

SUMMER SESSIONS ONE AND TWO 2012

DEPARTMENT OF ENGLISH

HUNTER COLLEGE, CUNY

SUMMER SESSION ONE 2011: 04 June - 16 July 2012

ENGLISH 120 EXPOSITORY WRITING

3 hours. 3 credits. Placement test required.

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

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

ENGLISH 218 ADVANCED EXPOSITORY WRITING

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

Sec. 01	Code 1221	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Anderson
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Advanced Expository Writing is intended to develop expository writing skills beyond the level required in English 120. We will focus on two themes: Race and Gender. Students will explore various types of non-fiction writing, including critical analysis, memoir, and feature writing. Three papers will be required, with a focus on the process of gathering material, writing a proposal, completing a first draft, and completing a final paper. Group revision and critiques will be required for each paper. An oral presentation of the final paper will be required.

ENGLISH 220 INTRODUCTION TO LITERATURE

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

Sec. 01	Code 0265	Mondays through Thursdays	8:00-9:34 a.m.	Mr. Burgers
Sec. 02	Code 0266	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Baish
Sec. 03	Code 0267	Mondays through Thursdays	9:50-11:24 a.m.	Dr. Prescott
Sec. 04	Code 0268	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Rial
Sec. 05	Code 0269	Mondays through Thursdays	3:20-4:54 p.m.	Mr. Plunkett
Sec. 06	Code 0270	Mondays through Thursdays	5:45-7:19 p.m.	Ms. Warmbold
Sec. 07	Code 0271	Mondays through Thursdays	7:45-9:19 p.m.	Mr. Mercier

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

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

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

Section 01 Code 0277 Mondays through Thursdays 11:40-1:14 p.m. Dr. Gilchrist

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

ENGLISH 251.51 CRIME SCENES

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

Section 01 Code 1222 Mondays through Thursdays 11:40-1:14 p.m. Ms. Heim

"What are detective stories," Gertrude Stein once wrote, answering her own question, "well detective stories are what I can read." In this course we will investigate the enduring appeal of the detective story and related genres. We'll read some whodunits (classic murder mysteries), some whydunits (crime stories), and some eerie, menacing stories in which it's never clear if anyone has actually done anything at all. Course texts will include works by Edgar Allan Poe, Roberto Bolaño, Patricia Highsmith, and Andre Breton, as well as contemporary poems, films, and images of crime scenes – both real and invented. Requirements include two essays, a presentation, and regular, active participation.

ENGLISH 254 SURVEY OF BRITISH LITERATURE II: AGE OF EMPIRE TO MULTICULTURAL BRITAIN

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

Section 01 Code 0279 Mondays through Thursdays 1:30-3:04 p.m. Dr. Gilchrist

This section of British Survey II traces primarily English literature through the Romantic, Victorian, and Modernist literary movements. We will start by exploring Romantic treatments of the artist's search for "strange truths in undiscovered lands" through various poems and essays by Blake, Coleridge and Shelley. Our investigation of Victorian literature will focus on Gaskell's, Browning's, Swinburne's, and Wilde's largely satiric responses to the suppressive, high-minded social forces of the late nineteenth century. Finally, we will see how Modernists such as Yeats, H.D., Joyce, Lawrence, and Rhys turn to heavier literary experiments to throw off the mantle of Victorian literary expectations. Together, Romanticism, Victorianism, and Modernism reveal a literary history shaped by radically-changing cultural concerns and aesthetics.

ENGLISH 258.56 ASIAN AMERICAN WOMEN WRITERS

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

Section 01 Code: 0280 Tuesdays and Thursdays 3:20-6:28 p.m. Staff

This course will examine Asian American women writers to explore issues of gendered representation in literature, films, essays and other media sources. Topics we will assess include the various strategies writers use to question the traditional culture they have inherited and the dominant culture in which they live; identity formation and/or disintegration; patriarchy; beauty standards; American myths and stereotypes; gender and sexual identity; immigration, colonialism and feminism. By the end of the course, we will have drawn our own

conclusions on what it means to be an Asian American woman writer. COURSE OBJECTIVES & LEARNING GOALS:

- 1) To introduce a variety of writings by Asian American women writers and to explore the breadth of those writings from artistic and historical perspectives
- 2) To acquaint students with some of the critical issues relevant to the study of Asian American literature in general and Asian American Women's writing in particular.
- 3) To enable students to practice the skills of analyzing and discussing literary texts through critical reading, expository writing, intelligent discussion, and oral presentation of research.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

