

# SUMMER SESSIONS ONE AND TWO 2013

## DEPARTMENT OF ENGLISH

## HUNTER COLLEGE, CUNY

### SUMMER SESSION ONE 2013: 03 June - 15 July 2013

#### ENGLISH 120 EXPOSITORY WRITING

3 hours. 3 credits. Placement test required.

Sec. 01	Code 0238	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Humphrey
Sec. 02	Code 0239	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Viele
Sec. 03	Code 0240	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Piscitello
Sec. 04	Code 0241	Mondays through Thursdays	5:45-7:19 p.m.	Ms. Piscitello
Sec. 05	Code 0242	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 WRITING ABOUT LITERATURE

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

Sec. 01	Code 0244	Mondays through Thursdays	8:00-9:34 a.m.	Ms. Baish
Sec. 02	Code 0245	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Baish
Sec. 03	Code 0246	Mondays through Thursdays	9:50-11:24 a.m.	Dr. Prescott
Sec. 04	Code 0247	Mondays through Thursdays	1:30-3:04 p.m.	Mr. Sussman
Sec. 05	Code 0248	Mondays through Thursdays	3:20-4:54 p.m.	Staff
Sec. 06	Code 0249	Mondays through Thursdays	11:40-1:14 p.m.	Mr. Burgers
Sec. 07	Code 0250	Mondays through Thursdays	7:45-9:19 p.m.	Mr. Mercier

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

## **ENGLISH 250.55 LITERATURE ON BANNED BOOKS**

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

Section 01 Code: 1163 Mondays through Thursdays 11:40-1:14 p.m. Ms. Rial

At various times, books have been banned throughout the world. This course will examine literature about banned books and the nations that ban them. Readings include works by authors Da Sijie, Azar Nafisi, and Ray Bradbury. Required: Two papers, an academic journal, a final, and regular class participation. First book for class: *Fahrenheit 451*.

## **ENGL 250.86 TOPICS IN LITERATURE: SCIENCE FICTION**

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

Section 01: Code 1164 Mondays through Thursdays 9:50-11:24 a.m. Mr. Schulz

The Future is Now! A survey of "hard" Science Fiction

Where technology and humanity intersect springs the seminal genre of the 20th Century: Science Fiction. Perhaps no genre has reflected and anticipated the day and age we find ourselves increasingly in. In this course, beginning with H.G. Wells, we will explore classics of Science Fiction by such masters as Asimov, Clarke, Bradbury, and Heinlein. We will review clips from landmark films like *The Day the Earth Stood Still*, *Alien*, *Soylent Green*, *Blade Runner*, and more. Requirements include response essays, out-of-this-earth group presentation, and a final essay exam.

## **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 0256 Mondays through Thursdays 1:30-3:04 p.m. Ms. Anderson

Section 02 Code 1194 Mondays through Thursdays 1:30-3:04 p.m. Section for WGS majors.

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 0261 Mondays through Thursdays 8:00-9:34 a.m. Ms. O'Neill

Section 02 Code 0262 Mondays through Thursdays 9:50-11:24 a.m. Staff

Section 03 Code 0263 Mondays through Thursdays 11:40-1:14 p.m. Ms. Daitch

Section 04 Code 0264 Mondays through Thursdays 1:30-3:04 p.m. Staff

Section 05 Code 0265 Mondays through Thursdays 3:20-4:54 p.m. Ms. Leimsider

Section 06 Code 0266 Mondays through Thursdays 5:45-7:19 p.m. Ms. Goodman

Section 07 Code 0267 Mondays through Thursdays 7:45-9:19 p.m. Ms. Rempe

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 0269      Mondays through Thursdays      1:30-3:04 p.m.      Ms. Burnham

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 0272      Mondays through Thursdays      11:40-1:14 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.

Section 02      Code 0273      Mondays through Thursdays      7:45-9:23 p.m.      Ms. Korn

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

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

3 hours. 3 credits. Prerequisite is English 220.

Section 01      Code 0275      Mondays through Thursdays      5:45-7:19 p.m.      Mr. Mercier

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

## **ENGLISH 306                      LITERARY THEORY**

3 hours. 3 credits. Prerequisite is English 220

Section 01      Code 0276      Mondays through Thursdays      9:50-11:24 a.m.      Mr. Burgers

Reading involves more than just the reader and the text; when we read, our cultural and personal experience informs our reading. This course considers different critical approaches to literature in an attempt to help contextualize reading practices. Our readings will be historical in approach and cover early twentieth century European and Anglo-American theories, up until the moment these theoretical schools merge. Thus we will cover, in somewhat of a whirlwind fashion: Russian Formalism,

Structuralism, New Criticism, Post-Structuralism, Marxism, Gender Criticism, Critical Race Theory, Postcolonialism, New Historicism, and the new Digital Humanities. You will read primary critical texts, primary literary texts, and examples of literary criticism. By the end of the semester, you will be able to use appropriate terminology, produce critically informed readings, and speak authoritatively about different critical approaches to literature. For this course you will be required to do approximately 10-12 pages of formal writing spread throughout the semester. You will also be asked to do a group presentation on one of the theories.

Section 02 Code 0277 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."

