

SPRING 2016

ENGL 002SL READING II

3 hours. 2 credits

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

ENGL 004SL ENGLISH FOR BI-LINGUAL STUDENTS II

6 hours. 1 credit

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

ENGL 005SL ENGLISH FOR BI-LINGUAL STUDENTS III

3 hours. 2 credits

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

ENGLISH 120 EXPOSITORY WRITING

3 hrs. a week plus conferences. 3 credits

This course is required of all freshmen. Satisfies Hunter Common Core English Composition 1

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.

In each section of English 120 over the course of the semester, students should hand in the following documents, all of which are to be included in the portfolio at the end of the semester:

1. A pre-assessment response
2. An annotated bibliography
3. A 10-page documented research paper with drafts
4. A post-assessment revision and reflection.

In order to pass the course, students must produce a satisfactory portfolio.

ENGLISH 201 INTERMEDIATE EXPOSITORY WRITING

(3 credits) Prerequisite is English 120

Section 01: M TH 8:10-9:25 a.m. Class Number: 6619

Section 02: M W TH 3:10-4:00 p.m. Class Number: 6622

Section 03: T F 8:10-9:25 a.m. Class Number: 6625

Section 04: T TH 8:25-9:40 p.m. Class Number: 6628

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 220 INTRODUCTION TO WRITING ABOUT LITERATURE

(3 credits) Prerequisite is English 120. Satisfies Hunter Common Core English Composition 2

Writing Intensive.

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.

ENGL 250.39 NARRATIVE MEDICINE: FROM CLASSIC WORKS OF SCIENTIFIC NARRATION TO CONTEMPORARY MEDICAL-CASE STUDIES

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C. Hunter Core: Creative Expressions.

Section HC1 W 10:10-1:00 p.m.

Ms. Spencer

Class Number: 74044

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

ENGL 25040 ZORA NEALE HURSTON

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C. Hunter Core: Creative Expressions.

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

Dr. Nims

Class Number: 14967

In this course, students will examine single authors or a combination of authors in depth. Through close analysis, students will be able to identify the major literary works, themes and stylistic hallmarks of Zora Neale Hurston. Alice Walker coined Hurston as a "genius of the South," which seems fitting given her status as a true renaissance woman of sorts, in that her work has been revived and subsequently she remains a giant in African American literature. In fact, on the 75th anniversary of her graduation from Barnard, in 2003 (Class of 1928), Hurston found herself the subject of a new biography, her letters were collected in a doorstop volume billed as a "Life in Letters," and, fittingly for such a prolific letter-writer, she was honored by the US Postal Service with a new stamp. At Barnard, she studied with Franz Boas, the father of American anthropology, whose program at Columbia became the first Ph.D. program in anthropology in America. Hurston subsequently did field research recording the folklore and ways of African Americans, first in Harlem, then throughout the rural South. Her work played a large role in preserving the folk traditions and cultural heritage of African Americans. She expressed her genius by combining her field notes with some autobiography and a vivid imagination to create some of the most exciting, authentic literature of the twentieth century.

ENGL 25042 TRANSLATING CULTURE: THEORY AND PRACTICE

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C. Hunter Core: Creative Expressions.

Section 01 T,F 12:45-2:00 p.m. Ms. Oroukhanyan Class Number: 37732

The course offers a general introduction to both theoretical and practical aspects of translation. It familiarizes the students with the seminal texts that define the theoretical field of translation, from the first part of the 20th century through the beginning of the 21st. The course discusses translation both as a linguistic process and as a cultural and socio-political product. It contemplates post-colonial dynamics, the function of gender, and the advent of mechanical translation. It also poses questions and offers perspectives on the tenuous role of the translator in the translation process and the choices one inevitably must make when interpreting, negotiating, and recapturing meaning. All readings and discussions in English; knowledge of a second language a plus.

ENGLISH 25147 SCHOOL'S IN: THE TEACHER AND STUDENT IN LITERATURE

(3 credits) Prerequisite is English 220. Fulfills Hunter Core: Creative Expressions.

Section 01 M,W 4:10-5:25 p.m. Mr. Eidelberg Class Number: 41662

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

ENGLISH 25152 LANGUAGE AND LITERATURE

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

Fulfills Hunter Core: Creative Expressions.

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Wagle Class Number: 6403

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.

ENGL 25153 SHAKESPEARE'S ROMAN PLAYS

(3 credits) Prerequisite is English 220. Fulfills Hunter Core: Creative Expressions.

Section 01 SAT 12:10-3:00 p.m. Ms. Korn Class Number: 17082

We will read and discuss Shakespeare's *Coriolanus*, *Julius Caesar* and *Antony and Cleopatra* as forceful dramatic art with historical and political significance. We will make connections between the ancient world that is the subject of the plays and the contemporary world that produced them. We will analyze Shakespeare's use of his sources for the plays, especially Lord North's translation of Plutarch's *Lives*. We will study the social, cultural and political history of Republican Rome that lies behind the legendary figures and events dramatized in these plays, and then we will compare that history with the society and

politics of Elizabethan England. We will examine what is known of the original performances and publications of these plays and explore subsequent stage productions and film adaptations. Primary texts will include, in addition to the plays, readings from Plutarch, Livy and other Roman historians. Secondary texts will include readings from modern historians of Ancient Rome and Egypt, as well as sections of James Shapiro's *1599: A Year in the Life of Shakespeare*. We will spend one session visiting the Roman Galleries of the Metropolitan Museum of Art. Requirements: regular attendance and participation in class discussions and informal performances of scenes; two short papers; a reading journal; and a final exam.

ENGLISH 252 INTRODUCTION TO LITERARY STUDIES

(3 credits) Prerequisite is English 220. Group D Pluralism and Diversity.

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

Section 01: M, TH 11:10-12:25 p.m.	Professor Glick	Class Number: 6406
Class Theme: Hell on Earth in the Modern Epic: Goethe, Melville, Baraka, Morrison		
Section 02: M TH 2:45-4:00 p.m.	Dr. Gilchrist	Class Number: 6409
Class Theme: Extreme Art		
Section 03: M,TH 1:10-2:25 p.m.	Mr. Knip	Class Number: 6412
Class Theme: Sex, Desire, and Identity in Literature from Sappho to Hedwig		
Section 04: T F 9:45-11:00 a.m.	Ms. Moriah	Class Number: 6415
Class Theme: Slave Narratives from the 19th Century to the Post Modern Era		
Section 05: T,F 2:10-3:25 p.m.	Ms. Martinez-Bilgrey	Class Number: 10238
Class Theme: Texts in Conversation: Older Literature and its Modern Descendants		
Section 06: T,W,F 9:10-10:00	Staff	Class Number: 6418
Class Theme: Identity, Autonomy, and Desire in Women's Writing		
Section 07: M,TH 8:10-9:25 a.m.	Ms. Biswas	Class Number: 6421
Class Theme: Race, Nation, Class, and Other Fault Lines in 20th Century English Literature		
Section 08: SAT 12:10-2:40 p.m.	Mr. Wermer-Colan	Class Number: 6424
Class Theme: Post World War II American Literature and Culture		
Section 09: M,W 5:35-6:50 p.m.	Mr. Plunkett	Class Number: 6427
Class Theme: Pre-modern Lit and the Return to Form		
Section 10: M,W 7:00-8:15 p.m.	Dr. Tobin	Class Number: 6430
Class Theme: New York City: Literary Representations of the Modern Metropolis		
Section 11: M,TH 9:45-11:00 a.m.	Ms. Bolin	Class Number: 10241
Class Theme: Love, Death, and Romantic Notions of Home		
Section 12: T,TH 4:10-5:25 p.m.	Dr. Narramore	Class Number: 6433
Class Theme: New York City in Literature		
Section 13: M,TH 11:10-12:25 p.m.	Ms. Barile	Class Number: 62878
Class Theme: Exploitation and Corruption in Early Twentieth-Century American Literature		
Section 14: M,TH 1:10-2:25 p.m.	Dr. Gordon	Class Number: 77434
Class Theme: The Faces of Love: Exaltation and Manipulation		

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220

Section 01	M,TH	8:10-9:25 a.m.	Ms. Redman	Class Number: 6439
Section 02	M,TH	9:45-11:00 a.m.	Ms. K. Light	Class Number: 6442
Section 03	T,F	2:10-3:25 p.m.	Mr. Eduardo	Class Number: 6445
Section 04	M,TH	1:10-2:25 p.m.	Dr. Paul	Class Number: 6448
Section 05	SAT	9:10-12:00 a.m.	Dr. Lipschultz	Class Number: 6451
Section 06	T,F	12:45-2:00 p.m.	Ms. Bunn	Class Number: 6454

Section 07	M,TH	8:10-9:25 a.m.	Ms. Winograd	Class Number: 6457
Section 08	T,F	2:10-3:25 p.m.	Ms. Bunn	Class Number: 6460
Section 09	M,TH	9:45-11:00 a.m.	Dr. Paul	Class Number: 6463
Section 10	T,F	11:10-12:25 p.m.	Mr. Schulz	Class Number: 6466
Section 11	M,TH	1:10-2:25 p.m.	Ms. Leimsider	Class Number: 6469
Section 12	M,W	4:10-5:25 p.m.	Ms. Neuman	Class Number: 6472
Section 13	M,W	4:10-5:25 p.m.	Ms. Hunter	Class Number: 6475
Section 14	T,F	11:10-12:25 p.m.	Ms. Daitch	Class Number: 6478
Section 15	M,W	7:00-8:15 p.m.	Ms. Holmes	Class Number: 6481
Section 16	T,TH	7:00-8:15 p.m.	Ms. Goodman	Class Number: 6484
Section 17	T,TH	8:25-9:40 p.m.	Ms. Goodman	Class Number: 6487
Section 18	M,TH	8:10-9:25 a.m.	Ms. Carrell	Class Number: 10196
Section 19	T,TH	7:00-8:15 p.m.	Ms. Fetherolf	Class Number: 10199
Section 20	M,W	5:35-6:50 p.m.	Ms. Holmes	Class Number: 10202
Section 21	T,TH	4:10-5:25 p.m.	Mr. Austin	Class Number: 10205
Section 22	M,TH	11:10-12:25 p.m.	Ms. K. Light	Class Number: 10211
Section 23	T,F	8:10-9:25 a.m.	Ms. MacNair	Class Number: 10214

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: 6490
Section 02	M,TH	9:45-11:00 a.m.	Ms. Garza	Class Number: 6493
Section 03	M,TH	2:45-4:00 p.m.	Ms. Leimsider	Class Number: 6496
Section 04	SAT	3:10-5:40 p.m.	Dr. Graziano	Class Number: 6499
Section 05	T,TH	7:00-8:15 p.m.	Ms. Ceriello	Class Number: 6502
Section 06	M,TH	11:10-12:25 p.m.	Ms. O'Neill	Class Number: 10235

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. **Fulfills the Pre-1800 requirement.** Group D Pluralism and Diversity.

Section 01	T,TH	4:10-5:25 p.m.	Professor Glick	Class Number: 6505
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This course begins and ends with two theoretical excerpts that speak to interrogating the so-called universalism of classical art and accompanying logic of canonization. Adorno's "Savages are not more noble" from *Minima Moralia: Reflections from Damaged Life* aggressively challenges the imperial assumptions underwriting the abstraction "Western Culture". The passage simultaneously embeds such challenges in highly problematic Eurocentric language and racist slander. Marx's "Introduction" to *The Grundrisse* takes up the problem of the universal appeal of Greek classical art to further demonstrate his revolutionary dialectic. These two passages function as both points of departure and points of closure in this course's attempt to account for the "plural reality" constituting The Age of Antiquity. Samir Amin writes in *Eurocentrism*: "The Age of Antiquity is in fact a plural reality; it is therefore more appropriate to speak of the Ages of Antiquity." Both Amin's study and World Systems Theory as a whole posit 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.	Ms. Ceriello	Class Number: 6523
Section 06	T,TH	8:25-9:40 p.m.	Ms. Nicholson	Class Number: 6526

In this course, we will examine children's literature spanning the globe, and crossing cultures, genres, narrative traditions, and historical eras. We will explore how these texts serve as a rich source of information about cultural beliefs, including epistemologies, philosophical beliefs, gender roles, explanations for natural processes, and morality. We will examine themes including: Heroes and Heroines; Humans and Gods; Errands, Journeys, Quests; Loss/Death; The Loner; Courtship/Romance/Marriage. We will also pay close attention to narrative structure, linguistic choices, and illustrations, which are key components of children's literature. We'll apply a theoretical lens to these concepts in order to explore them in depth. Finally, we will become familiar with the American Library Association's Children's Literature and YA Literature awards, examining how these awards confer status not only to specific authors and illustrators, but also to specific topics, ideas, narrative choices, and illustrative styles. Requirements for the course include: illustrator/author essay, thematic essay, oral presentation, contributions to class wiki/blog, and active class participation.

