

SUMMER ONE & TWO 2011

JUNE 01 TO JULY 13 & JULY 14 TO AUGUST 17



DEPARTMENT OF ENGLISH

HUNTER COLLEGE

SUMMER SESSION ONE 2011: 01 June - 13 July 2011

ENGLISH 120 EXPOSITORY WRITING

3 hours; 3 credits. Placement test required.

Sec. 02	Code 0262	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Piscitello
Sec. 03	Code 0263	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Humphrey
Sec. 05	Code 1219	Mondays through Thursdays	1:30-3:04 p.m.	Mr. Morales
Sec. 07	Code 0265	Mondays through Thursdays	5:45-7:19 p.m.	Mr. Grossman
Sec. 08	Code 1221	Mondays through Thursdays	7:45-9:19 p.m.	Ms. Wishengrad

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

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours; 3 credits. Prerequisite is English 120. Satisfies Stage 2 – Broad Exposure, Group A

Sec. 01	Code 0266	Mondays through Thursdays	8:00-9:34 a.m.	Mr. Burgers
Sec. 02	Code 0267	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Baish
Sec. 03	Code 0268	Mondays through Thursdays	9:50-11:24 a.m.	Dr. Prescott
Sec. 04	Code 0269	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Rial
Sec. 05	Code 0270	Mondays through Thursdays	3:20-4:54 p.m.	Mr. Plunkett
Sec. 06	Code 1222	Mondays through Thursdays	5:45-7:19 p.m.	Ms. Warmbold
Sec. 07	Code 0271	Mondays through Thursdays	7:45-9:19 p.m.	Mr. Fess

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

ENGLISH 250.92 TOPICS IN LITERATURE: BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS

3 hours; 3 credits. Prerequisite is English 220. Approved for Group B or C, Pluralism and Diversity; Satisfies Stage 2--Broad Exposure, Group C

Section 01: Code 0278 Mondays through Thursdays 1:30-3:04 p.m. Dr. Gilchrist

This is a sophomore-level seminar featuring the fiction of black women writers across the African Diaspora. Focusing on depictions of slavery, colonization, and immigration, we will explore the writing strategies of a selection of twentieth and twenty-first century, female authors of color to imagine and reimagine critical sites of cross-cultural exchange. Novels such as Toni Morrison's *A Mercy* and Jamaica Kincaid's *Lucy*, as well as short stories by Chimamanda Ngozi Adichie and Edwidge Danticat, poetry by Rita Dove, Nikki Giovanni, and Natasha Trethewey, and theoretical essays by Hortense Spillers and Kimberle Crenshaw will help us fully appreciate the rich range and tremendous depth and talent of contemporary black women writers. Students will be required to write two formal English essays and research and deliver a short oral presentation.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

3 hours; 3 credits. Prerequisite is English 220. No auditors

Section 01	Code 0280	Mondays through Thursdays	8:00-9:34 a.m.	Mr. Schulz
Section 02	Code 1223	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Daitch
Section 04	Code 0282	Mondays through Thursdays	11:40-1:14 p.m.	Ms. O'Neill
Section 05	Code 0283	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Rogers
Section 07	Code 0285	Mondays through Thursdays	7:45-9:19 p.m.	Ms. Gabis

This multi-genre workshop is an introduction to creative writing and will focus on poetry, fiction, and creative non-fiction. Course work will include both reading and writing in these three genres, writing exercises, and, as students will present copies of their work to the class for discussion, an introduction to workshop methods of critiquing student poems. Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on revision and writing as a process. Work includes Reading Response Journal and portfolio of work done in these three genres. *This course is a prerequisite for English 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 hours; 3 credits. Prerequisite is English 220. No auditors.

Section 01	Code 0289	Mondays through Thursdays	11:40-1:14 p.m.	Dr. Graziano
Section 02	Code 0290	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Burnham
Section 03	Code 0291	Mondays through Thursdays	5:45-7:19 p.m.	Mr. B. Miller

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

ENGLISH 303 WESTERN LITERARY BACKGROUNDS OF BRITISH AND AMERICAN LITERATURE

3 hours; 3 credits. Prerequisite is English 220

Section 01	Code 0294	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Stein
Section 02	Code 0295	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Stein

We will trace the trajectory of the hero in Homer's *Odyssey* (trans. Richard Lattimore) and Virgil's *Aeneid* (trans. Robert Fagles), identifying heroic aims, characteristics and affiliations with others, both human and divine. We will then consider heroism, heroic figures and the heroic path in the following classical protagonists: Sophocles' *Oedipus Rex*, Euripides' *Medea* and Aristophanes' *Lysistrata*. Finally, we will consider modern depictions of the hero in fiction and film. Requirements: daily short response papers, midterm, final, 5-8 page paper, and required visit to view and report on antiquities at the Metropolitan Museum of Art.

ENGLISH 305 CHILDREN'S LITERATURE

3 hours; 3 credits. Prerequisite is English 220

Section 01	Code 0296	Mondays through Thursdays	11:40-1:14 p.m.	Ms. Mitchell
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This course approaches foundational texts in the field of children's literature from a variety of different perspectives. Concerned with the way that different conceptions of the world are shaped both within and by children's literature, we will approach a vast array of literary works, including texts by JK Rowling, Lewis Carroll, Roald Dahl, Judy Blume, Orson Scott Card, Lois Duncan, Stephenie Meyer, the Brothers Grimm, Hans Christian Andersen. This course is reading intensive and requires students to engage critically and thoughtfully with a wide array of source material. Class discussion will encompass many important implications of these texts, among those: the construction of alternative families, representations of grown-ups, the notion of a child

hero, the transition from childhood to adolescence. Course requirements include reading presentations, short papers, weekly response journals, and a research-based final project.