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

Section 01	Code 0281	Mondays through Thursdays	8:00-9:34 a.m.	Ms. O'Neill
Section 02	Code 0282	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Rogers
Section 03	Code 1223	Mondays through Thursdays	11:40-1:14 p.m.	Ms. O'Neill
Section 04	Code 0283	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Rogers
Section 05	Code 0284	Mondays through Thursdays	7:45-9:19 p.m.	Ms. Rempe
Section 06	Code 0286	Mondays through Thursdays	5:45-7:19 p.m.	Ms. Goodman

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

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

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

Section 01	Code 0289	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Burnham
Section 02	Code 0290	Mondays through Thursdays	3:20-4:54 p.m.	Ms. Leimsider

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

ENGLISH 303 WESTERN LITERARY BACKGROUNDS OF BRITISH AND AMERICAN LITERATURE

3 hours. 3 credits. Prerequisite is English 220.

Section 01	Code 0292	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Stein
Section 02	Code 0293	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Stein

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

ENGLISH 305 CHILDREN'S LITERATURE

3 hours. 3 credits. Prerequisite is English 220.

Section 01 Code 0294 Mondays through Thursdays 11:40-1:14 p.m. Ms. Mitchell

This course approaches foundational texts in the field of children's literature from a variety of different perspectives. Concerned with the way that different conceptions of the world are shaped both within and by children's literature, we will approach a vast array of literary works, including texts by JK Rowling, Lewis Carroll, Roald Dahl, Judy Blume, Orson Scott Card, Lois Duncan, Stephenie Meyer, the Brothers Grimm, Hans Christian Andersen. This course is reading intensive and requires students to engage critically and thoughtfully with a wide array of source material. Class discussion will encompass many important implications of these texts, among those: the construction of alternative families, representations of grown-ups, the notion of a child hero, the transition from childhood to adolescence. Course requirements include reading presentations, short papers, weekly response journals, and a research-based final project.

Section 02 Code 1224 Mondays through Thursdays 5:45-7:19 p.m. Ms. Powell

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

ENGLISH 306 LITERARY THEORY

3 hours. 3 credits Prerequisite is English 220

Section 01 Code 0295 Mondays through Thursdays 11:40-1:14 p.m. Mr. Sussman

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

Section 02 Code 0296 Mondays through Thursdays 5:45-7:19 p.m. Dr. Elliott

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

ENGLISH 308 WORKSHOP IN NON-FICTION I

3 hours. 3 credits Prerequisite is English 220

Section 01 Code 0298 Mondays through Thursdays 11:40-1:14 p.m. Ms. Schaller

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

ENGLISH 311 WORKSHOP IN FICTION I

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

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

Section 02 Code 0300 Mondays through Thursdays 5:45-7:19 p.m. Ms. Leimsider

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

ENGLISH 313 WORKSHOP IN FICTION II

3 hours. 3 credits. Prerequisites are English 220 and English 311. No Auditors.

Satisfies the GER 3A requirement.

Section 01 Code: 1225 Mondays through Thursdays 9:50-11:24 a.m. Ms. Daitch

English 313 is the advanced workshop in writing fiction. Students will be expected to concentrate on the revision and critical analysis of their own work as they continue to study the work of established authors. A basic understanding of the craft, traditions, and conventions of the genre is essential. Three original stories required.

ENGLISH 314 WORKSHOP IN POETRY I

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

Section 01 Code 0301 Mondays through Thursdays 5:45-7:19 p.m. Ms. Bunn

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

ENGLISH 319.76 SENSATIONAL & REAL: WOMEN WRITING THE FALLEN WOMAN

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

Section 01 Code 0304 Mondays through Thursdays 5:45-7:19 p.m. Mr. Arnett

In this summer class, we'll read through four major novels by women writers of the nineteenth century, all of whom center their fictions on the topic of the "fallen woman." A major concern of the Victorian era, the "fallen woman" narrative is typically about adultery, infidelity and/or sexual relations outside of the prescribed contract of marriage. These narratives centralize a number of Victorian anxieties about morality, sexuality, gender, class, and propriety. This class will explore two 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 MULTI-ETHNIC AMERICAN LITERATURE