ENGLISH 306 LITERARY THEORY

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

Intensive.

Section 01	M,TH	9:45-11:00 a.m.	Dr. Bianco	Class Number: 6529
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Theory provides you with the conceptual tools to unpack, analyze, and understand a literary text in myriad ways—that you can read a text from many different perspectives. In this course we will endeavor a study of the major fields of literary theory: New Criticism, Structuralism, Post-structuralism, Marxism, Psychoanalysis, Feminism, New Historicism, Postcolonial theory, and queer theory. With the *Norton Anthology of Theory and Criticism* as our primary source, we will read the seminal texts at the foundation of these respective fields. Students will be responsible for two 5-7 page papers, a final exam, and one class presentation.

Section 02	T,F	12:45-2:00 p.m.	Professor Dowdy	Class Number: 6532
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This class will introduce students to a range of theoretical approaches to literature and culture. Although many of the readings will be challenging, even head spinning, students will learn to view literary theory as a set of useful tools for engaging literary and cultural texts in exciting new ways. Students will leave the class with interpretive and analytic skills that will improve their reading and writing in future courses in English and the humanities. Course requirements will include thorough reading, consistent participation and attendance, short response papers, a midterm, and a final paper.

Section 03	M,W	5:35-6:50 p.m.	Dr. Weinstein	Class Number: 6535
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What is literary theory? And what is there to glean from exploring its history and varied schools of thought? How can having a working vocabulary in theory serve one in the field of contemporary literary studies? Throughout the semester, we will examine the history and major trends in theoretical writing (Marxist, Psychoanalytic, Feminist, Structuralist, to name a few) to answer these questions and to experiment with employing theory to the critical practice of reading, interpreting, and writing about poetry and prose. We will explore the connections between and among various theoretical positions to arrive at a multifaceted approach to the project of reading and interpreting literature as well as other cultural phenomena. One of our objectives will be to demystify theory's reputation of being so arcane and abstract as to make it nearly impossible to understand, and to show that far from being a discourse that has nothing to do with "real life," "theory" is relevant to how we think about, negotiate, and interpret just about everything we experience. Course requirements will include class participation and attendance, midterm, writing projects (two short response pieces 4-5 pages each, final take-home exam).

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, 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 SAT 10:30-1:00 p.m. Ms. Schaller Class Number: 10292
This section of English 309 will focus on reading and writing creative non-fiction. We will write one long piece (20 pages) of prose taken through several stages of the composing process, and reflect on our process in a process journal. We will read three book-length memoirs—Nick Flynn, *Another Bullshit Night in Suck City*; Jo Ann Beard, *The Boys of My Youth*; Jamaica Kincaid, *My Brother*—to learn about craft. Requirements: attendance; class contribution; quizzes on readings; drafts of the work-in-progress, the 20-page completed piece, process journal.

Section 03 M,TH 1:10-2:25 p.m. Ms. K. Light Class Number: 14939
As editor Lee Gutkind says in *In Fact: The Best of Creative Nonfiction*: "We embrace many of the techniques of the fiction writer, including dialogue, description, plot, intimacy and specificity of detail, characterization, point of view; except, because it is nonfiction....it is true." Within a supportive, attentive, atmosphere—and building on what you've learned in previous courses—the semester's goals include completing three essays and one interview-based piece as well a few shorter exercises, with the goal of improving your confidence and skills in this exciting genre. We will also explore essays and excerpts by writers Ntozake Shange, John McPhee, Philip Lopate, Elizabeth Bishop, Patricia Hampl, Toni Morrison, David Sedaris, Elizabeth Gilbert, Janet Malcolm, Sarah Vowell, and Paul Collins, alongside selections from Gutkind's *Keeping It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction*.

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: 6007
Section 02	M,W	4:10-5:25 p.m.	Ms. Jin	Class Number: 6010
Section 03	SAT	6:00-9:00 p.m.	Professor Winn	Class Number: 6013
Section 04	M,W	5:35-6:50 p.m.	Ms. McBride	Class Number: 12642
Section 05	M,W	7:00-8:15 p.m.	Ms. McBride	Class Number: 12654

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. **Section 02 requires teacher permission for registration.**

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: 6016
Section 02	T F	12:45-2:00 p.m.	Ms. Daitch	Class Number: 6028
Section 03	W	10:30-1:00 p.m.	Professor Nunez	Class Number: 6031
Section 04	M,W	5:35-6:50 p.m.	Ms. Daitch	Class Number: 9974

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	T,TH	4:10-5:25 p.m.	Professor Levi	Class Number: 6025
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"Wherever we are is poetry's place," wrote Muriel Rukeyser. This course is a semester long experience of 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 poets writing today 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. In addition to the poems and revisions you write for this class, you are also required to keep a writing and reading journal, to attend two poetry readings (either the Distinguished Writer's Series at Hunter, or somewhere else), and read Lucille Clifton's *The Book of Light* (which you can buy new from Amazon.com for \$10.21 plus shipping, or used for as little as 54 cents plus shipping). . Our first three weeks together we'll spend talking about poetry, what it is, what it means to us and the world, and we'll look at some poems together and talk about them – as writers. We'll start workshoping poems in the fourth week. By the time this class -- this "group creative lab" -- is over, you will know much more about the art and craft of writing poetry than you did when you came in. The goals of this class are to expand our definition of poetry, learn more about the life and practice of the writer, increase awareness of the wide variety of choices and modes available for us, encourage each individual to build upon his or her own special knowledge and strengths, and bring those gifts to the writing of poetry, to encourage you to travel sometimes outside your comfort zone, and to engender respect for and delight in the gifts of others, and to develop a language of criticism that can be useful to you and others.

Section 02 M,TH 11:10-12:25 p.m. Ms. Rempe Class Number: 6028

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 every day. 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 03 T,TH 5:35-6:50 p.m. Mr. Klein Class Number: 6031

We will meet twice a week at night and read poetry from the Neil Astley's anthology and we will also read Claudia Rankine's important work, *Citizen* a book of prose poems about moments of what she refers to as "microaggressions" involving racism in America. Members of the class are encouraged to find poems and bring them in and present them to the class, as well. We will have a semester long encounter with the miracle and mystery of poetry as readers and then what it is like in your own skins, when an idea takes hold of you and keeps you up at night. We will be looking at poems to see how image, syntax, surprise, music – especially music – goes into making poems and why they are different than other kinds of writing and how they also borrow techniques and strategies from other kinds of writing. We will get excited about poetry. And with any luck, you will bring what you discover in your own reading and in your lives to the poems that you write about living and about other people's lives and the earth we are all living on together. Poetry is a communal act. And one of the great common threads that poetry has sewn into it that connects people together is its urgency, its RISING UP into prayer and song. Why is that? How does that happen? Sometimes it happens when the diction is raised emotionally and intellectually – when poems seem to take in the whole world and explain it to us. But sometimes it happens small – when the poem sounds like somebody standing next to you and whispering in your ear. Poems sound like so many different kinds of things and so many kinds of people. There's a poem for every single person on the planet and nobody sounds like you and that's what we will try and find out in this class. How does the person that nobody sounds like write poems? We will also spend time talking about what goes into revision and why it is an essential part of the writing process (or, sometimes, isn't). When isn't revision

necessary, do you think? I will be giving assignments/prompts and would like everyone to please bring a poem based on those assignments to class each week and make enough copies for everyone. We will talk about your poems and I will be giving a reading assignment each week, which we will also discuss—one from the anthology or from a handout which will be a poem or something about craft. When discussing your work and the work of others, I ask that you be respectful and be sure and try to talk about the writing holistically and not so much qualitatively (“I like this, I don’t like this”)—try and see what the person was up to and if they succeeded on their poetry mission. I will also be assigning at various times during the semester poetry reading events that aren’t mandatory but are highly recommended.

Section 04 M,W 5:35-6:50 p.m. Ms. Gabis Class Number: 9974

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 handed out in reading packets. 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 every day. 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.

ENGLISH 316 WORKSHOP IN POETRY II

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

Section 01 M,TH 2:45-4:00 p.m. Ms. Rempe Class Number: 6034

This workshop is designed for 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 coursepack. 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: You will complete all reading and writing assignments I assign verbally and/or on Blackboard. Read *all* assigned work at least twice, as this will be the cornerstone of many discussions in class. Print and bring the appropriate readings/books to class each time we meet. I will post additional reading material on Blackboard; you are responsible for printing all additional readings and making copies of your workshop pieces. The work you bring to workshop must be typed, as it will be collected. Bring a copy for each person in the group, as well as a copy for yourself and one for me. Failure to hand out copies of your piece on the day it is due (for any reason) results in the forfeit of your turn to workshop that piece of writing. You are expected to read your classmates’ work at home, write detailed notes (based on the feedback worksheet posted on Blackboard) to be returned to each writer, and be ready to discuss the writing during workshop. Submit a mid-semester project: a “cycle” or “series” of 3-7 related poems. Submit 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. This is an advanced course in writing poetry and will take a detailed approach to craft. We’ll

study contemporary poetry throughout the semester, devoting about half the class time to analysis of individual poems. Poets will present their own poems in workshop several times. Each student will complete the term with a presentation/performance of work, accompanied by the production of an eight-poem portfolio, composed of work created and revised over the course of the term.

Section 02 T,TH 5:35-6:50 p.m. Ms. Singer Class Number: 14940
This workshop is an extension of Workshop in Poetry I. Here, students will hone their craft in more depth, concentrating on content and poetic voice (use of language, music, line breaks, etc.). Special emphasis will be on revision work and emotional connection. Reading and discussion of books by numerous recognized poets will help to expand vision and technical writing possibilities. Exercises focus on specifics of form and style. We'll also explore publishing possibilities, the submission process and writing retreats. In this standard workshop setting, students will present their poems for in-class critiquing on a regular basis and create a full portfolio of revised work. A special event is the end of semester reading with music. Required texts: (all books \$10 or less) Anne Sexton, *Selected Poems*; Allen Ginsberg, *Kaddish* and other Poems; Audre Lorde, *The Black Unicorn*; Margaret Atwood, *Murder in the Dark*; Lawrence Joseph, *Into It*; Sandra Cisneros, *Loose Woman*; Li-Young Lee, *In The City Where I Loved You*; Mary Oliver, *American Primitive*.

ENGLISH 31756 20TH AND 21ST CENTURY AFRICAN WRITERS

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of Study 3 and 5. Group A Pluralism and Diversity.

Section 01 M,TH 4:10-5:25 p.m. Dr. Nims Class Number: 14968
African Literature in the postcolonial and *post* postcolonial context is very much a reflection of the continent itself. Like the continent, modern African literature is by no means monolithic and in all ways is informed by its past both historically and culturally. In popular representations, Africa is frequently portrayed as a place of poverty, conflict, and dependence. Yet, its literature seems to tell a complex story of what Achille Mbembe calls *the longue duree*, an entanglement of contradictory phenomena and temporalities that co-exist in a given age. For Mbembe the goal of theorizing the African postcolony is to “account for *time as lived*, not synchronically or diachronically, but in its multiplicities and simultaneities, its presences and absences, beyond the lazy categories of permanence and change” (8). Likewise, modern African writing is about the simultaneities of the residual and the emergent, the here and there, and the near and far.¹ In this course, students will examine how the past informs the present in current African writing. Students will be able to complicate monolithic narratives and images about Africa in anthropology, popular culture, literature, the arts, and media outlets. Students will learn how Africans are reinventing and appropriating various notions of Africa in literature. ¹ “What’s New in Africa?” by Lindsey Green Simms.

ENGLISH 31851 BLACK WOMEN WRITERS

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of study 2,3,4,5.

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: 6040
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 the narratives 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 these Black women writers have created for you. Lesson through storytelling, either explicit or implicit, is one important motif, one of the many indications that the author is writing from the particular perspective of Black womanhood. Seek other important motifs, including the use of color and clothing, spiritual power, development of the cherished i, use of the natural world, and freedom/escape. We will explore archetypes and stereotypes, bring the marginalized to the center, and use each piece we read as a window through which we look out on a specific world.