ENGLISH 306 LITERARY THEORY

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0297 Mondays through Thursdays 11:40-1:14 p.m. Ms. Fadem

In *English 306* we study and discuss a number of the theories used by critics in analyzing literary work. Our chief goal is to develop the skills for practicing *literary criticism*: that is, bringing theoretical concepts into play when we write about literature, using theories as “lenses” through which to articulate the implications of poetry, drama and fiction. As Paul de Man wrote, theories give us ways to “root” literary analysis in “conceptual systems,” to evaluate literature through the perspectives of psychoanalysis, Marxism or feminism for example. Despite the way we segregate theories into distinct “schools,” their ideas intersect and relate in profound, vital ways—connections we more readily discern through a historical approach. Thus, this course will be structured chronologically. First, we’ll review foundational theories of the late 19th and early 20th Centuries (Marxism, Psychoanalysis, Structuralism and perhaps some Nietzsche, Aristotle and Plato). The remainder of our time will comprise an in-depth survey of critical theory since the 1960s (including Poststructural, New Historicist, Feminist, Postcolonial and Queer theory). For each school studied, we’ll read both primary (the original theory) and secondary (others’ explanations) texts. Throughout the course, we’ll enrich and professionalize our writing by applying theories under review to literary work: a number of short pieces (poems, short stories), a couple of plays (perhaps *Hamlet*, *The Oresteia* or *Translations*), and, finally, a close reading of Toni Morrison’s *Beloved* to which we’ll talk through how to apply all of the theories studied. For the final project, class members will write a theoretically grounded term paper on *Beloved*. Through this process of applying theory to literary text, I encourage students to work on developing a literary critical identity as writers, to think, as we go through the course material, about how and where they place themselves or “identify” as a critic, about what most interests them in terms of the critical apparatus and, given that, about the interpretive direction their readings might take. *Requirements*: There will be three or four required literary texts, a selection of short literary pieces (provided by me), plus theoretical readings (one, maybe two required texts, plus several short excerpts provided by me). Students will write informal journals; two short essays that respond to and dialogue with a theorist under study (3 pages each); and one term paper (including theoretical and critical research, 10 - 12 pages). Prospective students are welcome to e-mail me with questions anytime: mfadem@hunter.cuny.edu.

Section 02 Code 0298 Mondays through Thursdays 5:45-7:19 p.m. Dr. Elliott

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

ENGLISH 308 WORKSHOP IN NON-FICTION I

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0299 Mondays through Thursdays 11:40-1:14 p.m. Ms. Schaller

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

ENGLISH 311 WORKSHOP IN FICTION I

3 hours; 3 credits. Prerequisites: English 220 and English 300. No auditors.

Section 01 Code 0300 Mondays through Thursdays 11:40-1:14 p.m. Ms. Daitch

Section 02 Code 0301 Mondays through Thursdays 1:30-3:04 p.m. Ms. Leimsider

In this beginning workshop in fiction writing, students will explore their potential to transform experience, through imagination, into fictions. Each student will produce three completed short stories (or their equivalent in sections from a longer work), and one of these stories must be duplicated for workshop discussion. Students will also continue to develop their understanding of the craft of fiction through reading and discussing modern and contemporary works of fiction from the class text.

ENGLISH 314 WORKSHOP IN POETRY I

3 hours; 3 credits. Prerequisites: English 220 and English 300. No auditors.

Section 01 Code 0302 Mondays through Thursdays 5:45-7:19 p.m. Ms. Bunn

This workshop course is designed for beginning students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work with the goal of gaining expertise as writers. In workshop sessions, we discuss poems written by members of the class, providing constructive, respectful feedback and offering suggestions for revision. We also spend a good deal of time discussing and learning from the poems, essays, and information in the coursepack (on Blackboard). We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, syntax, structure, metaphor, simile. Many class discussions will be based on your reading & writing assignments. Since this is a writing course, much of our class time will be devoted to just that—**writing**. You will need a notebook specifically for *this class*. Bring it every day. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Of course, some material may feel too personal to share, but overall you're expected to read your work out loud and be open to this experience. Requirements: a portfolio of work for the semester; attendance, participation and attitude, completing all assignments including memorized poems, oral report, etc.

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

3 hours; 3 credits. Prerequisite is English 220. Approved for Group B, Pluralism and Diversity.

Section 01 Code 0307 Mondays through Thursdays 9:50-11:24 a.m. Ms. Rial

In this course we examine multi-ethnic American literature through close readings of representative texts drawn from Native American, Asian-American, African-American, Latino/a, Arab-American and Jewish-American prose and poetry. We will consider the following questions: What does it mean to be an "ethnic" American? What is the relationship between ethnicity and race? Is literature by ethnic writers inherently different from that of white American writers? How do authors attempt to integrate their American heritage with that of their parents or ancestors? We will also explore the evolution of ethnicity and ethnic writers over the course of the nation's history. Texts will include literature by Sherman Alexie, Naomi Shihab Nye, Amy Tan, and Jean Toomer. In addition to primary texts, we will also explore critical essays on graphic narratives and Asian-American writers. Assignments include two analytic papers (3-4 pages), journal-writing, and writing exercises.

Section 02 Code 0308 Mondays through Thursdays 5:45-7:19 p.m. Dr. Brown

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

ENGLISH 325 POST COLONIAL LITERATURE

3 hours; 3 credits. Prerequisite is English 220. This is a "Writing Intensive" class.

Section 01 Code 0312 Mondays through Thursdays 3:20-4:54 p.m. Ms. Fadem

English 325 is a survey course on the literature and theory important to the field of Postcolonial Studies. Broadly concerned with imperialism and colonialism as historical, national and cultural phenomena, work in this field centers on issues of "postcoloniality:" the cultural, individual and political outcomes of colonization and the means and effects of building *and* dismantling European imperial projects. Originally centered on Asia, Africa and the Caribbean, postcolonial scholarship has expanded and now encompasses a fuller range of impacted geographies—in the western hemisphere: Ireland, the West Indies and the Americas (North, Central, South); in the eastern: Asia, Africa, Oceania and the Middle East. Focusing on literatures in English, and in order to provide some geographical, historical breadth, we'll read (or screen) one major literary work from five of these areas. Authors may include: WEST INDIES: Junot Díaz, Jamaica Kincaid, V.S. Naipaul, Edwidge Danticat, Shani Mootoo; AMERICAS: Toni Morrison, Jean Toomer, Theresa Cha, Gabriel García Márquez; AFRICA: J. Nozipo Maraire, Ngũgĩ Wa Thiong'o, J.M. Coetzee, Tsitsi Dangarembga, Nadine Gordimer, Ousmane Sembene, Gavin Hood; MIDDLE EAST: Ghassan Kanafani, Etel Adnan, Elias Khoury; SOUTH ASIA: Bapsi Sidhwa, Salman Rushdie, Amitav Ghosh, Satyajit Ray; IRELAND: Brian Friel, James Joyce, Neil Jordan; OCEANIA: Alan Duff, Doris Pilkington. Historical/cultural contexts will be reviewed for each area studied and grounding in postcolonial theory will serve to broaden and deepen our analyses of the literary work—possibly: Kincaid, Achebe, Césaire, Rushdie, Dubois, Bhabha, Said, Chakrabarty, Cleary, Spivak, Alexander, Anzaldúa, Gandhi, Fanon, Paz, Cairns/Richards. Through discussion and debate, the group task for this seminar will be to uncover and critically think through the web of concerns—gathered through the literature and the theory—implicated in imperialism, in anti-colonial struggle, and in the life of nation and citizen after decolonization. *Requirements:* There will be five required literary texts, a selection of short literary pieces (provided by me), plus theoretical readings (one, maybe two required texts, plus several short excerpts provided by me). Students will write informal journals; two short essays that bring in a theorist under study (3 pages); and one term paper on a major text that uses ideas at least two postcolonial theorists under study (10 - 12 pages). Prospective students are welcome to e-mail me with questions anytime: mfadem@hunter.cuny.edu.

