts and standard definitions. During the second part of our class, we will also engage debates in terminology and new directions in the field of postcolonial studies. Literary texts may include Chinua Achebe's *Things Fall Apart*, Bessie Head's *Collector of Treasures*, Saadat Hasan Manto's "Toba Tek Singh" and "Cold Meat," Salman Rushdie's *Midnight's Children*, Tayeb Salih's *Season of Migration to the North*, Mahasweta Devi's "The Hunt," J.M. Coetzee's *Disgrace* and Michael Ondaatje's *Anil's Ghost*. While the main focus of our class is prose fiction, we will also read excerpts from foundational texts in postcolonial theory including selections from Frantz Fanon's *Wretched Of The Earth*, Aimé Césaire's *Discourse on Colonialism*, Edward Said's *Orientalism*, Robert Young's *Postcolonialism*, and Stuart Hall's "When Was 'The Post-Colonial'? Thinking at the Limit"

Requirements: active participation; 4-5 page paper; in-class midterm exam; 8-10 page paper/(revision/elaboration of short paper); oral presentation.

Section 03 M,TH 4:10-5:25 p.m. Professor Mallipeddi Class Number: 17404  
 This course introduces students to the work of authors from formerly colonized nations in the Caribbean, Africa, and South Asia. Focusing primarily, though not exclusively, on prose fiction, we will examine how postcolonial writers engage with issues of national identity and decolonization; negotiate the competing imperatives of English and vernacular literary traditions; and formulate both personal and collective strategies of self-representation. Possible writers include Chinua Achebe, V.S. Naipaul, Jamaica Kincaid, Salman Rushdie, Tayeb Salih, Arundhati Roy, and others. Requirements: short reports, two 3-page papers, and a final research paper. This course will be writing intensive.

**ENGLISH 327 CARIBBEAN LITERATURE**

3 hrs. 3 credits. Prerequisite is English 220.  
 Section 01 T,F 12:45-2:00 p.m. Professor Glick Class Number: 17405  
 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 330 SOCIOLINGUISTICS**

(3 credits) Prerequisite is English 220 Note: This class is a linguistics and language class.  
 Section 01 M,TH 4:10-5:25 p.m. Professor Smoke Class Number: 17406  
 This course is an introduction to the study of language as it functions in society in relation to class, gender and sex, ethnicity, race, and age. We discuss dialects, codeswitching, pidgins and creoles as well as the ways speakers adapt to different audiences and social contexts for purposes of politeness, power, and prestige. We examine issues related to language rights in the United States and in a global context, particularly in relation to language and education, social mobility and power. Course requirements include attendance and participation in class and online, exams, short response papers, a longer documented final paper, and a class presentation. Required Textbook: *An Introduction to Sociolinguistics*, 3<sup>rd</sup> ed., Janet Holmes, 2008, Pearson Publishers, ISBN 978-1-4058-2131-5 \$31.99

**ENGLISH 331 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. Ms. Spradlin Class Number: 17407  
 Section 02 M,TH 11:10-12:25 p.m. Ms. Spradlin Class Number: 17408  
 This course is a general introduction to linguistics, with a focus on Modern English. Using the various subfields of linguistics (phonetics, phonology, morphology, syntax, and semantics), we will analyze the systematic structural organization of English sounds, words, and sentences. Also examined will be areas of applied linguistics such as language acquisition, dialectal variation, and topics in sociolinguistics. By the end of the course you will have a basic knowledge of linguistics as a field, as well a deeper understanding of the organization of the English language. Requirements include: in-class participation, homework, one short paper, a midterm exam, and a final exam.

Section 03 T,TH 5:35-6:50 p.m. Professor McPherron Class Number: 17409  
 This course offers an introduction to the study of linguistic structures of English, in particular sound systems (phonology), word formation (morphology), grammatical constructions (syntax), and language as social and cultural practice (socio/applied-linguistics). The course will also present aspects of language use and language change, including how communication is organized and how English varies according to region (both in US and around the world), social class, ethnicity, and gender. Through course readings and assignments, students will gain an understanding of key topics in linguistics and applied linguistics in relation to the study of English structure and use. Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them. Course requirements include: attendance and participation, essays, homework, exams, and a research presentation/paper.

Section 04 T,F 12:45-2:00 p.m. Professor K. Greenberg Class Number: 17410  
 Section 05 T,F 2:10-3:25 p.m. Professor K. Greenberg Class Number: 17411

This course provides a linguistic analysis of the morphological, grammatical, syntactic, lexical, and stylistic structures of regional and social varieties of contemporary American English as it is used in authentic discourse. Most perceptions of and beliefs about language (and dialect) have no factual basis; they are myths perpetuated by family, teachers, and culture. Thus one of the goals of this course is to interrogate these myths and unlearn much of what you were taught about “grammar,” “grammatical rules,” and “correctness.” Requirements include active participation in whole class and small group activities, timely completion of daily homework assignments, and a passing grade on three “chapter tests” and a final exam. Familiarity with Blackboard is critical to success in this course. The course is **not appropriate for auditors.**

### **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 9:45-11:00 a.m. Professor Parry Class Number: 17412  
 Section 02 M,TH 11:10-12:25 p.m. Professor Parry Class Number: 17413

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 03 M,W 5:35-6:50 p.m. Ms. Huidobro Class Number: 17414  
 Section 04 M,W 7:00-8:15 p.m. Ms. Huidobro Class Number: 17415

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

Section 05 T,TH 7:00-8:15 p.m. Dr. Carrasco Class Number: 17416

In this course, we will look at how the English Language has changed over time and how it continues to change today. We will review the major periods of English, from Old English through Modern English, and discuss how cultural and historical events have contributed to shaping the language. We will focus on a variety structural changes in syntax, semantics, morphology, phonology, writing, and textuality. This is a reading intensive course. The requirements for this course include active class participation, one oral presentation, 2 short papers, 1 final paper, a bunch of quizzes, homework & in-class assignments, and a final exam. There is no Midterm Exam. There will be some group activities in and out of class. *Blackboard* will be used for posting discussion questions, additional assignments & readings.

