

SUMMER SESSIONS ONE AND TWO 2015

DEPARTMENT OF ENGLISH

HUNTER COLLEGE, CUNY

SUMMER SESSION ONE 2015: 01 June - 09 July 2015

ENGLISH 120 EXPOSITORY WRITING

3 hours. 3 credits. Placement test required.

Sec. 01	Class Number: 1533	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Humphrey
Sec. 02	Class Number: 3857	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	Class Number: 1644	Mondays through Thursdays	8:00-9:34 a.m.	Ms. Baish
Sec. 02	Class Number: 1647	Mondays through Thursdays	9:50-11:24 a.m.	Mr. Baaki
Sec. 03	Class Number: 1650	Mondays through Thursdays	9:50-11:24 a.m.	Dr. Prescott
Sec. 04	Class Number: 1653	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Rial
Sec. 05	Class Number: 1656	Mondays through Thursdays	5:45-7:19 p.m.	Dr. Bianco

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 25045 WRITERS AND ARTISTS: WOOLF, JOYCE, AND STEIN

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

Section 01	Class Number: 5138	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Baish
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This course will examine the roles of James Joyce, Virginia Woolf and Gertrude Stein as writers and artists, and their relationship to Modernism in visual art. Readings will include, but will not be limited to: *A Portrait of the Artist as a Young Man* by James Joyce, *To the Lighthouse* and "Mr. Bennett and Mrs. Brown" by Virginia Woolf and Gertrude Stein's "If I Told Him: A Completed Portrait of Picasso" and "Portrait of Matisse", and relevant critical articles. We will also make at least one trip to the Metropolitan Museum of Art, and possibly MoMA. We will examine and discuss the writer as artist, representations of art in these readings, the relationship between visual and literary portrait, and how all of these things were shaped by the relationships, sometimes personal, between these writers and their visual art contemporaries. Coursework will include regular response papers, research and short formal writing that we will compile into a longer text.

ENGL 25086 SCIENCE FICTION

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

Section 01 Class Number: 1812 Mondays through Thursdays 11:40-1:14 p.m. Mr. Schulz

The Future is Now! This is 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 25092 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 Class Number: 2523 Mondays through Thursdays 1:30-3:04 p.m. Ms. Anderson

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 252 INTRODUCTION TO LITERARY STUDIES

3 hours. 3 credits. Prerequisite is English 220.

Section 01 Class number: 3863 Mondays through Thursdays 9:50-11:24 a.m. Mr. Knip

Class Theme: Human/Non-Human Animals in Relationship: Theory and Literature

Section 02 Class number: 3866 Mondays through Thursdays 1:30-3:04 p.m. Mr. Plunkett

Class Theme: Pre-modern Literature and the Return to Form

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

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

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

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

Section 01 Class Number: 1884 Mondays through Thursdays 8:00-9:34 a.m. Ms. Degregorio

Section 02 Class Number: 1887 Mondays through Thursdays 11:40-1:14 p.m. Ms. Leimsider

Section 03 Class Number: 1890 Mondays through Thursdays 1:30-3:04 p.m. Ms. Rempe

Section 04 Class Number: 1893 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 Class Number: 3869 Mondays through Thursdays 9:50-11:24 a.m. Mr. Morales

Section 02 Class Number: 5075 Mondays through Thursdays 11:40-1:14 p.m. Ms. O'Neill

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 Class Number: 2262 Mondays through Thursdays 9:50-11:24 p.m.

Professor Hennessy

We will trace the trajectory of the hero in Homer's *Odyssey* (translation, Richard Lattimore) and Virgil's *Aeneid* (translation, Robert Fagles), by 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 Class Number: 2283 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 Class Number: 2529 Mondays through Thursdays 11:40-1:14 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 02 Class Number: 5047 Mondays through Thursdays 5:45-7:19 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 Prerequisites: English 220 and English 300.

Section 01 Class Number: 2040 Mondays through Thursdays 1:30-3:04 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.

Section 02 Class Number: 2043 Mondays through Thursdays 9:50-11:24 a.m. Ms. Smith

In this course, we will explore the art and craft of writing memoir. Each week we will read and discuss a writer's work, engage with the text, and discuss how it's successful for the sake of the story. Each student will learn how to properly critique a text, breaking it down into literary terms (dialogue, character development, tone/voice, imagery). After establishing a basis of knowledge using professional writers, students will begin crafting their own work to submit for in-class workshop employing the same critiques we used in the class discussion.