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

3 hours; 3 credits. Prerequisite is English 220. This is a linguistics and language class.

Section 01 Code 0313 Mondays through Thursdays 1:30-3:04 p.m. Ms. Wagle

This course provides an introduction to the study of language: sound system, word formation, syntax, and meaning; language acquisition, variation, and change; implications of linguistics for teaching of reading and writing. Requirements will include several quizzes, a midterm, and a final.

ENGLISH 333.53 WORLD ENGLISHES

3 hours; 3 credits. Prerequisite is English 220. This is a linguistics and language class. This class is a "Writing Intensive" class. May be used to satisfy one of the following: Literature, Language, Criticism area of study 6 and elective; Preparation for Secondary School Teaching elective; English Language Arts "B."

Section 01 Code 1379 Mondays through Thursdays 9:50-11:24 a.m. Dr. Bakht

Many people think of "The English Language" as a fixed body, not only in terms of prescriptivism, where there is a "right and wrong" way of speaking or writing, but also in terms of variety, where it is common for Americans to think of American English (and/or perhaps British English) as exemplar for what English is. This course surveys some of the main varieties of English, including Australian English, New Zealand English, Indian English, and more. The structural differences between each variety will be discussed, from a dialectologist/sociolinguistic variationist perspective. In addition, we will discuss English as in terms of power and social identity. The requirements of this class include in-class essays and activities, class presentations, and a final project.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0316 Mondays through Thursdays 11:40-1:14 p.m. Dr. Prescott

This course will concentrate on representative works from eight centuries of English literature. Although we will look at cultural factors surrounding the literature, our primary purpose will be an understanding of the authors' 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 Code 1225 Mondays through Thursdays 1:30-3:04 p.m. Ms. Haddrell
This course is a chronological survey of English literature from the Anglo-Saxon period to the end of the Seventeenth Century, with attention paid to stylistic analysis as well as the historical, cultural, and political contexts surrounding the assigned works. The authors and texts we will read include *Beowulf*; Chaucer (selections from the *Canterbury Tales*); *Sir Gawain and the Green Knight*; Shakespeare; Donne, Spenser (selections from *The Faerie Queene*); Marlowe's *Doctor Faustus*; Milton (selections from *Paradise Lost*); Behn's *Oroonoko*; Swift (selections from *Gulliver's Travels*); and finally, a representative sampling of the works of the Romantics (including Coleridge, Shelley, and Keats). A midterm and a final exam, plus two essays will be required.

Section 03 Code 0317 Mondays through Thursdays 5:45-7:19 p.m. Mr. Plunkett
In this survey we will pay close attention to the development of English versification, literary genres and forms, and (at times) the influence of writers on each other. Requirements will include two papers, a midterm, final, and in-class free-writing.

ENGLISH 352 SHAKESPEARE SURVEY

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0320 Mondays through Thursdays 11:40-1:14 p.m. Ms. Korn
In this course we will survey selected works of Shakespeare taken from different periods of his development as a playwright and covering the genres established in the First Folio [comedy, tragedy, and history] plus romance. We will consider the plays both as literature and as texts for performance; place them in the context of the social and cultural world of Elizabethan and Jacobean London; and trace some of their subsequent production history. Requirements for the course include [1] regular attendance and active participation in discussions; [2] recitation of one speech and, for those who are willing, participation in occasional impromptu acting exercises; [3] a handwritten journal kept in response to the readings and class discussions; [4] a research project on a significant production of one of the plays resulting in a substantial paper plus bibliography and a class presentation; and [5] a final in-class essay exam.

ENGLISH 373 VICTORIAN LITERATURE

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0324 Mondays through Thursdays 9:50-11:24 a.m. Ms. Mitchell
The Victorian literary period is marked by an increased interest in family, cities, gender, love, marriage, sex, gossip, money, mystery, and the art of narration. We will be dabbling into all of these spheres, paying specific attention to the way that they interact and shape the lives of characters within the Victorian period. With that in mind, this course covers a wide range of Victorian literature including fiction and drama. We will be reading works by authors such as Wilkie Collins, Oscar Wilde, George Gissing, and Charlotte Bronte. Requirements include active class participation, a reading presentation and writing assignments: both in-class and take-home.

ENGLISH 376 20TH CENTURY BRITISH FICTION

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0326 Mondays through Thursdays 7:45-9:19 p.m. Dr. Elliott
This course will survey several major trends and seminal works in 20th century British literature. Readings will include novels, short stories, and plays, beginning with modernism and moving through to postmodernism and what's sometimes called the New Britain. Sub-themes will include class, gender, and national identity, and how these issues are figured and reconfigured in the twentieth century. A tentative and partial reading list: Virginia Woolf's *Mrs. Dalloway*, Evelyn Waugh's *Brideshead Revisited*, John Osborne's *Look Back in Anger*, Joe Orton's *What the Butler Saw*, Harold Pinter's *The Homecoming*, Julian Barnes' *Flaubert's Parrot*. Grading and

assignments, also tentative: a midterm and final exam (short answer and essay), one or two response papers (a page or two each), and a brief research assignment on an author not studied in class.

ENGLISH 377 **20TH CENTURY AMERICAN FICTION**

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0327 Mondays through Thursdays 7:45-9:19 p.m. Dr. Warmbold

The theme of this summer course will be *The American Dream: Desire and Disillusionment*

Readings: There will be three novels: 1) F. Scott Fitzgerald, *The Great Gatsby* 2) John Steinbeck, *The Grapes of Wrath* 3) John Updike, *Rabbit, Run* These novels also reflect major themes and ideas from the decades in which they were published. There will be short stories by Joyce Carol Oates, Zora Neale Hurston, Langston Hughes, Steven Vincent Benet, Sherwood Anderson, John Updike, Gish Jen and John Cheever. There will be the viewing and discussion of the film *Alice Doesn't Live Here Anymore*. There will be supplemental material on various aspects relating to the novels and the short stories, which I will place on Blackboard. You may purchase any version of the novels you wish. The short stories will be available in a course packet available at Shakespeare and Company at a future specified date. Requirements: There will be a midterm, final and final paper of 5-8 pages. The midterm and final will cover what was discussed in class; the final paper will discuss themes in the novels and in the short stories of Sherwood Anderson.