## **ENGLISH 33352 ENGLISH AS A CROSS-CULTURAL LANGUAGE**

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

Section 01 M,TH 2:45-4:00 p.m. Professor Parry Class Number: 17417

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

## **ENGLISH 335 CHAUCER: THE CANTERBURY TALES**

(3 credits) Prerequisite is English 220.

Section 02 M,TH 4:10-5:25 p.m. Professor Tomasch Class Number: 17419

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 336 MEDIEVAL LITERATURE**

(3 credits) Prerequisite is English 220

Section 01 T,F 11:10-12:25 p.m. Professor Hennessy Class Number: 17420

In this course we will examine a broad range of medieval genres, including epic, lyric, ballad, dream-vision, and drama focusing where possible on works by major medieval authors. Texts to be read include *Beowulf*, *Sir Gawain and the Green Knight*, *Pearl*, and the *Book of Margery Kempe*, as well as plays such as *The Second Shepherd's Play* and *The Fall of Lucifer*. The course will also have a special focus on the outlaw in medieval culture and will examine famous bandits such as the legendary Robin Hood. Topics include: the role of violence and crime in medieval society; concepts of justice, punishment, and penal practices; women mystics; and medieval death. Requirements: response papers, oral report, full research paper.

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

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Class Number: 17421

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 Class Number: 17422

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 9:45-11:00 a.m.                      Dr. W. Goldstein                      Class Number: 17423  
Section 04      T,F 11:10-12:25 p.m.                      Dr. W. Goldstein                      Class Number: 17424

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

Section 05      M,TH 8:10-9:25 a.m.                      Ms. Bolin                      Class Number: 17425

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

Section 06      T,F 9:45-11:00 a.m.                      Dr. Bianco                      Class Number: 17426

This course charts the literary history of England from Chaucer, the "Father of English Literature," through the Restoration, with particular attention given to England's "golden age" of the Renaissance. This survey of English literature will thematically focus around the development of intellectual history—of philosophy, and specifically of ethics—manifest in the medieval, renaissance, early 17th, and restoration periods. The literary representation of human relations, through the discourses of gender, class, and race, will be highlighted in the variety of literary forms (poetry, prose, drama) read throughout the semester. Text: *The Norton Anthology of English Literature, The Major Authors, Ninth Edition*. Requirements: a sequence of in-class writing exams, a 5-7 page paper, and a final exam.

Section 07      T,F 2:10-3:25 p.m.                      Prof. D. Robbins                      Class Number: 17427

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

Section 08      SAT 12:10-2:40 p.m.                      Dr. Graziano                      Class Number: 17428

In this sweeping survey of British literature, we will begin with the Old English epic *Beowulf* (translated by Seamus Heaney), a poem of marauding Scandinavian heroes, monstrous others and cycles of violence, and conclude with the rebellious yet relatively peaceful English Romantic poets. In between these two works, we will survey Shakespeare's collected sonnets, a narrative of desire and the dangers of romance; a few verses from Queen Elizabeth I on power, love and politics; Aphra Behn's *Oroonoko*, a travelogue of slave revolt and imperialism; and Milton's *Paradise Lost*, an epic poem of the Biblical Fall retold and the rebellion of Satanic archangels. Each work will be situated in its historical and biographical context, yet we will also attend to motifs and ideas that wander across literary history. Requirements will include a final exam, three in-class essays, and a 5 to 7 page paper.

Section 09 T,TH 5:35-6:50 p.m. Dr. Henry-Offor Class Number: 17429  
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 10 M,W 7:00-8:15 p.m. Dr. Hatch Class Number: 17430  
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 34051 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,W 5:35-6:50 p.m. Professor Hayden Class Number: 17431  
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 34251 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 11:10-12:25 p.m. Professor Jones Class Number: 17432  
This course will examine the role of rhetoric in forming the ideological boundaries around U.S. citizenship and the nation. We will focus on some of the American rhetorical traditions and counter-traditions that have served to construct and reconstruct our ideas about the nation. Reading will include works by rhetorical theorists including Aristotle and Kenneth Burke, scholars of early American rhetoric including Sacvan Bercovitch, theorists who complicate traditional ideas about rhetoric including David Howard-Pitney, and scholarship on nationalism. Students will apply their understanding of national rhetoric in a research paper assignment. 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. Professor Reyes Class Number: 17433

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; short papers; a class presentation; and a final research paper.

## ENGLISH 352 SHAKESPEARE SURVEY

(3 credits) Prerequisite is English 220.