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

Section 01 Code 0305 Mondays through Thursdays 3:20-4:54 a.m. Ms. Rial

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

Section 02 Code 0306 Mondays through Thursdays 5:45-7:19 p.m. Dr. Brown

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

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

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

Section 01 Code 0308 Mondays through Thursdays 1:30-3:04 p.m. Mr. Sussman

The phenomenon of "passing" was, at least for a time, a central theme in writing by black Americans. While initially understood as a technique of integration, "passing" soon came to take on a complex set of political and philosophical meanings. This course will look at passing in an expanded sense, both as an actual social practice and as an overdetermined metaphor manipulated to suit the changing needs of the political scene in the U.S. We'll read texts by Nella Larsen, James Weldon Johnson, John Howard Griffin, Frank J. Webb, Charles Chesnutt, and George Schuyler, among others. Two papers (one long, one short), response papers, quizzes, and final exam.

ENGLISH 325 POST COLONIAL LITERATURE

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

Section 01 Code 0309 Mondays through Thursdays 3:20-4:54 p.m. Mr. Demper

English 325 is a survey course that deals with a selection of major texts in the field of post-colonial literature. Postcolonial literature deals with the history, effects, and aftermath of imperialism and colonialism; more specifically, it constitutes a response to a personal, national, and cultural history of subjugation and the dismantling of the oppressing entities. In recent decades, our understanding of what constitutes a postcolonial literature has expanded significantly. It now includes literature from South Asia, East Asia, the Middle East, Oceania, Ireland, and the United States, in addition to the traditionally recognized areas like Africa, the Caribbean, and Asia. Due to time constraints, we will not be able to deal with each of these regions. Instead, we will address a number of seminal literary and critical texts to provide an introduction to the field. We will pay particular attention to the historical emergence of postcolonial literature, and to the cultural concerns of those affected by life in colonized countries or its aftermath. Since this is a writing-intensive course, we will pay extra attention to developing and evaluating writing skills. Students will be graded on written assignments, as well as participation and a final exam. Requirements include four short (1-2 pages) response papers; class participation; and a final paper.

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

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

Section 01 Code 0311 Mondays through Thursdays 9:50-11:24 a.m. Ms. Graves

This is an introductory course in linguistics. The course catalog description is: "Investigation of the English language as a system with attention to its acquisition, structure and social and regional variations. This course satisfies linguistics but not literature requirements." While we will be primarily examining English in order to give a sense of how English works (useful for many majors), we will use datasets from a variety of other languages in order to better illustrate how human language works. Course Goals: To give a basic knowledge of linguistic subfields (phonetics, phonology, morphology, semantics, and syntax), along with a basic knowledge of applied areas of linguistics (acquisition, psycholinguistics, sociolinguistics, etc.); to acquaint students with the basic concepts necessary to further pursue linguistic studies, should they decide to do so; to make students aware of the diversity of language systems, and of their fundamental similarities; to lead students to examine their own linguistic beliefs and attitudes. Assessment is based on attendance/participation 15%, homework 15%, final paper 20%, midterm exam 25%, final exam 25%.

Section 02 Code 1226 Mondays through Thursdays 1:30-3:04 p.m. Ms. Wagle

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

ENGLISH 333.53 WORLD ENGLISHES

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

Section 01 Code 0312 Mondays through Thursdays 9:50-11:24 a.m. Dr. Bakht

Many people think of "The English Language" as a fixed body, not only in terms of prescriptivism, where there is a "right and wrong" way of speaking or writing, but also in terms of variety, where it is common for Americans to think of American English (and/or perhaps British English) as 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 335 CHAUCER

3 hours. 3 credits. Prerequisite is English 220

Section 01 Code 1339 Mondays through Thursdays 1:30-3:04 p.m. Mr. Plunkett

This course introduces the work of Geoffrey Chaucer, the alleged father of English poetry. At first we will spend a good deal of class time developing proficiency in Middle English. It is not difficult, really, and can be extremely fun: we will do a lot of reading aloud and even incorporate vocal/movement activities to get everyone comfortable with the (at first) strange sounding new words and Chaucer's masterful modulation of rhythm. With respect to interpretation, we will test the usefulness of formalist, historicist, and other methodologies (and combinations thereof) for understanding Chaucer's narrative art. We'll begin with the strange and experimental *ars poetica* entitled *The House of Fame* and go on from there. Requirements: participation, term paper, and a short review of a monograph of your choice. Students wishing to get a jump on the compressed summer semester should check out one or more of the following introductions to Chaucer. For biography, try Ackroyd (short, engaging), Chesterton (eccentric, excellent), Pearsall (the standard, with good reason), or Gardner (inexpert, lively). For a scholarly study, try Robertson's passionate and erudite *Preface to Chaucer*, *The Strumpet Muse* by Alfred David, Paul Strohm's *Social Chaucer*, Lee Patterson's *Chaucer and the Subject of History*, or Glenn Burger (of CUNY)'s *Chaucer's Queer Nation*.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits. Prerequisite is English 220