Section 03 Code 0278 Mondays through Thursdays 1:30-3:04 p.m. Professor Vardy

This course will provide an overview of major trends in critical theory and methodology since the professionalization of English Studies with the advent of New Criticism. Foundational works by Marx and Engels and Freud will be emphasized early in the semester. Once we have mastered this background material, we will plot subsequent critical developments according to their roots in psychoanalysis, Marxism, formalism, or a combination of influences. For example, Deconstruction will be considered as a kind of late formalism; Cultural Studies and Critical Race Theory as applied Marxism, etc. The goal of the course is to provide students with a clear understanding of the current critical terrain, and the means to incorporate sophisticated reading strategies into their own critical practice. Course requirements: 3 short papers (1-2 pages) and participation 20%, a research paper (7-10 pages) 45%, final exam 35%. No electronic devices are permitted in the class: phones must be turned off and stowed away, no laptops unless approved by the Office of Accessibility. Exceptions for single classes will be considered on a case by case basis.

#### REQUIRED TEXTS

Leitch, Vincent (ed.)

*The Norton Anthology of Theory and Criticism* (2<sup>nd</sup> edition)

ISBN: 978-0-393-93292-8 \$71.99

Text will be available from Shakespeare and Co. The listed price is from Amazon.com.

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

3 hours. 3 credits Prerequisite is English 220

Section 01 Code 0279 Mondays through Thursdays 9:50-11:24 a.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.

Section 02 Code 0280 Mondays through Thursdays 11:40-1:14 p.m. Mr. Schulz

Creative Nonfiction is at the cutting edge of contemporary literature. It is a viable, accessible genre, built on the quintessential human notion of each of us having stories to tell, if we need ample practice and training to make our stories engaging, compelling, and meaningful. Using student work and literary models as a basis for discussion, this workshop class offers students the opportunity to develop their skills as writers and readers of various non-fiction genres, including memoir/autobiography and other

forms of personal essays, reportage, occasional pieces, and philosophical essays. Requirements include extensive reading, exploration of craft, journal work/field exercises, practice "shorts," and a substantial longer piece to be workshopped. Our principle texts are William Zinsser's *On Writing Well*, Jon Krakauer's *Into the Wild*, and a course packet of a few distinguished writers in the genre.

## **ENGLISH 311                      WORKSHOP IN FICTION I**

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

Section 01      Code 0281      Mondays through Thursdays      9:50-11:24 a.m.      Ms. Daitch

Section 02      Code 0282      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 0283      Mondays through Thursdays      11:40-1:14 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.

Section 02      Code 0284      Mondays through Thursdays      5:45-7:19 p.m.      Ms. Rempé

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

## **ENGLISH 317.53 THE ASIAN DIASPORA**

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

Section 01 Code 1165 Mondays through Thursdays 9:50-11:24 a.m. Ms. Rial

This class will consider the diversity of experience in the Asian diaspora through novels, short stories and poetry by such writers as Da Sijie, Khaled Hosseini, and Chang Rae-Lee. Topics include struggle, bi- (and sometimes tri-) cultural identities, and triumph. Required: Two papers, an academic journal, a final, and

regular class participation. First book for class: *Balzac and the Little Chinese Seamstress*, Dai Sijie.

## **ENGLISH 319.81 WOMEN JOURNALISTS AND ESSAYISTS**

3 hours. 3 credits. Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity. May be used to satisfy one of the following: Literature, Language, and Criticism

Area of Study 4, "G", or elective for all concentrations in the English Major.

Section 01 Code 1281 Mondays through Thursdays 5:45-7:19 p.m. Ms. Korn

Section 02 Code 1282 Mondays through Thursdays 5:45-7:19 p.m. Section for WGS majors.

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

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

## **ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE**

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

Section 01 Code 0286 Mondays through Thursdays 3:20-4:54 a.m. Ms. J. Smith

This course will explore American identities and ideologies through the contemporary, immigrant experience. Immigrant stories bring into sharp relief the unstable and shifting nature of identity and it encourages the reader to examine American cultural values and ideologies, such as the American Dream and the melting pot. The main authors for the course are Edwidge Danticat, Jamaica Kincaid, Junot Diaz, and Maxine Hong Kingston. Their works emphasize themes of generational conflict, expectations regarding assimilation, beliefs and values about gender, and tensions between dominant and minority cultures. Concepts that inform class discussions will include double identity, alienation, memory, home, and belonging. Ultimately, these stories challenge and reimagine what it means to be an American. Main requirements for the course are four short response papers, class participation, and a final presentation or project.