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

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0328 Mondays through Thursdays 8:00-9:34 a.m. Mr. Krause

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

Section 02 Code 0329 Mondays through Thursdays 11:40-1:14 p.m. Mr. Burgers

This course will focus on three main themes in American literature and culture: Protestantism, slavery, and capitalism. While this course does not exclude other versions of history, its main focus will be on reading canonical and non-canonical American text in this light. The course will be divided into three units each focusing on a different period: the colonial, the federal, and the antebellum. Students who take this class should expect to walk away with a broad understanding of patterns of American literature and culture. To test your knowledge you will be graded through quizzes, short response papers, and formal essays. Expect to be doing 15-20 pages of out of class writing. Some authors we may read include: John Winthrop, William Bradford, Anne Bradstreet, Cotton Mather, Thomas Morton, Jonathan Edwards, Olaudah Equiano, Phillis Wheatley, Hector St. John De Crevecoeur, Benjamin Franklin, Washington Irving, Maria Monk, Herman Melville, Nathaniel Hawthorne, Ralph Waldo Emerson, Emily Dickinson, Harriet Beecher Stowe.

ENGLISH 396 **AMERICAN PROSE 1871-1914**

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0330 Mondays through Thursdays 11:40-1:14 p.m. Mr. Krause

This section of American Prose, 1870-1914 will look at American texts written during and responding to pivotal years of change, as the country became increasingly urbanized and industrialized, with an ever-widening gulf between wealth and poverty; as women, African Americans, and other groups struggled for equality and social justice; as the West was finally settled and became a new focus of American life; and as new media and new literary genres, the dime novel, science fiction, Modernism, came into being. The texts we will read are Jacob Riis, *How the Other Half Lives*; Stephen Crane, *Maggie: A Girl of the Streets*; Edith Wharton, *The House of Mirth*; W. E. B. Dubois, *The Souls of Black Folk*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Frank Norris, *McTeague* (along with scenes from Erich von Stroheim's fragmentary film based on the novel, *Greed*); the anthology *Dashing Diamond Dick and Other Classic Dime Novels*; Edgar Rice Burroughs, *A*

Princess of Mars; and Gertrude Stein, *Tender Buttons* and selections from *A Stein Reader* (ed. Ulla E. Dydo). There will be daily short writing assignments, a short mid-course paper, and a final paper.

ENGLISH 498 INTERNSHIP

1-3 hrs. 1 credit for each hour

498.01 (1 credit) Code 0342

498.02 (2 credits) Code 0343

498.03 (3 credits) Code 0344

The In-Service Learning Program offers opportunities for working in positions of responsibility in professional institutions for academic credit. Open to qualified students; may be taken only with the permission of Professor Evelyn Melamed, Department representative for In-Service. Her office is room 1210 West.

MASTERS PROGRAM CLASSES FOR SUMMER SESSION ONE

ENGLISH 702.50 MARXIST LITERARY THEORY

2 hours plus conferences.

Section 01 Code 0974 Mondays and Wednesdays 5:45-7:19 p.m. Professor Glick

This graduate seminar presents an opportunity to enter into discussion with the variegated and multi-layered challenge that is Marxist Literary Theory. Students will become acquainted with key foundational concepts in Marxist and dialectical and cultural materialist thought. Of course this endeavor and the time constraints of a summer session necessitates setting up some limits. In the spirit of such a venture, we will be primarily reading original works by Marx and Engels this summer. Students will explore excerpts of key Marxian classics: including but not limited to: *The Economic and Philosophical Manuscripts*, *The German Ideology*, *Capital Volume I*, *Capital Volume III*, *The Grundrisse*, *The Communist Manifesto*, *The Eighteenth Brumaire of Louis Bonaparte*, *Wage Labor and Capital*, and *Theories of Surplus Value*. After the main labor of setting up our foundational work, we will examine two classics in the British Marxist Literary Tradition—Excerpts from Raymond Williams's *Marxism and Literature* and *The Country and The City*. We will also look at the work of Marxist feminist Rosemary Hennessy: excerpts from *Materialist Feminism and The Politics of Discourse* and "Queer Theory and Left Politics". We will conclude our investigation by thinking about our theoretical explorations as it relates to three cultural texts: Herman Melville's magazine story sketch "The Paradise of Bachelors and The Tartarus of Maids"(1855), selections from Samuel R. Delany's sci-fi classic *Neveryona* (1983), and the John Sayles film *Matewan* (1987). Spinoza, Marx, and Hegel scholar Professor Michael Pelias will be attending class one session to help us understand the development of the dialectical method from Heraclitus to Hegel to Marx. We will be reading some Bertell Ollman to help us in this task. **Students are responsible for preparing all reading in advance, active participation, maintaining a blog on Blackboard, and completing two eight to ten page papers on the assigned reading.**

Required Texts:

Robert C. Tucker ed., *The Marx-Engels Reader*, 2nd ed. (NORTON ISBN: 0-393-09040-x)

Raymond Williams, *Marxism and Literature* (Oxford, 978-0-19-876061-0)

Raymond Williams, *The Country and The City* (Oxford, 0195198107)

Samuel R. Delany, *Neveryona* (Wesleyan, 0-8195-6271-8)

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

(2 hours, plus conferences)

Section 01 Code 0978 Mondays and Wednesdays 7:45-9:19 pm. Dr. Brown

Section 01 is for program codes 521, 523, 188.

In this course we will examine how the notion of authorship has changed throughout the twentieth century, particularly beneath the lens of New Critical, Reader Response and Post-Structuralist theories. How do readers, writers and various modes of textual production contribute to an understanding of the Modern and Postmodern American author? We will examine the complex relationship between authors and editors, agents, other writers and intellectual companions in order to investigate the complications of textual and authorial agency. To what extent do these relationships contribute to the composition, production and reception of these

texts? How does a community of readers and writers affect the presence or absence of an author? What is the connection of authorship to ownership? How have technology and the reconfiguration of public and private space affected the notion of the author? We may read literature by Gertrude Stein, Theodore Dreiser, Truman Capote, Paul Auster, E.L. Doctorow, Dave Eggers, Kurt Vonnegut, Gloria Anzaldua, Audre Lorde and Kathy Acker in addition to various critical and theoretical articles in order to examine how a multiplicity of authorial positions may function with each textual encounter. Requirements include a presentation; two short papers (approximately 5-7 pages); formal proposal and annotated bibliography for a research paper; research paper (approximately 15-20 pages).

