

FALL 2010

ENGL 002SL READING II

3 hours. 2 credits

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

ENGL 004SL ENGLISH FOR BI-LINGUAL STUDENTS II

6 hours. 1 credit

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

ENGL 005SL ENGLISH FOR BI-LINGUAL STUDENTS III

3 hours. 2 credits

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

ENGLISH 120 EXPOSITORY WRITING

3 hrs. a week plus conferences. 3 credits

This course is required of all freshmen. Satisfies Stage 1-Academic Foundations, Group A

English 120, an introductory expository writing course, has four related goals: Through reading, discussions, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions, develop thesis statements, and support them persuasively; and to write with standard acceptable grammar, varied sentence structure, logical organization, and coherence.

Class discussions and assignments are related to readings from such sources as non-fiction essays, periodicals, reviews, and student writing. Students are required to write four multiple draft essays of approximately 500-words each; a documented research paper of between 5- and 8-double-spaced pages that includes a bibliography page using a conventional reference, system as well as early drafts, and an annotated bibliography; and several in-class essays.

To complete English 120, students must do the following: (1) produce a portfolio that includes the documented paper with drafts, a revised essay with drafts, an unrevised in-class essay, the diagnostic essay, and a cover letter; and (2) write a departmentally administered final. Both the portfolio and final examination must be satisfactory in order for a student to pass the course.

ENGLISH 201 INTERMEDIATE EXPOSITORY WRITING

(3 credits) Prerequisite is English 120

Five sections (four day sections, one evening section) are planned. For students who wish to develop their writing skills. Students will work in small groups with a tutor, so that writing can be corrected and improved on an individual basis. English 201 will provide students with Special attention to problems of organizing and presenting essays.

ENGLISH 218 ADVANCED EXPOSITORY WRITING

(3 credits) Prerequisite is English 120.

Section 01 SAT 9:10-11:40 a.m. Ms. Rial Code: 1058

Advanced Expository Writing further develops writing skills learned in English 120 by focusing on influential works by writers from Maria Montessori to Martin Luther King Jr.. This course is structured in two parts: instruction on various non-fiction writing topics and group critiques of student writing in a workshop format. While the thrust of the course is focused on argumentative writing, lecture topics include Finding and Developing Your Voice, Classical Storytelling Conventions, and Memoir Writing. Writing assignments will vary in rhetorical approach. Attendance is required. Assignments include four papers, including a research paper of your choice, and a weekly journal entry. Students are required to do all readings.

Section 02 M,W 4:10-5:25 p.m. Mr. Bobrow Code: 1059

This class focuses primarily on developing students' ability to write formal academic essays. Our approach will be two-fold. We will devote a great deal of attention to matters of process (free writing, notes, outlines, drafts), idea and thesis development, modes of writing (argumentation, comparison, classification, etc.), structure, and research skills. At the same time, we will focus on developing critical reading and thinking skills: the ability to synthesize, contextualize, analyze, and interpret the reading material on which your papers will be based and apply those skills to your own writing. Class time will be devoted to discussion of a variety of readings, student work, and writing issues. **Requirements:** three papers of approximately 1,000 words each; a substantial research paper of 10-12 pages; rationales for all papers; brief in-class responses; an oral presentation on your research project; and active participation in class discussion and group work. **Required texts:** A course pack of readings; *The Craft of Research* – 3rd Edition (Booth et al); *A Writer's Reference* (Hacker) or an equivalent style manual.

Section 51 T,TH 7:00-8:15 p.m. Ms. Hossbacher Code: 1060

In this workshop students will immerse themselves in the writing process toward the goal of producing three essays of substantial quality and length. Students will be required to keep a continuing personal journal, and to actively participate in discussions of their own writing as well of assigned texts. In the pursuit of intellectual self-discovery, clear communication and the development of personal "voice," we will engage in autobiographical writing as well as analytical responses to literature.

ENGLISH 220 INTRODUCTION TO LITERATURE

(3 credits) Prerequisite is English 120. Satisfies Stage 2-- Broad Exposure, Group A

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

ENGLISH 250.56 AMERICAN IMMIGRANT LITERATURE

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

Section 01 M,TH 11:10-12:25 p.m. Dr. Weir Code: 1095

From the Lower East Side of New York City to the Pacific Ocean, the literature of the United States has been formed by the cultures of many groups. Who are these people and how has their entry into our country made a significant contribution to what we call American Literature? This course will draw on a wealth of authentic and fictional expressions of the immigrant experience in the United States. We will hear their voices through lectures, films and discussions of readings. To achieve a better understanding of what it means to be an immigrant, we will also discuss the historical background that resulted in

immigration policies. Requirements: One group presentation, two short papers (5-6 pages), and one long research paper (10-12 pages).

ENGLISH 250.67 HEROINES

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

Section 01 T,F 9:45-11:00 a.m. Ms. Derbyshire Code: 1096

"Heroines" will explore the notion of female heroism as it develops within prose fiction. We will befriend several literary heroines and analyze how these women are constructed by author, genre, and period. This course covers texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. We will consider the relation between gender and the notion of heroism and how writing and literacy affect this relation. Our aim is to identify and analyze the different strategies and techniques used in the creation of various literary heroines as well as the authorial, historic, and cultural discourses that assist these strategies. Class work includes two response papers, reading quizzes, discussion preparation, and a final essay exam. Please see course listing in the Registrar's online schedule of classes for further information.

ENGL 250.71 18TH CENTURY BRITISH GOTHIC

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

Section 01 T,F 11:10-12:25 p.m. Ms. Derbyshire Code: 1097

The British Gothic represents a new movement within the history of romance and the novel. It brings to the mimetic genre of the novel, itself recently forged, a new 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, including Walpole's *Castle of Otranto*, Reeve's *The Old English Baron*, Godwin's *Caleb Williams*, and Lewis's *The Monk*. Class work includes two response papers, reading quizzes, discussion preparation, and a final essay exam. Please see course listing in the Registrar's online schedule of classes for further information.

ENGL 250.73 THE MODERNS: EARLY 20TH CENTURY BRITISH FICTION

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

Section 01 M,W,TH 12:10-1:00 p.m. Mr. O'Malley Code: 4633

This course examines British fiction of the early 20th century, a period often referred to as the "modernist" era. The Moderns tried to come up with new and exciting ways of writing that perplexed many readers but have come to be seen as important innovations in style. But the Moderns were also revolutionary in their efforts to engage with topics that were previously taboo: adultery, homosexuality, trauma, insanity. Authors will include: Joseph Conrad, Rebecca West, Ford Madox Ford, James Joyce, Virginia Woolf, D.H. Lawrence, May Sinclair, and Elizabeth Bowen. Requirements: two term papers, class participation and attendance, and a group presentation. Books: Joseph Conrad, *Heart of Darkness and The Secret Sharer* \$4.95, Pocket, 2004 0743487656; Ford Madox Ford, *The Good Soldier*, Dover Thrift, 2001 0486419215 \$4.50; Rebecca West, *The Return of the Soldier* \$12.00, Penguin Classics, 1998 014118065X; James Joyce, *Dubliners* \$4.95, Signet Classics, 2007, 0451530411; Virginia Woolf, *The Virginia Woolf Reader* \$16.00, Harvest, 1984 0156935902; E.M. Forster, *Howards End* \$4.95, Signet Classics, 2007 0451530462; May Sinclair, *Life and Death of Harriet Freane* \$14.00, Penguin (Virago), 1986 0140161457; D.H. Lawrence, *Selected Short Stories* \$13.00, Penguin Classics, 2008, 0141441658; Elizabeth Bowen, *The Last September* \$13.95, Anchor, 2000, 0385720149.

ENGLISH 250.92 BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS

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

Section 01 SAT 12:10-2:40 p.m. Staff Code: 1099

In this course, we will analyze the literary texts of women of the African Diaspora and their expression of the intersection of gender, race and class. As this class is international in scope, we will discuss how these three constructs manifest differently in the lives of the protagonists. We will read texts from authors of Afro-Caribbean, Afro-European, and African American descent. Our focus in this class will be the way black women represent themselves through the themes of matrifocality, gender relations, class, nationalism, and migration. We will explore the journey whether symbolic or physical as the trope through which the protagonists attempt to transgress the boundaries placed upon their individuality. We will read and examine the novels of Maryse Conde, Octavia Butler, Gloria Naylor, Edwidge Danticat, Gisele Pineau, Paule Marshall, and Toni Morrison, etc. All of the texts as well as the themes discussed in this class will be supported by literary criticism. Students will be expected to analyze the texts thus becoming active readers and writers. Requirements: Critical Response Journal; Formal Essays: One 3-5 page essay which develops a well supported argument in reference to one text. The argument made must be supported by literary criticism. One 5-7 page research paper in which the students will examine a topic relating to the one of the authors we are reading. Students will be required to read one other work of the author they choose as well as articles of literary criticism. Students will also be required to do an oral presentation based on their research topic. Presentations: Students will be required to do two presentations. For the first, each student will teach some aspect of an assigned topic to the class. For the second one, students will present on their research project. Participation: Each student will be responsible for actively participating in all class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions.