ENGLISH 311 WORKSHOP IN FICTION I

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

Section 01 Class Number: 2298 Mondays through Thursdays 1:30-3:04 p.m. Ms. Leimsider

Section 02 Class Number: 2304 Mondays through Thursdays 5:45-7:19 p.m. Ms. Daitch

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 Class Number: 2085 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 Class Number: 3872 Mondays through Thursdays 7:45-9:19 p.m. Ms. Goodman

In this workshop students will write free-form poetry based primarily on their own life experiences. Workshop participants are encouraged to listen actively to each other's work in order to give sensitive and intelligent feedback. Special attention will be paid to the art of crafting and revising in order to maximize the impact of each student's poetic voice. Eight finished poems required in addition to class exercises.

ENGLISH 31851 BLACK WOMEN WRITERS

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

Section 01 Class Number: 5048 Mondays through Thursdays 9:50-11:24 a.m. Ms. Ulen Richardson

Black Women Writers explores the prose generated by women of color on the continent and in the Diaspora. The workload will challenge you to read, think, and respond to the narratives at a rather fast pace. Seek to uncover the meaning and substance of voices resisting silence. Acknowledging the power of the word, decode the messages these Black women writers have created for you. Lesson through storytelling, either explicit or implicit, is one important motif, one of the many indications that the author is writing from the particular perspective of Black womanhood. Seek other important motifs, including the use of color and clothing, spiritual power, development of the cherished i, use of the natural world, and freedom/escape. We will explore archetypes and stereotypes, bring the marginalized to the center, and use each piece we read as a window through which we look out on a specific world.

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

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

Section 01 Class Number: 1782 Mondays through Thursdays 11:40-1:14 p.m. Staff

This course will examine the definition of cultural identity via literature presented by writers of African American, Caribbean, Asian- American, Latino-American, and Irish -American origins. Discussions involve both close reading of

selected texts and comparison of the values the texts promote. Students engage in a variety of communication-intensive activities designed to enhance their appreciation of literature and their awareness of the way it shapes and reflects a multicultural world. Requirements: formal essays (5-7 pages in length), class presentation, final exam.

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

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

Section 01 Class Number: 5049 Tuesdays and Thursdays 1:30-4:38 P.M.

Professor Glick

'Dense Canvases': Critical Frameworks for the Study of African American Narratives

The goal of this summer class is to generate critical frameworks helpful to advance an understanding of Twentieth Century African American literary study. Through intense engagement with a few novels, a short-essay, and a cluster of poetry we will begin to formulate an understanding of the following three frameworks: Insurgency and Class Formation in Rural and Urban Environments, Questions of Scale and Density in African American literature, and what author James Baldwin referring to the work of Toni Morrison theorizes as "dangerous" Allegory. We will look at the following texts: Jean Toomer's *Cane*, Sam Greenlee's *The Spook Who Sat By the Door*, Ralph Ellison's *Invisible Man*, Toni Morrison's *Song of Solomon*, "The Last Interview" of James Baldwin and a cluster of poetry having to do with questions of scale from Lucille Clifton and Amiri Baraka. We will also examine Charles Burnett's 1978 film *Killer of Sheep*. Students are required to participate in class discussion, complete readings in a timely fashion, and write weekly short response papers on the literature assigned.

ENGLISH 32250 QUEER VOICES

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

Section 01 Class Number: 2361

Mondays through Thursdays 9:50-11:24 a.m.

Ms. O'Neill

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

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

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

Section 01 Class Number: 2376 Mondays through Thursdays 5:45-7:19 p.m.

Ms. Spradlin

This course is a general introduction to linguistics, with a focus on Modern English. Using the various subfields of linguistics (phonetics, phonology, morphology, syntax, and semantics), we will analyze the systematic structural organization of English sounds, words, and sentences. Also examined will be areas of applied linguistics such as language acquisition, dialectal variation, and topics in sociolinguistics. By the end of the course you will have a basic knowledge of linguistics as a field, as well a deeper understanding of the organization of the English language. Requirements include: in-class participation, homework, one short paper, a midterm exam, and a final exam.

Section 02 Class Number: 8110 Mondays through Thursdays 11:40-1:14 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 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1941 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 Class Number: 3896 Mondays through Thursdays 3:20-4:54 p.m.

Dr. Bianco

This course charts the literary history of England from Chaucer, the "Father of English Literature," through the Restoration, with particular attention given to England's "golden age" of the Renaissance. This survey of English literature will thematically focus around the development of intellectual history—of philosophy, and specifically of ethics—manifest in the medieval, renaissance, early 17th, and restoration periods. The literary representation of human relations, through

the discourses of gender, class, and race, will be highlighted in the variety of literary forms (poetry, prose, drama) read throughout the semester. Course requirements will include 5 in-class writing exams, class participation, and a final exam.