ENGL 769.51 FANONIAN ECHOES IN AFRICAN DIASPORIC LITERATURE

(2 hours, plus conferences)

Section 01 Code 0980 Mondays and Wednesdays 7:45-9:19 pm. Professor Glick
 Psychiatrist, Humanist, and Revolutionary Martinique born and Algerian committed combatant Frantz Fanon is one of the greatest foundational figures in three disciplines of literary and cultural studies: African American literary studies, Post-Colonial Literature, and African Diasporic Literary Studies. His scholarship and praxis has also left an indelible mark on trauma studies, psychoanalysis, and thinking about the relationship between revolution and cultural production. This course will read Fanon's work in English as well as a portrait of Fanon by Alice Chekri, who worked alongside him in a psychiatric ward during the Algerian war as a frame to read a sampling of African Diasporic Literature. We will read Fanon alongside Mayotte Capecia's *I am A Martinician Woman*, a work that figures heavily in Fanon's doctoral thesis, *Black Skin White Masks*. We will look at Fanonist themes pertaining to gender and sexuality/colonial desire in Cecil Brown and Capecia; Questions of political organization and subject formation as it relates to questions of internationalism in Sam Greenlee's spy novel *Baghdad Blues* and Ngugi's play *The Trial of Dedan Kimathi*; and, questions of artistic production, madness, and mental illness in Ondaatje's *Coming Through Slaughter* and excerpts from Charles Mingus's autobiography, *Beneath the Underdog*. We will also examine three films: *The Battle of Algiers* (dir. Pontecorvo, 1966) and Isaac Julien's *Frantz Fanon: Black Skin, White Mask* (1996) and *Bamako* (2006, dir. Abderrahmane Sissako). **Students are responsible for preparing all reading in advance, active participation, maintaining a blog on Blackboard, and completing two eight to ten page papers on the assigned reading.**

Required Texts:

Alice Chekri. *Frantz Fanon: A Portrait*. (Cornel University Press, 080147308X)
 Frantz Fanon. *Black Skin, White Masks*. Trans. Richard Philcox. (Grove Press, 0-8021-4300-8)
 Frantz Fanon. *The Wretched of the Earth*. Trans. Richard Philcox. (Grove Press, 0-8021-4132-3)
 Frantz Fanon. *A Dying Colonialism*. (Grove Press, 0802150276)
 Frantz Fanon. *Toward the African Revolution*. (Grove Press, 0802130909)
 Michael Ondaatje. *Coming Through Slaughter* (Vintage, 0679767851)
 Cecil Brown. *The Life and Loves of Mr. Jiveass Nigger* (Frog Books, 1583942106)
 John Edgar Wideman. *Fanon: A Novel* (Houghton Mifflin Harcourt, 0618942637)

SUMMER SESSION TWO: 14 JULY TO 17 AUGUST 2011

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours. 3 credits. Prerequisite is English 120

Sec. 08	Code 0272	Mondays through Thursdays	8:00-9:53 a.m.	Ms. Davis
Sec. 09	Code 0273	Mondays through Thursdays	10:00-11:53 a.m.	Mr. Kiczek
Sec. 10	Code 0274	Mondays through Thursdays	4:00-5:53 p.m.	Ms. S. Smith
Sec. 11	Code 0275	Mondays through Thursdays	6:00-7:53 p.m.	Ms. Fess

ENGLISH 220 emphasizes close readings of representative texts drawn from British and American fiction, drama, and poetry. It is intended to increase the student's understanding and appreciation of literature. At least

one play by Shakespeare is required. The written work includes quizzes, papers, a midterm and a final examination. This course is a prerequisite to all English courses numbered above 220.

ENGLISH 250.67 HEROINES

3 hours. 3 credits. Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C
Section 01 Code 1228 Mondays through Thursdays 2:00-3:53 p.m. Ms. Derbyshire
"Heroines" will explore the notion of female heroism as it develops through three genres of literature: prose fiction, poetry, and drama. We will befriend several literary heroines and analyze how these women are constructed by author, genre, reception, and period. This course aims to cover texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. Requirements include in-class responses, one presentation, and two essays.

ENGLISH 254 SURVEY OF BRITISH LITERATURE II

3 Hours. 3 credits. Prerequisite is English 220
Section 01 Code 1229 Mondays through Thursdays 10:00-11:53 a.m. Ms. Barile
This course offers a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. We will read representative poetry and fiction from three major literary periods: the Romantic (1785-1830), the Victorian (1830-1901) and the Modern (1901-1945). Several themes are interwoven--industrialism and capitalism, imperialism, aesthetics and literary production, gender and sexuality--which will inform our reading as we move through these historical periods. The reading list will include works by Wordsworth and Coleridge, Mary Shelley, Charlotte Bronte, Charles Dickens, Robert Browning, Christina Rossetti, Matthew Arnold, Oscar Wilde, James Joyce, D.H. Lawrence, Virginia Woolf, and T.S. Eliot. Attendance, class participation, two papers and a group presentation are required.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

3 hours. 3 credits. Prerequisite is English 220. No auditors.
Section 08 Code 0286 Mondays through Thursdays 12:00-1:53 p.m. Ms. Schaller
Section 10 Code 0288 Mondays through Thursdays 6:00-7:53 p.m. Ms. Goodman
This multi-genre workshop is an introduction to creative writing and will focus on poetry, fiction, and creative non-fiction. Course work will include both reading and writing in these three genres, writing exercises, and, as students will present copies of their work to the class for discussion, an introduction to workshop methods of critiquing student poems. Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on revision and writing as a process. Work includes Reading Response Journal and portfolio of work done in these three genres. *This course is a prerequisite for English 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 hours; 3 credits. Prerequisite is English 220. No auditors.
Section 04 Code 0292 Mondays through Thursdays 12:00-1:53 p.m. Staff
Through studying, experimenting with, and evaluating traditional as well as modern approaches to the writing of non-fiction prose, students will have the opportunity to gain theoretical as well as practical insights into the composing process. We will read and discuss a wide variety of works, and the types of writing assignments will cover a broad range including journal keeping, responses to readings and discussions, and drafts of works in progress that lead to completed formal essays. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course