ENGLISH 250.95 AMERICAN WOMEN POETS

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

Section 51 T,TH 7:00-8:15 p.m. Ms. Heim Code: 4720

"Much of woman's poetry has been of the nature of the blues song: a cry of pain, of victimization, or a lyric of seduction," argues Adrienne Rich. Rachel Blau DuPlessis asserts that the "female aesthetic" produces poems that "incorporate contradiction and nonlinear movement." In this course, we will read work by and about a wide range of American women poets, examining assumptions about what their poems should, can, and will, be. We will also investigate the ways in which these writers interact with and call into question the various movements—artistic, social, and political—that have come to categorize American poetry. Poets will include Emily Dickinson, Gwendolyn Brooks, Muriel Rukeyser, Sylvia Plath, Audre Lorde, Barbara Guest, and many others. Coursework will include a final presentation and two papers, including one on a living poet of your choice.

ENGLISH 250.98 LITERATURE OF AMERICAN VALUES AND IDEALS

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

Section 01 T, F 2:10-3:25 p.m. Professor Melamed Code: 1100

The class is a study of the historical and literary texts that define and explore American values and ideals. We will read works by such writers as Franklin, Emerson, Thoreau, Adams, Dubois. Two papers and a final examination will be required.

ENGLISH 250.99 DON QUIXOTE (IN ENGLISH)

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

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

This course aims to introduce this seminal work of world literature to the student by encouraging consideration and discussion of some of its principle themes (the relationship between reality and illusion, the chivalric ideal, modernity, mental health, the role of books and the printed word, orality vs. textuality, friendship, multiperspectivism, et al.) while also examining its important aesthetic implications (the role of literary theory, the relationship between history and poetry, the notions of author, reader, and text, metafiction, etc.) Also, through the assigned secondary readings, students will be able to examine how different critical schools approach and interpret Cervantes' text. All class sessions will consist of both

lecture and discussion, and active, informed participation is expected in class and through Blackboard. All class discussions, readings and writing will be done in English. Required text: Cervantes, Miguel de. *Don Quixote*. Trans. Edith Grossman. New York: Harper Collins, 2005. (\$17.00 new, used from \$6.00). Photocopied material will be distributed in class.

ENGLISH 251.51 CRIME SCENES

(3 credits) Prerequisite is English 220 Satisfies Stage 2--Broad Exposure, Group C
Section 01 T TH 4:10-5:25 p.m. Ms. Heim Code: 4721

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

ENGLISH 251.52 LANGUAGE AND LITERATURE

(3 credits) Prerequisite is English 220. Satisfies Stage 2--Broad Exposure, Group C
Section 01 T,F 11:10-12:25 p.m. Ms. Wagle Code: 4876

Literature is language. It literally "speaks" to us. And while the study of literature always includes attention to language, in this course language will be the star. In particular, we are interested in ways that literature uses language to represent human thought and words. Among the issues we will address are how language relates to social position, how representations of characters' speech exploit social and cultural ideals and stereotypes, how narrative point of view impacts our understanding of character, and how novel approaches to narrative voice challenge conventional ideas of how stories are told and by whom. Throughout the course we will give particular attention to the changing role of dialect in literature and we will conclude with the emergence of new literary voices. Readings will span four centuries and include all literary genres: fiction, drama, and poetry – and even a brief foray into non-fiction. However, we will take a thematic approach rather than a chronological one, so that for one theme we will read Shakespeare's *Henry V* and Anthony Burgess's *A Clockwork Orange*. Additional authors may include: Jane Austen, Charles Dickens, Mark Twain, Emily Dickinson, Paul Lawrence Dunbar, James Joyce, George Bernard Shaw, Elizabeth Bishop, Zora Neale Hurston, Gwendolyn Brooks, Julia Alvarez, Adrienne Rich, and Junot Diaz. Requirements include: class participation, annotation of texts, one short and one longer paper (including multiple drafts), several informal writing assignments, and an in-class presentation.

ENGLISH 254 SURVEY OF ENGLISH LITERATURE II

(3 credits) Prerequisite is English 220

Section 01 T F 9:45-11:00 a.m. Dr. Clare Code: 1101

As its title implies, this course will offer a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth century. Throughout the semester we will read representative poetry, fiction, and cultural texts from each of three major literary periods: the Romantic (1785-1837), the Victorian (1837-1901), and the Modern (1901-1945). This course presupposes that literature offers the potential for transformative experience and students are encouraged to think hard about the ways in which literature, even the literature of the past, impacts their daily emotional and intellectual lives. Therefore course readings and assignments will focus on providing students with a thorough understanding of the broad aesthetic and cultural relations between these various periods, as well as an appreciation of the value and contemporary use of the texts under discussion. Readings will focus on canonical texts by, for example, Mary Wollstonecraft, William Wordsworth, Mary Shelley, John Keats, and E.M. Forster, but will also give attention to more popular works like *The Moonstone*, *Alice's Adventures in Wonderland*, and *The Adventures of Sherlock Holmes*. This class requires at least 15 pages of out of class writing, distributed over several major papers. In-class writing and participation are also major components and may include two or three short papers, and a final exam.

Section 51 SAT 12:10-2:40 p.m. Dr. Gilchrist Code: 1102

As its title implies, this course will offer a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. Throughout the semester we will read

representative poetry, fiction, and aesthetic theory from each of three major literary periods: the romantic (1785-1830), the Victorian (1830-1914), and the modern (1914-1945). This is a difficult task, but our project will be to track down and untangle the threads that weave through these periods – industrialism and capitalism, imperialism, aesthetics and literary production, decadence, gender and sexuality, and others. For the Romantics, we will start with a novel by Jane Austen, and we will split our focus with the major poets: Wordsworth, Keats, Shelley, Coleridge, and Blake. The Victorian period will see us dip into novellas by Eliot and Gaskell, and a longer novel by Trollope, with supplementary poetic readings in Rossetti and Barrett Browning. Finally, we will transition into the modernist era with Hopkins, Wilde, Conrad and Hardy, and read prose by Lawrence, Forster, Woolf, Mansfield, and Greene, and the poetry of Yeats, Owen, Sassoon, Auden, and Larkin. Requirements include short papers, in-class writing and a final exam.

ENGLISH 256.50 FILIPINO AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group B Pluralism and Diversity. Cross-listed with Asian 220.06.

Section 01 T,F 9:45-11:00 Mr. Francia Code: 1104

Because the Philippines was once a colony of the United States, there exists a continuum between literature in English created there and that written by Filipino-Americans. This course will thus examine the fiction and poetry written in both countries, enabling the student to appreciate the related historical, social, and aesthetic contexts in which Philippine-American writing has evolved. Grading: Sixty percent of the course grade will be based on short written analytical essays; twenty percent on class participation and discussion; and twenty percent on in-class reports.

ENGLISH 256.58 ASIAN AMERICAN LITERATURE

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

Section 01 T,F 2:10-3:25 p.m. Ms. Qidwai Code: 1105

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.

ENGLISH 256.61 THE SELF IN POST CIVIL WAR AFRICAN AMERICAN LITERATURE

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

Section 01 M TH 1:10-2:25 p.m. Ms. Biswas Code: 1106

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

ENGLISH 258.56 ASIAN AMERICAN WOMEN WRITERS

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

Section 01 T,TH 4:10-5:25 p.m. Ms. Manghnani Code: 4578

This course will examine Asian American women writers to explore issues of gendered representation in literature, films, essays and other media sources. Topics we will assess include the various strategies

writers use to question the traditional culture they have inherited and the dominant culture in which they live; identity formation and/or disintegration; patriarchy; beauty standards; American myths and stereotypes; gender and sexual identity; immigration, colonialism and feminism. By the end of the course, we will have drawn our own conclusions on what it means to be an Asian American woman writer.