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Class Number: 17435

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. Professor Hollis Class Number: 17436

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 T,TH 7:00-8:15 p.m. Dr. Narramore Class Number: 17437

In this survey we will read eight plays with a focus on social justice, examining ways that the early modern stage functioned as a public sphere for ideas of equality that challenged the political and social status quo of Shakespeare's culture. Since Shakespeare wrote his plays in the context of performance, not silent reading, we will investigate original staging practices and think about how theater, as a media, can be a public sphere. First looking at historical performance conditions, we will learn how to read the plays as stage documents with internal stage directions and commentary on early modern culture. A portion of each class will be spent in active close reading, workshop style—we will strive to understand general themes and repeating patterns in the plays. Along with our more general study of the plays, we will look specifically for moments when characters speak truth to power. If possible (depending on the vagaries of New York City theater), students will attend at least one play during the semester. Towards the end of the semester, we will expand our discussions to include ways in which contemporary/recent performances interpret Shakespeare's plays with social justice agendas. Along with selected *Sonnets*, we will read: *A Midsummer Night's Dream*, *Measure for Measure*, *King Lear*, *Twelfth Night*, *Henry the Fourth*, parts one and two, *Henry V*, and *Romeo and Juliet* (please note this list of plays may change depending on local productions). Class requirements will be weekly responses, two papers, and two exams. Reading quizzes may be imposed if necessary.

## ENGL 35562 UNCOMMON SHAKESPEARE

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

Section 01 T,F 8:10-9:25 a.m.

Professor Hollis

Class Number: 17439

Shakespeare wrote or had a hand in upward of 37 plays, 154 sonnets, and a number of other poetic works. Yet undergraduate syllabi tend to focus on the usual suspects, often at the expense of other works: we do Romeo and Juliet instead of Troilus and Cressida, Hamlet instead of Coriolanus, King Lear instead of King John. This course is designed for students who want to broaden their knowledge of Shakespeare and experience his lesser-known works. In addition to the plays already listed, we will read The Rape of Lucrece, Venus and Adonis, Henry VI, and Cymbeline and place them in the context of their first publication and performance. We will also consider why some Shakespeare plays are taught frequently in the classroom, staged in theatres, or adapted for film, while others are far more rarely read and performed; in short, we will be asking, what makes uncommon Shakespeare uncommon? Students will write three papers (5-7 pages), take one exam, and participate regularly in classroom discussion.

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

(3 credits) Prerequisite is English 220

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

Dr. Prescott

Class Number: 17440

Called "the century of genius," the 17<sup>th</sup> century is perhaps the richest and most prolific in English literary history. The writers of this century were deeply involved with the social, political and spiritual currents of their age and expressed themselves within two major schools of thought: Metaphysical and Cavalier. We will examine the works of the following writers: Browne, Burton, Carew, Crashaw, Donne, Herrick, Herbert, Jonson, Lovelace, Marvell, Milton, Suckling, Vaughan, Waller and Webster. Requirements: mid-term, paper and final.

## ENGLISH 361 MILTON

(3 credits) Prerequisite is English 220

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

Professor L. Greenberg

Class Number: 37707

This course is designed to provide students with an introduction to the poetry and prose of John Milton. Emphasis will be placed on *Paradise Lost*, to which we will devote a significant portion of the semester. We will also read a number of his earlier poems and excerpts from some of his controversial prose writings. Attention will be given to exploring Milton's sense of vocation and prophecy; the development of Miltonic style; his generic transformations; and his re-visioning of biblical stories. Milton studies is necessarily interdisciplinary and requires engagement with the politics, religion and cultural assumptions of the seventeenth century, an age when many of the ideologies that we associate as our own were in the process of formation. Accordingly, we will also pay close attention to the political, religious and ideological forces at work in Milton's poetry. Requirements: regular quizzes, two 5-7 page papers and mid-term and final examinations.

## ENGLISH 368 THE 18<sup>TH</sup> CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220

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

Professor Connor

Class Number: 17442

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 372 ROMANTIC POETRY

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

Section 01 M,TH 2:45-4:00 p.m. Professor Vardy Class Number: 31814

This course will begin by focusing on William and Dorothy Wordsworth and Samuel Taylor Coleridge. The three writers lived near one another in Somerset in 1798, and the result was William Wordsworth's and Coleridge's *Lyrical Ballads*, and Dorothy Wordsworth's "Alfoxden Journal." We'll investigate the nature of the intense collaboration that created this tremendous artistic output. The course will then turn to John Clare, a poet of the next generation, a landless peasant who became a literary sensation. We'll read his poetry in light of Wordsworth's fascination with "rustic language" and rural life. Specific emphasis will be given to the historical context of the works throughout. The course texts (available at Shakespeare and Co.) will be: Coleridge's *Poetry and Prose* (Norton), William Wordsworth, *Poetry and Prose* (Norton), John Clare's, *Major Works* (Oxford). Dorothy Wordsworth's journal will be available on e-reserve from the library website. Students will gain a comprehensive understanding of the poetry of the period, and have the opportunity to translate that understanding into effective academic prose.

### REQUIRED TEXTS:

Coleridge, S.T. *Poetry and Prose* Norton

ISBN: 978-0-393-97904-6, \$17.20

Clare, John *Major Works* Oxford

ISBN: 978-0-19-954979-5, \$14.76

Wordsworth, Dorothy "The Alfoxden Journal" e-reserve

Wordsworth William *Poetry and Prose* Norton

ISBN: 978-0-39-392478-7, \$22.50

### COURSE REQUIREMENTS:

Essay (7-10 pages)	45%
Final exam (two hours) TBA	35%
Participation (attendance, class discussion, 4 short papers)	20%

The 4 short papers should be 1-2 pages in length, and can take several forms: close readings of passages from poems (please do not submit simple paraphrase), comments on how a work is representative of an author's work or of the period, etc. Students are invited to submit an outline or the Introduction of their term paper as one of their papers. Essay topics will be assigned by the end of the 4th week. Any student who wishes to discuss topic proposals with me before then, please feel free to come to see me in office hours. Attendance is mandatory. Unexcused absences will lower your course grade half a letter grade per 2 absences. The use of electronic devices in the classroom is not permitted.