ENGLISH 31865 BLACK AESTHETICS

(3 credits) Prerequisite is English 220. **Writing Intensive.** Fulfills area of study 2,3,5. Group B Pluralism and Diversity.

Section 01 M,TH 2:45-4:00 p.m. Professor Cunningham Class Number: 66805

This course offers a survey of African American and African Diasporic literature organized around the themes of black aesthetics, mixed media, and experimentations in narrative form. From the Harlem Renaissance to the Black Arts Movement, from Negritude to Créolité, from black feminism to Afrofuturism, the complex range of cultural and artistic movements that have emerged across the African diaspora during the 20th and 21st centuries offer different ways of thinking about blackness as a source of creativity. Rather than search for a definitive notion of *the* black aesthetic, this class focuses on the ways black writers and artists tested the conventional limits of genres and other artistic forms in order to refashion the meaning of blackness. We will examine various instances of “cross-fertilization” in which African American and African Diasporic narratives come in contact with other expressive modes such as music and visual art. Some topics of interest include the surrealist imaginaries of Aimé Césaire, Suzanne Césaire, Wifredo Lam, and Léopold Sédar Senghor; the centrality of jazz in the poetry of Langston Hughes, Amiri Baraka, and Nathaniel Mackey; embodied performance in Gayle Jones's *Corregidora*; sound in Audre Lorde's *Zami: A New Spelling of My Name*; and the role of the visual in Claudia Rankine's *Citizen*. Ultimately, the class is concerned with thinking about black aesthetics as some terribly beautiful thing or some ongoing transgression of the law of genre, of Langston Hughes, Amiri Baraka, and Nathaniel Mackey; embodied performance in Gayle Jones's *Corregidora*; sound in Audre Lorde's *Zami: A New Spelling of My Name*; and the role of the visual in Claudia Rankine's *Citizen*. Ultimately, the class is concerned with thinking about black aesthetics as some terribly beautiful thing or some ongoing transgression of the law of genre.

ENGLISH 31961 RENAISSANCE WOMEN

(3 CREDITS) Prerequisite is English 220. **Writing Intensive.** **May be used for the focus on literature before 1800 requirement.** May be used for Literature, Language and Criticism Area of Study 1 and 4 and Pluralism and Diversity requirement C.

Section 01 M,TH 11:10-12:25 p.m. Professor L. Greenberg Class Number: 14942

This course is designed to address the fact that while women made up half of the population in early modern England, literature courses of the period too often focus predominately on male writers. This course will explore the wide range of women's writing in the period, as women experiment in virtually every generic form, including drama, poetry, and prose. Often our readings will initiate comparisons and contrasts with male writers working in the same genres. By juxtaposing male-authored and female-authored texts on a wide range of issues, including domestic affairs, religion, politics, love, and sexuality, we will recover a more complete portrait of the available voices of the period on such questions as public vs. private speech; the gender roles and expectations of women and men; political activism, and religious freedom. Many of the writers were chosen because of their emergence as newly “canonical.” Others were chosen as representative of the diverse backgrounds—religious, political, marital and economic—of early modern women writers. Authors will include: Queen Elizabeth I, Lady Mary Wroth, Sir Philip Sidney, Isabella Whitney, John Donne, Katherine Philips, Elizabeth Cary, William Shakespeare, and Aphra Behn. Requirements: homework assignments, one midterm paper, and one final term paper.

ENGLISH 31983 20TH CENTURY POETRY BY AMERICAN WOMEN: WOMEN IN THE AVANT-GARDE

(3 credits) Prerequisite is English 220. **Writing Intensive.** Fulfills area of study 2 and 4. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 T,W,F 10:10-11:00 a.m. Ms. Y. Shapiro Class Number: 10256

While relegated to the role of passive muses or deemed inherently incapable of developing and practicing the new aesthetics at the heart of the vanguard, women have left an indelible impact on the avant-garde movements of the twentieth century as creative and critical forces in their own right. This course will examine the manner in which women carved out a space for themselves in predominantly male-dominated avant-garde circles as they negotiated and renegotiated the avant-garde aesthetics that were so frequently hostile to women. Special consideration will be devoted to avant-garde aesthetics-especially those of ugliness and violence-and their deployment in relation to language, gender and sexuality, race,

and the body. Possible readings will include H.D. Mina Loy, Virginia Woolf, poets from the Black Arts Movement, Kathy Acker, Anne Carson, and others. Literary texts may be explored in tandem with visual artists. Course requirements: active in-class participation, critical response papers, two formal paper (one five page paper and one ten page research paper), and an oral presentation.

ENGLISH 31986 THE FEMALE BILDUNGSROMAN

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of study 2 and 4. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,W 5:35-6:50 p.m. Dr. Tobin Class Number: 10484

The “coming-of-age” story is a literary genre that, for the most part, has told the story of the psychological and moral growth from youth to adulthood of a male protagonist. Alienated from his society, feeling himself an outcast, the protagonist struggles to accommodate, rebel against, and accept or be accepted by a world in which the social, political and moral norms are at odds with his intuitive sense of self. Women writers, like their male counterparts, have traditionally turned to the Bildungsroman to depict conflicts between the protagonist and society. *The Female Bildungsroman* will examine depictions of woman protagonists in American novels written during the 20th and early 21st centuries, focusing on the protagonist’s struggle to forge a personal identity in the face of the gender attitudes, complicated by race and class, that define growing up in the United States during this dynamic, challenging era. We will also examine the extent to which women authors have accepted, criticized or rejected the social and moral norms that characterize the gender discourse of their respective historical eras. Course requirements will include several 2-3 page essays and one 7-page research paper. Texts may include: Edith Wharton, *The Custom of the Country* (1913), Zora Neale Hurston, *Their Eyes Were Watching God* (1937), Caron McCullers, *Member of the Wedding* (1946), Harper Lee, *To Kill a Mockingbird* (1960), Sylvia Plath, *The Bell Jar* (1963), Alice Walker, *The Color Purple* (1982), Barbara Kingsolver, *The Poisonwood Bible* (1998), Chimamanda Ngozi Adichie, *Americanah* (2013).

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. **Writing Intensive**. Approved for Group B Pluralism and Diversity.

Section 01 T,W,F 9:10-10:00 a.m. Ms. Gonzalez Class Number: 6043

This section of ENGL 320 focuses on how American history is constructed (or, more often, reconstructed) through literature by American authors of diverse backgrounds in the 20th and 21st centuries. By closely reading works that explore the relationship between past and present, between silenced voices and silencing ones, between the myths of ancestral heritage and the myths of popular culture, this class will explore questions like: How are lines between ethnicity, culture, and race drawn? What is the role of literature and art in addressing social issues and enacting social change? How does our language, both casual and formal, affect our understanding of ourselves and other people? We will be using both literary and critical texts in our inquiry, which will help us utilize the intersecting questions of gender, class, sexuality, legality, diaspora, and exile in discovering what a “multicultural” reading of American literature is, and what its significance in academic and social life might be. Requirements will include class participation and attendance, weekly forum posts, a close reading paper, a methodological paper, and a research paper.

Section 02 T,F 11:10-12:25 p.m. Ms. Biggie Class Number: 6046

In this course, students will consider the question: What constitutes multi-ethnic literature in 21st century America? We will discuss questions of narrative and privilege while examining the ways in which stories can uncover marginalized experiences. By thinking through issues of race, gender, sexuality, class, and transnationality, students will consider questions of identity and representation alongside readings by authors such as Toni Morrison, Monique Truong, Jhumpa Lahiri, Chimamanda Ngozi Adichie, Junot Diaz, Lisa Ramirez, Quiara Algeria Hudes, and Ayad Akhtar. Students will post frequently on the course blog, and they will also engage in a series of scaffolded exercises as they work towards completing a semester-long research project.

Section 03 SAT 12:10-2:40 p.m. Dr. Russell Class Number: 6049

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 SAT 3:10-5:40 p.m. Mr. Wermer-Colan Class Number: 6052
Through the analysis of African American, Asian American, Latino/a, Judeo American, 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. Through these texts, mostly novels, we will also question the rubric of “multi-ethnic American literature,” interrogating the meanings and histories of the terms “ethnicity,” “America” and “literature.” Where does race figure within this dynamic? How do class, gender, sexuality and questions of indigeneity, transnationality and diaspora further complicate our object of study? Over the course of the semester, students will be asked to think and write critically about these issues, engaging topics that move us toward a deeper understanding of the politics of difference in our current moment. We will most likely read works by Malcolm X, Leslie Marmon Silko, E.L. Doctorow, Junot Diaz, Chang-Rae Lee, Jhumpa Lahiri, and Ta-Nehisi Coates. Course Requirements will include intensive class participation, a class presentation, a mid-term paper, and a final research paper.

Section 05 M,TH 4:10-5:25 p.m. Professor Chon-Smith Class Number: 6055
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 M,TH 2:45-4:00 p.m. Ms. Douglas Class Number: 6058
This course is meant to introduce students to a wide range of Multicultural Literature, drawing from drama, poetry and prose. A fluency in Multi-ethnic literature is not required; however, willingness to learn and to participate in class discussions is essential. The course will focus on several writers of the Americas as well as Asia, Africa and the Middle East. Although students may be unfamiliar with some of the texts it is mandatory that students come to class prepared to discuss the readings and questions they have about the material. Out of class reading/writing assignments and in-class discussion/writing are designed to improve students’ writing skills and develop a foundation in Multi-ethnic literature. In this course particular attention will be paid to the relationship between Multicultural literature and music.

Section 07 T,F 9:45-11:00 a.m. Mr. Fess Class Number: 6061
This course is designed to introduce students to Multi-Ethnic American Literature and some of the cultural issues and themes particular to this field. We will read works by African American, Asian American, Latino/a, and Native American writers in order to consider how cultural difference, identification, and/or alienation may constitute American experience. By using practices of close reading and in-depth analysis we will investigate key texts with the aim of answering the question “what constitutes Multi-Ethnic American Literature?” Writing about the effects of racial thinking on early African American authors Joanna Brooks defines the concept of race as “a socially constructed, marked identity category designating a human being for greater vulnerability to political, social, and economic conditions threatening the quality, continuity, and longevity of life.” One can make the argument that texts are major sites for the construction of these categories. In light of Brooks’s assertion that race, ethnicity, and their textual representations serve to limn individuals and groups toward various ends we will pay particular attention to how our texts respond to stereotypical and corrosive definitions of these cultural markers and construct productive and/or subversive concepts of race and ethnicity. Course requirements will include midterm and final papers, a final exam, close reading assignments, discussion questions/discussion board postings, class participation, and quizzes.

Section 08 M,TH 1:10-2:25 p.m. Ms. Ulen Richardson Class Number: 6064
English 320 will explore the prose of Africans and Asians in America, Latinos, Native Americans, and contemporary voices from younger American writers of color. We will bring the marginalized to the center, exploring the complex dynamics of race, gender, and generation in the U.S. Two essays, a midterm, a final, and contributions to class discussions will determine the final grade.

Section 09 T,F 12:45-2:00 p.m. Professor M. Miller Class Number: 6067
This course will study the writers of Asian, African, Latino, Jewish, and Native American backgrounds in relation to interdisciplinary theories of cultural identity. Course requirements will include active class participation, short responses or quizzes, three papers, and a final exam

Section 10 M,W 7:00-8:15 p.m. Dr. Kadish Class Number: 6070
This course will be structured as an exploration of all of the terms in its title, asking first of all how national literatures are defined and canons of “literary” works established, whose literature has and hasn’t been counted as “American” in the past and present, what exactly “ethnicity” and “race” are and have been thought to be, and what benefit, if any, is derived from dividing American literature according to the “ethnic” heritage of its authors. We’ll read works written by Americans from a variety of ethnic heritages: Chinese, African, Vietnamese, Indian, Jewish, Haitian, Dominican, and Native American. Issues addressed will include: the influence of the literary and oral traditions of these cultures on the authors’ writing styles; the emotional and imaginative relationship of Americans of various ethnic backgrounds to their ancestral homelands; the pressure for writers to limit themselves to stories centered on their ethnicity and writers’ efforts to wrestle with and move beyond these limitations; the relationship between so-called “ethnic literatures” and “mainstream” American literature and culture. Possible authors include Nam Le, Edwidge Dandicat, Junot Diaz, Ha Jin, Jhumpa Lahiri, Charles Yu, Nathan Englander, Nella Larsen, Bernard Malamud, Sherman Alexie, Fredrick Douglass, Walter Mosley, Tony Kushner. In addition, students will read works by some Anglo-Saxon American writers—Cooper, Jefferson, Stowe, Emerson, Whitman-- to whose depictions of other races many of the course’s authors were responding and attempting to create counter-narratives. **Course Requirements:** Attendance, consistent preparation for and participation in class discussions (25% of final grade); a 3-page report providing critical or historical context to a class reading, to be delivered in print to professor and read to class as a presentation (15 %); short reading responses (10%); and two 8-page papers (50%).