ENGLISH 306 LITERARY THEORY

3 hours; 3 credits. Prerequisite is English 220
Section 03 Code 1230 Mondays through Thursdays 12:00-1:53 p.m. Ms. Biswas
This course introduces some the principal methods of current criticism, ranging from deconstruction to psychoanalysis, from performance theory to gender and cultural studies. The course will explore the basic theoretical concepts underlying contemporary approaches to literature and of the major differences between them; provide an understanding of the aims of literary criticism; provide knowledge of key forms and

terminology of literary criticism; offer students the ability to read the writings of literary scholars and critics with understanding and judicious appreciation; knowledge of the methods and materials of literary research; the ability to conduct literary research according to established procedures and to use such research effectively and responsibly; the ability to generate and articulate personal responses to literary and critical texts, and to explain the premises and assumptions underlying such personal responses; the ability to write a critical essay that states a clear thesis and supports it persuasively, integrating literary research with personal ideas. Requirements will include papers, class participation and attendance.

ENGLISH 314 WORKSHOP IN POETRY I

3 hours. 3 credits Prerequisite is English 220. No auditors.

Section 02 Code 0303 Mondays through Thursdays 4:00-5:50 p.m. Ms. Hunter
What is your poetry communicating to others? How can you develop range and depth in your writing? This workshop aims to help you answer such questions, by encouraging revision, experimentation in form, and freewriting. In addition to workshoping their own poetry, participants will read and analyze outside texts (poems) in order to acquaint themselves with possible models for writing and in order to work collectively on defining concepts that may be useful for critiquing the poetry of their workshop peers, as well as their own poetry.

Section 03 Code 1231 Mondays Through Thursdays 2:00-3:53 p.m. Ms. Goodman
In this workshop students will write free-form poetry based primarily on their own life experiences. Workshop participants are encouraged to listen actively to each other's work in order to give sensitive and intelligent feedback. Special attention will be paid to the art of crafting and revising in order to maximize the impact of each student's poetic voice. Eight finished poems required in addition to class exercises.

ENGLISH 319.76 SENSATIONAL & REAL: WOMEN WRITING THE FALLEN WOMAN

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

Section 01 Code 0306 Mondays through Thursdays 6:00-7:53 p.m. Mr. Arnett
In this summer class, we'll read through four major novels by women writers of the nineteenth century, all of whom center their fictions on the topic of the "fallen woman." A major concern of the Victorian era, the "fallen woman" narrative is typically about adultery, infidelity and/or sexual relations outside of the prescribed contract of marriage. These narratives centralize a number of Victorian anxieties about morality, sexuality, gender, class, and propriety. This class will explore two wildly different modes of novel writing popular novels in Victorian era: the popular, "low culture" sensation novel of the 1860s and the more enduring, classic and "high culture" realist novel. We will look at how women writers carefully worked through the problems with sensitivity and empathy not found in male-authored "fallen woman" novels (of which we will read snippets for comparison's sake). We will be reading the following novels: Elizabeth Gaskell's *Ruth* (1853), George Eliot's *Adam Bede* (1859), Ellen Wood's *East Lynne* (1860) and Mary Elizabeth Braddon's *The Doctor's Wife* (1864).

ENGLISH 320 MULTICULTURAL AMERICAN LITERATURE

3 hours. 3 credits Prerequisite is English 220. Approved for Group B Pluralism and Diversity.

Section 03 Code 0309 Mondays through Thursdays 4:00-5:53 p.m. Ms. Douglas
This course is meant to introduce students to a wide range of Multicultural Literature, drawing from drama, poetry and prose. A fluency in Multi-ethnic literature is not required; however, willingness to learn and to participate in class discussions is essential. The course will focus on several writers of the Americas as well as Asia, Africa and the Middle East. Although students may be unfamiliar with some of the texts it is mandatory that students come to class prepared to discuss the readings and questions they have about the material. Out of class reading/writing assignments and in-class discussion/writing are designed to improve students' writing skills and develop a foundation in Multi-ethnic literature. In this course particular attention will be paid to the relationship between Multicultural literature and music.

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

3 hrs. 3 credits Prerequisite is English 220. Approved for Group B Pluralism and Diversity

Section 01 Code 1233 Mondays through Thursdays 10:00-11:53 a.m. Ms. Davis

African American Narratives explores the prose generated by Black writers in the United States. We will bring the marginalized into the center, exploring the complex dynamics of race, gender, and class through the characters created by authors such as Hurston, Larsen, Morrison, Ellison, Jacobs, and others. Requirements: Paper, midterm and final exams.

ENGLISH 325 POST COLONIAL LITERATURE

3 hours; 3 credits. Prerequisite is English 220. This is a "Writing Intensive" class.

Section 02 Code 1234 Mondays through Thursdays 12:00-1:53 p.m. Dr. Gilchrist

This class will be an upper-level seminar exploring the complex cultural legacy of British colonialism in late twentieth-century literature, such as Derek Walcott's *Omeros*, Jamaica Kincaid's *Annie John*, Salman Rushdie's *East/West*, Nadine Gordimer's *July's People*, and Ben Okri's *Stars of the New Curfew*, enriched by selections of postcolonial theory. These works will help us imaginatively explore first contact; the social process, and individual experience, of colonization; and, most intensively, the acute and lasting effects of British colonization for the peoples who won legal independence. Students will be required to write two formal English essays and research and deliver a short oral presentation.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hrs. 3 credits Prerequisite is English 220

Section 04 Code 0318 Mondays through Thursdays 10:00-11:53 a.m. Staff

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

ENGLISH 352 SHAKESPEARE SURVEY

3 hours; 3 credits. Prerequisite is English 220

Section 02 Code 1238 Mondays through Thursdays 8:00-9:53 a.m. Ms. Outterson Murphy

In Shakespeare's age, unlike ours, theatre was one of the culture's primary means of popular entertainment and social commentary. Shakespeare was not just a solitary genius, but rather a participant in his culture's most bold and exciting new art form, Renaissance theatre. The legacy of this explosion of innovation endures through Shakespeare's inventive language, which many claim to be the primary basis for modern English as we know it. This class will take these ideas as starting points from which to examine Shakespeare's work and its legacy in our culture today. We will read, hear, and perform Shakespeare's plays as dramatic events of voice and body, not just as words on a page. Focusing on imagery, verse forms, themes, and critical theory as well as on Renaissance staging practices and cultural contexts, you will discuss and write about 6-7 of Shakespeare's plays and certain sonnets. Class requirements will be two papers, two in-class written exams, and intense class participation. Plays will include *The Merchant of Venice*, *Richard II*, *Hamlet*, *Twelfth Night*, *Measure for Measure*, and *The Tempest*.