COURSE OBJECTIVES & LEARNING GOALS:

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

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220

Section 01	M,TH	8:10-9:25 a.m.	Ms. Gabis	Code: 1107
Section 02	M,TH	11:10-12:25 p.m.	Dr. Paul	Code: 1108
Section 03	T,F	9:45-11:00 a.m.	Ms. Holmes	Code: 1109
Section 04	T,TH	4:10-5:25 p.m.	Ms. Shreve	Code: 1110
Section 05	T,F	12:45-2:00 p.m.	Ms. Vane	Code: 1111
Section 06	T,F	11:10-12:25 p.m.	Mr. Schulz	Code: 1112
Section 07	T,F	12:45-2:00 p.m.	Ms. Alvarez	Code: 1113
Section 08	T,F	2:10-3:25 p.m.	Ms. S.K. Smith	Code: 1114
Section 09	T,F	11:10-12:25 p.m.	Ms. Palmer	Code: 1115
Section 10	M,W,TH	12:10-1:00 p.m.	Ms. Joblin Ain	Code: 1116
Section 11	T,F	11:10-12:25 p.m.	Ms. McBride	Code: 1117
Section 12	T,F	3:45-5:00 p.m.	Ms. Gross	Code: 1118
Section 13	T,F	12:45-2:00 p.m.	Ms. Palmer	Code: 1119
Section 51	T,TH	8:25-9:40 p.m.	Ms. Goodman	Code: 1120
Section 52	M,W	5:35-6:50 p.m.	Ms. Anderson	Code: 1121
Section 53	M,W	5:35-6:50 p.m.	Ms. Hunter	Code: 1122
Section 54	M,W	7:00-8:15 p.m.	Ms. Hunter	Code: 1123
Section 55	T,TH	7:00-8:15 p.m.	Ms. Goodman	Code: 1124

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 credits) Prerequisite is English 220

Section 01	SAT	12:10-2:40 p.m.	Dr. Graziano	Code: 1125
Section 02	T,F	11:10-12:25 p.m.	Dr. G. Miller	Code: 1126
Section 03:	T,F	12:45-2:00 p.m.	Ms. Burnham	Code: 1127
Section 51	T,TH	5:35-6:50 p.m.	Ms. Hossbacher	Code: 1128

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

ENGLISH 303 WESTERN LITERARY BACKGROUNDS

(3 credits) Prerequisite is English 220

Section 01 SAT 9:10-11:40 a.m. Ms. Korn Code: 1129

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, and final examination.

Section 02 T,F 11:10-12:25 p.m. Dr. Narramore Code: 1130

This course studies the Hebrew, Greek, and Roman literature of antiquity (and, with Dante, Italian medieval). We move trippingly, from Genesis in the Hebrew Bible at the beginning of the course to *The Divine Comedy* at the end. Requirements include a midterm, final, and term paper.

Section 51 M,W 7:00-8:15 p.m. Mr. Ciaccio Code: 1131

The ancient world produced literary works which still command our attention as readers today. These works also had an influence which it is impossible to overstate on the writers of the Western literary canon down through the centuries. We will sample the classical literature of ancient Greece and Rome, and consider as well the Bible in its literary aspect. Our goal here is not only to appreciate these texts as independent creations with their own specific merits, but also to acquire the familiarity with them which will allow us to recognize references to them in later Western literature and with that recognition, to deepen our understanding of those later texts which draw on these earlier works. Requirements include frequent (but very brief) in-class responses, two drafts of an essay (6-8 pages), mid-term exam, a final exam, and meaningful class participation.

Section 52 T,Th 8:25-9:40 p.m. Dr. Sandler Code: 1132

A study of literary masterpieces of Antiquity, the Middle Ages, and the Renaissance that have had a major influence on British and American writers. Readings will include the Bible, Homer, Greek and Roman tragedies, Dante, and Cervantes. Requirements: midterm, term paper, and final examination.

ENGLISH 305 CHILDREN'S LITERATURE

(3 credits) Prerequisite is English 220

Section 01 M,TH 8:10-9:25 a.m. Ms. Lauer Code: 1133

Section 02 M,TH 9:45-11:00 a.m. Ms. Lauer Code: 1134

This course will re-evaluate children's literature through a series of sophisticated theoretical and literary lenses. We will pair works that are often considered part of the "canon" together with a variety of culturally and chronologically diverse texts, in order to create conversations across space and time and examine how authors, separated by race, gender, period, and background, deal with similar themes. Questions considered will include: how do these texts construct the child? How do children's books create our cultural milieu? What makes a book a "children's book"? How can we read these books critically, and does a critical reading do violence to the pleasure of childhood? Requirements: class participation, in-class writing, two essays, a presentation, and a final exam.

Section 03 T,F 2:10-3:25 p.m. Ms. Mitchell Code: 1135

Section 04 T,F 3:45-5:00 p.m. Ms. Mitchell Code: 1136

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

Section 51 T,TH 5:35-6:50 p.m. Dr. McFall Code: 1138

Section 52 T,TH 7:00-8:15 p.m. Dr. McFall Code: 4635
 This course explores the origins and development of children's literature through close reading of such texts as Aesop's fables, fairy tales, poems, and picture books as well as representative works of fantasy and realism by Lewis Carroll, E.B. White, Louisa May Alcott, and Laura Ingalls Wilder, among others. Students will evaluate a work's literary qualities in light of the author's life, the historical context, and relevant criticism. Ongoing topics of discussion will be the imperatives of children's books to instruct and entertain and the defining features of a classic. An in-class oral report, two papers (one documented), and a final exam are required.

ENGLISH 306 LITERARY THEORY

(3 credits) Prerequisite is English 220.

Section 01 T,W,F 9:10-10:00 a.m. Dr. Elliott Code: 1139

Section 03 T,F 3:45-5:00 p.m. Dr. Elliott Code: 1141

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.

Section 02 T,F 11:10-12:25 p.m. Ms. Shringarpure Code: 1140

This course will be an overview of selections from important theoretical writings as well as examples of literary criticism. We will ground ourselves in three texts from different time periods and genres and discuss the theory and criticism that surrounds those texts. These will include Sophocles' *Oedipus*, Joseph Conrad's *Heart of Darkness*, and Virginia Woolf's *Orlando*. Students will cover Marxism, Psychological and Psychoanalytic Criticism, Feminist theory, Queer Theory, Postcolonial Theory and related questions of Aesthetics. Required coursework includes attendance, participation, 4 short response papers, an oral presentation and a final exam.

Section 04 T,F 11:10-12:25 p.m. Mr. Sussman Code: 1142

This course is designed to introduce you to the writings of several key theorists and schools of theory and, in so far as its possible, to make "Theory" a bit less scary. We'll emphasize both the emergence of theory as a specific form of discourse and the application of theory to literary texts. Because theoretical texts are sometimes dense and / or difficult, we're going to pay close attention to the language of the readings, but we'll also look at the ways in which various theoretical schools have become entrenched in the academy and the broader political and cultural disputes that followed this entrenchment. Schools of theory that we'll look at include (but are not limited to) Formalism, Psychoanalysis (Freudian and Lacanian), New Criticism, Structuralism, Post-Structuralism, Postcolonial Theory, Marxism, Feminism, Queer Theory, and New Historicism. We'll also read institutional analyses by Terry Eagleton, Gerald Graff, and Francois Cusset. Towards the end of the class we'll talk about a bit about "the state of theory today," if there is such a thing. Requirements include two papers (one long, one short), weekly responses, and a presentation. Please note that the reading load for this class will be very heavy.

Section 05 M,TH 2:45-4:00 Dr. Ko Code: 1143

This course introduces students to selected theories that shed light upon our understanding of literature, its intentionality, and layers of narrative communications within the world of narrative/narrativity. Together we are going to find out more about the intersections among theory, literature, and an array of narrative practices and textual phenomena. The course objective is four-dimensional: *what* is (literary)theory? *Why* do we need (literary) theory? *How* do we understand and make sense of literary theory? And *how* do we test, apply, and reevaluate, even challenge, literary theory in a given literary text as well as its socio-cultural setting? Due to time constraints, we will NOT be able to cover all of the literary schools and theories. Emphasis will be laid upon narrative theory, psychoanalytic theory, feminist theory, and aesthetic theory. Course texts will either be xeroxed to you or uploaded to blackboard. Course requirements: active class participation, regular in-class writing exercises, one oral

and triumphs we experience in this life—our struggle to wrap language around ideas and feelings—and how these personal events are perhaps links to the lives of others. You will, through reading, writing and discussion, work at eliminating cliché, euphemism, and irresponsible pastiche as tools for your craft and replacing them with dynamic thought, fresh language, and allusion—graceful and responsible erudition. Students who wish to enroll in this class need only be enthusiastic about their topics, passionate about their writing, and generous in their support and critiques of their classmates work.

Section 02 T,F 12:45-2:00 p.m. Mr. Schulz Code: 1147
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, review essays, occasional pieces, and philosophical essays. Requirements include

Section 03 M,W 4:10-5:25 p.m. Mr. Dow Code: 4637
Students will read a variety of nonfiction while working on experiments in several nonfiction categories (profiles, interviews, reportage, science/music/art writing, personal essays). The emphasis will always be on developing one's ability to watch and listen, and then to write clearly, compellingly, and with a sense of exploration and shape. Because a writer's control of grammar and syntax is absolutely essential, students making sentence-level errors will be expected to devote extra time to grammar exercises and re-writing. Readings will likely include Michel de Montaigne (1533-1592) and Francis Bacon (1561-1626); Jonathan Swift (1667-1745); from the 19th century: Thomas DeQuincey, Charles Dickens, and Ralph Waldo Emerson; and from the 20th and 21st centuries: Whitney Balliett, Grace Paley, Eudora Welty, Joan Didion, Janet Malcolm, Oliver Sacks, and R.F. Langley. Students will complete a variety of short writing assignments as well as two major nonfiction essays. Class time will be devoted to discussion of assigned readings and (late in the semester) to students' own writings.