Section 01 Code 0313 Mondays through Thursdays 11:40-1:14 p.m. Dr. Prescott

This course will concentrate on representative works from eight centuries of English literature. Although we will look at cultural factors surrounding the literature, our primary purpose will be an understanding of the authors' 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 0314 Mondays through Thursdays 1:30-3:04 p.m. Ms. Haddrell

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

Section 03 Code 0315 Mondays through Thursdays 5:45-7:19 p.m. Mr. Jockims

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

ENGLISH 352 SHAKESPEARE SURVEY

3 hours. 3 credits. Prerequisite is English 220

Section 01 Code 0317 Mondays through Thursdays 11:40-1:14 p.m. Ms. Korn

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

Section 02 Code 0318 Mondays through Thursdays 7:45-9:19 Mr. Jockims

The aim of this course is to provide students with a firm grounding in Shakespeare studies. To achieve this, we will read across the four genres of Shakespearean drama: Comedy, History, Tragedy, and Romance. We will also devote significant time to Shakespeare's sonnets and narrative poems. Throughout our readings, we will turn our attention to the world of the visual arts and their relationship to Shakespeare's works, both in the Early Modern period and in our own. This means that as we become familiar with the works of Shakespeare, we will also come to terms with the uses the visual arts are put to in these works, and the uses the visual arts and digital media have put them to since. Course Goals will include engaging Engage critically and closely with major works of Shakespearean drama across four primary genres: Comedy, History, Tragedy, and Romance; considering the ways the poems and plays absorb and reflect the visual culture of the Early Modern period

within themselves; critically engage with subsequent periods' visual representations—including those of our own epoch—of Shakespeare's works; and to develop a vocabulary for expressing the intricacies of Shakespeare's various poetics – lyric, narrative, and dramatic. Course Requirements: Students will write a midterm paper as well as a final paper, and the course will also have midterm and final exams. In addition, in-class quizzes, mini-presentations, group work, and short writing assignments will occur throughout the term.

ENGLISH 372 ROMANTIC POETRY

3 hours. 3 credits. Prerequisite is English 220

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

This course will focus primarily on the poetry of William Blake, William Wordsworth, and Percy Shelley, with a particular emphasis on the way each writer's ideas and forms speak to political, philosophical and aesthetic developments during the Romantic Period in Britain and Europe. To highlight this engagement with the world around them, a small sampling of political and philosophical texts by others will be part of the course (for example, those of Locke, Burke, Smith, Wollstonecraft, Paine, and Kant), as will a few texts of some of the other great poets of Britain (for example, a section of Lord Byron's *Don Juan*, or some of John Keats' Great Odes). Requirements: Active class participation; brief presentation; midterm; research paper; and final exam.

ENGLISH 373 VICTORIAN LITERATURE

3 hours. 3 credits. Prerequisite is English 220

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

This course thinks about particular representations of controversy and scandal in the Victorian period. By examining the big—often daunting—Victorian novel with an awareness of the “juicy stuff” within it, we will be focused on various types of Victorian scandal, Looking across a range of poetry and fiction from the period, this class will engage with scandals relating to marriage, divorce, sexuality, gender, and prostitution. From tales of murder and incarceration, to seemingly problematic fantasies, the Victorian literature of scandal and sensation excited readers' imaginations as well as their passions. To examine the intricacies of those imaginations and passions, we will be the work of authors including Wilkie Collins, Mary Elizabeth Braddon, Thomas Hardy, Elizabeth Gaskell, and Oscar Wilde. Requirements include active class participation, a reading presentation and writing assignments: both in-class and take-home.