Section 04 Code 1431 Tuesdays and Thursdays 9:50-12:58 a.m. Professor Glick

In a recent interview on masculinity and narrative authority writer Junot Diaz claims, "You know, when I write a book, I'm the only one who speaks in it. That's really disturbing, dude. Think about it. It's like a

person who is sitting there with little dolls and going, 'Hello, Billy, do you want a falafel?' 'Yes, I do.'" There's something really reclusively weird about it. Diaz's novel *The Brief Wondrous Life of Oscar Wao* attempts to worry singular narrative authority by including multiple narrators and shifting chronological timeframe and geographical locale. It privileges the voice of "outsiders" and heavily references "genre fiction"—comic books, graphic novels, science fiction and fantasy--often deemed less worthy of critical study than canonical novels. In a recent lecture, Diaz asserted that as a professional Dominican-American writer he shared more in common with the writer of Spider-Man comics than with his so-called Anglo American writer peers. Genre fiction in this instance is used by Diaz to make a complicated argument about writing, ethnicity and marginalization in North America. This class will look at a sampling of literature (the novel, the novella, the short-story, the serial poem, the polemic essay, narrative film, jazz music) as a way to think about how certain fugitive voices are privileged in such texts. In this case, I am using fugitive to signify personas, characters, and representations that are outside the law, whereas the law regulates identity, distribution of power and privilege, as well as artistic tastes and judgment. Related to this last point, one might think about what literary critics call 'the law of genre.'" The works and representations examined in this course aggressively challenge how the dominating order criminalizes its various subjects; since as George Jackson writes in *Soledad Brother*—Aggression on the part of the slave means crime. The work in this class all privilege dissident, fugitive, so called "under-represented" voices and repositions such voices as center. We will begin our investigation with an examination of the key words constituting the title of this class—Cultture, American, and Literature. What do each of these terms assume in their common-sense usage? How is the common in common-sense related to "the commons" as theorized by Marx and Engels? What is the history behind these words-concepts? How does one define Multi-Cultural American Literature? What constitutes the literary and where does one draw the map constituting America? Related to these questions, each work in this class heavily references, evokes, and employs as formal inspiration different artistic modes of expression—including photography, culinary arts, jazz music, comic art and painting. This class will focus on the formal construction of the works studied and try to connect their reliance on other artistic mediums to the larger political and thematic questions of the class. Course Requirements: Attendance and Active Participation (30%), In-Class Presentation (15%), Three 4-5 page response papers (40%), Take Home Short Final Exam (15%). Engaged conversation and participation are key components of this class.

## **ENGLISH 322.50 QUEER VOICES**

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

Section 01 Code 1166 Mondays through Thursdays 9:50-11:24 a.m. Ms. O'Neill

Section 02 is for Women and Gender Studies Majors, M-TH 9:50-11:24 a.m. Code:

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

## **ENGLISH 325 POST COLONIAL LITERATURE**

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

Section 01 Code 0291 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.

Section 02 Code 1167 Mondays through Thursdays 5:45-7:19 p.m. Ms. J. Smith  
In this course we will read post-colonial literature while paying close attention to the specific historical conditions and contexts -- processes of imperialism and colonialism -- in which they were created. These works often illuminate histories that have been silenced or erased, they illustrate processes of globalization, and they examine post-independent nations and the oppression and injustices that continue during this neo-colonial period. We will also utilize postcolonial theory as a critical, analytical approach, a set of tools and a mode of reading that will help us to gain a fundamental understanding of themes and discourses of post-colonial literature such as nation and nationalism, history and memory, place and space, gender and sexuality, and also hybridity and authenticity. The literature covers Nigeria, Congo, Antigua, Haiti, the Dominican Republic and Britain. Course requirements will include attendance, active participation, preparedness, in-class quizzes, two, 2 page response papers, two, 5-6 page papers.

### **ENGLISH 327 CARIBBEAN LITERATURE**

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

Section 01 Code 1432 Tuesdays and Thursdays 1:30-4:38 p.m. Professor Glick  
Black Studies Departments in the United States brought to the humanities a revolutionary interdisciplinary paradigm that subsequently influenced English, American Studies, Latino Studies, Asian American Studies, and Women Studies et. al. We will apply an interdisciplinary framework to examine themes of rupture and return in a small sampling of Caribbean literature. We will look at how colonialism and neo-colonialism and resistance to such systemic organization are represented in the texts. We will read novels, drama, criticism, polemic, and poetry. Students will also begin to get acquainted with traditions of scholarship on Caribbean literature. We will examine race, class, and gender as both sites of oppression and sites of resistance in the texts. How do these writers frame their narrative using prefatory materials as a primer to read the entire work? How do these works employ innovations in literary form to carry forth their respective political visions? How might one begin to define Caribbean poetics considering the diversity encompassed in that prefix? Course Requirements: Attendance and Active Participation (30%), Three 5-8 page response papers (65%). Quizzes on Eric Williams From Columbus to Castro: The History of the Caribbean (5%).

### **ENGLISH 331 STRUCTURE OF MODERN ENGLISH**

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

Section 01 Code 0292 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 0293 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 0294    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 0295    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 0297    Mondays through Thursdays    9:50-11:24 a.m.    Ms. Stein

This course will survey the English literary canon from the Anglo-Saxon period to the early 19<sup>th</sup> century. With close reading, we will concentrate on language, theme, character and style. Readings will include *Beowulf* (trans. Seamus Heaney), selections from Chaucer's *Canterbury Tales*, *Sir Gawain and the Green Knight*, Elizabethan drama and poetry with a concentration on Shakespeare, selections from Milton's *Paradise Lost*, and selections from Romantic poetry, including Coleridge, Wordsworth, Shelley and Keats. Requirements include frequent short response papers, midterm, final, and a 5 – 8 page research paper.

Section 02    Code 0298    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 03 Code 0299 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 04 Code 1205 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.