Section 11 M,TH 9:45-11:00 a.m. Ms. Biswas Class Number: 6073
In this course we will examine multicultural American literature by emphasizing close readings of representative texts drawn from 20th century African American, Asian American, Latino/a and Chicano/a, and Jewish American essays, short stories, novels and drama. The focus of this course will be the definition of multiculturalism in the U.S., with special attention paid to the formation and fragmentation of cultural identity. We will explore the complex dynamics of race, class, gender, and generation to understand how all these work together and aim to make the “*Other*” invisible in the United States and how such “Othering” is resisted as well. Course Requirements: 2 Research Papers (5-7 pages), and 2 Short Papers (2-3 pages). Participation in class discussions and attendance comprise 10% of the final grade.

ENGLISH 321 TOPICS IN AFRICAN AMERICAN NARRATIVES

(3 credits) Prerequisite is English 220 Approved for Group B Pluralism and Diversity. Fulfills area of study 2 and 5.

Section 01 M,TH 1:10-2:25 p.m. Staff Class Number: 6076
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.

Section 02 T,TH 7:00-8:15 p.m. Mr. Bobrow Class Number: 6079
Taking a largely historical approach, we will read a variety of 19th and 20th century African-American narratives, focusing on emerging and recurrent themes, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms; the interplay between literary and social movements; and the influence of other forms, such as poetry, music, and visual arts. Our primary readings will be supplemented by a broad range of critical essays, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Requirements: one short paper, one longer research paper, brief written in-class responses, and a final exam. NOT RECOMMENDED FOR AUDITORS

ENGLISH 32250 QUEER VOICES

(3 credits) Prerequisite is English 220. Fulfills area of study 1,2 and 4. Satisfies GER 3A and Pluralism and Diversity C.

Section 01 M,TH 9:45-11:00 a.m. Ms. O'Neill Class Number: 6082
What are "queer voices"? In this introductory course, we will explore what makes a piece of literature "queer" by looking at a range of LGBTQ perspectives in fiction, memoir, drama, and poetry. We will also consider the historic and cultural influences that contributed to the literature and the work's literary and social impact. Our readings will focus on iconic queer texts by writers such as Tony Kushner, Audre Lorde, James Baldwin, Virginia Woolf, Alison Bechdel, William S. Burroughs, Allen Ginsberg, Paul Monette, Reinaldo Arenas, and Jeanette Winterson, among others. Grading: Twenty-five percent of the course grade will be based on short essays (in and out of class); twenty-five percent on a group presentation; twenty-five percent on a final paper (analytical or personal narrative); and twenty-five percent on class participation.

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 1 and 4," or elective; Creative Writing core requirement "B"; Adolescence Education core requirement "F"; English Language Arts elective. **May be used for the focus on literature before 1800 requirement.** Satisfies the GER 3A requirement and Pluralism and Diversity C.

Section 01 T,F 12:45-2:00 p.m. Ms. Martinez-Bilgrey Class Number: 6085
Sex, and gender in the Middle Ages were no less complicated than in our own time; it was never as simple as the jolly "wenches" and "manly" knights of contemporary pop culture depictions of the Middle Ages. We will consider how medieval beliefs about sex and gender shaped the literature of the period in such texts as the Anglo-Saxon poems "The Wife's Lament," "Wulf and Eadwacer", and "Judith"; excerpts from *The Canterbury Tales*; several lais of Marie de France; and selections from Chretien de Troyes' *Arthurian Romances*. Final paper, midterm and final exam, quizzes, brief homework assignments required.

ENGL 32357 ASIAN AMERICAN LITERATURE AND POPULAR CULTURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. Fulfills area of study 2 and 5 or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 M,TH 2:45-4:00 p.m. Professor Chon-Smith Class Number: 36038
How do you define Asian America? What is the significance of Asian American literature and popular culture? In particular, how has Asian American culture been central to the building of the United States of America? This is a course about Asian American literature and popular culture after the Civil Rights Movement. It provides an overview of race, gender, and class relations in the United States embedded within the broader structure of culture and social institutions. This course is a comparative study of Asian American writers, filmmakers, spoken word artists, hip-hop performers, sports figures, and internet cyberstars, and the historical contexts in which they produce their works. I hope that this framework will foster critical reflection about how we imagine and reimagine Asian American identity and culture, and the importance of "national culture" for the formation of citizenship and community. In particular, we analyze constructions of femininity and masculinity, narrations of race and national belonging, and contestations

and solidarities between racialized communities. Furthermore, in this course, I ask students to explore the interconnections between race, gender, sexuality, class, and nation in relation to the global economy and multicultural discourses. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance.

ENGLISH 325 POST COLONIAL LITERATURE IN ENGLISH

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

Section 01 M,TH 1:10-2:25 p.m. Professor Perera Class Number: 6088

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

Literary texts may include Chinua Achebe’s *Things Fall Apart*, Bessie Head’s *Collector of Treasures*, Saadat Hasan Manto’s “Toba Tek Singh” and “Cold Meat,” Salman Rushdie’s *Midnight’s Children*, Tayeb Salih’s *Season of Migration to the North*, Mahasweta Devi’s “The Hunt,” J.M. Coetzee’s *Disgrace* and Michael Ondaatje’s *Anil’s Ghost*. While the main focus of our class is prose fiction, we will also read excerpts from foundational texts in postcolonial theory including selections from Frantz Fanon’s *Wretched Of The Earth*, Aimé Césaire’s *Discourse on Colonialism*, Edward Said’s *Orientalism*, Robert Young’s *Postcolonialism*, and Stuart Hall’s “When Was ‘The Post-Colonial’? Thinking at the Limit”

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

ENGLISH 32651 U.S. LATINA/O LITERATURE

(3 credits) Prerequisite is English 220. Approved for Group B Pluralism and Diversity. Fulfills area of study 2 and 5.

Section 01 M,TH 11:10-12:25 p.m. Ms. Douglas Class Number: 10259

This Course will examine the development of US Latino/a Literature through the analysis of poetry, memoir, fiction, and critical articles. The objective of this course is to balance close literary reading with socio---historical---political factors specific to a given writers’ experience as a Latin@ in the U.S. Close attention will be given to discussion of form and how a particular text is organized according to the rules of its’ genre and how “real” world influences have shaped and/or altered the text due to social factors existing outside of it. This course is devoted to problematizing calcified notions of U.S. Latin@ culture, identity, and Literature. We will see that Latin@ identity is complex, and more varied than the stereotypical identity concept of *mestizaje*. Further, we will explore the movements and migrations of peoples from all corners of the world—China, Africa, The Former Soviet Union, to name just a few—to Latin America and the Hispanophone Caribbean, suggesting that Latin@ culture is less monolithic than commonly (mis)represented. **Attendance and class participation is required**, as well as several writing assignments, and a comprehensive final

examination. Quizzes will be administered at random.

ENGLISH 32652 LATINA/O YOUTH CULTURE

(3 credits) Prerequisite is English 220. Approved for Group B Pluralism and Diversity. Fulfills area of study 2 and 5.

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

Ms. Jimenez

Class Number: 14976

This course seeks to engage children's and young adult literature as a means of examining major themes in the field of Latino/a Studies. We will also use comparative methodology in order to examine how Latino/a children's literature reacts to norms within mainstream children's and young adult literature. Through a combination of critical and literary theory, we will focus on works within children's and young adult literature which portray issues of commodification, history, migration/immigration, colonialism, and identity. Assignments in an undergraduate course include a short written analysis of a text (5 pages) and a longer, research project (8-10 pages). Assignments in a graduate course include an oral presentation on a text, an annotated bibliography within the student's research area, and a conference paper for submission to a conference in the student's field. In particular, we will approach these questions throughout the course:

1. How have Latino/a authors used children's and young adult literature as a means of portraying U.S. Latino/a history?
2. Is there a "brand" of "Latino/a" youth and children's culture favored by publishers and the public?
3. How do children's and young adult literature address the soci-political and soci-cultural issues affecting Latino/as in the U.S.? How does this medium portray these issues differently than other literature and/or media?
4. In terms of historical period, how do children's and young adult literature reflect different modes of Latinidad, American identity, and citizenship?
5. How does Latino/a children's and young adult literature divert from established norms in mainstream children's literature?

Tentative List of Required Texts:

Ann Gonzalez, *Resistance and Survival: Children's Narrative of Latin America and the Caribbean* (2010)

Arlene Davila, *Latino Spin: Public Image and the Whitewashing of Race* (2008)

Pura Belpré, Perez and Martina: *A Portorican Folktale* (1931)

Pura Belpré, *The Tiger and the Rabbit* (1943)

Nicholasa Mohr, *Nilda* (1973)

Francisco Jimenez, *The Circuit* (1997)

Julia Alvarez, *Before We Were Free* (2004)

Carmen Bernier-Grand, *Cesar, Si Se Puede/ Yes We Can!* (2004)

Lila Q. Weaver, *Darkroom: A Memoir in Black and White*, 2012

Duncan Tonatiuh, *Pancho Rabbit and the Coyote: A Migrant's Tale* (2013)

Sonia Manzano, *The Revolution of Evelyn Serrano* (2013)

Margarita Engle, *The Lightning Dreamer: Cuba's Greatest Abolitionist* (2013)

Margorie Agosin, *I Lived on Butterfly Hill*, 2014

ENGLISH 330 SOCIO LINGUISTICS

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

Intensive. Fulfills area of study 6.

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

Professor McPherron

Class Number: 6094

This course provides is an introduction to the study of language as social and cultural practice. The course provides an overview of foundational topics in sociolinguistics (including dialects, variation, registers, pidgin and Creole languages, bilingualism, code-switching, and language and gender); as well as more recent issues in the field (such as language policy, language ideologies, social identity, and critical discourse analysis). Through course readings and assignments, students will gain a comprehensive understanding of the field of sociolinguistics and be prepared to complete sociolinguistic research projects on their own. Class time will include a variety of activities: lectures, demonstrations, discussion of readings, and applications of concepts from them. Some background in language teaching,

ENGLISH 332 HISTORY OF THE ENGLISH LANGUAGE

(3 credits) Prerequisite is English 220 Note: This class is a linguistics and language class. **Writing Intensive.** Fulfills area of study 6. **May be used for the pre-1800 requirement.**

Section 01 T,F 9:45-11:00 a.m. Ms. Huidobro Class Number: 6108
Section 02 T,W,F 10:10-11:00 a.m. Staff Class Number: 6114

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

Section 03 T,TH 7:00-8:15 p.m. Dr. Carrasco Class Number: 6120

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 33366 YOUTH AND LANGUAGE

(3 credits) Prerequisite is English 220. Fulfills area of study 6. ; Adolescence Education Core Requirement "B"; English Language Arts Core Requirement "Language" Equivalent or an Elective.

Section 01 Professor Clemente Class Number: 58850

Information on this course is available at the Sociology Department.

ENGLISH 33371 LANGUAGE AND IDENTITY

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

Section 01 T,F 12:45-2:00 p.m. Professor K. Greenberg Class Number: 14916

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

ENGLISH 33372 INTRODUCTION TO SYNTAX

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

Section 01 T,F 11:10-12:25 p.m. Ms. Huidobro Class Number: 36044

This course is an introduction to the basic concepts of modern syntactic theory within the framework of generative grammar. The goal is to become familiar with core facts of English syntax (and the syntax of other languages) at the same time that we build a (partial) model of the (speaker's internal) grammar. The primary focus of this class is on learning how to do syntax. You will learn terminology, facts, and the machinery required for a particular theory of syntax, but more importantly, the aim is for you to use the basic concepts, skills, methodology, and analytical and abstract thinking that are necessary to do formal linguistics. Assignments will be focused on solving problems and providing logical arguments. Syntax offers an excellent instrument for introducing students from a wide variety of backgrounds to the principles

of scientific theorizing and scientific thought.

ENGLISH 334 BEOWULF AND OTHER EARLY TEXTS

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1.