## ENGLISH 373 VICTORIAN LITERATURE

(3 credits) Prerequisite is English 220

Section 01 M,TH 2:45-4:00 p.m. Professor Agathocleous Class Number: 17445

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 20<sup>th</sup> CENTURY AMERICAN POETRY

(3 credits) Prerequisite is English 220.

Section 01 M,TH 2:45-4:00 p.m. Professor A. Robbins Class Number: 17446

This course will approach American poetry of the 20<sup>th</sup> century with an emphasis upon major literary movements and key figures within those movements, together with 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 376 20<sup>TH</sup> CENTURY BRITISH FICTION**

(3 credits) Prerequisite is English 220.

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

Professor Israel

Class Number: 17447

This class pursues James Joyce as a case study in "Twentieth-Century British and Irish Literature." We will explore all of Joyce's major narratives: *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses* and portions of *Finnegan's Wake*. We will especially focus on *Ulysses*, the text once voted, to great fanfare, "The Best English Language Novel of the Twentieth Century," but often viewed as so difficult that it can only be read in a college class. In addition to encountering (and problematizing) Joyce's notorious difficulty, other issues we will discuss include Joyce's philosophy of history, aesthetic theories, portrayal of the national and the global, and corrosive, often hilarious humor; we will also be reading recent critical engagements with Joyce's work, on questions concerning colonialism, gender, power and "universality." Requirements include one 1800 word analytical paper, a 3600-word research paper, and an oral presentation.

### **ENGLISH 377 20<sup>TH</sup> CENTURY AMERICAN FICTION**

(3 credits) Prerequisite is English 220

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

Mr. Bobrow

Class Number: 17448

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

Section 02 T,F 9:45-11:00 a.m.

Professor Allred

Class Number: 17449

This course provides a broad survey of the twentieth-century American novel with special attention paid to several social historical emergences of the period, including urbanization, the rise of the mass media, and the development of what historians call the "culture of abundance." We will pay particular attention to the relationship between these historical pressures and the *form* of the novel; accordingly, we will dip into theoretical and historical supplementary readings alongside the novels. Authors may include Dreiser, West, Djuna Barnes, Richard Wright, Toni Morrison, and Jessica Hagedorn. Course requirements: regular attendance and participation, several short responses, a midterm, and two essays.

## **ENGLISH 378 20<sup>TH</sup> CENTURY BRITISH AND IRISH DRAMA**

(3 credits) Prerequisite is English 220

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

Professor Glick

Class Number: 17450

This class will examine Modern Irish Drama from the perspective of the Irish Revolution. A midterm and final paper plus bi-weekly Blackboard postings are required. The texts for the class include: Norton's Modern Irish Drama, Socialism and the Irish Rebellion: Writings from James Connolly, J.M. Synge's The Aran Islands, and Frantz Fanon's The Wretched of the Earth and Allen Feldman's Formations of Violence: The Narrative of the Body and Political Terror in Northern Ireland. We will read a selection of the following plays alongside key theoretical and aesthetic declarations pertaining to the Irish theater: Cathleen Ni Houlihan, On Baile's Strand, and Purgatory by W. B. Yeats; Spreading the News and The Rising of the Moon by Lady Gregory; Riders to the Sea and Playboy of the Western World by J. M. Synge; John Bull's Other Island by George Bernard Shaw; Juno and the Paycock by Sean O'Casey; The Quare Fellow by Brendan Behan; Krapps Last Tape by Samuel Beckett; and Translations by Brian Friel. We will also discuss the following films: Hunger (2008 dir. Steve McQueen), In Bruges (2008 dir. Martin McDonagh) The Wind That Shakes the Barley (2006 dir. Ken Loach). We will also do a lesson theme entitled "Ireland and Influence" where we look at the resonance of the Irish Revolution and culture and theory on the so-called developing world. This includes writing by Frantz Fanon and Edward Said.

## **ENGLISH 379 20<sup>TH</sup> & 21<sup>ST</sup> CENTURY AMERICAN DRAMA**

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

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

Ms. Biswas

Class Number: 17451

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

## **ENGLISH 380 IRISH LITERARY RENAISSANCE**

(3 credits) Prerequisite is English 220.

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

Mr. Paoli

Class Number: 17452

In Ireland in the decades around the turn of the 19<sup>th</sup> into the 20<sup>th</sup> 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.

## **ENGLISH 38459 LITERATURE AND RIGHTS IN 18<sup>TH</sup> CENTURY LITERATURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or elective; Writing elective; Preparation for Secondary School Teaching elective; English Language Arts elective; Linguistics and Rhetoric elective. Satisfies the GER 3A requirement.

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

Professor Mallipeddi

Class Number: 44112

Rights are entitlements or justifiable claims; human rights are a special kind of claim that one is entitled to by virtue of being human. In recent scholarly accounts, the eighteenth century has emerged as the period when rights became human rights, that is, when rights were declared as natural (inherent in human beings), equal (the same for everyone), and universal (applicable everywhere). This course examines the role of literature in imagining and articulating rights, focusing in particular on specific eighteenth-century literary forms such as the epistolary novel, the *Bildungsroman*, and autobiographical testimony. Possible topics for discussion include: the role of sentimental literature in shaping new conceptions of human equality; the relationship between humanitarian sensibility and human rights; and the ways in which various marginal groups, especially women and slaves, used the language of rights to advance claims of equality. Readings: Samuel Richardson, *Clarissa*; Laurence Sterne, *A Sentimental Journey*; Olaudah Equiano, *The Interesting Narrative*; Mary Wollstonecraft, *A Vindication of the Rights of Woman*; Mary Prince, *The History of Mary Prince*; Denis Diderot, *Rameau's Nephew*. Requirements: regular attendance and participation; in-class quizzes, one 5-page paper, midterm, and a final 10-page paper.