ENGLISH 376 20TH & 21ST CENTURY BRITISH FICTION

3 hours. 3 credits. Prerequisite is English 220

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

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

ENGLISH 377 20TH & 21ST CENTURY AMERICAN FICTION

3 hours. 3 credits. Prerequisite is English 220

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

This survey of American Literature will focus on fictional representations of New York City from the turn of the twentieth century to the present time. Our primary aim will be to understand the relationship between the forces of social and cultural change that reshaped New York City during this period--including urbanization and suburbanization, industrialization and deindustrialization, the rise of mass media, globalization and terrorism--and the emergence of new modes of literary representation, primarily within the novel. We will analyze how twentieth-century novels manipulated the traditional elements of fictional narrative to depict the material, social and cultural spaces of the modern metropolis, and we will discuss how these novels imagined New York City as an organic totality, albeit one riddled with conflicts between the different generations, genders, races, ethnicities, and social classes that comprised it. Our readings will be drawn from Edith Wharton, John Dos

Passos, Ralph Ellison, Paul Auster, and others. Requirements: class participation, response papers, two formal essays, and a final exam.

ENGLISH 388.62 CONTEMPORARY BRITISH DRAMA

3 hours. 3 credits. Prerequisite is English 220. Study in London June 4 to June 29, 2012.

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

Section 400 Code 0327 Hours to be arranged.

Professor Kaye

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

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

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

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

3 hours. 3 credits. Prerequisite is English 220

Section 01 Code 0329 Mondays though Thursdays 8:00-9:34 a.m.

Mr. Krause

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

Section 02 Code 0330 Mondays through Thursdays 11:40-1:14 p.m. Mr. Burgers

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

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

3 hours. 3 credits. Prerequisite is English 220

Section 01 Code 0331 Mondays through Thursdays 11:40-1:14 p.m. Mr. Krause

This section of American Prose, 1870-1914 will look at American texts written during and responding to pivotal years of change, as the country became increasingly urbanized and industrialized, with an ever-widening gulf between wealth and poverty; as women, African Americans, and other groups struggled for equality and social justice; as the West was finally settled and became a new focus of American life; and as new media and new literary genres, the dime novel, science fiction, Modernism, came into being. The texts we will read are Jacob Riis, *How the Other Half Lives*; Stephen Crane, *Maggie: A Girl of the Streets*; Edith Wharton, *The House of Mirth*; W. E. B. 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.

Section 02 Code 1230 Mondays through Thursdays 5:45-7:19 p.m. Dr. Barosky

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

ENGLISH 494.47 WORLD DRAMA: THEORY-TEXT-CONTEXT

3 hours. 3 credits. Department permission required.

Section 01 Code 1404 Tuesdays and Thursdays 4:20-7:19 p.m. Professor Glick

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

Editions, *A Tempest*, Aimé Césaire, Theatre Communications Group, *Les Blancs: The Collected Last Plays: The Drinking Gourd/What Use Are Flowers?* Lorraine Hansberry, Vintage *Closer*, Patrick Marber Methuen Drama. **The Following Will be Available on Blackboard:** Bertolt Brecht *Mahagonny and The Seven Deadly Sins of the Petty-Bourgeoisie*, Excerpts from *Brecht on Theatre*, Ngugi *The Trial of Dedan Kimathi*, Ngugi "The Language of African Theater", Raymond Williams "Dialogue on Tragedy", Jane Bowles "A Quarreling Pair", Kleist, "On the Marionette Theater", Amiri Baraka, "The Revolutionary Theater", Amiri Baraka, *Slave Ship*, Amiri Baraka, *General Hagg's Skeezag*, Zizek on *Dancer in the Dark*, Roland Barthes "Diderot, Brecht, Eisenstein." **Screenings:** *Strike!* (1925, Director Sergei Eisenstein), *General Hagg's Skeezag* (Director Romeo Neal, Producer Miguel Algarin, Author Amiri Baraka), *Juke & Opal* (Tomlin, Pryor, 1973), Select Musical Numbers from *The Muppet Show* (Jim Henson) To Be Announced. **Students Are Responsible For Privately Viewing:** *Closer* (2004 dir. Mike Nichols), *Dancer in the Dark* (2000 dir. Lars von Trier). **Course Requirements:** Attendance and Active Participation (30%), Two 7-10 page response papers (60%), Weekly postings (10%). Engaged conversation and participation are key components of this class. You are required to complete all the reading. Your **response-papers** (7-10 pages) are based on our class discussions and readings from the first few weeks of class. I will provide an assignment prompt for each paper, but you are not limited to those topics. Feel free to construct your own topic, just get approval from me in advanced. Please use the current MLA style for formatting all written work for this class, with the exception that block quotes should be indented and single-spaced.