ENGLISH 309 WORKSHOP IN NON-FICTION WRITING II

(3 credits) Prerequisites: English 220, 300, and 308. Not recommended for auditors.

Section 01 M,W 4:10-5:25 p.m. Ms. Hunter Code: 1149
This class will focus on the reading and writing of literary, personal essays marked by attention to style, distinctive voice, and a purpose and structure less concerned with audience, with relaying a clear-cut message, than are journalism and scholarly writing. The essays we will read will present the narrator's individual experience in some larger context. You will do: some typed reading responses, in-class exercises, three short papers, and one longer paper, potentially developed from a shorter paper. A crucial component of the class will be workshopping your writing. The writers for the course may include: Didion, Kincaid, Baldwin, and Hemingway.

ENGLISH 311 WORKSHOP IN FICTION I

(3 credits) Prerequisites are English 220 and 300. Not recommended for auditors.

Section 01	M,TH	2:45-4:00 p.m.	Professor Winn	Code: 1150
Section 02	T,F	9:45-11:00 a.m.	Ms. McBride	Code: 1151
Section 03	T,F	12:45-2:00 p.m.	Ms. Daitch	Code: 1152
Section 04	M,W	4:10-5:25 p.m.	Professor Nunez	Code: 1153
Section 51	M,W	5:35-6:50 p.m.	Ms. McConnell	Code: 1154

English 311 is the introductory workshop in fiction writing. Students study the works of established authors and write their own stories as they become familiar with the craft of fiction writing and its various genres, traditions, and conventions. Three original stories required.

ENGLISH 313 WORKSHOP IN FICTION II

(3 credits) Prerequisites are English 220, 300 and English 311. Not recommended for Auditors.

Section 01	T,F	11:10-12:25 p.m.	Ms. Daitch	Code: 1155
Section 02	T,F	12:45-2:00 p.m.	Dr. Wetta	Code: 1156
Section 03	T,F	2:10-3:25 p.m.	Professor Thomas	Code: 4638
Section 51	M,W	5:35-6:50 p.m.	Professor Winn	Code: 1157

English 313 is the advanced workshop in writing fiction. Students will be expected to concentrate on the revision and critical analysis of their own work as they continue to study the work of

established authors. A basic understanding of the craft, traditions, and conventions of the genre is essential. Three original stories required.

ENGLISH 314 WORKSHOP IN POETRY I

(3 credits) Prerequisites are English 220 and 300. No auditors.

Section 01 M,TH 9:45-11:00 a.m. Ms. Gabis Code: 1158

In this workshop students will learn how to create the raw material of a poem and then craft it into art. In-class and take home writing assignments will help you blast through writer's block, take leaps and risks on the page, and discover the richness of your imagination and your own, particular voice as a writer. Outside texts will be focused on as well as student work as we explore the many, often mysterious ways a poem takes shape on the page. We will abide by the wisdom that good writers are always attentive, probing readers.

Section 51 T,TH 7:00-8:15 p.m. Ms. Singer Code: 1161

"Poetry is the journal of the sea animal living on land, wanting to fly in the air."

-Carl Sandburg

"Eighty percent of success is showing up." - Woody Allen

In this workshop you will be involved in exploring the components of your writing wings and the process of learning to fly. We will delve into the particulars of creating poetry- from inspiration, imagination and raw material gleaned (through experience, observation, dreams, memory, music) – to the polished, "finished" poem. Keeping a journal is highly recommended as a way to catch creative sparks and/or to expand ideas. The revision of poems will play a major role in our creative process, adding focus to detail and intention. During our journey, we will also talk about potential publishing, submitting work and writing residencies.

Class Format:

This semester we will use extracts of the listed readings to discuss various aspects of craft and gain a deeper understanding of style, structure, form and the writing process. Readings and exercises will be assigned to assist you in honing your craft and discovering/strengthening your own voice. Workshopping: Writers bring copies of their work to distribute just before it is read and discussed.

*Be prepared to answer relevant questions and/or explain your intention.

*Be prepared to LISTEN to what others have to say, rather than defending your writing.

*When discussing the work of your peers, be respectful. Use constructive criticism and be as specific as possible. (What is working well, and why? What needs clarity, rewriting, and why?)

Requirements: All assigned exercises are required.

- 1 portfolio (midterm) of 2 revised poems plus short essays on readings.
- 1 portfolio (final) of 3 revised poems plus short essays on readings.
- NOTE: All drafts of revised poems should be included in portfolios.

Attendance is mandatory. Beyond 3 absences, your grade will be significantly lowered. Late arrivals will also impact your grade. Late work will not be accepted, barring exceptional circumstances.

Required Texts: 1. The Vintage Book of Contemporary American Poetry (McClatchy)

2. The Poet's Companion (Addonizio, Laux)

ENGLISH 316 WORKSHOP IN POETRY II

(3 credits) Prerequisites are English 220, 300 and 314. Not recommended for auditors.

Section 01 M,TH 1:10-2:25 p.m. Dr. Paul Code: 1162

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

Section 51 T,TH 5:35-6:50 p.m. Ms. Singer Code: 1163

This course is a continuation of Poetry I. Students ground their work in a deeper knowledge of language, communication, revision. Students will read one book a week as we discuss writers from different

schools, cultures and traditions, examining how they define themselves. The other half of the class is devoted to poetic devices, formal strategies, structure, rhythm, and sound. We will have the opportunity to practice traditional forms (sonnet, sestina, pantoum, ghazal, villanelle and haiku) while moving toward your own invented form(s). This class provides instruction in analyzing and interpreting written texts and the development of clear writing. The course stresses exploration, inquiry, reflection, analysis, and collaborative learning. The class culminates in a public NYC reading.

ENGLISH 317.54 SURVEYING THE BLACK EXPERIENCE IN LITERATURE

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

Section 01 M,Th 1:10-2:25 p.m. Ms. Nims Code: 1164

This course surveys the black experience both in Africa and the Diaspora, with emphasis on identity, loss of language and/or culture, and the social reconstruction of a race. This course develops your ability to write analytical essays based on the historical novel and the black experience, subject matter uniquely suited to the cultivation of sophisticated interpretative skills. Students will study different styles, uses of evidence, methods of interpretation, close readings of texts, and the interaction of literature and cultural values, with applications to other disciplines. Formal Essay: Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument with reference to the text(s). These essays must be five to seven pages in length. Since this is a writing intensive course, substantial revisions are required. Failure to meet the expected page length requirement will result in a grade of zero (20% of final grade). Research Paper: Develop a research project examining the work of the author we have read for this course. This paper should combine a literary analysis within a historical, political, and/or anthropological framework. You may use no more than one primary text and no less than five critical sources to support your thesis. This paper must be 10-12 pages in length. All students must submit a formal proposal and working bibliography on the assigned due date. FAILURE TO SUBMIT A PROPOSAL ON THE DUE DATE WILL RESULT IN THE GRADE OF F ON THE RESEARCH PAPER (40% of final grade). Presentations: Each student will present his/her proposal to the class. This presentation should include the title of the work, the topic/problem to be analyzed, the framework you intend to use, its contribution to research in the field and a bibliography (10% of final grade). Participation: Each student will be responsible for actively participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (10% of final grade). Final Exam: Based on assigned reading and in-class discussions (20% of final grade). As instructor I reserve the right to alter the syllabus to meet the needs of the students at any time during the semester.

ENGLISH 317.55 MUSLIM DIASPORAS

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

Section 01 T,F 12:45-2:00 p.m. Ms. Talebi Code: 4928

Muslim Disaporas is an interdisciplinary course moving through the history of Islam and its expressions in many areas of the world (including Sufism), to the cultural identity, art, and literature of the Muslim Diaspora in the United States, their mis-portrayal in the media, and fetishization by popular culture. Curriculum includes studying works of literature, comedy, theater, film/TV, music and art. Requirements include a class project (group presentation) outlining the timeline of world areas with Muslim populations throughout history, short reports on field trips, midterm paper and final revision. First book for class: Excerpts from the Koran.

ENGLISH 318.53 WEST ASIAN AMERICAN LITERATURE AND FILM

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

Section 01 T,F 3:45-5:00 p.m. Ms. Talebi Code: 4598

West Asian Literature and Film is an interdisciplinary course that first examines the cultural, linguistic, and religious diversity of West Asia, sometimes called Central Asia, and/or the Middle East, to then focuses on the literature and film of their diaspora communities in the US. Requirements include a class project (group presentation) outlining a grand timeline of West Asia throughout history, short reports on field trips, midterm paper and final revision. First book for class: Excerpts from the *Shahnameh (The Book of Kings)*.

ENGLISH 318.55 ASIAN AMERICAN MEMOIR

(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 2 or “E” or elective; Writing core requirement “C” or Multi-Ethnic requirement; Adolescence Education core requirement “G”; English Language Arts elective.