Section 03 Code 1243 Mondays through Thursdays 4:00-5:53 p.m. Dr. Sandler

The course is a survey of representative plays by Shakespeare with emphasis on the comedies and tragedies. The readings will include: *Much Ado About Nothing*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV, Part One*, *Measure for Measure*, *Othello*, *Hamlet*, *King Lear*, *Macbeth*, *The Tempest*. Requirements: midterm, final, term paper.

ENGLISH 355.61 SHAKESPEARE: TEXT AND PERFORMANCE

3 Hours; 3 credits. Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "B", area of study 1 or "A" and elective; Creative Writing core "B"; Preparation for Secondary School Teaching area of study "E" or elective; English Language Arts elective credit.
Section 01 Code 1376 Mondays and Wednesdays 2:00-5:13 p.m. Ms. Sherwood

Less than seventy years separate the granting of the first royal patent for playing in London in 1574 and the closing of the theatres in 1642; however, the literary and cultural impact of the plays written during this time have left an indelible mark on subsequent generations. This course has a threefold purpose: We will consider the nature of performance in Shakespeare's time, including playhouse practices. We will discuss the challenges and advantages of modern productions and how modern theatre, film, and television, alter our perspective of the plays. And, most importantly, we will spend time attending to the text as both a work of literature and as a map for performance. This course will cover five plays (plays are subject to change): *Titus Andronicus*, *Romeo and Juliet*, *As You Like It*, *Measure for Measure*, and *Othello*. Students will be required to attend at least one live Shakespeare performance outside of class, as well as give a presentation on a modern adaptation (either film or stage). Course Requirements: class participation, in-class writing, presentation, performance review, and final paper.

ENGLISH 368 18th CENTURY ENGLISH NOVEL

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0321 Mondays through Thursdays 10:00-11:53 p.m. Ms. Derbyshire

This course will help students situate the English novel's development historically and formally. From its source in the latter half of the 17th century, to its rapid growth in the 1740s, to its expansion in the 1790s and throughout the Regency period, the "novel" was an increasingly popular genre that displaced the structured, rationalistic verse of the Augustan Age. We will investigate the philosophical and ideological forces that caused this shift in reading preference. Students will learn about formal, structural, and narratological developments in the Eighteenth-century English novel; they will identify trends in narrative prose that augur later developments in the novel. Particular emphasis will be placed on the evolution of style. This course will also cover several secondary sources that theorize the novel. Requirements include response essays, regular reading quizzes, and discussion questions.

ENGLISH 369 19th CENTURY ENGLISH NOVEL: UNCERTAINTIES OF THE SELF

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0322 Mondays through Thursdays 6:00-7:53 p.m. Mr. Varga

The 19th century marks the birth of psychology, and a preoccupation with the workings of the human mind is clearly traceable throughout the literature of the period. Does the secret of the nineteenth-century English novel lie in its astute perception of the horrors around and within ourselves? This course will explore this question through close readings of Mary Shelley's *Frankenstein*, Emily Brontë's *Wuthering Heights*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, and Joseph Conrad's *Heart of Darkness*. In addition, we will view film adaptations in order to trace the continuing influence of these works. Each novel features some kind of monstrosity, and is saturated with dark, Gothic elements. We will explore how these horrors become a possible—if not necessary—way to tackle themes of existence, that is, issues of Modernity and the individual's role in a new reality. All these novels take the reader on an infernal voyage as well as an inner journey. While addressing structural, thematic, and cultural questions, we will also examine how each text—in its own way—deals with the depths and the boundaries of the human psyche. Ultimately, the nineteenth-century novel reveals what has been termed the *loss of the self*, unfolding dilemmas as yet unresolved. Additional readings will include theory, criticism, and cultural studies.

Required Texts:

Mary Shelley. *Frankenstein or The Modern Prometheus: The 1818 Text* (Oxford World's Classics) ISBN-13: 978-0199537150 New: \$8:95 Used: \$5:58

Emily Brontë. *Wuthering Heights*. (Oxford World's Classics) ISBN-13:978-0199541898 New: \$6:95 Used: \$3.31

Robert Louis Stevenson. *Strange Case of Dr. Jekyll and Mr. Hyde and Other Tales*. (Oxford World's Classics) ISBN-13: 978-0199536221 New: \$7:95 Used: \$3:95

Oscar Wilde. *The Picture of Dorian Gray*. (Oxford World's Classics) ISBN-13: 978-0199535989 New: \$7:95

Used: \$ 3:90

Joseph Conrad. *Heart of Darkness*. (Oxford World's Classics) ISBN-13: 978-0199536016 New: \$8:95 Used: \$5.00

Additional readings will be provided by instructor.

Requirements: TWO papers (a) a 4-5 page critical reading of a novel against a secondary text covered in class; b) a 10 page research paper; presentation of a secondary text.

ENGLISH 377 20th CENTURY AMERICAN FICTION

3 hours. 3 credits Prerequisite is English 220

Section 02 Code 1244 Mondays through Thursdays 12:00-1:53 p.m. Mr. Sussman

The association of the West Coast, specifically California, with the decline of American culture has a history stretching back to the closing of the frontier. What was once imagined as a place where Americans could start over and get rich transformed into a nightmare of conspiracy and decay. With the dream of sunny California came a corresponding vision of California as a region of perpetual Apocalypse. Recognizing that this is, in a number of complicated ways, a fictitious construction of "California," we will read works in which notions of decadence, decline, and death circulate through depictions of California, trying all the while to examine how California functions as a fiction. This is not a course on "regional literature" but an open-ended investigation into the construction of an imagined geography. Requirements include class participation and attendance, short responses, and papers.

ENGLISH 388.62 CONTEMPORARY BRITISH DRAMA

3 hours. 3 credits. Prerequisite is English 220. Study in London July 9, 2011 to August 6, 2011.

May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", area of study 1, "C" or elective; Creative Writing elective credit; Adolescence Education core requirement "E" or elective credit; English Language Arts elective.