### **ENGL 38694 LAW AND LITERATURE**

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

Section 01 M, W 5:35-6:50p.m. Dr. Tobin Class Number: 17455

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.

### **ENGLISH 38955 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," 1, 4 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 Class Number: 17457

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 38989 ONE MAJOR WRITER: FREDERICK DOUGLASS**

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

Section 01 M,TH 9:45-11:00 a.m. Professor Neary Class Number: 17459

This class examines the extensive speeches and writings of Frederick Douglass, who was both an important literary figure and a central social and political theorist of the 19th century. Key texts include Douglass' *Narrative* (1845), *My Bondage and My Freedom* (1855), "What to the Slave is the 4th of July" (1852), and his novella *The Heroic Slave* (1852). We will take up the questions which motivated Douglass, and which mark significant shifts in his thinking, such as whether or not the Constitution is a pro- or anti-slavery document. We will also be reading other writers of the period Douglass was in conversation with, as well as a variety of critical essays on Douglass' work. In addition to a traditional literary analysis and research paper, students will also learn how to conduct archival research and will complete a creative project in which they reflect on the significance of the 150 year anniversary of the Emancipation Proclamation (Jan. 1st, 1863), using Douglass' writings as a foundation.

## **ENGLISH 39079      20<sup>th</sup> 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      Class Number: 17460

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.

## **ENGL 39252      MULTI-ETHNIC AMERICAN POETRY: CRAFT AND SABOTAGE IN MULTI-ETHNIC POETICS**

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

Section 01      T,F 8:10-9:25      Professor Dowdy      Class Number: 17461

The Chicano poet and current Poet Laureate of California Juan Felipe Herrera once suggestively wrote that multi-ethnic American poets must navigate between Craft and Sabotage. This course reads Latina/o, African American, Asian American, and American Indian poets, from the mid-twentieth century to the present, by examining how they have adapted and transformed conventional aesthetic models (Craft) while also fostering creative forms of resistance, subversion, and political commitment (Sabotage). The course will pay special attention to ways in which poets have grounded their poetic innovations in specific places. Poets may include Gwendolyn Brooks, Fred Moten, Yusef Komunyakaa, Natasha Trethewey, Nikki Finney, Kevin Young, Frank X Walker, Joy Harjo, Adrian C. Louis, Sherman Alexie, Jimmy Santiago Baca, Juan Felipe Herrera, Martin Espada, Victor Hernandez Cruz, Lorna Dee Cervantes, Maurice Kilwein Guevara, Rafael Campo, Urayoan Noel, J. Michael Martinez, Francisco X. Alarcon, Aracelis Girmay, Craig Santos Perez, Li-Young Lee, and Garrett Hongo. Requirements include participation, a poetry recitation, short essays, and a research paper.

## **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      Class Number: 17462

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 2:45-4:00 p.m.      Dr. Krause      Class Number: 17463

Section 03      M,TH 11:10-12:25 p.m.      Dr. Krause      Class Number: 17464

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

Section 04      T,F 9:45-11:00 a.m.                      Mr. Fess                      Class Number: 17465

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

Section 06      M,W 7:00-8:15 p.m.                      Mr. Stewart                      Class Number: 17467

The Puritan settlers of 1620-1640 came to New England partly because of persecution in Europe, but also they came out of a deep sense of mission, the conviction that God had sent them on an "errand in the wilderness." Their "errand" was to establish in the new continent a "city upon a hill," a radiant example of the Christian state whose example would lead to reform in the mother country as well. Over the following two generations this conviction was tested – to say the least – by encounters with the landscape, the indigenous populations, and the inevitable fractures with the other religious groups – Anabaptists, Quakers, and so on – who'd accompanied them on the migration. These fractures, followed by the 1700s' spirit of Enlightenment and revolution, led to the emergence in the nineteenth century of an authentically American literature. Of course, the Puritan experience was more complicated than you might think, with a passion and a liveliness that's missing from our images of the dour, buckle-shoed Puritans of Thanksgiving pageants. Likewise, though, the Puritan legacy is more complicated – and troubling – than the previous paragraph would indicate, and so we will examine some of the aftershocks and ongoing tensions carried by the Pilgrim's descendents. In Emerson and Thoreau one can see the best of the Puritan ethic and search for truth; Brockden Brown, Poe, and Hawthorne show this truth get deranged; and the literature of slavery exposes the darkest underbelly – the necessary flipside of the coin – of Manifest Destiny, that great and terrible legacy of the Puritans' zealous mission. In this class we will trace this narrative through the literature of America from 1630 to 1860, using close reading and discussion to work through the rhetorical world of the Puritans and their descendants, while paying strict attention to that which is being excluded by this worldview. By the end of the semester, you should have a thorough understanding of the literature of this period, as well as the ability to read this literature against the historical and cultural currents of the time. Our work will conclude with your writing a well-argued research essay examining one writer's work as a part of this American origin story. Requirements will include Class participation 20%, reading quizzes 20%, response papers 30%, final paper 30%.