ENGLISH 35566 SHAKEPEARE AND PERFORMANCE

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

Section 01 Class Number: 5135 Mondays through Thursdays 5:45-7:19 p.m.

Dr. Narramore

Each summer about 20 Shakespeare plays are performed throughout the five boroughs; they are usually free, often staged outdoors in parks, and offer extraordinary opportunities to experience Shakespeare's plays as he intended—not read in a book, but seen and heard live on an outdoor stage, from actors struggling to woo and entertain a restless, rude, and easily distracted audience. During this summer course, one class meeting per week will be at a live performance in the city, followed by a discussion during our next class meeting. In other class meetings we will 1) discuss how to read Shakespeare's poetry and plays and 2) learn how to interpret and critique the performances we see, i.e. performance criticism. **CLASS REQUIREMENTS:** In order to participate in this class, students must not schedule a class later that meets later than our class (5:45-7:19 p.m.) and be willing to exchange one class meeting per week for a performance somewhere in NYC (same night as the class meeting). We will be reading one play per week (after the first week), so students should be ready to immerse themselves in Shakespeare for our six-week session. Students will write a 3-4 page review of four of the five plays we attend. Each review will have a single focus (character analysis, setting, audience behavior, why are these plays free? etc.).

ENGLISH 377 20TH & 21ST CENTURY AMERICAN FICTION

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 2397 Mondays through Thursdays 11:40-1:14 p.m. Dr. Gilchrist

In this intensive seminar, we will explore the literary and cultural tropes of desire, ambition, and crime in twentieth and twenty-first century American novellas, short stories, and film centered in New York City. Through stellar examples of high modernism, satire, post-war realism, New Hollywood, and allegory, our studies will help us unpack distinctly American quests to live large. Selections include F. Scott Fitzgerald's *The Great Gatsby*, Nella Larson's *Passing*, and Truman Capote's *Breakfast at Tiffany's* alongside short stories by James Baldwin, Bashevis Singer, and Junot Diaz and films by Francis Ford Coppola, Daisy von Scherler Mayer, and Spike Lee.

ENGLISH 379 20TH & 21ST CENTURY AMERICAN DRAMA: ALL IN THE FAMILY

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 4609 Mondays through Thursdays 1:30-3:04 p.m..

Dr. Elliott

This course will investigate the development of 20th century American drama through the prism of family life. We'll focus on cultural and political changes, as well as socio-economic and ethnic/racial influences, and how these play out in dramatic literature. Attention will also be paid to style, form, technique, and genre. Play will include *Long Day's Journey Into Night*, *The Little Foxes*, *Cat on a Hot Tin Roof*, *A Raisin in the Sun*, *Joe Turner's Come and Gone*, *Who's Afraid of Virginia Woolf?*, *Buried Child*, and others. Course requirements include participation and at least three in-class essays. (Readings and requirements subject to change.)

ENGLISH 38253 THE VIKINGS IN BRITAIN AND IRELAND

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 12150 Mondays through Thursdays 11:40-1:14 p.m.

Professor Hennessy

The story of the Viking raids and Scandinavian settlement of Britain and Ireland in the ninth and tenth century can rightly be called a "Game of Thrones." This course will focus on the conquest of the British Isles by the kings of Norway and Norse earls recounted in many of the great Icelandic sagas, including *Orkneying Saga*, *Njal's Saga*, *Laxdaela Saga*, and *Egil's Saga*. Not only will we examine Vikings from their own point of view, as portrayed in their own writings, but we will also look at earlier chronicle accounts written by English and Irish monks that tell a grim story of conquest, raids, and pillage. Equal attention will be given to Viking reactions as they encountered new lands, landscapes for farming and cultivation, and the new religion of Christianity, as well as to the wider political, institutional, and religious contexts they faced upon their arrival. Topics to be studied include the role of violence, blood feud, and revenge; social structures and the role of law; sexual mores and "shield-maidens"; myth, religion, and superstition; and Viking attitudes towards death and burial. Requirements: regular in-class writing assignments; 10-minute oral report; 3-4 page paper; 10-12 page research essay submitted in two drafts.

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

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1983 Mondays through Thursdays 5:45-7:19 p.m. Mr. Schneiderman

This course offers a wide-ranging survey of American literature from the nation's origins (whatever that might mean) through the Civil War, with special attention to the historical and cultural contexts of these texts. Along the way, we'll interrogate the ways in which the concept of "American literature" has been constructed and revised to fit various versions of American identity. Authors we'll study include William Bradford, John Winthrop, Jonathan Edwards, Olaudah Equiano, Phillis Wheatley, Thomas Jefferson, Charles Brockden Brown, Nathaniel Hawthorne, Ralph Waldo Emerson, Frederick Douglass, Herman Melville, Harriet Jacobs, Walt Whitman, and Emily Dickinson. Requirements: class participation, frequent blog posts, several short essays, and a final essay.