Section 07 Code 1404 Mondays through Thursdays 8:00-9:34 a.m. Prof. Hollis  
This course is designed to provide students with an introduction to and overview of English literary history from its early manifestations to the 1700s. Beginning in the Middle Ages, we will read *Gawain and the Green Knight*, *The Canterbury Tales*, *The Book of Margery Kempe*, and medieval morality and mystery plays. We will encounter works from the English literary renaissance of the sixteenth and early seventeenth centuries: Christopher Marlowe's *Doctor Faustus*, William Shakespeare's *Twelfth Night*, and sonnets and lyric poetry by John Donne, George Herbert, Mary Wroth, Ben Jonson, and Aemilia Lanyer. We will conclude the course by reading works from the late seventeenth and eighteenth centuries—sizeable portions of John Milton's *Paradise Lost*, Aphra Behn's *Oroonoko*, Margaret Cavendish's *The Blazing World*, and Jonathan Swift's *A Modest Proposal*. Our over-arching themes are the relationship between religious faith and carnal desire, and the dangers and temptations of travel and encounter. Even though our readings traverse several centuries of literary history, we will be looking as much for similarities as differences between our various texts.

Course Objectives:

1. To encounter and explore English literary works from the medieval period to the eighteenth century;
2. To understand and analyze the form and content of these works, with particular attention to techniques of close reading;
3. To place these works in their historical, cultural, and literary contexts.

Course Requirements

Students are required to write two essays and take one exam, as well as arrive to class prepared to talk about the readings.

Course Text Books

We will be using Longman Anthology of British Literature, The, Volume 1, 4/E (0205655246). It retails at \$80.67, and it will be available at the Hunter College Bookstore and Shakespeare and Co. (there may be cheaper editions available online).

## **ENGLISH 352 SHAKESPEARE SURVEY**

3 hours. 3 credits. Prerequisite is English 220

Section 01 Code 0300 Mondays through Thursdays 9:45-11:24 a.m. Prof. Hollis  
Shakespeare's plays—his comedies, tragedies, histories, and romances—are full of characters who question the nature of their existence, who worry that their sense of self is diminishing (because they are far from home, because they are in love, because they are about to die), and who fear what will happen

to their bodies and souls should the worst come to the worst. His plays are also full of characters who question the nature of theatricality, who behave like actors and disguise themselves (for example, as people of the opposite sex), or who (in the words of one of Shakespeare's characters) contend that "All the world's a stage." Some of these characters are the famous heroes and villains of Shakespearean drama, while others are among those who occupy less exalted positions, such as servants, foreigners, women, and children. In this course, we will use these voices and these questions about identity and theatricality to structure our discussions of the major dramatic genres in the Shakespeare canon from across his career. And we will begin our discussions of each play by asking, if this play is a comedy, a tragedy, a history, or a romance, just whose comedy, tragedy, history, or romance is it? Our readings will include (but will not be limited to) *Twelfth Night*, *King Lear*, *Henry V*, *The Winter's Tale*, and *Hamlet*. Required Texts: *The Norton Shakespeare: Two Volume Paperback* (2<sup>nd</sup> edition) edited by Stephen Greenblatt and published by WW Norton (\$69, ISBN 039393151X), available from Shakespeare and Co and the Hunter College Bookshop. Course Requirements: There are three written assignments (1 short assignment, 2 long assignments) and a final exam. Grades will be determined by these assignments, the exam, and regular participation in the class.

### **ENGLISH 376                      20<sup>TH</sup> & 21<sup>ST</sup> CENTURY BRITISH FICTION**

3 hours. 3 credits. Prerequisite is English 220

Section 01      Code 0303      Mondays through Thursdays      3:20-4:54 p.m.      Dr. Elliott

This course will survey several major trends and seminal works in 20<sup>th</sup> 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                      20<sup>TH</sup> & 21<sup>ST</sup> CENTURY AMERICAN FICTION**

3 hours. 3 credits. Prerequisite is English 220

Section 01      Code 0304      Mondays through Thursdays      11:40-1:14 p.m.      Mr. Sussman

While not adhering strictly to the 20th Century, this course will focus on contemporary prose writing that worries the boundary between the fictional and the real, whether by incorporating historical events into fiction, overtly questioning the distinction between the fictional and the non-fictional, or dismantling the qualities and formal attributes we normally associate with fiction. Along the way we'll examine some theoretical texts that complicate our understanding of the distinction between fiction and non-fiction, interrogate ideas like "authorship," "originality," and "story," as well as taking time to consider some of the stories we tell ourselves about fiction. Novels and stories may be drawn from Colson Whitehead, David Markson, David Foster Wallace, Susan Sontag, Norman Mailer, John Edgar Wideman, and John Barth and theoretical texts and essays by Sontag, Michel Foucault, Kenneth Goldsmith, David Shields, and Jonathan Lethem (though, of course, the distinction between novel, story, theory, and essay will itself come under scrutiny). Requirements will include a final paper, weekly written responses, and quizzes.