Section 01 M,TH 2:45-4:00 p.m. Mr. Strouse Class Number: 36030

Beowulf confronts us with the brutal facts of life. In the world of this poem, nature plays favorites: life is bleak and cruel, and the world doles out advantages to some but turns its back on others. Yet the *Beowulf* poet imagines that we can give meaning to our mortality through companionship, heroism, and poetry. In this class, we will strive to bring that vision to life. We will be using immersive methods to experience Old English from the inside out. Acting as philological researchers, we will develop the rules of Old English grammar based on our own observations and hypotheses. Our first-hand knowledge of the language will allow us to develop an ear for the poet's music, which will be the focus of our course. And, to better understand why and how this epic continues to appeal to our imaginations, we will read it alongside similar stories (an Old Norse saga, Snorri's *Edda*, *The Man-Eating Leopard of Rudraprayag*, and selections from Tolkien).

ENGLISH 335 CHAUCER: THE CANTERBURY TALES

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1. Group D Pluralism and Diversity.

Section M,TH 1:10-2:25 p.m. Mr. Strouse Class Number: 10265

Chaucer often depicted himself as a permanent outcast (as dimwitted, nerdy, and unlovable). This course we will consider how Chaucer—the so-called father of English poetry—presented himself as an unlikely candidate for that role. To investigate Chaucer's poetic persona, our primary approach will be formalist. We will focus on the craft of Chaucer's verse. We will read and re-read his poems in order to appreciate Chaucer's use of rhyme, meter, line, stanza, and image. We will also study the literary theorists who shaped Chaucer's attitudes toward poetry. And we will read Chaucer alongside other unlikely poets. Readings will include: Chaucer's *Parliament of Fowls*, *The Book of the Duchess*, *The House of Fame*, *Troilus & Criseyde*, and excerpts from *The Canterbury Tales*; as well as works by Cicero, Augustine, Boethius, Macrobius, Geoffrey of Vinsauf, Dante, and Boccaccio; and selections from Dickinson, Rimbaud, Ginsberg, and Bukowski.

ENGLISH 337 LITERARY ASPECTS OF FOLKLORE

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.**

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Class Number: 10268

Divided into two sections (the first focusing on fairy tales and the second on Arthurian legends), this discussion-based class examines the literary roots of folklore and the manner in which tales metamorphose over time. The focus of the course will be on European folklore, but non-Western source material will also be read and discussed. Course requirements include two papers (6-8 pages each) and a final examination.

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

(3 credits) Prerequisite is English 220.

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Class Number: 6123

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: 6126

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. Mr. Rachmani Class Number: 10271

This wide-ranging exploration of British Literature, from its wild origins through to the subtle sensibilities of the Romantic poets, will focus on themes of love, war, social space, gender, and religion. We will begin in the ancient world of the Anglo-Saxons, reading key sections from the warrior epic *Beowulf* and the female-centered Biblical poem, *Judith*. Further texts will include, among others, Chaucer's transgressive *Wife of Bath's Tale*, Shakespeare's sweeping play of love and war, *Antony and Cleopatra*, selections from Milton's poem of Satanic rebellion, *Paradise Lost*, Swift's biting satire, *Gulliver's Travels*, and Coleridge's uncanny *The Rime of the Ancient Mariner*. Through close readings, investigation of literary influence, and a survey of changing cultural and historical conditions, we will uncover both the continuities and sudden upheavals that make British literature such a dynamic tradition. Requirements will include a brief presentation, three in-class essays, a 5 to 7 page research paper, and a final exam.

Section 04 M,TH 8:10-9:25 a.m. Ms. Bolin Class Number: 6129

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 05 T,F 11:10-12:25 p.m. Dr. Sireci Class Number: 6132

We begin with *Beowulf* and end with *Frankenstein*, a survey of excellent English writing in various genres. One goal is familiarity with recognized monuments of Literature and lesser-known works. Another goal is increased sensitivity to genre, to historical presence, and to modes of reading. Course requirements will include quizzes, written essays, one short research paper, a midterm and a final exam.

Section 06 SAT 12:10-2:40 p.m. Dr. Graziano Class Number: 6137

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 07 T,TH 5:35-6:50 p.m. Dr. Henry-Offor Class Number: 6140

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 08 M,W 7:00-8:15 p.m. Staff Class Number: 6143

This course will cover some eight hundred years of English literature. It will attempt to give students a historical background to some of the major and representative works in the Middle Ages, the Renaissance, the English Revolution, the Restoration, and the Enlightenment. Attention will also be given to the formation of genres (such as epic, romance, the Petrarchan sonnet, the ode, and satire) and their persistence through the centuries covered. In class we will cover *Beowulf*, parts of the *Canterbury Tales*, representative works by the Elizabethan and Restoration theaters (including works by Marlowe, Ben Jonson, and Congreve), Spenser's *Fairie Queene*, Milton's *Paradise Lost*, eighteenth-century satire (Pope, Johnson, and Swift) and examples of pre-Romantic "sensibility" and empiricism (Goldsmith, Gray, Thomson, and Cowper). We can only glance at the development of the novel, which will be represented by Behn's *Oroonoko* and Walpole's *The Castle of Otranto*. Students will read one major work on their own and write a reaction essay or reading journal. Requirements will include three or four short papers, a longer final paper, a mid-term, final, class presentation and participation.

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

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement. Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 T,F 12:45-2:00 p.m. Dr. Paparella Class Number: 17095

"Who in the world am I? Ah, THAT'S the great puzzle." (Lewis Carroll, 1865)

From Romantic poetry to the contemporary novel, we will be witnessing the historical emergence of some of the most important modern ideas and literary genres, and we will examine not just the cultural contexts of these works, but how they are relevant to us today. Topics for discussion will include: modern selfhood, love and sex, "the child," coming-of-age, families, money, liberty and human rights, science and religion, art and ethics—in short, all the good stuff. Readings will include Jane Austen's *Pride and Prejudice*, Charles Dickens's *Great Expectations*, Wordsworth's *Lyrical Ballads*, Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano, Gusstava Vassa, The African*, Charles Darwin's *On the Origin of Species*; Lewis Carroll's *Alice's Adventures in Wonderland, My Secret Life* (Anonymous), Oscar Wilde's "The Decay of Lying," Virginia Woolf's *To the Lighthouse*, and Zadie Smith's *On Beauty*. This course counts toward the English major; it is the second half of British Literature Survey I. Writing requirements: two shorter papers and one longer paper.

ENGLISH 34100 RHETORICAL PRINCIPLES OF EXPOSITORY WRITING

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

Section 01 T,F 2:10-3:25 p.m. Mr. Molloy Class Number: 36027

Rhetors see arguments and persuasion everywhere. In this workshop course, we will study theories of rhetoric and apply them to our own writing, thinking and creating processes. We will practice implied, digital and visual forms of persuasion. We'll look at how exploration, inquiry, and conversation can generate arguments that are deeper, more powerful, and more interesting than direct, debate-style, "pro/con" arguments. We'll write together and share our writing, including collaborative, informal writing exercises and a substantial digital rhetoric research project. No background in rhetoric is required.

ENGLISH 34252 RHETORICAL CRITICISM

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

Section 01 M,W 5:35-6:50 p.m. Professor Hayden Class Number: 12059

This course will explore approaches to reading texts rhetorically. We will begin with the Aristotelian framework for analysis and expand into contemporary approaches to dramatic criticism, feminist criticism, and archival research, among others. Students will apply rhetorical criticism to non-fiction texts of their own choosing. Assignments will include brief exercises, and two papers. No previous study of rhetoric is required.

ENGLISH 34254 RHETORIC OF SCIENCE

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

Section 01 M,TH 1:10-2:25 p.m. Professor Smoke Class Number: 68580

This class will survey several theories of rhetorical criticism to build a vocabulary and theoretical approach to enable our analysis of scientific discourse and activities and to help us understand how language and argument contribute to scientific knowledge. In addition to *The Structure of Scientific Revolutions* by Thomas Kuhn, and *Shaping Science with Rhetoric* by Leah Ceccarelli, we will read from a selection of essays, journal articles and excerpts by Aristotle, Darwin, Carson, Gould, McClintock, Mead, Feynman, Watson, among others. This is a workshop course so full participation is required of all students. Other course requirements include several short papers, a presentation, and a longer research paper.

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 2:10-3:25 p.m. Professor Reyes Class Number: 6146

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 350 RENAISSANCE DRAMA

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1.

Section 01 T,F 11:10-12:25 p.m. Professor Hollis Class Number: 10274

In this course we will explore the popular genres of sixteenth and seventeenth century drama (Domestic Tragedy, Revenge Tragedy, City Plays, Adventure Plays, Court Masques, Civic Pageants, Closet Drama). We will also consider the material conditions of performance and place the plays in their socio-cultural/historical contexts. Authors will include Elizabeth Cary, Christopher Marlowe, Thomas Kyd, John Webster, Thomas Dekker, Thomas Middleton, Francis Beaumont, John Ford, and Ben Jonson. Assignments will comprise weekly readings, a series of papers, an exam, and regular participation in class and on-line.

ENGLISH 352 SHAKESPEARE SURVEY: SHAKESPEAREAN TYRANNIES

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 M,TH 2:45-4:00 p.m. Professor Alfar Class Number: 6149

This class will study the plays as energized by a socio-political and naturalized hierarchy of power descending, as Robert Filmer explains it, from God, to King, to Man: "If we compare the natural rights of a father with those of a king, we find them all one, without any difference at all, but only in the latitude or extent of them. As the father over one family so the king as father over many families extends his care to preserve, feed, clothe, instruct, and defend the whole commonwealth." *An Homilie Against Disobedience and Willful Rebellion* agrees, "[God] not onely ordayned that in families and households the wife shoulde be obedient unto her husbände, the children unto their parentes, the servantes unto their masters, but also, when mankinde increased and spread it selfe more larglie over the worlde, he by his holy worde dyd

constitute and ordain in cities and countries severall and speciall governours and rulers, unto whom the residue of his people should be obedient.” This patrilineal Christian and political order, animated by the rebellion of angels against God, forms the crux of early modern political and domestic theory. It would appear inviolable, quite seriously not a system that anyone, male or female would want to threaten. Yet we know it was under constant threat from the political unrest of the hundred years’ war, from religious strife throughout the 16th century, from parliament’s growing discontent with James’s reign and the Civil war that brought an end to his son’s reign, from England’ growing awareness of and contact with the peoples of Africa, Asia and the Americas, and from women’s legal actions that circumvented common law’s apparent stranglehold on women’s legal rights. Thus the English system of divine right was in constant tension, making one subject’s legitimate monarch another’s tyrant. We will examine the plays through the topic of tyranny—marital, sexual, cultural, racial, religious, and political. We will read seven of Shakespeare’s plays, a number of documents from the period, and many scholarly essays, to address women’s conduct and legal rights, male honor and anxiety, Renaissance conceptions of racial and religious “others,” and absolute monarchy. Plays will include, *Much Ado about Nothing*, *Romeo and Juliet*, *Othello*, *The Merchant of Venice*, *The Winter’s Tale*, *Henry V*, and *Richard II*. Articles and historical documents will be in both required books and through electronic journals and library reserves. Assignments will include two papers, an annotated bibliography and research paper proposal, weekly in-class responses, and a final exam.

Section 02 T,TH 7:00-8:15 p.m.

Dr. Narramore

Class Number: 6152

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.

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

Ms. Sommers

Class Number: 14944

This course is dedicated to the plays of William Shakespeare, which have enjoyed continuous popularity throughout the past 400 years. We will read several examples from Shakespeare’s body of work, spanning from the beginning of his career to his final artistic contributions, and explore the full array of genres in which he wrote: comedy, history, tragedy, as well as the so-called “problem plays” that defy such conventional categorization. As one of the Renaissance’s foremost writers, Shakespeare lived at a time when the literatures, philosophies, and mythologies of past and present societies intersected; as a result, his work is a mosaic of different cultural traditions and allusions to other texts pervade his plays. This semester, we will consider Shakespeare as both writer and reader, examining his adaptation of both ancient and contemporaneous sources. We will pay special attention not only to how these alterations differentiate him from his predecessors, but to how they illuminate Shakespeare’s own interpretations of the works that inspired him. Shakespeare’s reflections were not limited solely to the work of other authors, as he frequently used his plays as a means to examine his own art form. We will therefore consider how Shakespeare’s plays meditate upon the nature of language and theatre, examining the simultaneous authority and skepticism with which he regarded his chosen medium, and determining its implications for the play’s audience. By the end of this course, we will not only gain greater insight into Shakespeare’s relationship with his own artistic productions, as well of those of his predecessors and contemporaries, but we will attempt to determine why Shakespeare’s oeuvre has consistently been a dominant force in

cultures throughout the world. Course requirements will include weekly responses to the plays, an oral presentation, and two formal papers.