Section 01 T F 11:10-12:25 p.m. Mr. Francia Code: 1165

In Asian American Memoir, we will examine constructions of Asian American identity and self-representation in memoir, literature, essays, and films by contemporary Asian Americans. Readings and screenings will include diverse narratives of immigrant assimilation; gendered narratives; transnational categories of homeland and identity; and narratives pushing boundaries between memoir and fiction. To this end, we will examine the formation of subjective identities across axes of ethnicity, gender, sexuality, class, and national identity. We will explore ourselves through journaling and writing, and the relationship between language, narrative, and self.

ENGLISH 318.57 THE SELF IN POST CIVIL WAR AFRICAN AMERICAN LITERATURE

(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 “D” or “E”, area of study “2” or “D” or elective; Writing core requirement “B” or “C” or Multi-Ethnic requirement; Adolescence Education core requirement “F” or “G”; English Language Arts elective.

Section 01 M, TH 2:45-4:00 p.m. Ms. Biswas Code: 4641

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

ENGLISH 318.62 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 01 M,TH 4:10-5:25 p.m. Mr. Velasco-Shaw Code: 1166

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.

ENGLISH 318.63 SLAVE NARRATIVES 1750-2010

(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" or Multi-Ethnic; Adolescence Education core requirement "G"; English Language Arts elective c
Section 01 M,TH 1:10-2:25 p.m. Professor Neary Code: 4642

In this seminar we will analyze a broad range of texts that have come to be known as African American slave narratives: nineteenth-century literary narratives, oral narratives transcribed and recorded as part of the Works Progress Administration, fictional neo-slave narratives/contemporary narratives of slavery, visual neo-slave narratives of the 1990s, and contemporary prison narratives, christened as (neo)slave narratives by critic Joy James. Throughout the course we will build a working definition of what is meant by the term "slave narrative," investigating literary and art historical notions of "genre" and "form." Requirements include lively participation in class discussions, written reading responses, regular posts to the BlackBoard discussion forum, a mid-term paper, and a final research paper.

ENGLISH 319.69 18TH CENTURY BRITISH WOMEN WRITERS

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

Section 51 M,W 7:00-8:15 p.m. Dr. Kane Code: 1167

During what scholars call the long eighteenth century (1660 to 1800), women were prolific contributors to the emerging genre of the novel. They were also poets, critics, and playwrights, many of them proficient in more than one genre. This course will focus mainly on the novel, with some attention to other genres, especially autobiographical writings. We will look at how women writers grappled with the idea of authorship during a time when standards of modesty and propriety militated against certain kinds of public display for women, including publishing. We will also examine how the novels and other works engaged with 18th-century debates over such issues as sensibility, the education of children, the role and rights of women within the family, filial duty, and ideals of masculinity and femininity. Texts will include novels from among the following authors (i.e., not all of them will be represented): Aphra Behn, Eliza Haywood, Sarah Scott, Sarah Fielding, Frances Sheridan, Charlotte Lennox, Charlotte Smith, Frances Burney, Ann Radcliffe, Maria Edgeworth, Mary Brunton, and Jane Austen. Poets studied may include Anna Letitia Barbauld, Letitia Landon, Anna Seward, Anna Yearsley, and Mary Robinson. Requirements will include a midterm exam, two short response papers and a longer (research) paper.

ENGLISH 319.71 WOMEN'S INTERTEXTUAL NARRATIVES

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

Section 01 M,W,TH 11:10-12:00 p.m. Ms. Davis Code: 4881

Originally coined by Julia Kristeva, the term "intertextuality" refers to the concept that all texts derive their meaning in relation to other texts, and that in fact, "any text is constructed as a mosaic of quotations, any text is the absorption and transformation of another." This course will explore Kristeva's theories of intertextuality as influenced by Mikhail Bakhtin, and how these theories provide us with a lens through

which complex systems of culture may be interpreted through literary texts. Readings may include, but are not limited to works by Harriet Jacobs, Charlotte Lennox, Doris Lessing, Margaret Atwood, Octavia Butler, Audre Lorde, and Virginia Woolf. Students will be responsible for a class presentation, weekly journal entries, and a final research project.

ENGLISH 319.77 WOMEN CENTERED LITERATURE: THE BRONTE SISTERS

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

Section 01 M,TH 9:45-11:00 a.m. Dr. Bloom Code: 4722

They lived lives of deprivation and tragedy and yet their novels are acknowledged masterpieces. Has the story of their lives imposed on our appreciation of their works? Do they still represent what Henry James called “the high-water mark of sentimental judgment”? Anne’s novel *Agnes Grey* reveals an unromantic view of the life of a governess during the Victorian era. Emily’s *Wuthering Heights*, once thought unreadable, has been judged the greatest masterpiece in an era of great novels. Charlotte’s novel *Jane Eyre* has been hugely popular and the focus of much critical study ever since its publication. In this course we consider the lives of the sisters, their major works, the critical history surrounding the novels, and responses to their works. Requirements: 2 papers (one will be a research paper), midterm, and final exam. This is a writing intensive class.

ENGLISH 319.78 20th CENTURY WOMEN WRITERS AND THE POLITICS OF IMAGINATION

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, 4, or “D,” “G”; Creative Writing, elective. Adolescence Education core requirement “F”; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 Saturday 12:10-2:40 p.m. Ms. Kennedy-Epstein Code: 4724

20th Century American Women Writers: The Politics of Imagination will focus on the interpretation and transmission of defining moments in 20th North American life through the lens of its women writers. We will concentrate primarily on the period from 1945 to the present and explore a wide range of events and ideas from differing perspectives as we pay close attention to the relationship between social and political struggles, and how those struggles have been inscribed or obscured in new versions of history and identity. Throughout, a major concern will be how the politics of gender inform knowledge. We will consider the ways in which the concept of gender has been continuously redefined through literary self-representation, and the ways in which literature has functioned as a site of struggle over such definitions. The class will be run as a discussion seminar with short papers, class presentations, and a semester project.

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity

Section 01 M, TH 2:45-4:00 p.m. Ms. Nims Code: 1168

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.

Section 02 T,F 12:45-2:00 p.m. Professor Tolchin Code: 1169

We will read writers of African-American, Asian-American, Judeo-American, Latino-American and Native American backgrounds, with an attention to the implicit theories of cultural identity in their work. Requirements: take-home midterm and final essays, class participation, attendance.

Section 03 T,W,F 10:10-11:00 a.m. Dr. Shringarpure Code: 1170
This course examines the various ways in which texts by African American, Asian American, Latina/o, and Native American writers re-imagine and re-conceptualize narratives of “American” identity. In reading short stories, novels, poems, and plays, the course illuminates the historical contexts and geographical spaces from which texts are produced. Class discussions and readings will thus situate the United States and its multicultural literatures in hemispheric and global networks of cultural and economic relations and their patterns of migration. Requirements for the class include six short response papers, one long research paper and an oral presentation.

Section 04 T,F 2:10-3:25 p.m. Mr. Sussman Code: 1171
The notion of America as a “melting pot” is a familiar one, and in this course we’ll interrogate something you might call “the poetics of the melting pot.” Many of the texts we focus on are noteworthy not just for their accounts of the experience of various ethnic groups in America, but also for their innovations in form, style, and subject matter. As we move through these texts, we’ll also pay attention the political and social events that inform them. Authors may include Cha, Hagedorn, Hemon, Reed, Okada, Fante, Wright, Paley, and Viramontes. We may also read some travel narratives. Requirements: Two papers (one short, one longish) and two brief response papers.

Section 05 SAT 3:10-5:40 p.m. Ms. Kennedy-Epstein Code: 1172
This course will explore through literature and film the definition of cultural identity as presented by writers of African-, Caribbean-, Asian-Latino-, Judeo-, and Native-American origins. Requirements for this course include three short papers, a midterm, a final presentation, and a final exam.

Section 51 M,W 5:35-6:50 p.m. Ms. White Code: 1175
This course considers the relationship of ethnicity to American-ness in literature by Anglo, African, Caribbean, Native, Asian, Persian and Jewish Americans. We will ask these writers and texts: What are the material and spiritual facts of personal identity? What do these facts mean? Does the fact/meaning of ethnicity enhance or impede the relation to an America they/we wish to inhabit? Requirements will include two 5-7 page essays, response papers, class participation and presentations, and a final exam.

Section 52 T TH 5:35-6:50 p.m. Ms. Benjamin Code: 1176
Section 53 T TH 7:00-8:15 p.m. Ms. Benjamin Code: 1177
The literature we study in this course will explore the way in which ethnic, racial, and feminist claims in the mid-to-late 20th century in the United States have altered the traditional literary canon. Through a study of both the theoretical and imaginative works of African, Caribbean, Asian, and Native American writers we will examine the historical and cultural backgrounds that inspired a sea of change in our understanding and experience of American culture. Requirements include a midterm and final essay and two papers.