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

3 hours. 3 credits. Prerequisite is English 220

Section 01      Code 0307      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 0308      Mondays through Thursdays      5:45-7:19 p.m.      Mr. Stewart  
The Puritan settlers of 1620-1640 came to New England partly because of persecution in Europe, but also they came out of a deep sense of mission, the conviction that God had sent them on an "errand in the wilderness." Their "errand" was to establish in the new continent a "city upon a hill," a radiant example of the Christian state whose example would lead to reform in the mother country as well. Over the following two generation this conviction was tested – to say the least – by encounters with the landscape, the indigenous populations, and the inevitable fractures with the other religious groups – Anabaptists, Quakers, and so on – who'd accompanied them on the migration. These fractures, followed by the 1700s' spirit of Enlightenment and revolution, led to the emergence in the nineteenth century of an authentically American literature. Of course, the Puritan experience was more complicated than you might think, with a passion and a liveliness that's missing from our images of the dour, buckle-shoed Puritans of Thanksgiving pageants. Likewise, though, the Puritan legacy is more complicated – and troubling – than the previous paragraph would indicate, and so we will examine some of the aftershocks and ongoing tensions carried by the Pilgrim's descendents. In Emerson and Thoreau one can see the best of the Puritan ethic and search for truth; Brockden Brown, Poe, and Hawthorne show this truth get deranged; and the literature of slavery exposes the darkest underbelly – the necessary flipside of the coin – of Manifest Destiny, that great and terrible legacy of the Puritans' zealous mission. In this class we will trace this narrative through the literature of America from 1630 to 1860, using close reading and discussion to work through the rhetorical world of the Puritans and their descendants, while paying strict attention to that which is being excluded by this worldview. By the end of the semester, you should have a thorough understanding of the literature of this period, as well as the ability to read this literature against the historical and cultural currents of the time. Our work will conclude with your writing a well-argued research essay examining one writer's work as a part of this American origin story. Requirements will include Class participation 20%, reading quizzes 20%, response papers 30%, final paper 30%.

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

3 hours. 3 credits. Prerequisite is English 220

Section 01      Code 0309      Mondays through Thursdays      9:50-11:24 a.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 494.38      VIOLENCE, TRAUMA, AND DETECTION: DETECTIVE FICTION AS CULTURAL CRITIQUE**

3 hours. 3 credits. Department permission required.

Section 01      Code 1373      Mondays through Thursdays      11:40-1:14 p.m.      Professor Vardy

This course will investigate the cultural questions posed by popular fiction. We will begin with detective fiction, especially 'police procedural' novels. As the subgenre title suggests these novels are obsessed with the idea of uncovering the truth; they are also deeply jaded and present us with damaged detectives struggling to impose order on a randomly violent world. We will read two British novels by leaders in the field, Ian Rankin and Peter Robinson, and then turn to disparate novels in translation: some Nordic noir by Jo Nesbo, a strange French adaptation of the genre by Fred Vargas, and a historical novel by Boris Akunin. We will end the course with a non-detective novel which nonetheless shares many of the concerns that we will develop in the seminar: *Pattern Recognition*, a non-science fiction novel by William Gibson. As the seminar title suggests we will explore issues of violence, trauma, memory, witness, 'truth telling,' epistemology, etc. In addition to the novels, *Unclaimed Experience: Trauma, Narrative and History* by Cathy Caruth will be available on reserve. Her psychoanalytic approach to these questions will provide a common critical vocabulary for our discussions. Students will be invited to bring their own critical approaches to the course material, and will gain confidence in producing sophisticated critical arguments, culminating in a research paper of around 15 pages. There are six novels for a six week course, so students are advised to finish as much reading as possible before the semester begins. No electronic devices are permitted in the class: phones must be turned off and stowed away, no laptops unless approved by the Office of Accessibility. Exceptions for single classes will be considered on a case by case basis. **REQUIRED TEXTS:**

Akunin, Boris	<i>The Turkish Gambit</i>	Randon House ISBN: 0-8129-6878-6 \$10.20
Gibson, William	<i>Pattern Recognition</i>	Berkeley Books ISBN: 0-399-14986-4 \$7.99
Nesbo, Jo	<i>The Redbreast</i>	Harper Collins ISBN: 978-0-06-206842-2 \$7.99
Rankin, Ian	<i>Fleshmarket Alley</i>	Little, Brown & Co. ISBN: 0-316-09565-6 \$10.94
Robinson, Peter	<i>In a Dry Season</i>	Harper Collins ISBN: 0-380-79477-2 \$7.99
Vargas, Fred	<i>The Chalk Circle Man</i>	Penguin ISBN: 978-0-14-311595-3 \$11.20

## **ENGLISH 498                      INTERNSHIP**

1-3 hours. 1 credit for each hour

<b>498.01 (1 credit)</b>	<b>Code 0314</b>
<b>498.02 (2 credits)</b>	<b>Code 0315</b>
<b>498.03 (3 credits)</b>	<b>Code 0316</b>

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 PROGRAMS: SUMMER SESSION TWO**

### **ENGLISH 615                      RHETORIC AND COMPOSITION**

2 hours, plus conferences.                      Class meets from June 3<sup>rd</sup> to June 26<sup>th</sup>.  
 Section 01                      Code                      Mondays and Wednesdays                      4:30-7:00 p.m.                      Staff

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

# SUMMER SESSION TWO: 16 JULY TO 19 AUGUST 2013

## ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours. 3 credits. Prerequisite is English 120

Sec. 08	Code 0251	Mondays through Thursdays	8:00-9:53 a.m.	Ms. Davis
Sec. 09	Code 0252	Mondays through Thursdays	2:00-3:53 p.m.	Mr. Bankowski
Sec. 10	Code 0253	Mondays through Thursdays	10:00-11:53 a.m.	Mr. Kiczek
Sec. 11	Code 0254	Mondays through Thursdays	12:00-1:53 p.m.	Ms. Campos
Sec. 12	Code 1171	Mondays through Thursdays	4:00-5:53 p.m.	Dr. Gilchrist

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

## ENGLISH 250.67 HEROINES

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

Section 01 Code 0255 Mondays through Thursdays 12:00-1:53 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.