ENGLISH 354 SHAKESPEARE II: THE LATER PLAYS

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 M,TH 1:10-12:25 p.m. Ms. Sommers Class Number: 12190

This course is dedicated to the late plays of William Shakespeare. We will read several examples from Shakespeare's body of work, and explore the full array of genres in which he wrote: comedy, history, tragedy, romance, as well as the so-called "problem plays" that defy such neat and conventional categorization. As one of the foremost Renaissance writers, Shakespeare lived at a time when the literatures, philosophies, and mythologies of past and present societies intersected and his work is a mosaic of different cultural traditions, as allusions to other texts pervade his plays. This semester, we will consider Shakespeare as both writer and reader, exploring his adaptation of both ancient and contemporaneous sources, particularly the romance novel. We will pay special attention not only to how these alterations serve to differentiate him from his predecessors, but to how they play with genre and illuminate Shakespeare's own interpretations of the works that inspired him. Shakespeare's reflections were not limited solely to the work of other authors, as he frequently used his plays as a means to examine his own art form. We will therefore explore how Shakespeare's plays meditate upon the nature of language and theatre, examining the simultaneous authority and skepticism with which he regarded his chosen medium, and determining its implications for the play's audience. By the end of this course, we will not only gain greater insight into Shakespeare's relationship with his own work as well of that of his predecessors and contemporaries, but we will attempt to determine why Shakespeare's oeuvre has consistently been a dominant force in cultures throughout the world.

ENGLISH 360 THE 17TH CENTURY

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 M TH 11:10-12:25 p.m. Dr. Prescott Class Number: 6155

Called "the century of genius," the 17th 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. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 M,TH 2:45-4:00 p.m. Professor L. Greenberg Class Number: 14923

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 364 THE AGE OF SATIRE

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 T,F 11:10-12:25 p.m. Professor Connor Class Number: 14924

In the early 1700s, Jonathan Swift wrote that satire “is a sort of glass wherein beholders do generally discover everybody’s face but their own.” By the late 1700s the same genre was being described by Dr. Johnson as a poem “in which wickedness or folly is censured.” In this course we will look at satire throughout the 18th century, examining its changing moral, ideological, and aesthetic aims, its misogynistic and imperialist tendencies, its peculiar combination of subversion and censure. We will investigate the political, social, and cultural contexts that allowed satire to flourish at this time. Alongside these texts we will also consider late 20th and early 21st century examples of satire, from sources as distinct as journalism, prose fiction, political cartoons and film. Requirements: weekly quizzes, one 5-7 page paper, midterm and final research paper of 10-15 pages.

ENGLISH 368 THE 18TH CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 T,TH 7:00-8:15 p.m. Dr. Davis Class Number: 6158

This course will explore the eighteenth-century’s most important and enduring literary development: the novel. Novels sought to both reflect and shape the shifting social realities of early modern Britain. We will examine this genre by considering the “rise of the novel” in terms of both narrative form and political context. Readings will cover works by such authors as Daniel Defoe, Samuel Richardson, Charlotte Lennox, Frances Burney, Horace Walpole, Ann Radcliffe, Jane Austen, and more. Course requirements include regular response papers, two exams, and a final paper.

ENGLISH 375 20TH CENTURY AMERICAN POETRY

(3 credits) Prerequisite is English 220. Fulfills area of study 2.

Section 01 T,F 3:45-5:00 p.m. Professor Dowdy Class Number: 6161

Robert Pinsky has claimed that before a poet begins to write about something—a piece of fruit, a forest, or a civil war—she must first “transform it” in order to “answer the received cultural imagination of the subject with something utterly different.” This is a 20th Century American poetry course that focuses on conceptions of the imagination and the processes of transformation they set in motion. We will track how modern, postmodern, and uncategorizable American poems and poets understand the imagination—how it works, its place in poetry, and how it engages the “real world” in and through poetry. We will focus our attention on how poets remake meaning—how they “make it new”—and how poetic imagination is part of re-envisioning the world. We will pay close attention to how poems engage their historical, cultural, and political contexts. Texts: *Oxford Anthology of Modern American Poetry* and various short readings. Requirements: regular class participation, short response papers, midterm exam, final research paper.

ENGLISH 380 IRISH LITERARY RENAISSANCE

(3 credits) Prerequisite is English 220. Fulfills area of study 1. Group D Pluralism and Diversity.

Section 01 M,TH 4:10-5:25 p.m. Mr. Paoli Class Number: 6167

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

ENGLISH 38254 MEDIEVAL DEATH

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of study 1. **May be used for the focus on literature before 1800 requirement.**

(3 credits) Prerequisite is English 220.

Section 01 W 10:10-1:00 p.m.

Professor Hennessy

Class Number: 14971

Ghosts, revenants, and the undead stalked the medieval imagination; indeed, death is the obsessive subject of some of its most remarkable literature. In this course medieval death culture will first be contextualized by looking at early Christian attitudes towards the dead, with a special focus on the development of the cult of the saints and relics. Then we will read miracle tales and other texts including Viking sagas that recount stories of the dead rising from their graves to haunt their friends, relatives, and enemies. Relationships between the living and the dead will also be viewed through the lens of monastic visions of heaven, hell, and purgatory including *The Monk of Evesham's Vision*. The bulk of the course will focus on literary texts produced after the onset of the Black Death, the Great Mortality of 1348-1350 that left between one-half and one-third of the population dead, with a particular emphasis on its spread across Britain. Middle English texts to be read include *Pearl*; Chaucer's *Book of the Duchess* and *Pardoner's Tale*; John Lydgate's *The Dance of Death*; *The Disputation between the Body and the Worms*; and *The Croxton Play of the Sacrament*. Continental texts to be read in translation include selected works by Dante, Boccaccio, and Villon. Two films will also be included in the syllabus: Ingmar Bergman's *The Seventh Seal* and Andrei Tarkovsky's *Andrei Rublev*. Requirements: one research paper (10-12 pages, submitted in two drafts); one 10-minute oral report based on one of the secondary readings for the week on the syllabus, which is handed in as a 4-5 page written essay, and various in-class writing assignments. Required books for purchase: Andrew Joynes, *Medieval Ghost Stories* (Boydell, 2001), paper \$21 (ISBN-10:1843832690) and *The Black Death*, ed. Rosemary Horrox (Manchester, 1994) paper \$18.50 (ISBN-10: 0719034981).

ENGLISH 38571: AMERICAN CHILDHOOD IN THE 19TH CENTURY

(3 credits) Prerequisite is English 220. Fulfills area of study 2 and 4; Creative Writing core requirement "B"; Adolescence Education core requirement "F"; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 W 10:10-12:40 p.m.

Professor Chinn

Class Number: 14927

Childhood as a unique, separate, and identifiable phenomenon, the historian Philip Ariès has argued, is a creation of modernity. The idea of the child as different from adults -- with different needs, different qualities, and different virtues -- was a significant cultural force in 19th century America, and this course will trace some of the ways this force operated. We will explore the image of what came to be known as the "Romantic Child" -- innocent, ungendered, non-sexual -- and its others, including the enslaved child, the laboring child, and the criminal child. We'll also look at how children both represented and stood in for the nation at various moments in the nineteenth century. As well as literary and documentary texts, we'll also delve into some critical and theoretical work on 19th century US childhood. Readings will include Louisa May Alcott, *Little Women*; Harriet Wilson, *Our Nig*; Horatio Alger, *Ragged Dick*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Mark Twain, *Huckleberry Finn*. Requirements will include a midterm and final essay.

ENGL 38643 INVENTING & DECONSTRUCTING WHITENESS: RACE, SCIENCE & LAW IN AMERICAN LITERATURE AND FILM (AN INTRODUCTION TO WHITENESS STUDIES)

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C. **Writing Intensive**
Area of Study: 2,3,5,7.

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

Dr. Kadish

Class Number: 70079

This course will be an introduction to the critical discourse of Whiteness Studies, an off-shoot of Critical Race Studies that seeks to historicize and deconstruct the invention of the American concept of whiteness, and its operation within our culture. Specifically, this course will explore the use of Whiteness Studies, developed initially as a legal and sociological discourse, for the study of literature. We will examine the way that concepts of whiteness have been both reflected in and constructed by literary works. The course will begin with an introduction to key texts and concepts in Whiteness Studies and its relationship to Critical Race Studies. After reviewing the origins of American scientific and cultural

concepts of race from their origins in eighteenth century Europe, we will focus on the social and legal construction of whiteness (and the categories of blackness and Indian-ness required to construct whiteness) in the late eighteenth and nineteenth centuries. We will then read a wide range of literary and popular works (including novels, stories, plays, pamphlets, and political cartoons) from the nineteenth, twentieth, and twenty-first centuries, as well as a selection of films, and explore the ways that whiteness is constructed and white supremacy naturalized in these works. We will study the ways that the category of whiteness was expanded over the years to include not merely Anglo-Saxons but also Irish, Jews, Italians, and other who had previously been excluded from the benefits of whiteness. We will follow the depiction of taboos and laws against race mixing from nineteenth century works through twentieth and twenty-first century works. Because American whiteness cannot exist without its construction of black and Indian (and more recently Asian and Hispanic) racial identities, we will read works by and about those groups as a part of our study of the invention of whiteness. The final portion of the course will seek to discover how the *literary* study of Whiteness might contribute to understanding contemporary racial conflicts and injustices such as police violence and harassment in communities of color. We will have a guest speaker, an expert on problems with policing and race. Authors will include but are not limited to: W.E.B. DuBois, Toni Morrison, Harriet Beecher Stowe, James Fenimore Cooper, Ralph Waldo Emerson, Frederick Douglass, Martin Delany, William Apess, Lydia Maria Child, Dion Boucicault, Nella Larsen, Ernest Hemingway, James McBride. Critical Works will include but are not limited to: Nell Irvin Painter's *The History of White People*, Michel Foucault's *The Archeology of Knowledge*, Stephen Jay Gould's *The Mismeasure of Man*, George Fredrickson's *The Black Image in the White Mind*, Reginald Horsman's *Race and Manifest Destiny*, Michael Ignatiev's *How the Irish Became White*. Films may include but are not limited to: *The Birth of a Nation*, *The Searchers*, *The Last of the Mohicans*. Course Requirements: One class presentation, one five page paper, one ten page paper.

ENGL 38645 HENRY JAMES AND EDITH WHARTON

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of study 1 and 2; Adolescence Education core requirement "E," "F," or "G"; English Language Arts elective.

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

Ms. Barile

Class Number: 14972

The friendship between Edith Wharton and Henry James spanned difficult times in both writers' lives. In the early 1900s, Wharton was struggling with a bitter divorce and James began a downward spiral into severe depression. This course will look at the unique relationship these two great writers shared. We will compare how each wrote about their native country from the other side of the Atlantic – James from England and Wharton from France – and what each had to say about New York in particular. In addition, we will examine representations of class and capitalism in their work. Novels to be read include James' *The Portrait of a Lady* and *The Ambassadors*, plus Wharton's *The House of Mirth* and *Summer*, in addition to letters, short stories and works of literary criticism by both writers. Requirements include active participation, quizzes on the reading, two short response papers, an in-class midterm exam and a final paper.

ENGL 38647 RACE, CLASS, GENDER IN 19TH CENTURY TRANSATLANTIC LITERATURE

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of study 1, 2, 4, and 5; Adolescence Education core requirement "E," "F," or "G"; English Language Arts elective.

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

Professor Black

Class Number: 14928

This course is interested in the reconstruction of local literary debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty/democracy, the significance of the American and French Revolutions, African slavery, the role of women in society, and the role of law in Britain and in the U.S.), the course will feature British and American political prose, poetry, and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. Some of the authors considered in this course are: Mary Wollstonecraft, Margaret Fuller, Frederick Douglass, Nathaniel Hawthorne, Charles Dickens, and Oscar Wilde. This course is reading intensive and writing centered. In addition to weekly writing assignments, there will be two formal essays.

ENGLISH 38967 ONE MAJOR WRITER: TONI MORRISON

(3 credits) Prerequisite is English 220. Fulfills area of study 2,4, and 5. **Writing Intensive.** Group D Pluralism and Diversity.