ENGLISH 498 INTERNSHIP

1-3 hours. 1 credit for each hour

498.01 (1 credit)	Code 1231
498.02 (2 credits)	Code 1232
498.03 (3 credits)	Code 0339

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 Tuesdays and Thursday 7:45-9:19 p.m. Professor Glick

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

*We will commence class with review of the syllabus and a screening of the film *Strike*. Students are responsible for reading in advance *Hegel for Beginners*, Marx's "Letter to Father" pertaining to lyric poetry and Hegel's grave (November, 1837), and Eisenstein's essay "A Dialectic Approach to Film Theory".

*We will examine the rhetorical and literary strategies of Marx's and *Engels's Manifesto of The Communist Party* with background scholarly essays by Martin Puchner and Dirk Jan Struik and Rius's *Marx for Beginners*.

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

*Karl Marx's 1844 *Economic and Philosophical Manuscripts*.

Terry Eagleton *Introduction to Marxist Literary Theory*

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

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

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

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

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

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

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

2 hours, plus conferences

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

In this course we will examine how the notion of authorship has changed throughout the twentieth century, particularly beneath the lens of New Critical, Reader Response and Post-Structuralist theories. How do readers, writers and various modes of textual production contribute to an understanding of the Modern and Postmodern American author? We will examine the complex relationship between authors and editors, agents, other writers and intellectual companions in order to investigate the complications of textual and authorial agency. To what extent do these relationships contribute to the composition, production and reception of these texts? How does a community of readers and writers affect the presence or absence of an author? What is the connection of authorship to ownership? How have technology and the reconfiguration of public and private space affected the notion of the author? We may read literature by Gertrude Stein, Theodore Dreiser, Truman Capote, Paul Auster, E.L. Doctorow, Dave Eggers, Kurt Vonnegut, Gloria Anzaldua, Audre Lorde and Kathy Acker in addition to various critical and theoretical articles in order to examine how a multiplicity of authorial positions may function with each textual encounter. Requirements include a presentation; two short papers (approximately 5-7 pages); formal proposal and annotated bibliography for a research paper; research paper (approximately 15-20 pages).

SUMMER SESSION TWO: 17 JULY TO 20 AUGUST 2012

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours. 3 credits. Prerequisite is English 120

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

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

ENGLISH 250.67 HEROINES

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

Section 01	Code 0276	Mondays through Thursdays	12:00-1:53 p.m.	Ms. Derbyshire
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"Heroines" will explore the notion of female heroism as it develops through three genres of literature: prose fiction, poetry, and drama. We will befriend several literary heroines and analyze how these women are constructed by author, genre, reception, and period. This course aims to cover texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. Requirements include in-class responses, one presentation, and two essays.

ENGLISH 250.96 TOPICS IN LITERATURE: INTRODUCTION TO ASIAN AMERICAN LITERATURE

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

Section 02:	Code 1238	Mondays through Thursdays	4:00-5:53 p.m.	Ms. Qidwai
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The aim of this course is to look at the artistic/literary production of Asian Americans. We will look at the works of South Asian/Southeast Asian/Arab/Iranian/Afghan Americans. Course concentration will primarily be on poetry, short stories, a novel, and a few screenings of video art and film. Our focus will be on issues of representation, exilic consciousness, translating war through art/poetry, and assimilation. Requirements: two research papers; pop quizzes; and group presentations.

ENGLISH 254 SURVEY OF BRITISH LITERATURE II

3 Hours. 3 credits. Prerequisite is English 220

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

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

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

Section 07	Code 1240	Mondays through Thursdays	12:00-1:53 p.m.	Ms. Schaller
Section 08	Code 0285	Mondays through Thursdays	4:00-5:53 p.m.	Ms. Hunter

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

includes Reading Response Journal and portfolio of work done in these three genres. *This course is a prerequisite for English 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