## ENGL 250.71 18<sup>TH</sup> CENTURY BRITISH GOTHIC

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

Section 01 Code: 1193 Mondays through Thursdays 10:00-11:53 a.m. Ms. Derbyshire  
The British Gothic represents a new movement within the history of romance and the history of the novel; it brings to the mimetic genre of the novel a newfound sense of fantasy and romance. Theorized as a genre which subverts and complicates Enlightenment discourse, domesticity, gendered spaces, nationalisms, and racial identities, the Gothic provides intricate allegories for tension and struggle. This course will focus on the political, philosophical, and aesthetic motivations and contexts of various British Gothic productions during the eighteenth century, including Walpole's *Castle of Otranto*, Reeve's *The Old English Baron*, Godwin's *Caleb Williams*, and Lewis's *The Monk*. Requirements include three response essays, regular quizzes, and a take-home final exam.

## ENGLISH 254 SURVEY OF BRITISH LITERATURE II

3 Hours. 3 credits. Prerequisite is English 220

Section 01 Code 1172 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 0268      Mondays through Thursdays      12:00-1:53 p.m.      Ms. Schaller  
Section 09      Code 1173      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 02      Code 1174      Mondays through Thursdays      10:00-11:53 a.m.      Mr. B. Miller

Section 03      Code 0270      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 305                      CHILDREN'S LITERATURE**

(3 credits) Prerequisite is English 220

Section 02      Code: 1175      Mondays through Thursdays      10:00-11:53 a.m.      Dr. Narramore

The central question of this class will be "what makes a children's book?" As we answer that question, we will survey six genres of contemporary fiction: Happy Families (adventures within safety); "First, Kill the Parents"; Animals, Fairies, and Small People; Historical Fiction; Survival Stories; and "Silly Fiction." We will explore each genre with further questions, such as, "How do children's books balance instruction and delight?"; "Why do parents have to be absent for adventures to happen?"; "What does a 'small world' teach children about dealing with the big world?" In each genre, we will read at least one classic book in combination with more recent examples. Students should expect to read two books a week (or one long one), produce a two-page reading report on each genre, survive reading quizzes, write a term paper, and sit a final exam. Class Requirements will include regularly assigned readings, participation in class work and discussion, in-class quizzes (cannot be made up for lateness or absence), one essay (8-10 pages), and a final exam.

## **ENGLISH 306                      LITERARY THEORY**

3 hours. 3 credits. Prerequisite is English 220

Section 04      Code 1176      Mondays through Thursdays      12:00-1:53 p.m.      Staff

Section 05      Code 1364      Mondays through Thursdays      2:00-3:53 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 308                      WORKSHOP IN NON-FICTION I**

3 hours. 3 credits. Prerequisite is English 220

Section 03 Code 1177 Mondays through Thursdays 4:00-5:53 p.m. Mr. Bankowski

This course will look to expand the range of your writing and the definition of the essay to something more creative. To this end, we will integrate various styles--personal reflection or memoir, investigation and journalism, scientific inquiry and explanation--and disciplines, borrowing from history or psychology, medicine or economics, as your subject requires. You will develop your own particular essay topics from guidelines that look toward the simple yet profound elements of our everyday lives: food, a wise person or book, illness, a city block, a body of water. We will look to discover as we write, to digress and explore the odd and subtle links between disparate things, always working to develop your unique voice as an author as we do so. Our goal will be to produce essays that show the mind in motion and that go beyond the intelligence and skill of academic exercise to say something interesting and complex and useful about human experience. Requirements will include five revised essays, ranging from 3-8 pages, which show a range of your thinking and writing ability; many other shorter writing assignments/in-class writings; peer workshop preparation and participation.

### **ENGLISH 314 WORKSHOP IN POETRY I**

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

Section 03 Code 1178 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 workshopping 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 319.82 WOMEN'S EXPERIMENTAL FICTION**

3 hours. 3 credits Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group Pluralism and Diversity. May be used to satisfy one of the following: Literature, Language, Criticism area of study 4, G, or elective for all concentrations in the English Major.