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

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 5050 Mondays through Thursdays 7:45-9:19 p.m. Mr. Schneiderman

This course offers a wide-ranging survey of American prose writing from the end of Reconstruction to the beginning World War I, a period that the cultural historian Jackson Lears has recently called "the rebirth of a nation." In tracing the emergence of modern American literature, we will use terms such as Realism, Naturalism, and Modernism to describe the variety of fictional responses to the rapid social and economic changes of the period, but we will also spend a good deal of time challenging the temporal and conceptual limitation that these categories imply. The authors that we will read may include: Herman Melville, Mark Twain, Charles Chesnutt, Edith Wharton, Frank Norris, Charlotte Perkins Gilman, Henry Adams, Stephen Crane, and Sarah Orne Jewett. Requirements: reading, participation, two papers (one 5 to 6 page and one 10-12 page), and a mid-term exam.

ENGLISH 498**INTERNSHIP**

1-3 hours. 1 credit for each hour

498.01 (1 credit) Class Number: 2418

498.02 (2 credits) Class Number: 2421

498.03 (3 credits) Class Number: 2424

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 ONE**ENGLISH 78700****LITERARY THEORY AND CRITICISM**

Two hours plus conferences.

Section 01 Class Number: 5052 Tuesdays and Thursdays 5:54-7:19 p.m. Professor Glick

The Shining as Subject and Structure

When asked how he felt about Stanley Kubrick's film adaptation of his novel *The Shining*, Stephen King said that there was one catastrophic problem with the film. That problem was named Jack Nicholson. Certainly, King could not have objected to Nicholson's character's largesse of evil, his brilliant acting, his portrayal of overwhelming confinement and torrential madness. Indeed, that precisely was the problem. King's novel is about the malignant work of structure (the Hotel) on its subjects. In order for the cinematic rendition to be faithful to the novel the male lead needed to be more drab, more everyman, less exceptional, less subject more structure-- In other words, NOT Jack Nicholson. This tension between structure and subject will serve as the overarching theme for this class's inquiry.

This course is a rigorous introduction to contemporary ideas in literary theory by way of a keywords approach. Some of the keywords possibly examined this semester include but are not limited to: Gaze, Desire, Love, Culture, Contingency, Necessity, Ideology, Interpretation, Value, Sexual, Relationship, Commodity, Power, Discourse, Play, Fidelity, Actual, Subject and Structure. We will be reading various work from Plato, Hegel, Freud, Lacan, Althusser, Foucault, Raymond Williams, Alenka Zupancic, Judith Butler, Fred Moten, Fredric Jameson, Kaja Silverman, Marx, et. al. We will read Alain Badiou's "updated version" of Plato's *Republic*. We will also read *Hamlet*, *Antigone*, and some short work by Herman Melville.

SUMMER SESSION TWO: 13 JULY TO 13 AUGUST 2015

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours. 3 credits. Prerequisite is English 120

Sec. 06	Class Number: 1659	Mondays through Thursdays	8:00-9:53 a.m.	Ms. Murray
Sec. 07	Class Number: 1662	Mondays through Thursdays	10:00-11:53 a.m.	Ms. Viele
Sec. 08	Class Number: 3881	Mondays through Thursdays	2:00-3:53 p.m.	Ms. Zeniou
Sec. 09	Class Number: 3884	Mondays through Thursdays	6:00-7:53 p.m.	Mr. Kenigsberg

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 25092 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 02 Class Number: 5053 Mondays through Thursdays 10:00-11:53 a.m. Mr. Fess

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 252 INTRODUCTION TO LITERARY STUDIES

3 hours. 3 credits. Prerequisite is English 220.

Section 03 Class number: 3887 Mondays through Thursdays 10:00-11:53 a.m. Mr. Rachmani

Class Theme: London's Ghosts: Shadows of the Gothic in Victorian Fiction

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

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

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

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

Section 05 Class Number: 1896 Mondays through Thursdays 12:00-1:53 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 Class Number: 2013 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 Class Number: 2289 Mondays through Thursdays 8:00-9:53 a.m. Ms. Light

Studies in Children's Literature surveys the prolific field of children's literature. We will read folk and fairy tales, picture books, novels and verses, examining the role of storytelling in the development of personhood, as it both teaches and delights. What challenges are depicted and lessons learned in this literature? We will approach a wide range of traditions, understanding how the construction of childhood is inextricably bound to particular cultural contexts. At the same time, we will analyze symbolic and mythical patterns common to the folk tale and myth, and found in contemporary children's literature. We will study diverse representations of children and consider utopian, dystopian, fantastic, anthropomorphic, and mythical worlds. Requirements for this class include quizzes, two short papers, a final research project, and active class participation.