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

Section 03 Code 0288 Mondays through Thursdays 10:00-11:53 a.m. Mr. B. Miller

Section 04 Code 0291 Mondays through Thursdays 12:00-1:53 p.m. Dr. Graziano

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

ENGLISH 306 LITERARY THEORY

3 hours. 3 credits. Prerequisite is English 220

Section 03 Code 0297 Mondays through Thursdays 12:00-1:53 p.m. Ms. Biswas

This course introduces some of the principal methods of current criticism, ranging from deconstruction to psychoanalysis, from performance theory to gender and cultural studies. The course will explore the basic theoretical concepts underlying contemporary approaches to literature and of the major differences between them; provide an understanding of the aims of literary criticism; provide knowledge of key forms and terminology of literary criticism; offer students the ability to read the writings of literary scholars and critics with understanding and judicious appreciation; knowledge of the methods and materials of literary research; the ability to conduct literary research according to established procedures and to use such research effectively and responsibly; the ability to generate and articulate personal responses to literary and critical texts, and to explain the premises and assumptions underlying such personal responses; the ability to write a critical essay that states a clear thesis and supports it persuasively, integrating literary research with personal ideas. Requirements will include papers, class participation and attendance.

ENGLISH 308 WORKSHOP IN NON-FICTION I

3 hours. 3 credits. Prerequisite is English 220

Section 02 Code 1242 Mondays through Thursdays 12:00-1:53 p.m. Ms. Sanchez-Ventura

This course is an introduction to the art of writing creative non-fiction. The central goal of the course is to build a foundation for an independent writing practice that students will be able to further hone and develop beyond the weeks of study we spend together. Students will be led through multiple methods of taking a piece from that very first moment of, "What do I write about?", through the development of the idea, to its polishing and completion. We will engage in a process oriented, and in depth, study of the craft of writing. Learning to read as writers will be essential to that study, and we will be reading examples of creative non-fiction that span a wide range of styles and voices in the field. Students will also learn to engage in meaningful discussions of each other's writing through in-class workshops. Student writing will be developed through frequent, short writing exercises that will build to the completion of two fully developed and polished essays.

ENGLISH 314 WORKSHOP IN POETRY I

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

Section 02 Code 0302 Mondays through Thursdays 6:00-7:53 p.m. Ms. Hunter

What is your poetry communicating to others? How can you develop range and depth in your writing? This workshop aims to help you answer such questions, by encouraging revision, experimentation in form, and freewriting. In addition to 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.

ENGLISH 318.57 THE SELF IN POST CIVIL WAR AFRICAN AMERICAN LITERATURE

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

Section 01 Code 1243 Mondays through Thursdays 2:00-3:53 p.m. Ms. Biswas

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

ENGLISH 320 MULTICULTURAL AMERICAN LITERATURE

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

Section 03 Code 0307 Mondays through Thursdays 4:00-5:53 p.m. Ms. Douglas

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

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

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

Section 02 Code 1244 Mondays through Thursdays 10:00-11:53 a.m. Ms. Davis

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

ENGLISH 323.50 NATION, SELF, AND ASIAN IDENTITY

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

Section 01 Code 1264 Mondays through Thursdays 2:00-3:53 p.m. Staff

Nation, Self & Asian Identity focuses on the literary relationship between the nation-state and diasporic Asian identities. In particular, how do the mechanics of the nation depend upon Asian subjects in the ongoing articulation of national identity, citizenship, immigration, militarism, etc.? In the simplest terms, how do diasporic Asian subjects fit into and/or shape national understandings of "us" and "them." And how, in turn, do Asian diasporic writers respond to and revolt against these cues? Readings will include texts by Theresa Hak Kyung Cha, Moustafa Bayoumi, Myung Mi Kim, Hanif Kureishi, Julia Kristeva, Karen Shimakawa, Benedict Anderson, Lieutenant Ehren K. Watada, and Linh Dinh.

ENGLISH 325 POST COLONIAL LITERATURE

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

Section 02 Code 0310 Mondays through Thursdays 4:00-5:53 p.m. Mr. Demper

This class will be an upper-level seminar exploring the complex cultural legacy of British colonialism in late twentieth-century literature, such as Derek Walcott's *Omeros*, Jamaica Kincaid's *Annie John*, Salman Rushdie's *East/West*, Nadine Gordimer's *July's People*, and Ben Okri's *Stars of the New Curfew*, enriched by selections of

postcolonial theory. These works will help us imaginatively explore first contact; the social process, and individual experience, of colonization; and, most intensively, the acute and lasting effects of British colonization for the peoples who won legal independence. Students will be required to write two formal English essays and research and deliver a short oral presentation.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits Prerequisite is English 220