Section 01 Code 1243 Mondays through Thursdays 6:00-7:53 p.m. Dr. Brown

Section 02 Code 1365 Mondays through Thursdays 6:00-7:53 p.m. Section for WGS Majors

In this course, we will focus our attention on 20th century American fiction written by women in order to examine what might constitute an experimental aesthetics. Using H el ene Cixous's concept of feminine writing as one possible lens, we will explore what is implied by her claim that "Writing is working; being worked; questioning (in) the between (letting oneself be questioned) of same and of other without which nothing lives." We may read works by Gertrude Stein, Djuna Barnes, Anne Carson, Lyn Hejinian, Maxine Hong Kingston, Kathryn Davis, and Rikki Ducornet (among others) in order to explore hybrid, provocative texts that often seek to challenge the presence and authority of dominant and/or conventional modes of expression. We will look at the way these works often invoke the unexpected in attempts at subtle (or explicit) political subversion and/or vibrant aesthetic play. In addition to in-class assignments and participation, students are required to write two major essays of approximately 5-8 pages and facilitate and lead a class discussion on one of the assigned readings.

### **ENGLISH 320 MULTICULTURAL AMERICAN LITERATURE**

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

Section 02 Code 0287 Mondays through Thursdays 8:00-9:53 a.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.

Section 03 Code 0288 Mondays through Thursdays 4:00-5:53 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 attendance and participation, in class work/homework, presentation, two 5 – 8 page Essays.

### **ENGLISH 321 AFRICAN AMERICAN NARRATIVES**

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

Section 01 Code 1179 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 03 Code 1180 Mondays through Thursdays 12:00-1:53 a.m. Dr. Fadem

English 325 is a survey course on 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 questions of "postcoloniality:" the cultural, individual and political outcomes of colonization and the means and effects of both building *and*, importantly, dismantling European imperial projects. Originally centered on Asia, Africa and the Caribbean, scholarship in the field has expanded and now encompasses a fuller range of geographies: in the western hemisphere: Ireland, the West Indies and the Americas (North, Central, South), and in the eastern: Asia, Africa, Oceania and the Middle East. Through discussion and debate, the group task for this seminar course will be to uncover the web of concerns implicated in imperialism, in anti-colonial struggle and in the life of nation and citizen. The primary outcomes for English 325 are to develop real familiarity with postcolonial literature, a fairly in-depth understanding of the idea of the postcolonial and of postcolonial theory, as well as some knowledge of the history of modern European empire from the time of the Renaissance through the 21st Century. Given these goals, our approach will be both theoretically and historically grounded: one in which we will move back and forth between literary and theoretical text drawing relevant connections and will, for each major text, familiarize ourselves with historical and national contexts. Finally, because 325 is a survey course, we'll mostly read works that have been influential in the field. Some of the authors we may take up include: Junot Díaz, Jamaica Kincaid, Toni Morrison, Sherman Alexie, Louise Erdrich, Theresa Hak Kyung Cha, Brian Friel, James Joyce, Colum McCann, Joseph Conrad, Mary Shelley, J. Nozipo Maraire, Ngũgĩ Wa Thiong'o, J.M. Coetzee, Bapsi Sidhwa, Salman Rushdie, Amitav Ghosh, Arundhati Roy, Frantz Fanon, WEB Dubois, Homi Bhabha, Dipesh Chakrabarty, Gloria Anzaldúa, James Baldwin, Dee Brown. Requirements will include two short essays, a midterm, a class presentation and a term paper that substantially develops and professionalizes earlier work.

### **ENGLISH 338 SURVEY OF BRITISH LITERATURE I**

3 hours. 3 credits Prerequisite is English 220

Section 05 Code 1181 Mondays through Thursdays 2:00-3:53 p.m. Dr. Graziano  
Section 06 Code 1366 Mondays through Thursdays 6:00-7:53 p.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 1367 Mondays through Thursdays 12:00-1:53 p.m. Dr. Narramore

Shakespeare wrote his plays in the context of performance, not reading; we will examine our pile of reading in that same context, exploring about Shakespeare's works as cultural commodities and performed texts, past and present. First looking at historical performance conditions, we will learn how to read the plays as stage documents with internal stage directions and commentary on early modern culture. We will also read Shakespeare's sonnets as performed texts. Then we will think about the way Shakespeare is performed around us, in plays, in films, in "asides," and in objects. A portion of each class will be spent in active close reading, workshop style. Students will be expected to attend at least one "free Shakespeare" play during the summer session and to find one Shakespeare object to present to the class. (There are a multitude of free Shakespeare performances throughout NYC every summer). Along with the *Sonnets*, we will read: *Romeo and Juliet* (tragedy, and a play everyone knows, even if they haven't read it); *Troilus and Cressida* (tragical-comical-history, and a play nobody knows); *Henry IV, Part I* (history); *Twelfth Night* (comedy); and *The Tempest* (a problem play). Class requirements will be a Shakespeare journal, two papers, and a final exam. Reading quizzes may be imposed if necessary. (List of assigned plays may change closer to summer; email Professor Narramore if you have concerns.)

### **ENGLISH 377 20<sup>th</sup> and 21<sup>st</sup> CENTURY AMERICAN FICTION**

3 hours. 3 credits Prerequisite is English 220

Section 02 Code 0305 Mondays through Thursdays 2:00-3:53 p.m. Dr. Gilchrist

In this intensive seminar, we will explore the literary and cultural tropes of desire, ambition, and crime in twentieth-century American novellas, film, and short stories. Through stellar examples of naturalism, high modernism, *film noir*, magic realism, and allegory, our studies will take us from the streets of Harlem to

the reservations of North Dakota, from the suburbs of Connecticut to the rodeos of Wyoming, to unpack distinctly

American quests to live large. Selections include F. Scott Fitzgerald's *The Great Gatsby* and Nella Larsen's

*Passing*, alongside short stories by James Baldwin, Louise Erdrich, Richard Ford, Annie Proulx, and Junot

Diaz, and films of works by E.L. Doctorow, James Cain, and Arthur Miller. Requirements will include two essay

and an oral report.