Section 54 M,W 7:00-8:15 p.m. Mr. Perez Code: 4643
This course will examine the “desirous plots” of 20th century British and American literature. We will consider how authors and artists have negotiated—through hiding, performing, or exposing—same-sex desires and the limits and challenges of constructing a distinct narration. Moving between novels, art, and film, we will see how these various forms have enmeshed racism with homophobia. Further, written by avowed LGBT authors or non-LGBT cultural producers, these stories depict challenges to the question of cultural citizenship by the acceptance or rejection of totalizing social norms. In light of this, we will see how a *rhetorical* reaction against assimilation went beyond masculinity or femininity. Rather the reading and writing practices of authors sought to engender a new “inclusive” otherness within the utopia of the modern city. Moving between film, books, and art, this course investigates the multiple strategies artists used to *create* urban voices that traveled beyond political binaries, as well as the impulses of gay and lesbian politics. Such voices and visions seem to have *changed* a previous configuration of familial relations, for a new often-troubling family-hood. Please note this is a writing intensive course, which means students will be asked to speak often and articulate their ideas in order to gain a necessary foundation in their ideas before the process of writing. This course will parry often unfamiliar and difficult ideas for which I will expect students to make the best and most use of textual, historical, and filmic archives. This, as in every course,

will grade the student body based on three areas: demeanor, knowledge, and skill. Requirements: Two Short Papers (5% + 10%); 4 Reading Quizzes (20%); THERE ARE NO MAKE UP QUIZZES; 1 Original Library Research Assignment (5%); Oral Presentation—three paragraphs of well-crafted argument about your assigned text must be handed in or posted on-line the class following your presentation (10%); Final Research Paper— 7-10 pages minimum (17% + 3% for peer review) DUE ON THE LAST DAY OF CLASSES; Participation, i.e. attendance, class discussion, at least two on-line interventions on our listserv(10%); 2 In-Class Essays (5 pts + 15 pts). *You May Earn up to 6 pts. of EXTRA CREDIT* (3pts per extra credit project)

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Davis Code: 1178

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.

Section 02 M,TH 11:10-12:25 Staff Code: 1179

This course will examine a constellation of African American narratives published in the last twenty to twenty-five years, by a cohort of new authors that have come to be defined as “Post-Soul.” These authors possess a novel and increasingly complex relationship to black identity, frequently calling attention in their works to the changing dynamics of racial community in the post-Civil Rights era. Throughout this semester, we will consider how contemporary theoretical debates about African American culture and identity inform these narratives, paying particular attention to how their authors tackle the intersection of race with social class, gender, and sexuality. Requirements: two short papers, midterm exam, presentation, research paper.

Section 03 M,TH 2:45-4:00 p.m. Professor Neary Code: 4644

In this course we will examine the distinction between evidence and imagination in a number of 19th century African American texts beginning with slave narratives. How do African American authors address the distinction between evidence and imagination when blackness is read as evidence of inferiority? What is the relationship between non-fiction narratives and the first African American novels? We will read narratives by Douglass, Jacobs, Northrup, Brown, Harper, Wilson, Delany, and Hopkins. Requirements include short analytical papers and a longer final paper.

Section 51 M,W 5:35-6:50 p.m. Mr. Bobrow Code: 4645

Taking a largely historical approach, we will read a variety of 19th and 20th century African-American narratives, focusing on emerging and recurrent themes, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms; the interplay between literary and social movements; and the influence of other forms, such as poetry, music, and visual arts. Our primary readings will be supplemented by a broad range of critical essays, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Requirements: one short paper, one longer research paper, brief written in-class responses, and a final exam. NO AUDITORS.

ENGLISH 324 NATIVE AMERICAN LITERATURE

(3 credits) Prerequisite is English 220.

Section 01 T,F 2:10-3:25 p.m. Professor Tolchin Code: 4646

This course may include such Native American writers as William Apess, Charles Eastman, Black Elk, Lamé Deer, D’Arcy McNickle, N. Scott Momaday, Leslie Silko, James Welch, Louise Erdrich, Joy Harjo, Simon Ortiz, Lucy Tapahonso, and Greg Sarris. Course requirements will include a reading journal, midterm, final, short research paper and oral report. Emphasis will be on class discussion.

ENGLISH 325 POST COLONIAL LITERATURE IN ENGLISH

(3 credits) Prerequisite is English 220

Section 01 M,TH 4:10-5:25 p.m. Professor Perera Code: 1180

Postcolonial Studies is an interdisciplinary academic field that emerged from the political, cultural, and psychological struggles for decolonization during the 1940s to the 1960s. In a general sense, Postcolonial *Literature* refers to literary works by writers from formerly colonized countries. National allegory and narratives of identity crises are considered some of its emblematic forms. When we move beyond minimal definitions, however, the “postcolonial” becomes a contested category. How are questions of narrative, representation, truth, and ethics explored in different yet aligned postcolonial texts? Even as we acknowledge the historical particularity of specific colonial encounters, can we speak of a general concept? “When was ‘the post-colonial’?” asks Stuart Hall, proposing that we think of the term not only as a period marker denoting the “time after colonialism,” but also as a name for a way of knowing—a philosophy of history. The political and ethical struggles that animate the fields of postcolonial literature and theory are ongoing ones. Building on Hall’s question and focusing on a broad range of works from the postcolonial canon, we will study the changing conventions and notations that make up the genre of postcolonial writing. We will attempt to understand the category of the postcolonial not only as defined in relationship to 1940s and 1960s decolonization movements, but also in terms of the cultural politics of both earlier and later anti-colonial struggles. Our examples will be drawn from anti-colonial, internationalist, and human rights traditions from India, Sri Lanka, Nigeria, Botswana, Sudan, and South Africa. Thus this course will be an introduction to the field of postcolonial studies through readings involved in the critique of colonialism from the period of decolonization and after. The first part of the class will be devoted to foundational texts and standard definitions. During the second part of our class, we will also engage debates in terminology and new directions in the field of postcolonial studies. Literary texts may include Chinua Achebe’s *Things Fall Apart*, Bessie Head’s *Collector of Treasures*, Saadat Hasan Manto’s “Toba Tek Singh” and “Cold Meat,” Salman Rushdie’s *Midnight’s Children*, Tayeb Salih’s *Season of Migration to the North*, Mahasweta Devi’s “The Hunt,” J.M. Coetzee’s *Disgrace* and Michael Ondaatje’s *Anil’s Ghost*. While the main focus of our class is prose fiction, we will also read excerpts from foundational texts in postcolonial theory including selections from Frantz Fanon’s *Wretched Of The Earth*, Aimé Césaire’s *Discourse on Colonialism*, Edward Said’s *Orientalism*, Robert Young’s *Postcolonialism*, and Stuart Hall’s “When Was ‘The Post-Colonial’? Thinking at the Limit”

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

Section 02 T,F 12:45-2:00 p.m. Ms. Shringarpure Code: 1181

This course is an overview of postcolonial writers starting from the second half of the twentieth century until the present day. We will primarily read novels from authors of varied origins, each of them tied by the overarching questions of identity, history, space and aesthetics that are raised within a postcolonial framework. Writers will include Salman Rushdie, Sara Suleri, Mouloud Feraoun, Nuruddin Farah, Ferdinand Oyono, Abdelwahab Meddeb, Tayeb Salih, Assia Djebar and others. Students will be asked to watch related films and some introductory theory will also be examined. Requirements for the class include six short response papers, one long research paper and an oral presentation.

Section 03 M,TH 1:10-2:25 p.m. Professor Mallipeddi Code: 5211

This course introduces students to the work of authors from formerly colonized nations in the Caribbean, Africa, and South Asia. Focusing primarily, though not exclusively, on prose fiction, we will examine how postcolonial writers engage with issues of national identity and decolonization; negotiate the competing imperatives of English and vernacular literary traditions; and formulate both personal and collective strategies of self-representation. Possible writers include Chinua Achebe, V.S. Naipaul, Jamaica Kincaid, Salman Rushdie, Tayeb Salih, Arundhati Roy, and others. Requirements: short reports, two 3-page papers, and a final research paper. This course will be writing intensive.

ENGLISH 327 CARIBBEAN LITERATURE

(3 credits) Prerequisite is English 220. Approved for Group A Pluralism and Diversity.

Section 01 T F 3:45-5:00 p.m. Professor Glick Code: 4648

We will examine a sampling of twentieth century Caribbean texts—a century often referred to as the century of Revolution. 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, historiography, polemic, poetry, and film. We will examine race, class, and gender work 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? Students are required to complete one class presentation, three papers, and a short annotated bibliography. This section will be writing intensive.

ENGLISH 329.76 20th CENTURY POETRY OF THE AMERICAS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study "D," or 2 or core requirement "D " or elective; Writing core requirement "C" ; Adolescence Education core requirement "G"; English Language Arts second course in language.