ENGLISH 306 LITERARY THEORY

3 hours. 3 credits. Prerequisite is English 220

Section 03 Class Number: 2589 Mondays through Thursdays 10:00-11:53 a.m. Ms. Hsieh

Learning literary theory is like changing our mindset. Every school of literary theory and criticism has its critical approach that will reshape our perception and interpretation of literary texts. In this course, we will read some influential classical texts that fashioned contemporary critics and literary theorists. Then, we will focus on major schools of contemporary literary theory and criticism, including formalism, structuralism, Marxist criticism, feminism, post-structuralism, psychoanalysis, postmodernism, and postcolonial criticism. We are going to be familiar with key issues and concepts of different schools and apply these analytical methods to our reading of literary texts and cultural phenomenon. Course requirements will include three 3-4 page papers; midterm exam, and 6-8 page final paper. The final paper must be submitted on the last day of class. MLA format is highly recommended.

ENGLISH 308 WORKSHOP IN NON-FICTION I

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

Section 03 Class Number: 5055 Mondays through Thursdays 6:00-7:53 p.m. Ms. Leimsider

This course explores nonfiction writing by examining the wide range of forms and techniques possible in current memoir, personal essay, autobiography, and the experimental essay. Using a variety of readings as models, we will examine the interstices between fact and fiction in order to produce texts that thoughtfully engage with our experiences and the world around us. Through a critical and concentrated attention to language, we will produce writing that works to effectively render our worlds into words. By the end of the semester, students will understand some of the specific considerations of nonfiction writing and will be able to apply and illustrate these ideas in their own creative works.

ENGLISH 320 MULTICULTURAL AMERICAN LITERATURE

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

Section 02 Class Number: 1776 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 Class Number: 1779 Mondays through Thursdays 10:00-11:53 a.m. Ms. Ulen Richardson

English 320 will explore the prose of Africans and Asians in America, Latinos, Native Americans, and contemporary voices from younger American writers of color. We will bring the marginalized to the center, exploring the complex dynamics of race, gender, and generation in the U.S. Two essays, a midterm, a final, and contributions to class discussions will determine the final grade.

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

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

Section 02 Class Number: 2349 Mondays through Thursdays 10:00-11:53 a.m. Mr. Baaki

This class will survey a selection of important texts produced during the rich period of African American literary history spanning from the Post-Reconstruction Era to the beginning of the Harlem Renaissance. We will begin with Frances Harper's historical novel of slavery *Iola Leroy* (1892), long considered to be the first novel by an African American woman. We will then turn to selections from Ida B. Wells' *A Red Record* (1894), Booker T. Washington's *Up From Slavery* (1901),

and W.E.B. Du Bois' *The Souls of Black Folk* (1903), before ending the course with three full novels: Paul Laurence Dunbar's *The Sport of the Gods* (1901), Charles Chesnutt's *The Marrow of Tradition* (1901), and James Weldon Johnson's *Autobiography of an Ex-Colored Man* (1912). Along the way we will read scholarship that illuminates the historical context and literary significance of this period of writing. Students will be required to present on a secondary reading and submit a final term paper with multiple components.

Section 03 Class number: 9160 Mondays through Thursdays 12:00-1:53 p.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 331 STRUCTURE OF MODERN ENGLISH

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

Section 03 Class Number: 5056 Mondays through Thursdays 6:00--7:53 p.m. Ms. Spradlin
This course is a general introduction to linguistics, with a focus on Modern English. Using the various subfields of linguistics (phonetics, phonology, morphology, syntax, and semantics), we will analyze the systematic structural organization of English sounds, words, and sentences. Also examined will be areas of applied linguistics such as language acquisition, dialectal variation, and topics in sociolinguistics. By the end of the course you will have a basic knowledge of linguistics as a field, as well a deeper understanding of the organization of the English language. Requirements include: in-class participation, homework, one short paper, a midterm exam, and a final exam.