Section 07      T,TH 5:35-6:50 p.m.                      Mr. Knip                      Class Number: 17468

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

Dr. Wetta

Class Number: 17469

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

Section 02 M,W 5:35-6:50 p.m.

Mr. Schneiderman

Class Number: 17470

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-20<sup>TH</sup> CENTURY AMERICAN POETRY**

(3 credits) Prerequisite is English 220

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

Mr. Fess

Class Number: 17472

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 19<sup>th</sup> 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 39847      ART/WORK: REPRESENTING THE WORLD OF WORK**

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

Section 01      T,F 11:10-12:25 p.m.      Professor Allred      Class Number: 17474

There is a long tradition in the West of associating literature with leisure, from the disinterested and comfortable “Man of Letters” who produces it to those who consume his products in their “free time” away from work. This course will move against this grain, exploring various ways in which labor and literature might be related. Accordingly, we will read texts by working-class authors like Jack London, texts by middle-class writers that nonetheless adopt a working-class “perspective,” and genres, like muckraking journalism and the proletarian novel, that retrofit bourgeois cultural forms to accommodate the experiences of industrial work. We will also consider the labor of writing itself, both as an individual craft and, a bit more abstractly, as the “cultural work” a text does in knitting publics together in various ways. Authors may include: Melville, Harding-Davis, London, Wright, Studs Terkel, and Barbara Ehrenreich. Requirements include: regular attendance and participation, an in-class presentation, a short paper, and a longer research paper based on original research.

## **ENGLISH 39859      EMERSON, THOREAU AND THE CONTEXTS OF TRANSCENDENTALISM**

(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,” 2 or elective; Writing core requirement “B”; Adolescence Education core requirement “F”; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01      M,W 5:35-6:50 p.m.      Mr. Borst      Class Number: 18486

In this course students will survey the major works of Henry David Thoreau, Ralph Waldo Emerson, and other transcendentalists such as Margaret Fuller. Through fresh readings of their rigorous philosophy and aesthetics, we will attempt to understand—and perhaps even reclaim—the inspiration, individualism, and elevation of personal experience and thought their texts sought to provoke. In addition, we will be looking at some of the broader contexts in which they wrote. The primary texts of Emerson and Thoreau will therefore be supplemented by writers and texts that influenced them (Jonathan Edwards, Plato, the Bhagavad-Gita) as well as some of the writers and texts they in turn influenced (Frederick Douglass, Emily Dickinson, William James, Robert Frost). We will also examine Transcendentalism as a cultural movement through selections from the Dial (its major periodical publication) and contemporary reviews critical of the movement, as well as through the movement’s engagement of contemporary political issues such as slavery. Requirements will include a close-reading paper (four-five pages), a longer research paper (8-10 pages), class participation, and midterm and final exams.

## **ENGLISH 39862      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,” 2, 4, 5; English Language Arts elective.

Section 01      F 3:45-6:15 p.m.      Professor R. Goldstein      Class Number: 17478

Section HC1 is for Macaulay Honors Students, F 3:45-6:15 p.m.      Class Number: 17479

Section MZ1 is for Muze Scholars, F 3:45-5:00 p.m.      Class Number: 17480

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 39994 FAILURE IN AMERICAN LITERATURE**

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

Section 01 M,TH 11:10-12:25 p.m. Dr. Brown Class Number: 33554

“Failure is the true test of greatness.” Herman Melville

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

### **ENGLISH 482 SPECIAL STUDIES SEMINAR**

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

Section 01 Hours to be arranged Staff Class Number: 17512

Section 02 Hours to be arranged Staff Class Number: 17515

Independent studies credit for English majors.

### **ENGLISH 483 SPECIAL STUDIES SEMINAR**

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

Section 01 Hours to be arranged. Staff Class Number: 17517

Independent studies credit for English majors.

### **ENGLISH 48469 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 Class Number: 17528

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 48476 NARRATIVE FORMS: STRATEGIES IN FICTION WRITING**

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

Section 01 T,F 3:45-5:00 p.m. Professor Thomas Class Number: 17531

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 48486 BIOGRAPHY: OTHER PEOPLES LIVES**

(3 credits) Prerequisites: English 220, 311, 313

May be used to fulfill the 400-level writing seminar requirement

Section 01 M,TH 4:10-5:25 p.m. Professor Milford Class Number: 38740

We will select four major figures in American literature and look at the biographies, letters, essays and sketches that collect around them: Melville, Fitzgerald, Hemingway, Millay. Since I write biographies it will be both instructive and fun (I hope! I trust!) to learn something about the structure, research and writing of biography itself. Texts may include D.H.Lawrence's *Studies in Classic American literature*, Wm. Carlos Williams In the *American Grain*, Jay Leyda's *The Melville Log*, my own *Zelda* and *Savage Beauty*. Requirements include writing two short papers and a final paper in the form of a biographical sketch. We might add Dickinson, or even Whitman and draw upon the insight other members of our department have in terms of their own writing.

### **ENGLISH 48487 THE KENNEDY FAMILY: 1890-1939**

(3 credits) Prerequisite is English 220. May be used to satisfy the following: 400-level writing seminar for creative writing majors.

Section 01 M,TH 1:10-2:25 p.m. Professor Milford Class Number: 44044

In this class, we will study the world of Irish immigrants, the Kennedy and Fitzgerald families, the Mayor and his daughter, Rose Fitzgerald, Joseph Kennedy, a member of the Harvard class of 1912 and later ambassador to the court of Saint James, Hollywood and Gloria Swanson, and finally Rose Fitzgerald Kennedy and Catholic retreats. The class will have recourse to the John Fitzgerald Kennedy Presidential Library, and three guest speakers will discuss the Kennedy family. Requirements: two short papers and a final biographical sketch.