Section 51 M,W 5:35-6:50 p.m. Mr. Perez Code: 4650

"America is another name for opportunity. Our whole history appears like a last effort of divine providence on behalf of the human race." –Ralph Waldo Emerson

This course is an introduction to the field of hemispheric American studies through the lens of 20th century poetry of the Americas. We will see the central moment of Garcia Lorca's famous Poet in New York in which the author epitomizes New York as a center of spiritual injustice and metaphysical loneliness as key to how we read the Americas. What for him stands as material corruption and social injustice is figured along poetic and social lines in new visions of American poetry. In particular, the poem considers race, gender, and class figured in a new poetic sensibility. What is valued? How do we read the rhetorical, metaphorical and symbolic, and inter-textual attributes of these works in order to envision a world of the Americas? We approach these topics first, as a study of literary interest, and second, as a study of the Old and New world divide. Along this division language will play a central role. In what ways does the availability of mobile languages work in the rhetorical constructions that reinvent American literary Modernism? The issues approached will include but not be limited to: translation, folk, the transcendental, American modernism, race, and gender figuration. Requirements will include two short papers; 4 reading Quizzes: THERE ARE NO MAKE UP QUIZZES; 1 original library research assignment; oral presentation—three paragraphs of well-crafted argument about your assigned text must be handed in or posted on-line the class following your presentation , final research paper--- 7-10 pages minimum DUE ON THE LAST DAY OF CLASSES; participation, i.e. attendance, class discussion; 2 in-class essays); you may earn up to 6 points of EXTRA CREDIT (3pts per extra credit project).

ENGLISH 331 THE STRUCTURE OF MODERN ENGLISH

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

Section 01 T,F 2:10-3:25 p.m. Professor K. Greenberg Code: 1186

Section 02 T,F 3:45-5:00 p.m. Professor K. Greenberg Code: 1187

This class is a linguistics and language class. May be used to satisfy area of study 6 for Literature, Language and Criticism majors. This course is a linguistically-based investigation of the structure and uses of modern American English. You will learn the tools and skills required to analyze how we produce and understand English words and sentences. In addition, we will explore notions of "Standard English" and "correctness," examine language and dialect diversity in the US, and discuss the implications of these facts for teaching. Much of the coursework will be done on Blackboard. You will be expected to check the site daily, post messages to every Discussion Board forum, and do the online reading and writing assignments on time. The requirements for the course include several short essays, five tests (one at the end of each chapter in the textbook), and a final exam. Not recommended for auditors.

Section 03 T,TH 4:10-5:25 p.m. Ms. Bakht Code: 1188

This course offers an introduction to the study of linguistic structures of Modern English. Some of the topics of focus for the courses are: phonology (sound systems), morphology (word formation) and syntax (sentence structures), as well as language and variation in English, language use in context, and the notion of "Standard English" and prescriptive language ideologies in English. Course requirements include: attendance and participation; short papers; exams; and a research presentation. Not recommended for auditors.

Section 04 M,W,TH 11:10-12:00 p.m. Mr. Funk Code: 5271
Section 05 M,W,TH 12:10-1:00 p.m. Mr. Funk Code: 5272

This course is an introduction to the linguistic analysis of modern American English words and sentences. We will also explore notions of "Standard English" and "correctness," language and dialect diversity in the U.S., and the implications of linguistic theory for teaching students whose first language is not English. Requirements: two response essays, three tests, and a final exam. Not recommended for auditors.

Section 51 M,W 7:00-8:15 p.m. Dr. Cao Code: 4651

This course is an introductory linguistically-based study of the structure and use of modern English. Tools of analysis that will be explored include phonology, morphology, and syntax. The class will also focus on notions of "Standard English", sociolinguistic variation in English, and its implications, especially as they pertain to language use in context and the methodological and pedagogical concerns in teaching English. Requirements for the course include a midterm and final exam, several short papers, and an oral and written presentation. Not recommended for auditors.

ENGLISH 332 HISTORY OF THE ENGLISH LANGUAGE

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

Section 01 M, TH 2:45-4:00 p.m. Professor Parry Code 1190
Section 02 M, TH 4:10-5:25 p.m. Professor Parry Code 1191

This course will present the history of English as the history of its speakers, and it will trace patterns of migration, cultural change, and political domination to show how that history is reflected in the language. Particular emphasis will be laid on the global expansion of English and on the variation within it. Students will write three papers, all of which should be revised, and there will be a final exam. This is a writing intensive class.

Section 03 T,F 9:45-11:00 a.m. Professor Reyes Code: 4652

This course provides a background in the history of the English language, namely the linguistic structures and systems of Old English, Middle English and Early Modern English. Areas covered include principles of historical linguistic study and the social contexts and mechanisms of language change. Course requirements include: attendance and participation; essays; homework and quizzes; exams; and a research presentation

Section 51 M,W 5:35-6:50 p.m. Ms. Vinitzkaya Code: 1192
Section 52 M,W 7:00-8:15 p.m. Ms. Vinitzkaya Code: 1193

This is a thematically focused course. The emphasis in this course is on the diversity of English throughout its history and the changing social meanings of different varieties of English. We will be looking at how political, social and cultural forces influence a language. We will investigate the processes of language change through peoples' history, memoirs, fiction, poetry, and essays. Required Texts include: 1. *English History, Diversity, and Change*. by David Graddol, Dick Leith and Joan Swann. 2. *A History of the English Language* by Albert C. Baugh. Requirements: a midterm, final, several quizzes, and a paper. This class is a "Writing Intensive" class

ENGLISH 333.54 ADVANCED TOPICS IN LINGUISTICS: LANGUAGE AND ETHNICITY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study "F," or 6 or elective; Writing elective; Adolescence Education core requirement "B"; English Language Arts second course in language.

Section 01 T F 11:10-12:25 p.m. Professor Reyes Code: 4653

This course explores how language use reflects and creates ethnic identities in various contexts within the United States. It is centered on class discussion of articles, which use discourse analysis to closely examine how ethnicity is performed in face-to-face interaction. It examines language use in relation to African American, Native American, Latino American, Asian American and European American identities, and covers topics, such as codeswitching, crossing, passing, mocking, youth language, and hip hop.

Course requirements include: attendance and participation; essays; exams; a research paper; and a class presentation.

ENGLISH 333.56 ENGLISH ACROSS THE WORLD

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study "F," or 6 or elective; Writing elective; Adolescence Education core requirement "B"; English Language Arts second course in language.

Section 01 M,TH 11:10-12:25 p.m. Professor Parry Code: 4726

This course will examine the spread of English across the world in terms of two major processes: linguistic imperialism, or the imposition of the language from a colonial center on a colonized periphery, and macroacquisition, or the adoption and adaptation of English by speech communities themselves. The main geographical focus will be the former colonial territories of Britain and the United States in Asia and Africa. Class discussions will be guided by two texts that present opposing views of the historical processes in question and will be further illuminated by students' own research on individual countries. Course requirements will include: weekly readings with exercises and private journal responses; a written review of each of the two course texts; research into the spread of English in a particular territory, to be presented orally in class and as a term paper. Course texts: Robert Phillipson, *Linguistic Imperialism*. Oxford University Press, 1992. ISBN 0-19-437146-8. \$27.95; Janina Brutt-Griffler, *World English: A Study of its Development*. Multilingual Matters, 2002. ISBN 1-85359-577-2. \$23.96.

ENGLISH 335 CHAUCER

(3 credits) Prerequisite is English 220

Section 01 T,F 8:10-9:25 a.m. Mr. Soleimany Code: 1195

This course is a thorough introduction to Geoffrey Chaucer's experimental narrative, the *Canterbury Tales*. We will examine Chaucer's work in the context of the turbulent social and political climate of the late fourteenth century, and will consider, among other things, late medieval conceptions of authorship and readership; authority and power structures; social antagonisms and class rivalries; and religious, racial, and gender differences. In addition to the primary texts, students will engage with current Chaucer scholarship and become familiar with Middle English resources in print and electronic forms. As the *Tales* will be studied in the original Middle English, students will learn basic skills in reading, translating, and pronunciation. Requirements will include regular quizzes, an oral presentation, two papers, and a final exam.

ENGLISH 336 MEDIEVAL LITERATURE

(3 credits) Prerequisite is English 220.

Section 01 T F 9:45-11:00 a.m. Mr. Soleimany Code: 1197

This survey course provides a general introduction to medieval British literature, and will cover texts spanning the Anglo-Saxon period to the later Middle Ages. Among others, readings will include selections from *Beowulf*, *The Canterbury Tales*, *Sir Gawain and the Green Knight*, and *The Book of Margery Kempe*. We will explore genres as various as epic, romance, drama, saints' lives, and mystical literature, and will situate the literary works within larger cultural, historical, and critical contexts. Assignments include brief translation tests, short critical reviews, an oral presentation, and a final research paper.

ENGL 337 LITERARY ASPECTS OF FOLKLORE

(3 credits) Prerequisite is English 220.

Section 01 M W TH 12:10-1:00 p.m. Ms. Haddrell Code: 1198

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

ENGLISH 338 SURVEY OF BRITISH LITERATURE: ANGLO-SAXON TO ROMANTICISM

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Code: 1199

This course will concentrate on representative works from eight centuries of English literature. Although we will look at cultural factors surrounding the literature, our primary purpose will be an understanding of the authors' intentions through close readings. We will travel from the male-centered world of *Beowulf* to the feminine vision of nature featured in Wordsworth. The course will include works by Chaucer, Shakespeare, Milton, Pope, Dryden, Johnson, and Austen. If we have time, we will also discuss Donne and Wycherley. Requirements: mid-term, final exam and research paper.