Section 400 Code 1240 Hours to be arranged. Professor Kaye

This four-week course will explore the diversity of theatrical offerings in London as it aims to give students a wide-ranging, diverse, historically rich understanding of British theater as it is practiced today in both traditional and experimental venues. We will attend 12 plays, ranging from performances of Shakespeare and Restoration Comedy to classics of the modern British stage and contemporary works by leading dramatists. We will be especially attentive to the complex ways in which certain British theatrical institutions -- The Royal Shakespeare Company, The National Theater, The Old Vic, The Haymarket, the Donmar Warehouse -- present quite different styles of production based on varying aesthetic aspirations. In addition to attending performances, the class will meet several times each week to discuss each theatrical production. We will draw on published texts of performed works as well as relevant critical and theoretical writings. Among the topics we will tackle: Can one recreate the experience of the original production of a given theatrical work -- and should one aim to do so? What contemporary concerns are brought to bear on performances of Shakespeare? Why did Realism and Naturalism dominate the British stage throughout the 1940s, 1950s and the early 1960s? How were such traditions challenged in the Absurdist theater of Beckett and the antic farces of Joe Orton? What was the meaning of the drama of the Angry Young Men movement and in what ways did the new feminist playwrights react against such works? What concerns characterize British playwrights today? How do the various elements of a given theatrical production -- text, music, props, scenery, the choices of individual actors, directorial aims -- shape a given production?

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

experience in London, all written work for the course (which includes three short theater reviews and a final 12-page paper) will be due a month after the London part of our class is concluded.

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

ENGLISH 396 AMERICAN PROSE 1871 TO 1914

3 hrs.; 3 credits Prerequisite is English 220

Section 03 Code 1241 Mondays through Thursdays 2:00-3:53 p.m. Mr. Sussman
The years between 1871 and 1914 mark an era in which American writers (both at home and abroad, both immigrants and natives) produced several sets philosophical, literary, and scientific texts that are, for better or worse, still with us. We'll examine the advent American literary realism and its mutations in the fiction and essays of William Dean Howells, Harold Frederic, and Henry James, philosophical pragmatism in William James and Charles Sanders Peirce, the cultural criticism of Thorstein Veblen, and W.E.B. Du Bois and James Weldon Johnson's writing on race, among others. We'll also take a moment to look at the way in which the work of Darwin inflected cultural disputes in the U.S. Requirements include class participation and attendance, short responses, and papers.

ENGLISH 397 AMERICAN POETRY TO 1914

3 hrs. 3 credits Prerequisite is English 220

Section 01 Code 0332 Mondays through Thursdays 10:00-11:53 a.m. Mr. Barosky
This course will survey the poetry of the United States from the colonial period to the start of the 20th century, a period during which American poets began to seek and proclaim a distinctive national literature even as the country itself dissolved into Civil War. It could be argued that much of what we recognize as modern poetry today evolved during the second half of the 19th century with the advent of Walt Whitman, Emily Dickinson, and Stephen Crane. While tracing the history of such themes, we will examine the Puritan, Republican, Transcendentalist, and popular poetics of such writers as Anne Bradstreet, Phillis Wheatley, Henry David Thoreau, and Henry Wadsworth Longfellow. Some topics within our investigation will include how the canon of American poetry has been formed and continues to change, how the poets of this period both construct and critique national and personal identities, and how the very syntactical capacities of language are challenged and expanded in the vigorous, urgent experiments of 19th century American poetics. In addition to two exams and two papers, class participation is a major component of the final grade.

ENGLISH 482-01 SPECIAL STUDIES: 1 HR. 1 CREDIT Code: 0333

ENGLISH 483-01 SPECIAL STUDIES: 2 HRS. 2 CREDITS Code: 0334

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

ENGLISH 485.01-01 INDIVIDUAL TUTORIAL PROJECT: 3 HRS. 3 CREDITS (485.01 is for writing majors)

Section 01 Code: 0335
Section 02 Code: 0336

ENGLISH 485.02-01 INDIVIDUAL TUTORIAL PROJECT: 3 HRS. 3 CREDITS (484.02 is for Literature, Language and Criticism)

majors)

Section 01 Code: 0337
Section 02 Code: 1245

**ENGLISH 485.03-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (484.03 is for Adolescence Education majors)**

Section 01 Code: 0338

**ENGLISH 485.04-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (484.04 is for English Language Arts majors)**

Section 01 Code: 0339
Section 02 Code: 0340

**ENGLISH 485.05-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (484.05 is for all majors who are working on a
second project)**

Section 01 Code: 0341

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

MASTERS PROGRAMS: SUMMER SESSION TWO

ENGLISH 615 RHETORIC AND COMPOSITION

2 hours, plus conferences.

Section 02 Code 1242 Mondays and Wednesdays 4:00-5:50 p.m. Dr. G. Miller

Section 02 is for program codes 521, 523, and 188.

This course will explore the current theoretical views of teaching composition in secondary schools. We will also examine and discuss current views of rhetorical theories. To these ends, students will read and respond to topics that relate to teaching writing to secondary students such as evaluation and assessment, responding to writing, revision and the writing process. In addition, students will complete lesson plans and inquiry field reports to apply the theories to current classroom practices. Students will leave the course with an array of practical tools to support their efforts to teach secondary students in an urban setting. Requirements: Students will create their own "writer's notebook" and explore various ways that writing expresses both human emotion and experience. A "multi-genre" paper and other writing exercises will be assigned

ENGLISH 681.01 READING (M.A. PROGRAM) 1 CREDIT

Section 01 Code 0969 HOURS TO BE ARRANGED
Section 02 Code 0970 HOURS TO BE ARRANGED
Section 03 Code 0971 HOURS TO BE ARRANGED

ENGLISH 681.02 READING (M.A. PROGRAM) 2 CREDITS
SECTION 01 Code 0972 HOURS TO BE ARRANGED

ENGLISH 681.03 READING (M.A. PROGRAM) 3 CREDITS
SECTION 01 Code 0973 HOURS TO BE ARRANGED

ENGLISH 788 READING 3 CREDITS
Section 01 Code 0981 HOURS TO BE ARRANGED
Section 02 Code 0982 HOURS TO BE ARRANGED
Section 03 Code 0983 HOURS TO BE ARRANGED

ENGLISH 789 MASTERS ESSAY 3 CREDITS
Section 01 Code 0985 HOURS TO BE ARRANGED
Section 02 Code 0986 HOURS TO BE ARRANGED
Section 03 Code 0987 HOURS TO BE ARRANGED

ENGLISH 798 WRITING IN CONFERENCE (MFA) 3 CREDITS
Section 01 Code 0988 HOURS TO BE ARRANGED

ENGLISH 799 MFA THESIS 3 CREDITS
Section 01 Code 0989 HOURS TO BE ARRANGED