### **ENGLISH 48501 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 Class Number: 17541

Section 02 Hours to be arranged Staff Class Number: 17542

Section 03 Hours to be arranged Staff Class Number: 17543

Section 04 Hours to be arranged Staff Class Number: 17544

Section 05 Hours to be arranged Staff Class Number: 17545

Independent studies credit for English writing majors.

### **ENGLISH 48502 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01 Hours to be arranged Staff Class Number: 17553

Section 02 Hours to be arranged Staff Class Number: 17554

Section 03 Hours to be arranged Staff Class Number: 17555

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 Class Number: 17559

Independent studies credit for English Preparation for Secondary School Teaching majors.

A research paper is required.

### **ENGLISH 48504 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01 Hours to be arranged Staff Class Number: 17561

Section 02 Hours to be arranged Staff Class Number: 17562

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

### **ENGLISH 48505 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01 Hours to be arranged Staff Class Number: 17569

Section 02 Hours to be arranged Staff Class Number: 17570

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

### **ENGLISH 48506 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01 Hours to be arranged Staff Class Number: 17571

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

### **ENGLISH 49050 VICTORIANS AND THE WIDER WORLD**

(3 credits) Prerequisite is English 220 May be used to fulfill one of the following: Literature, Language and Criticism area of study 1, 3 or elective; English Language Arts elective.

Section 01 M 5:35-8:05 p.m. Professor Agathocleous Class Number: 18433

The Victorian novel—often focused on provincial landscapes and middle-class marriages—can seem very insular. But the Victorian period was also the moment when globalization, as we understand it today, first became recognizable as a historical phenomenon. Britain attempted to control and expand a sprawling empire that encompassed a quarter of the world, while Victorian liberals advocated for free trade and the spread of European-style democracy, promulgating the ideology that underpins economic globalization both then and now. Literature and culture of the period was therefore shaped by the attempt to imagine the world as a whole, and Britain's place in it: these ranged from the first world's fair (the Great Exhibition at the Crystal Palace in 1851) to Charles Darwin's paradigm-shifting *Origin of Species*. While writers attempted to think globally, literature also circulated more broadly than ever before. Karl Marx identified this period of globalization with the rise of "a world literature." Literary texts, political treatises, and news periodicals increasingly sparked transnational conversations, and debates about reform and revolution in Britain intersected with those in America, in Europe, and in British colonies across the globe. This class will trace those conversations and the way they affected the form and content of literary texts. We will read a wide range of authors—such as Charlotte Brontë, Wilkie Collins, Charles Darwin, Charles Dickens, Karl Marx, and Sarojini Naidu—and examine a variety of genres, including poems, novels, non-fiction, periodicals, paintings and early film.

### **ENGLISH 49051 RACE, SEX, GENDER IN 18<sup>TH</sup> CENTURY BRITISH LITERATURE**

(3 credits) Prerequisite is English 220 May be used to fulfill one of the following: Literature, Language and Criticism area of study 1,4, 5 or elective; English Language Arts elective.

Section 01 TH 5:35-8:05 p.m. Professor Mallipeddi Class Number: 32731

Often seen as the period in which ideas about modern individualism emerged, the eighteenth century in England witnessed a proliferation of narratives about gender, sex, and race, written in forms ranging from amatory fiction and domestic novel to Gothic romance and autobiographical testimony. This course examines the ways in which eighteenth century authors deploy gender, sexuality, and race to lay the groundwork for the modern subject. We will focus on a number of related topics, including the emergent discourses of domesticity (and of public and private); the ideology of separate spheres; the evolving notions of masculinity and femininity; and the authors' preoccupation with engendering and representing new forms of sexual desire. Readings: Aphra Behn, "The Fair Jilt"; Eliza Haywood, *Love in Excess*; Daniel Defoe, *Roxana*; Samuel Richardson, *Clarissa*; Frances Burney, *Evelina*; Jane Austen, *Sense and Sensibility*; Mary Prince, *The History of Mary Prince*. Requirements: one 5-page paper, midterm, and a final research essay.

## 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 49436 SHAKESPEARE FIRST AND LAST

(3 credits) Permission of the instructor required. May be used to fulfill one of the following: Literature, Language and Criticism area of study 1 or elective.

Section 01 M,TH 11:10-12:25 p.m. Professor Schmidgall Class Number: 17577

In this course we will focus on just two plays by William Shakespeare. The first is his first great comedy, *Love's Labor's Lost*, and the second is his last great comedy (it is also often counted among his final four "romances"), *The Tempest*. They also happen to be my favorite Shakespearean plays. Using standard scholarly editions (Arden, Third Series) of the plays, we will focus not only on the plays themselves within the context of his 25-year-long career, but also on the wider literary, artistic, and cultural milieu surrounding them. For instance, since several characters in *LLL* fancy themselves poets, we will spend some time on the poetry "scene" of the 1590s; for *The Tempest*, we will sample the romance literature of the early 16<sup>th</sup> century (the kind of fantasy literature that Cervantes made fun of in *Don Quixote*) and the then-popular literature associated with voyages of discovery. Toward the end of the course we will consider various film and stage versions of the two plays, notably the Kenneth Branagh *LLL* and the Julie Taymor *Tempest*. There will be several short and one long research paper; mid-term; final exam.