ENGLISH 337 LITERARY ASPECTS OF FOLKLORE

3 hours. 3 credits Prerequisite is English 220

Section 01 Class Number: 8089 Mondays through Thursdays 4:00-5:53 p.m. Dr. Carrasco
This course will study the various ways that traditional folk narrative genres (e.g., folktales, myths, ballads, legends, etc.) have been integrated into written literatures (e.g., novels, short stories). This will lead us to reconsider the differences between oral and written narrative traditions from a critical point of view. We will also examine how folklore motifs and themes that have permeated popular culture in general, including audio-visual narratives in film and television, in order to better appreciate the role of narratives in our lives. There will be two exams, regular quizzes & assignments. Students will read a selection of texts drawn from various literary traditions and write one research paper.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits Prerequisite is English 220

Section 04 Class Number: 1944 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 352 SHAKESPEARE SURVEY

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 2391 Mondays and Wednesdays 12:00-1:53 p.m. Ms. L. Stein
This class will study selected Shakespearean sonnets, tragedies (*Romeo and Juliet*, *Hamlet*, *Othello*, and *King Lear*), comedies (*Much Ado About Nothing*, *A Midsummer Night's Dream*, *Twelfth Night*), and history plays (*Richard II*). Finally, we will consider one of Shakespeare's most ambiguous plays, *The Merchant of Venice*. We will identify themes common to many of the works, such as love and sexuality, personal volition versus fate, deception, seeming and being, madness, and loyalty and betrayal. Requirements include graded papers, five 2-3 page response essays, one 5-8 page research paper and frequent short ungraded in-class response essays.

ENGLISH 377 20th and 21st CENTURY AMERICAN FICTION

3 hours. 3 credits Prerequisite is English 220

Section 02 Class Number: 3899 Mondays through Thursdays 2:00-3:53 p.m. Dr. 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 02 Class Number: 1980 Mondays through Thursdays 12:00-1:53 p.m. Mr. Bailey

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

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

3 hours. 3 credits Prerequisite is English 220

Section 02 Class Number: 3902 Mondays through Thursdays 2:00-3:53 p.m. Mr. Bailey

Due to Darwin's revelation in Origin of the Species, as well as the anxieties produced by the industrial revolution, and the psychic wounds extant from the Civil War, American society near and at the turn of the century found itself within a matrix of rapid imperial growth, domestic modernization, and a new revolution in science and philosophy. This course presents a survey of post-Civil War American literature, from Reconstruction to WWI, in the context of emergent modernism and the post-Darwin moment. We will ask: What effects did Darwin's displacements have on American literature and thought, particularly in regard to questions concerning aesthetics and representation? How did American authors and thinkers respond to this revelation? We will begin by reading selections from Darwin and from the Harvard philosopher George Santayana. This will lead us into the literature of the course. Possible authors may include but are not limited to: Emily Dickinson, Edith Wharton, Henry James, Willa Cather, Kate Chopin, Charlotte Perkins Gilman, W.E.B. Du Bois, Stephen Crane, Upton Sinclair, Gertrude Stein, Carl Sandburg, Frank Norris, Theodore Dreiser, and William Dean Howells. Course requirements will include weekly responses, midterm, participation/attendance, and a research paper.

ENGLISH 482 SPECIAL STUDIES: 1 HR. 1 CREDIT

Section 01 Class Number: 5059

ENGLISH 483 SPECIAL STUDIES: 2 HRS. 2 CREDITS

Section 01 Class Number: 5060

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 Class Number: 2406

Section 02 Class Number: 5061

ENGLISH 485.02-01 INDIVIDUAL TUTORIAL PROJECT:

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

Section 01 Class Number: 2412

Section 02 Class Number: 2415

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

Section 01 Class Number: 5062

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

Section 01 Class Number: 5063

**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 Class Number: 5064

**ENGLISH 485.06-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.06 is for Linguistics and Rhetoric majors)**

Section 01 Class Number: 5065

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 607 ENGLISH LINGUISTICS

2 hours, plus conferences.

Section 01 Class Number: 5066 Mondays and Wednesdays 2:00-3:53 p.m. Professor McPherron

This course provides a linguistics introduction to the study of English, particularly in comparison to other languages and language families. We will study a variety of topics including: sound systems (phonology), word formation (morphology), grammatical constructions (syntax), and language as social and cultural practice (socio/applied-linguistics). We will also explore implications of the study of English linguistics for teaching students whose first language is not English. Through course readings and assignments, students will gain a comprehensive understanding of the field of linguistics and applied linguistics and be prepared to complete linguistics and applied linguistics research projects into English structure and use. Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them. Some background in teaching, linguistics, and/or psychology is quite helpful but not necessary. Course requirements include: attendance and participation, essays, homework, exams, and a research presentation/paper.

THIS CLASS IS OPEN ONLY TO STUDENTS IN THE URBANS TEACHERS RESIDENCY PROGRAM.