## ENGLISH 388.62 CONTEMPORARY BRITISH DRAMA

3 hours. 3 credits. Prerequisite is English 220. Study in London July 14-August 11, 2013.

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 0306 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 2013 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 03 Code 1182 Mondays through Thursdays 12:00-1:53 p.m. Mr. Fess

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

## **ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I: THE SPECTOR OF CITIZENSHIP**

3 hours. 3 credits Prerequisite is English 220

Section 02 Code 1183 Mondays through Thursdays 2:00-3:53 p.m. Mr. Fess

The period between the Civil War and U.S. involvement in World War I saw dramatic shifts in what citizenship meant for Americans. The period, in fact, begins with a definition of citizenship, articulated in the 13th, 14th, and 15th Amendments and the Civil Rights Act of 1866, that sought to undo antebellum notions, particularly those found in *Dred Scott v. Stanford* (1857). These legislative acts sought to extend citizenship rights to African Americans specifically, but they also served to fan the flames of legal and extralegal manifestations of racial oppression easily seen in such official policies as the one drop rule found in *Plessy v. Ferguson* (1896). During this period the U.S. also struggled to suture wounds felt by the Civil War, a triumph of Federal power in a land still divided along sectional and regional lines. At the same time, the U.S. experienced waves of immigration and migration that changed urban and rural populations and participated in imperial activities, the most notable of which was the Spanish-American War of 1898. Questions about citizenship were at the core of all of these events and trends. In this course we will examine the period through the lens of these changes in definitions of the U.S. citizen and how prose written by U.S. writers registered the tensions surrounding these definitions. We will examine the texts of such writers as Mark Twain, Edith Wharton, Charles Chestnutt, Sui Sin Far, W.E.B. Dubois, Lafcadio Hearn, Kate Chopin, and Stephen Crane. Requirements: two short papers (3-5 pages), one longer paper (8-10 pages), final, and discussion board posts.

Section 03 Code 0310 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: 0311** **ENGLISH 483-01 SPECIAL STUDIES: 2 HRS. 2 CREDITS Code: 1184**

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: 0312  
Section 02 Code: 1185

**ENGLISH 485.02-01 INDIVIDUAL TUTORIAL PROJECT:**

**3 HRS. 3 CREDITS** (485.02 is for Literature, Language and Criticism majors)

Section 01 Code: 0313  
Section 02 Code: 1186

**ENGLISH 485.03-01 INDIVIDUAL TUTORIAL PROJECT:**

**3 HRS. 3 CREDITS** (485.03 is for Adolescence Education majors)

Section 01 Code: 1187

**ENGLISH 485.04-01 INDIVIDUAL TUTORIAL PROJECT:**

**3 HRS. 3 CREDITS** (485.04 is for English Language Arts majors)

Section 01 Code: 1188

**ENGLISH 485.05-01 INDIVIDUAL TUTORIAL PROJECT:**

**3 HRS. 3 CREDITS** (485.05 is for all majors who are working on a second project)

Section 01 Code: 1189

**ENGLISH 485.06-01 INDIVIDUAL TUTORIAL PROJECT:**

**3 HRS. 3 CREDITS** (485.06 is for Linguistics and Rhetoric majors)

Section 01 Code: 1397

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 1190 HOURS TO BE ARRANGED

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

SECTION 01 Code 1191 HOURS TO BE ARRANGED

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

SECTION 01 Code 0889 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 780.51 CONTEMPORARY BRITISH DRAMA**

2 hours plus conferences.

Section 400 Code 0892

HOURS TO BE ARRANGED

Professor Kaye

Study in London July 14 to August 11, 2013. See course description for English 388.62.

## **ENGLISH 788 READING 3 CREDITS**

Section 01 Code 0894 HOURS TO BE ARRANGED

Section 02 Code 1192 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 0895 HOURS TO BE ARRANGED

Section 02 Code 0896 HOURS TO BE ARRANGED

Section 03 Code 0897 HOURS TO BE ARRANGED

Section 04 Code 0898 HOURS TO BE ARRANGED

Section 05 Code 0899 HOURS TO BE ARRANGED

Section 06 Code 0900 HOURS TO BE ARRANGED

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

# **CROSS-LISTED COURSE WITH ASIAN STUDIES:**

## **SUMMER SESSION ONE**

### **ASIAN AMERICAN LITERATURE ENGLISH 256.58/ASIAN 220.02**

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

Section 01 Code: 1421 Tuesdays, Thursdays 3:20-6:28

Ms. Qidwai

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

## **SUMMER SESSION TWO**

### **ASIAN 340.01 ASIAN PACIFIC AMERICAN MEDIA**

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

Section 02 Code: 1401 Mondays through Thursdays 12:00-1:54 p.m.

Ms. Park

English Majors may register for section 02 of this course.

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