#### ENGL 49437 WOMEN'S RHETORICAL THEORY AND PRACTICE

(3 credits) Permission of the instructor required. May be used to fulfill one of the following: Literature, Language and Criticism area of study 4, 6 or elective.

Section 01 M,W 4:10-5:25 p.m. Professor Hayden Class Number: 17578

This course will survey the contributions of women to rhetorical theory and rhetorical traditions. It will examine how women have written about the art of argumentation and communication and how they entered a male-dominated tradition. We will question the nature of communication, how women found the agency to speak, and the similarities and differences to rhetorical theory written by men. We will read rhetorical theory in conduct books, treatises, and composition textbooks and apply these theories to a variety of texts. While these theories were written before 1900, we will look at how women have adapted these theories to the twenty-first century. The class will reflect on the controversies in recovering women theorists and rhetors and participate in the recovery of women's rhetorical theory and practice through an archival research project. Assignments include reading responses, midterm and final exams, a short analysis paper, and a longer research paper. All assignments are submitted through Blackboard. Required course texts: Donawerth, Jane, Ed.. *Rhetorical Theory by Women before 1900: An Anthology*.

Rowman & Littlefield Publishers, Inc. (May 2002) ISBN: 0742517179. Buchanan, Lindal and Kathleen J. Ryan, eds. *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*, Parlor Press (2010). ISBN: 9781602351356.

### **ENGL 498 INTERNSHIP**

(1-3 credits; 1 credit for each hour) Hours to be arranged.  
English 49801-01 (code 17580); 49802-01 (code 17582); 49803-01 (code 17584)  
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.

## **ASIAN AMERICAN LITERATURE COURSES FOR SPRING 2014**

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

(3 credits) Prerequisite is English 220. Satisfies Stage 2--Broad Exposure, Group C  
Section 01 T,TH 4:10-5:25 p.m. Ms. Saed Class Number: 4248  
In this course we will mainly be using literature to understand the diverse history, experience, and struggles of Arab Americans, and in particular, Arab American women. In order to gain multiple perspectives from this diverse ethnic community, we will be looking at short stories, poetry, critical essays and short films. Some of the questions we will consider through the course will be: How has the position of Arab Americans shifted over time in multicultural America? What are the politics of general Arab American identity and specifically of Arab American women's identity? How is all of this manifested in the poetics of twentieth century Arab American Literature? Requirements will include presentation, quizzes, mid-term, final, reports on two external events, attendance and participation.

### **ASIAN 22005 SOUTH ASIAN WOMEN'S LITERATURE**

(3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group C Pluralism and Diversity. Cross-listed with Asian 220.05 and WGS 258.52.  
Section 01 F 5:40-8:40 p.m. Ms. Qidwai Class Number: 4250  
The objective of this course is to examine how colonialism and nationalism have intersected with migration in the formation of the South Asian diaspora in the U.S. and New York city in particular. We will analyze literary, historical, and theoretical texts with a focus on the cultural production and social movements of South Asian women in the context of globalization. Students' work will be assessed based on active class participation, written assignments, and projects on New York City's South Asian community.

### **ASIAN 22006 FILIPINO AMERICAN LITERATURE**

(3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group B Pluralism and Diversity. Cross-listed with Asian 220.06.  
Section 01 T,F 9:45-11:00 Mr. Francia Class Number:  
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.

### **ASIAN 22012 ASIAN AMERICAN LITERATURE**

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

Section 01 F 5:40-8:40 p.m. Ms. Qidwai Class Number:

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

## **ASIAN AMERICAN COURSES FOR ENGLISH MAJOR/MINOR REQUIREMENTS**

**The following courses offered by ASIAN AMERICAN STUDIES can be used to fulfill English major requirements. These courses are equivalent to English 323, Topics in Asian American Literature, and can be applied to the American Literature Area of Study for Literature, Language and Criticism majors.**

### **ASIAN 32009 JAPANESE INTERNMENT**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, 5; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 W 10:10-1:00 p.m. Professor Hayashida Class Number: 18440

The WWII incarceration of nearly 120,000 Japanese Americans – 2/3 of them U.S. citizens – extended out of a decades-long history of anti-Asian sentiment in this country. Communities and lives were disrupted for years on end, as Japanese Americans were "relocated" to live in horse stables and provisionally constructed barracks through the end of the war. This interdisciplinary course will examine a selection of primary documents (e.g. Supreme Court rulings, federal reports, testimonials, personal artifacts) alongside literary and moving image work addressing Japanese American interment. Topics in the course will include literary representations of trauma and dislocation; cultural citizenship and national belonging; Asian American civil rights; forgiveness, forgetting, and redress; the contemporary relevance of internment in relation to post-9/11 detention and deportation. Texts may include *No-No Boy* by John Okada, *History and Memory* by Rea Tajiri, *Only What We Could Carry* by Lawson Fusao Inada, *Citizen 13660* by Miné Okubo, *All I asking for is my body* by Milton Murayama, or *Nisei Daughter* by Monica Sone.

### **ASIAN 33008 MUSLIM DIASPORAS**

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

Section 01 T,F 2:10-3:25 p.m. Ms. Qidwai Class Number: 4220

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.

### **ASIAN 34001 ASIAN PACIFIC AMERICAN MEDIA**

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

Section 01 W 10:10-1:00 p.m. Ms. Park Class Number: 4262

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

### **ASIAN 39018 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, 5; English Language Arts elective. Approved course for Stage 3- Focused Exposure Group C Pluralism And Diversity.

Section 01 T,TH 7:00-8:15 p.m. Ms. Park Class Number: 4266

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.