ENGLISH 615 RHETORIC AND COMPOSITION

2 hours, plus conferences. Class meets from June 2nd to June 26th.

Section 01 Class Number: 5051 Mondays and Wednesdays 6:00-7:53 p.m. Professor Jones

The goal of this course is to introduce you to a survey of the history, major theories, and practical questions that comprise the field of rhetoric and composition, with an emphasis on teaching secondary English courses. We will read and discuss theories about the relationship between writing and rhetoric, the writing process, and evaluating student writing. Seminar participants will begin to develop a praxis for teaching writing, including Monday-morning activities as well as approaches to meeting long-term goals. Along with reading and class discussions, the course will include frequent written responses to readings on the schedule and regular student presentations on supplemental texts. **THIS CLASS IS OPEN ONLY TO STUDENTS IN THE URBANS TEACHERS RESIDENCY PROGRAM.**

ENGLISH 68101 READING (M.A. PROGRAM) 1 CREDIT

Section 01 Class Number: 5067 HOURS TO BE ARRANGED

ENGLISH 68102 READING (M.A. PROGRAM) 2 CREDITS

SECTION 01 Class Number: 5068 HOURS TO BE ARRANGED

ENGLISH 68103 READING (M.A. PROGRAM) 3 CREDITS

SECTION 01 Class Number: 1749 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.

ENGL 77250 RACE, CULTURE AND MODERNITY

2 hours, plus conferences

Section 01 Class Number: 7406 Mondays and Wednesdays 6:00-7:53 pm. Professor Chon-Smith

This course is an advance study of key texts in the investigation of race and modernity. We will underscore the historical contexts from which "modernities" have been constructed—the Enlightenment, nationalism, liberal democracy, industrialization, colonialism, imperialism, global diasporas, and modern warfare etc.—and the theoretical conversations that have commented on their development and significance. The aim of the course is to illuminate the relationship between the economic, political, cultural, private, and public spheres of modern life from an interdisciplinary framework. Some themes we will investigate include settlement histories of the ethnic communities, legal discourses of immigration, post-civil rights class cleavages, multiracial hierarchy, multiculturalism, neocolonialism, and imperialism. Thus, our inquiry will take into consideration a range of conversations taking place in and outside the academy, including feminist, queer, critical race, Marxist, postcolonial, American, and cultural studies. Course requirements will include attendance and class participation, discussion presentation and final presentation, short response papers and a research paper.

ENGLISH 788 READING 3 CREDITS

Section 01 Class Number: 2841 HOURS TO BE ARRANGED

Section 02 Class Number: 4960 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 Class Number: 5069 HOURS TO BE ARRANGED

Section 02 Class Number: 5070 HOURS TO BE ARRANGED

Section 03 Class Number: 5071 HOURS TO BE ARRANGED

Section 04 Class Number: 5072 HOURS TO BE ARRANGED

Section 05 Class Number: 5073 HOURS TO BE ARRANGED

Section 06 Class Number: 5074 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, June 02 –July 10, 2014****ASIAN 22012 ASIAN AMERICAN LITERATURE**

(3 credits) Prerequisite is English 220.

Section 01 Class Number: 5165 Tuesdays and Thursdays 3:20-6:28 p.m. 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 EDGE 7-WEEK SUMMER PROGRAM FOR ENGLISH 120 FROM JULY 6TH TO AUGUST 20TH:

ENGLISH 120 EXPOSITORY WRITING

3 hours. 3 credits. Placement test required. **THESE SECTIONS OF ENGLISH 120 ARE ONLY FOR STUDENTS IN THE SUMMER EDGE PROGRAM.**

Sec. SF1 Class Number:	4881	Mondays through Thursdays	8:00-9:21 a.m.	Ms. Maceira
Sec. SF2 Class Number:	4884	Mondays through Thursdays	9:50-11:11 a.m.	Ms. Maceira
Sec. SF3 Class Number:	5008	Mondays through Thursdays	11:40-1:01-p.m.	Ms. Piscitello
Sec. SF4 Class Number:	5011	Mondays through Thursdays	1:30-2:51 p.m.	Ms. Piscitello

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.

STUDY IN LONDON JULY 18-AUGUST 15, 2015 6 HOURS, 6 CREDITS (REGISTER FOR BOTH CONTEMPORARY DRAMA AND SHAKESPEARE) PREREQUISITE: ENGLISH 220

6 hours. 6 credits. Prerequisite is English 220. Study in London July 18-August 15, 2015.

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.