Section 01 M,W 4:10-5:25 p.m. Professor Webb Class Number: 14945

This course will examine the development of Toni Morrison's artistic vision from the publication of her first novel, *The Bluest Eye* (1970) through *A Mercy* (2008) and *Home* (2012). In our critical reading and analysis of several of her major novels, we will pay particular attention to her explorations of language and form, her use of African American vernacular traditions, and her concept of history as a creative act of memory. We will also read her influential nonfiction essays, such as *Playing in the Dark* and *The Dancing Mind* and discuss the importance of her role as editor and cultural critic. Special emphasis will be given the critical reception of her work and the revisionary strategies that have characterized her literary project. Our primary readings will include *Sula*, *Song of Solomon*, *Beloved*, *Jazz*, *A Mercy* and *Home*. Requirements for the course are regular attendance and class participation, an oral presentation, two short essays and a final paper.

ENGLISH 39045 PROUST, KAFKA, AND JOYCE

(3 credits) Prerequisite is English 220. Fulfills area of study 1 and 3. **Writing Intensive.**

Section 01 M, W 4:10-5:25 p.m. Professor Israel Class Number: 68137

In this course we will read and discuss work from three of the most innovative and difficult fiction writers of the early 20th century: Marcel Proust (*In Search of Lost Time*), Franz Kafka (several stories), and James Joyce (*Ulysses*). Requirements include regular attendance, 2000 word midterm paper, and 4000-word final research paper, oral presentation(s) and possible midterm exam.

ENGLISH 39065 NOVEL INTO FILM

(3 credits) Prerequisite is English 220 Fulfills area of study 2. **Writing Intensive.**

Section 01 M TH 1:10-2:25 p.m. Dr. Gilchrist Class Number: 10175

This upper-level seminar explores, through an exemplary selection of genre pairings, the challenges of adapting novels into film. While analyzing important technical advancements, we will trace the outlines of both narrative and film history. Simultaneously, in order to better understand artistic decisions, we will familiarize ourselves with the rules of such sub-genres as horror, the period piece, modernism, Southern gothic, and *noir*. Foremost, we will delve into the heady possibilities of interpretation—both our own and directors'. Requirements include two formal English essays, one ten-minute oral research presentation, and regular short homework assignments.

ENGLISH 39079 20th CENTURY PROSE STYLISTS

(3 credits) Prerequisite is English 220. Fulfills area of study 1 and 2. **Writing Intensive.**

Section 01 T,F 12:45-2:00 p.m. Dr. Elliott Class Number: 6170

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

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

(3 credits) Prerequisite is English 220. **Writing Intensive.**

Section 01 M,TH 4:10-5:25 p.m. Professor Black Class Number: 6173

This course shall investigate the discourse and debates regarding the origins of the American Civil War. To this end, we shall examine various forms of writing ranging from political and legal prose to literary fiction. This course also aims to examine how the various attempts to understand the origins of what some have called America's "Second Revolution" participate in a larger set of political concerns that not

only extend back to the very origins of the American Union, but also exist across the Atlantic. This course is reading and writing intensive. In addition to weekly writing assignments, there will be three formal essays and a final research paper.

Section 02 T,F 11:10-12:25 p.m. Dr. Elliott Class Number: 6176
This course will provide an overview of U.S. literature from its seventeenth beginnings to the Civil War (1861-65). Our survey will cover several broad periods -- Puritan, Colonial, Romantic, and the so-called American Renaissance. Special attention will be paid to cultural and political forces that shaped ideas about American identity, and to how writers came to develop a uniquely American voice. Authors will include Anne Bradstreet, Phillis Wheatley, Washington Irving, Edgar Allen Poe, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson. Requirements: two response papers on topics provided, a midterm exam (short answer and essay), and a final exam (short answer and essay).

Section 03 M,TH 4:10-5:25 p.m. Mr. Schneiderman Class Number: 6179
This course offers a wide-ranging survey of American literature from the nation's origins (whatever that might mean) through the Civil War, with special attention to the historical and cultural contexts of these texts. Along the way, we'll interrogate the ways in which the concept of "American literature" has been constructed and revised to fit various versions of American identity. Requirements: class participation,

Section 04 T,F 12:45-2:00 p.m. Dr. Hightower Class Number: 6182
This course surveys canonical, non-canonical, and genre-bending texts by Native Americans, Puritan, Revolutionary Era, and American Renaissance writers. From John Winthrop's image of America as a "city set on a hill" to Native American trickster tales to Edgar Allen Poe's stories of the supernatural, our American literary heritage is as diverse as it is fascinating. We will explore recently re-discovered women and African-American writers as much as we revisit Walt Whitman and Ralph Waldo Emerson, all the while looking at the cultural and social contexts of the period. Requirements include a midterm, final, and reading journal. Attendance, preparation and participation are crucial as your responses to the literature will be the focal point of our discussions.

Section 05 M,W 7:00-8:15 p.m. Mr. Bailey Class Number: 6185
English 395 is an introduction to the major authors and literary texts that comprise what is loosely defined to be American Literature. The collection of texts for this survey spans roughly four centuries, from the colonial period (late 1500s to early 1600s) to the 1860s. Because of the breadth of material covered in this class, our inquiry will not be specialized or topical but instead general; it will include such considerations as: colonialism and post-coloniality; female perspectives and the role of women in generic literature; discourses of slavery and anti-slavery, slave narratives, and life writing; intellectual histories, movements, and philosophy. This class will be discussion based and will require a significant (though reasonable) amount of reading prior to each class meeting. Course requirements will include weekly responses, midterm, participation/attendance, and a research paper.

Section 06 T,TH 5:35-6:50 p.m. Mr. Van Wormer Class Number: 6188
This course will offer an introductory survey of American literature from the early colonial period to the Civil War. By examining different genres sermons, poems, slave narratives, essays, and novels the class will explore the many different visions of life, community, and government in the United States. We will analyze texts for the rhetorical and aesthetic methods employed by the authors and as windows into their historical and cultural contexts. Through careful attention to this literature the class will develop questions about the conflict in America both past and present between freedom and slavery, liberty and equality, individualism. Course requirements will include weekly reading responses, annotations, midterm, end of semester essay, and revision reports.

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

(3 credits) Prerequisite is English 220. Fulfills area of study 2.

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

Dr. Wetta

Class Number: 6191

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

Mr. Bobrow

Class Number: 6194

In this course we will read a broad selection of fiction and essays that address the following issues: the aesthetic development, practice, and subversion of the most prevalent narrative forms of the period (Realism, Naturalism, Local Color, and early Modernism); contested ideas about culture, both “high” and “low,” and the constructed meanings of American cultural and social identity in the Gilded Age, especially in light of massive immigration, rapid urbanization, and deepening class inequities; the place and influence of post-bellum African-American literature and cultural critique, especially in the context of Jim Crow laws and the period’s ideologies of race; the women’s movement and changing social attitudes among and toward women; the social and cultural impact of developments in science, technology and industry; and the emergence of popular culture and consumerism. Authors may include: Henry Adams, Jane Addams, Charles Chesnutt, Kate Chopin, Anna Julia Cooper, Stephen Crane, Theodore Dreiser, W. E. B. Du Bois, Sui Sin Far, Charlotte Perkins Gilman, Henry James, William James, James Weldon Johnson, Jose Marti, Gertrude Stein, Mark Twain, Booker T. Washington, and Edith Wharton. Requirements: active reading and participation; several short response papers (300-500 words each); a mid-semester paper (5-6 pages); a research paper (9-10 pages); and possibly a take-home final exam (approximately 750 words).

ENGLISH 397**PRE-20TH CENTURY AMERICAN POETRY**

(3 credits) Prerequisite is English 220. Fulfills area of study 2.

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

Mr. Fess

Class Number: 6200

This course will be a semester-long study of American poetry before Modernism. We will focus largely on the cultural-historical and textual studies aspects of the poetry of this period, and we will explore themes such as nation-building, reform movements, the abolition of slavery, reconstruction by looking at poetic volumes, newspapers and magazines where this poetry appeared, and the ways these texts have been collected and disseminated. Some of the poets we will cover are Phillis Wheatley, F.E.W. Harper, Walt Whitman, Emily Dickinson, Edgar Allan Poe, Margaret Fuller, James Weldon Johnson, and Paul Laurence Dunbar. We will also attend to the ways African American and Native American poetic texts have been collected, particularly at the end of the 19th Century. As part of this aspect of the course we will also study spirituals and other musical forms. Requirements: one short paper (4-5 pages), one long paper (10-12 pages), a midterm, and a presentation. There will also be weekly Blackboard discussion posts due.

ENGLISH 39862**DECODING POPULAR CULTURE**

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of study 2.

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

Professor R. Goldstein

Class Number: 36035

Section HC1 is for Macaulay Honors Students, F 3:45-6:15

Class Number: 36036

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.

ENGL 39949 DIGITAL HUMANITIES

(3 credits) Prerequisite is English 220. **Writing Intensive**. Fulfills area of study 2.

Section 01 T,F 9:45-11:00 a.m. Professor Allred Class Number: 14973

In this course, students will learn about and experiment with new ways of approaching novels via the “digital humanities.” Digital humanities means many things, but for our purposes, it emphasizes the use of digital tools and spaces to create new ways of reading and writing about a literary form that was the dominant entertainment platform, so to speak, of the nineteenth century. Together we will build things and share them, with each other and the broader public: we will produce an audiobook, create an annotated version of a classic novel, and “play” a novel by taking on the roles of various characters in and around the text. By the end of the course, students will have learned new skills and, more importantly, new ways of thinking about what novels can be and do in an era when reading increasingly happens on interconnected screens. Course requirements: rigorous reading, informal writing (on a course blog), enthusiastic participation, participation in group digital projects and a final essay or project.

ENGLISH 39993 “AMERICA’S COMING OF AGE”: LITERATURE AND CULTURE, 1900-1930

3 credits) Prerequisite is English 220. Fulfills area of study 2 and 5.

Section 01 T,TH 4:10-5:25 p.m. Mr. Bobrow Class Number: 14931

In this course we will read a broad selection of American fiction, supplemented by a generous sampling of cultural and literary criticism from and about the period. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development of American modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the cultural concerns and debates that shaped and were shaped by the literature of the period. Among the issues we will examine are: the ongoing debate over American cultural identity, tradition, and values during the period of America’s cultural “coming of age”; emerging ideas about language, mind, and literature among novelists, critics, and philosophers; the place and influence of African-American literary and musical forms, particularly in the context of the Harlem Renaissance; the influence of modern art and music on the literature of the period; the social and cultural impact of World War I; the impact of mechanization and technology; the emergence of popular culture and consumerism; the effects of massive immigration and migration from rural to urban areas; and the changing social attitudes among and toward women. Primary readings will likely include: “Melanctha” (Gertrude Stein); selections from *Winesburg, Ohio* (Sherwood Anderson); *My Antonia* (Willa Cather); selections from *In Our Time* (Ernest Hemingway); *The Great Gatsby* (F. Scott Fitzgerald); selections from *Cane* (Jean Toomer); *Passing* (Nella Larsen); and *The Sound and the Fury* (William Faulkner). Secondary readings from the period will likely include essays by: Henry Adams, Randolph Bourne, William James, Van Wyck Brooks, John Dewey, T. S. Eliot, W. E. B. Du Bois, Alain Locke, Langston Hughes, and Gertrude Stein. Requirements: A short paper (1,500-1,800 words); either a bibliographic project or a critical evaluation of a secondary reading, including a brief class presentation (750-1,000 words); a research paper (3,000-3,500 words); and several short response papers (300-600 words each). Regular attendance and active participation are expected. NOTE: Honors students will be expected to produce a research paper of approximately 6,500-7,000 words and an additional critical evaluation of a secondary reading.

ENGLISH 39995 ZOMBIES

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

Section 01 T,F 3:45-5:00 p.m. Professor Tomasch Class Number: 63240

Why zombies? And why zombies now? Not only do audiences seem unable to resist the onslaught of the undead in fiction, film, television, video, and graphic novels, etc., but the term has also spread, seemingly unstopably, to other areas of modern life (e.g., zombie computers, zombie insects, zombie missiles). To address the question of why there is a seemingly unstoppable epidemic of interest, we’ll consider zombies historically (from before the term entered English in the late nineteenth century) and cross culturally (including African and Caribbean instances) and explore how issues such as race, religion, ideology, class, and gender are all elements in the making of “the zombie” today. In these ways, we will come to understand the changing role and the importance of the figure of the zombie, particularly

in recent American culture. We'll consider a variety of zombie texts in a variety of genres, including graphic novels (*The Walking Dead*), video games (*Plants vs. Zombies*), films (*Night of the Living Dead*, *White Zombie*, *Shaun of the Dead*) and fiction (Matheson, *I am Legend*, Brooks, *World War Z: An Oral History of the Zombie War*). Three short essays, weekly blog posts, individual and group presentations.