Section 04 Code 0316 Mondays through Thursdays 2:00-3:53 p.m. Dr. Graziano

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

ENGLISH 368 18th CENTURY ENGLISH NOVEL

3 hours. 3 credits. Prerequisite is English 220

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

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

ENGLISH 377 20th and 21st CENTURY AMERICAN FICTION

3 hours. 3 credits Prerequisite is English 220

Section 02 Code 0326 Mondays through Thursdays 4:00-5:53 p.m. Mr. Engebretson

In this course we will read a selection of American novels and short stories from the second half of the twentieth century. We will read several of the major authors of the period, analyzing them in terms of formal developments and thematic concerns, and situating them in relevant cultural, social, and political contexts. More specifically, we will consider the aesthetic and intellectual influence of modernism, the impact of technology and mass media, the representation of violence, and the shifting societal status of African Americans, women, and the working class. Authors will include Raymond Carver, Toni Morrison, Cormac McCarthy, Marilynne Robinson, and David Foster Wallace. There will be two essays, in-class writing assignments, and a final exam.

ENGLISH 392.50 AMERICAN ICONOCLASTS: DICKINSON AND WHITMAN

3 hours. 3 credits Prerequisite is English 220. May be used to satisfy one of the following: Literature Language, Criticism Core requirement "D" and Area of Study 2 and "D".

Section 01 Code 1342 Mondays through Thursdays 12:00-1:53 p.m. Mr. Knip

This course will involve the in-depth reading and comparative study of the works of the nineteenth century's two most important and iconoclastic poets: Emily Dickinson, the frank recluse who preferred to "tell it slant," and Walt Whitman, who sounded his "barbaric yawp" over the roofs of the world. Situating the poets in the context of contemporary movements and literatures, we will explore their relationships to the Enlightenment, Romanticism, and Transcendentalism; and their reactions to social and historical developments such as democracy, slavery

and abolition, commerce, science and religion. In their candid inquiries into the themes of desire, loneliness, death, and the body, Whitman's and Dickinson's examinations of the human experience remain vital, fresh, and radically alive in the world today.

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

3 hours. 3 credits Prerequisite is English 220

Section 03 Code 1245 Mondays through Thursdays 6:00-7:53 a.m. Ms. Rutkowski

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

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

ENGLISH 482-01 SPECIAL STUDIES: 1 HR. 1 CREDIT Code: 0334

ENGLISH 482-01 SPECIAL STUDIES: 1 HR. 1 CREDIT Code: 1247

ENGLISH 483-01 SPECIAL STUDIES: 2 HRS. 2 CREDITS Code: 1248

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

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

Section 01 Code: 0336

Section 02 Code: 0337

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

Section 01 Code: 0338

Section 02 Code: 1249

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

Section 01 Code: 1250

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

Section 01 Code: 1251

Section 02 Code: 1252

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

Section 01 Code: 1253

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

MASTERS PROGRAMS: SUMMER SESSION TWO

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

Section 01 Code 0949 HOURS TO BE ARRANGED
Section 02 Code 1254 HOURS TO BE ARRANGED
Section 03 Code 1255 HOURS TO BE ARRANGED

ENGLISH 681.02 READING (M.A. PROGRAM) 2 CREDITS

SECTION 01 Code 0950 HOURS TO BE ARRANGED

ENGLISH 681.03 READING (M.A. PROGRAM) 3 CREDITS

SECTION 01 Code 1256 HOURS TO BE ARRANGED

A specialized program of study designed according to the student's interests and needs. Written permission by a full-time member of the English Department required before registering.

ENGLISH 788 READING 3 CREDITS

Section 01 Code 1257 HOURS TO BE ARRANGED
Section 02 Code 1258 HOURS TO BE ARRANGED
Section 03 Code 1259 HOURS TO BE ARRANGED

A course of readings designed according to the student's interests and needs. Written permission by a full-time faculty member of the Department required before registering.

ENGLISH 789 MASTERS ESSAY 3 CREDITS

Section 01 Code 0955 HOURS TO BE ARRANGED
Section 02 Code 1260 HOURS TO BE ARRANGED
Section 03 Code 1261 HOURS TO BE ARRANGED

Directed research on M.A. thesis. Required of all candidates for the Master's Degree in Literature.

ENGLISH 798 WRITING IN CONFERENCE (MFA) 3 CREDITS

Section 01 Code 1262 HOURS TO BE ARRANGED

ENGLISH 799 MFA THESIS 3 CREDITS

Section 01 Code 1263 HOURS TO BE ARRANGED