English 35200 Section STB1	Class Number: 5057	Hours to be arranged.	Professor Tomasch
English 38862 Section STB1	Class Number: 2520	Hours to be arranged.	Professor Tomasch
English 71568 Section STB1	Class Number: 9161	Hours to be arranged	Professor Tomasch
English 78051 Section STB1	Class Number: 2586	Hours to be arranged.	Professor Tomasch

This four-week, six-credit program will explore the diversity of theatrical offerings in London and vicinity, providing a wide-ranging and historically rich understanding of British theater as it is practiced today in both traditional and experimental venues. We will attend 12 performances, which, depending on the season's offerings, will encompass works of Shakespeare and Restoration comedy, classics of the modern British stage, and contemporary plays by leading dramatists.

Throughout the program, we will be especially attentive to the complex ways in which written texts are changed as they come to life in performance through the creative imagination of playwrights, directors, and actors in interaction with audiences. We will also be sensitive to the importance of theatrical place, especially how British theatrical institutions – such as the Royal Shakespeare Company, the National Theater, the Old and Young Vic, the Globe, the Haymarket, the Almeida, the Donmar Warehouse – present quite different styles of productions based on varying aspirations, from the aesthetic to the political. Another key feature of the class will be regular engagement with the daily critical reception of current theatrical productions as published in London newspapers and on line, in which heated controversy and lively

debate are the norm. In short, this program is an opportunity for individual and collective exploration of a representative selection of plays across the historical spectrum through the experience of world-class theatrical productions.

Because firm information about summer 2015 theatrical offerings will not be known until late March, at this point the syllabus is still necessarily tentative. However, we can always count on an extensive and exciting British theatrical summer season. For instance, in 2014 students saw classics such as *Antony and Cleopatra*, *Julius Caesar*, *Medea*, and *The Importance of Being Earnest*, as well as contemporary drama, including *Wolf Hall*, *Bring Up the Bodies*, *Skylight*, and *Shakespeare in Love* (all of which are now on or scheduled for Broadway). Modernist and experimental theater was also well represented by *A Small Family Business*, *The Events*, and *1984*. There's no doubt that in summer 2015 the variety of plays, periods, and performances will be similarly stimulating and wide-ranging.

Throughout the program, we will draw on published texts of performed works as well as relevant critical and theoretical writings. While students need to have a copy of each play (preferably the text of the specific performance we see), links to other materials, such as reviews, will be posted on our Blackboard site. Among the topics we will tackle in our discussions: 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 in the 1940s through early 1960s? How were such traditions challenged in Absurdist theater and the Angry Young Men movement? In what ways did feminist playwrights react against such works? What concerns characterize British playwrights today? What is the relationship between the British and the American theatrical traditions? How do various elements of a given production – text, music, props, scenery, costuming, lighting, choices of individual actors, directorial aims, etc. – shape performance?

Our schedule will typically consist of a morning classroom discussion followed by attendance at an evening performance of the same play. At least four of the plays we read and see will be by Shakespeare and his contemporaries, thus providing opportunities for deeper and more focused study of those early works and their cultural context. Also included in the schedule are 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 also meet with actors, directors, producers, and critics in order to explore the often hidden mechanics of theatrical production. New in 2015 is a class trip to Shakespeare's birthplace, Stratford-upon-Avon, to take advantage of the RSC's summer season and to visit sites important in Shakespeare's life. Most classes, performances, trips, talks, and tours will be scheduled Monday through Thursday, allowing time both for study and for exploration of London and beyond.

The summer 2015 British theatrical season promises to be an especially exciting one, whether in the West End (the equivalent to Broadway), repertory (National Theatre, Shakespeare Globe Theatre), festivals (Camden), the Fringe (similar to Off-Broadway), or Stratford. Possible productions include works by Shakespeare, Marlowe, Jonson, Wilde, Stephens, Stafford, Morgan, Hall, Mallatrat, Berges/Chadha, Churchill, and Waters, among others. Students will be expected to comment regularly on our class blog during the four weeks of the course. Formal written work will include four short reviews (2-3 pages) completed during the program and a longer essay (10-12 pages) due by the end of August.

Students will be housed in the PURE Student Living residence located in the central part of London called The City, close to tube stations, bus lines, and trendy Shoreditch and Brick Lane (<http://purestudentliving.com/our-properties/city>). This location includes 24-hour security, wireless internet access, laundry facilities, and kitchens and other communal spaces. Classes will be held in a meeting room at PURE. Everyone will also gather for at least two group meals, a welcoming get-together and a final class dinner, at local London restaurants.

Cover Art:

[Sir John Gilbert's 1849 painting: *The Plays of William Shakespeare*, containing scenes and characters from several of *William Shakespeare's Plays*](#)