ENGLISH 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: 6281
Section 02	Hours to be arranged	Staff	Class Number: 6284

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: 6290
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Independent studies credit for English majors.

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: 6302
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This advanced workshop in fiction writing will focus on those aspects of craft that short story writers and novelists consciously employ to shape and direct their fiction. We will be looking at what constitutes a “major” or “full” character, as opposed to a minor or partial character. We will examine how writers design and compose their story’s settings, with particular emphasis upon perspective through the use of point-of-view, tense and time chronology, continuity and diction. We will consider the question of what constitutes effective conflict in the generation of fictive possibilities that confront both character and the reader as they define the story’s limits. Finally, we will examine the work of established authors— both their fiction and their writing about fiction— in the light of our own work. Writers examined this semester will include Alice Munro, William Maxwell, Frank O’Connor, Charles Johnson, Robert Olen Butler, Edgar Allan Poe, Sandra Cisneros, Eudora Welty, Katherine Ann Porter, Susan Minot, Isaac Babel and others. Two complete short stories and two revisions are required for the semester.

ENGLISH 48483 CHARACTER, CLASS, CONFLICT IN CONTEMPORARY FICTION

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

Section 01	W	5:35-8:05 p.m.	Professor Winn	Class Number: 36028
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The course will have two objectives. First, it will focus on the methods and origins of effective characterization through reading a variety of contemporary authors who are acknowledged masters of the short form and whose stories effectively suggest and explore the influence of social issues. Robert Olen Butler, Alice Munro, Tobias Wolff, Andre Dubus, Thom Jones, Bobbie Ann Mason, Alice Walker, Ray Carver, Charles Johnson, John Edgar Wideman, Sandra Cisneros, Rudolfo Anaya, Amy Tan, Bharati Mukherjee among others will be assigned. Second, students will work on a single, original short story which will be discussed and criticized in the workshop and redrafted and revised a number of times (at least three) over the length of the semester. Also, each student will analyze one of the anthologized authors assigned to the workshop, leading and directing discussion for that class period. The link between compelling and persuasive characterization and the larger events of history and culture that so often may determine character will be the focus of our attention.

ENGL 48493 WRITING, MULTIMEDIA, PERFORMANCE

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

Section 01 T,TH 7:00-8:15 p.m. Ms. Singer Class Number: 37349
Writing poetry or prose and sharing it with an audience can be taken to a new level when multimedia components are added. In this course, you compose theme-based pieces, and combine them with visual elements (photos, drawings, collage, video, etc.) for a final portfolio/performance. Writing is developed in a workshop setting. Guest artists discuss their creative process with words and multimedia, helping you to sharpen your ear for rhythm and sound. At semester's end, you will present project excerpts, accompanied by live musicians.

ENGLISH 485.01 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 6310
Section 02	Hours to be arranged	Staff	Class Number: 6313
Section 03	Hours to be arranged	Staff	Class Number: 6316
Section 04	Hours to be arranged	Staff	Class Number: 6319
Section 05	Hours to be arranged	Staff	Class Number: 10178

Independent studies credit for English writing majors.

ENGLISH 485.02 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 6325
Section 02	Hours to be arranged	Staff	Class Number: 9977
Section 03	Hours to be arranged	Staff	Class Number: 10064
Section 04	Hours to be arranged	Staff	Class Number: 10181
Section 05	Hours to be arranged	Staff	Class Number: 12636
Section 06	Hours to be arranged	Staff	Class Number: 12639

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: 6328
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Independent studies credit for English Preparation for Secondary School Teaching majors.

A research paper is required.

ENGLISH 485.04 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 6331
Section 02	Hours to be arranged	Staff	Class Number: 10184

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

ENGLISH 485.05 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 10187
Section 02	Hours to be arranged	Staff	Class Number: 10190

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

ENGLISH 485.06 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: 10193
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Independent studies credit for Linguistics and Rhetoric majors. A research paper is required.

DEPARTMENT HONORS IN ENGLISH: ENGLISH 494

In order to qualify for departmental honors, students must take the Honors Seminar ([ENGL 494](#)) and write an honors essay. The essay is normally written in relation to the Honors Seminar and under the supervision of the professor teaching the seminar. To take the Honors Seminar, students must first complete at least 24 credits of 300- and/or 400-level English classes with a GPA of at least 3.5 in those courses and an overall GPA of at least 2.8. Of these credits, 21 (or in exceptional cases, 18) must be taken at Hunter. The Honors Seminar requirement is in addition to the specified required courses in the student's concentration. Students interested in pursuing departmental honors should consult an undergraduate adviser. 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 49422 GLOBAL SHAKESPEARE

(3 credits) Permission of the instructor required. **May be used for the focus on literature before 1800 requirement.** Fulfills area of study 1 and 3.

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

Professor Tomasch

Class Number: 63534

It may (or may not) be surprising to learn that Shakespeare is the most popular playwright in the world today. His plays are translated, adapted, and re-appropriated more than any other author's. The fundamental question of this course is, how did that happen? And, of course, why? Shakespeare's popularity can be traced from the Early Modern period, when he soon emerged as a voice and an icon of empire and Englishness, through to today, when he has become the most significant representative of a globalized literary culture. Each of the plays we read, such as *Othello*, *Macbeth*, and *Hamlet*, will be considered within its historical context as well as in relation to modern cinematic re-imaginings, including *Huapango* (Mexico), *Omkara* and *Maqbool* (India), *Throne of Blood* and *The Bad Sleep Well* (Japan), *The Banquet* (China), and *uMabatha* (South Africa). If opportunities arise, we will also take advantage of live Shakespearean performances in various mediums and formats in New York City. Requirements include a series of scholarly questions, out of which the research essay will be developed, as well as a group screenplay pitch, plus homework, quizzes, and a final exam.

ENGL 49423 "AMERICA'S COMING OF AGE": LITERATURE AND CULTURE, 1900-1930

(3 credits) Permission of the instructor required. Fulfills area of study 2 and 5.

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

Mr. Bobrow

Class Number: 46851

In this course we will read a broad selection of American fiction, supplemented by a generous sampling of cultural and literary criticism from and about the period. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development of American modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the cultural concerns and debates that shaped and were shaped by the literature of the period. Among the issues we will examine are: the ongoing debate over American cultural identity, tradition, and values during the period of America's cultural "coming of age"; emerging ideas about language, mind, and literature among novelists, critics, and philosophers; the place and influence of African-American literary and musical forms, particularly in the context of the Harlem Renaissance; the influence of modern art and music on the literature of the period; the social and cultural impact of World War I; the impact of mechanization and technology; the emergence of popular culture and consumerism;

the effects of massive immigration and migration from rural to urban areas; and the changing social attitudes among and toward women. Primary readings will likely include: "Melanctha" (Gertrude Stein); selections from *Winesburg, Ohio* (Sherwood Anderson); *My Antonia* (Willa Cather); selections from *In Our Time* (Ernest Hemingway); *The Great Gatsby* (F. Scott Fitzgerald); selections from *Cane* (Jean Toomer); *Passing* (Nella Larsen); and *The Sound and the Fury* (William Faulkner). Secondary readings from the period will likely include essays by: Henry Adams, Randolph Bourne, William James, Van Wyck Brooks, John Dewey, T. S. Eliot, W. E. B. Du Bois, Alain Locke, Langston Hughes, and Gertrude Stein. Requirements: A short paper (1,500-1,800 words); either a bibliographic project or a critical evaluation of a secondary reading, including a brief class presentation (750-1,000 words); a research paper (3,000-3,500 words); and several short response papers (300-600 words each). Regular attendance and active participation are expected. NOTE: Honors students will be expected to produce a research paper of approximately 6,500-7,000 words and an additional critical evaluation of a secondary reading.

ENGL 49424 BREATHING LANDSCAPES: WORKSHOP IN ECOPOETICS

(3 credits) **An Honors Course for students who have successfully completed English 314 and English 316. Instructor Permission Required.** Fulfills area of study 2.

Section 01 TH 5:35-8:05 p.m. Professor Levi Class Number: 14974

The term ecology, first coined by Ernest Haeckel in 1869, has its roots in the Greek word *Oikos* for home. Add *-ology* and you've got the study of the house, the home, the place we live in. In this workshop, we'll be reading and writing poems and essays that explore our relationship to our home – our landscape, our seascape, our dreamscape—as a home we share with others. Our reading will be wide and diverse, from John Keats' 1819 "To Autumn" -- a heartbreaking testament, in the tradition of the Romantic Sublime, to nature's abundance and cycles -- to excerpts from Muriel Rukeyser's 1938 "Book of the Dead" -- a harrowing document of corporate greed and its ravaging of a land and its peoples. Other readings (and there will be a lot) may include, for example, Gaston Bachelard's *The Poetics of Space*, essays by Gary Snyder, Wendell Berry, Leslie Marmon Silko, Alison Hawthorne Deming, and more. Eliot Weinberger's *13 Ways of Looking at Wang Wei* will be a resource for us, as will Juliana Spahr's *This Connection of Everything With Lungs*, and a host of other poems written, created (or spoken/chanted) that contribute to our appreciation of this old/new/school/non-school of poetry, from Caedmon to Audre Lorde to Cecilia Vicuna. They may be guest visitors to the class, and if possible, at least one field trip. Every student will design a special place-project for him or herself, and will write poems that arise out of that project during the semester. In the last few weeks of the semester, there will be readings, presentations and discussion of these projects to figure out where we go from here. "I am in the world/to change the world," are the words of the artist Kathe Kollwitz in Muriel Rukeyser's poem bearing Kollwitz's name. And in order to change the world, this class asks that poets make it our/their job to better see and understand that world.

ENGLISH 49486 FREDERICK DOUGLASS

(3 credits) Permission of the instructor required. Fulfills area of study 2 and 5.

Section 01 M,TH 11:10-12:25 p.m. Professor Neary Class Number: 14978

This seminar 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.

ENGL 498 INTERNSHIP

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

English 49801-01 (class number 6334); 49802-01 (class number 6337); 49803-01 (class number 6340)
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 2016

ASIAN 220.01 ASIAN AMERICAN WOMEN WRITERS

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

Section 01 T,F 2:10-3:25 p.m. Ms. Qidwai Class Number: 58110

In ASIAN 220.01, we will read a range of texts spanning a number of genres written by Asian Americans who identify as women. In our discussions of these readings, we will explore questions of identity formation in relation to factors such as U.S. racial ideologies, global migrations of labor and capital, class, sexuality, military conflict, geography, and language – all the while examining the role these texts may or may not fill as part of the category of literature considered “Asian American women’s literature.” As such, what sociohistorical context best helps us enter into the worlds that these works of fiction offer? What concerns do these writers share, and how do they differ in their modes and concerns as Asian American cultural producers?

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. Brown Class Number: 1951

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 T,F 12:45-2:00 p.m. Ms. Qidwai Class Number: 9866

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: 9869

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: 9863

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 32001 NATION, SELF AND ASIAN IDENTITY

(3 credits) Prerequisite is English 220 Fulfills area of study 2 and 5.

Section 01 T,F 12:45-2:00 p.m. Professor Hayashida Class Number: 58220

Asian 320.01 focuses on the relationship between the nation-state and the construction of Asian American identity: how do hegemonic forces (e.g. the government, but also other sites of power – the mass media, corporate interests, and the people themselves) create and utilize "Asian" subjects in the framing (and reframing) of national identities, borders, and transgressions? In the simplest terms, how are "Asians" put to use in historical and contemporary constructions of national, ideological, and psychological borders? How, in turn, do Asian American writers respond to and critique these structures?

ASIAN 32005 ASIAN AMERICAN MEMOIR

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. Fulfills area of study 2 and 5.

Section 01 W 10:10-1:00 p.m. Ms. Rehman Class Number: 58115

In Asian American Memoir, we will examine constructions of Asian American identity and self-representation in memoir, literature, essays, and films by contemporary Asian Americans. Readings and screenings will include diverse narratives of immigrant assimilation; gendered narratives; transnational

categories of homeland and identity; and narratives pushing boundaries between memoir and fiction. To this end, we will examine the formation of subjective identities across axes of ethnicity, gender, sexuality, class, and national identity. We will explore ourselves through journaling and writing, and the relationship between language, narrative, and self.

ASIAN 34001 ASIAN PACIFIC AMERICAN MEDIA

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. Fulfills area of study 2 and 5.

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

Ms. Phruksachart

Class Number: 1957

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.