Section 02 M,W,TH 11:10-12:00 p.m. Ms. Haddrell Code: 1200

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

Section 03 SAT 3:10-5:40 p.m. Dr. Graziano Code: 1201

In this sweeping survey of British literature, we will begin with the Old English epic *Beowulf* (translated by Seamus Heaney), a poem of marauding Scandinavian heroes, monstrous others and cycles of violence, and conclude with the rebellious yet relatively peaceful English Romantic poets. In between these two works, we will survey Shakespeare's collected sonnets, a narrative of desire and the dangers of romance; a few verses from Queen Elizabeth I on power, love and politics; Aphra Behn's *Oroonoko*, a travelogue of slave revolt and imperialism; and Milton's *Paradise Lost*, an epic poem of the Biblical Fall retold and the rebellion of Satanic archangels. Each work will be situated in its historical and biographical context, yet we will also attend to motifs and ideas that wander across literary history. Requirements will include a final exam, three in-class essays, and a 5 to 7 page paper.

Section 04 T,F 12:45-2:00 p.m. Ms. Narramore Code: 1202

An introduction to English literature from the Anglo-Saxon to the Romantic period, this course will focus on major writers such as Chaucer, Spenser, Milton, Austen and Mary Shelley. This course will provide students with an historical background to English literature and will emphasize the relatedness of literary texts and periods and the influence of major authors on one another. Requirements include regular quizzes, midterm and final examinations and a final paper.

Section 05 T F 9:45-11:00 a.m. Mr. W. Goldstein Code: 1203

This course provides a broad overview of English literature from the Anglo-Saxon period through the rise of Romanticism in the early 19th century, focusing in particular on the ways in which two predominant -- and contradictory -- impulses, the depiction of romantic love on the one hand and the desire for private meditation on the other -- work together to create a portrait of an evolving human consciousness. We will tour all the highlights of this vast era -- from *Beowulf* and *Sir Gawain and the Green Knight* to the works of Chaucer, Spenser, Sidney, Mary Wroth, Shakespeare, Donne, Amelia Lanyer, Milton Wordsworth, Coleridge, Keats, Shelley, Byron and Blake, as well as other essential poets and dramatists, paying attention along the way to the many forms they develop and perfect, from the sonnet, ode, elegy and ballad to the epic, tragedy, comedy, and the novel, as well as to the vital way in which these men and women writers influence and build upon each other's achievements, and on the way they are in conversation with one another over time. Requirements: two four-page essays, brief in-class writing assignments, mid-term, final.

Section 06 M,TH 4:10-5:25 p.m. Dr. Ko Code: 1204

This course will survey British Literature from the Anglo-Saxon period to the end of the 18th century. While it is impossible to cover everything developed and culturally transmitted within this huge span of socio-historical time, we will try to read from the Old English epic (*Beowulf*), Chaucerian tales, Miltonic verse (*Paradise Lost*), to Restoration plays, Enlightenment essays, 18th-century novels (e.g., *Gulliver's Travels*, *Rasselas*), including one short Gothic novel (to be appointed). We will use such readings to trace the historical development of literary genres and, even more importantly, learn about the

human condition in relation to the epic world values, Early Modern religious and human societal techtonics, pre-Romantic class groups and gender communities. Course requirements: active class participation, regular in-class writing exercises, reading journals, and two formal course papers (midterm and final papers).

Section 07 T,F 9:45-11:00 a.m. Dr. D. Robbins Code: 4879
This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18th Century). The course will encourage you to arrive at a given text's range of meanings through close reading, but close reading that takes into account the historical and social context within which the text was created. The early texts include *Beowulf* and *Sir Gawain and the Green Knight*, and the later ones include, among others, a sampling of the following authors: Chaucer, More, Spenser, Shakespeare, Donne, Bacon, Milton, Pope, Blake, Coleridge, and Wordsworth. Requirements: active class participation, a brief presentation, a midterm, a research paper, and a final exam. A Hunter email address is also a requirement.

Section 51 M,W 5:35-6:50 p.m. Ms. Korn Code: 1207
"From Knights to Knightley: Concepts of the Heroic in Love and War." Taking inspiration from this fall's special exhibit at the Onassis Cultural Center on *Heroes, Mortals and Myths in Ancient Greece*, we will trace the shifting cultural ideals of the heroic [and its inevitable opposite, the monstrous] in love and war and social interaction as reflected in British literature from the Medieval epic to the Romantic novel. We will read all of, or selections from, the following texts: *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer's *Canterbury Tales*, Christopher Marlowe's *Dr. Faustus*, Shakespeare's *Henry V*, John Donne's sermons and poetry, Milton's *Paradise Lost*, Pope's *Rape of the Lock*, Boswell's *Life of Samuel Johnson*, Wordsworth's *Prelude*, and Jane Austen's *Emma*.

Section 52 M,W 7:00-8:15 p.m. Mr. Hatch Code: 1208
This course will cover some eight hundred years of English literature. It will attempt to give students a historical background to some of the major and representative works in the Middle Ages, the Renaissance, the English Revolution, the Restoration, and the Enlightenment. Attention will also be given to the formation of genres (such as epic, romance, the Petrarchan sonnet, the ode, and satire) and their persistence through the centuries covered. In class we will cover *Beowulf*, parts of the *Canterbury Tales*, representative works by the Elizabethan and Restoration theaters (including works by Marlowe, Ben Jonson, and Congreve), Spenser's *Fairie Queene*, Milton's *Paradise Lost*, eighteenth-century satire (Pope, Johnson, and Swift) and examples of pre-Romantic "sensibility" and empiricism (Goldsmith, Gray, Thomson, and Cowper). We can only glance at the development of the novel, which will be represented by Behn's *Oroonoko* and Walpole's *The Castle of Otranto*. Students will read one major work on their own and write a reaction essay or reading journal.

ENGLISH 340.51 HISTORY OF RHETORIC: ANCIENT AND MODERN

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism Area of Study "F," 6 or an elective; Creative Writing elective or Rhetoric; Adolescence Education Core Requirement "B"; English Language Arts Core Requirement "Language" Equivalent or an elective.

Section 01 T,F 11:10-12:25 p.m. Professor Hayden Code: 4654
This course explores developments in the history of rhetoric to show how modern conceptions of audience, argument, and persuasion evolved. Participants will read ancient and modern rhetorical theories and apply these theories to persuasive texts in different fields. Readings will include the theories of the Sophists, Plato, and Aristotle, as well as the modern updates of these theories by Bitzer, Burke, and Perelman. Readings will also include marginalized voices in the history of rhetoric and persuasive texts for analysis. Texts for analysis may include political speeches, advertisements, literature, blogs, and other texts drawn from popular culture. Participants will become more critical consumers of the symbols they encounter everyday and hone their written and analytical skills. Assignments will include reading responses, a mid-term and final exam, and two 5-7 page analysis papers. Books to purchase are *Rhetorica Ad Herennium* (ISBN 9780674994447; \$24.00) and Perelman, *The Realm of Rhetoric* (ISBN 9780268016050; \$17.00). Other texts will be available on Blackboard.

ENGLISH 342.51 U.S. NATIONAL RHETORIC

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism Area of Study "F," 6, or an elective; Creative Writing elective; Adolescence Education Core Requirement "B"; English Language Arts Core Requirement "Language" Equivalent, Rhetoric, or an elective.

Section 01 M,TH 4:10-5:25 p.m. Professor L. Jones Code: 4655

This course will examine the role of rhetoric in imagining the ideological boundaries around U.S. citizenship and the nation. We will focus particularly on some of the unique American rhetorical traditions and counter-traditions that have served to construct or deconstruct our ideas about the nation. Reading will include works by rhetorical theorists such as Aristotle and Kenneth Burke, scholars of early American rhetoric such as Sacvan Bercovitch, theorists who complicate traditional ideas about rhetoric, such as David Howard-Pitney and Victor Villanueva, as well as scholarship on nationalism. Students will apply their understanding of national rhetoric in two research paper assignments. Students are encouraged to choose research topics that relate to their majors, future professions, and/or personal interests. In addition, students will complete a short final examination paper, an oral presentation, and several informal writing assignments.

ENGLISH 350 RENAISSANCE DRAMA

(3 credits) Prerequisite is English 220.

Section 01 T F 11:10-12:25 p.m. Professor Hollis Code: 1211

Thomas Platter, a Swiss visitor to England in 1599, noted in his diary how popular going to the theatre was amongst the men and women of Elizabethan London. Moreover, he thought he knew why so many Londoners went to the playhouse on a regular basis: the English for the most part do not like to travel much, but prefer to learn foreign matters and take their pleasures at home. This course puts Platter's observation about the preferences of the untravelled English under the microscope, and examines dramatic works written between 1576-1642 that stage a variety of foreign matters, whether it be plays set in far-flung climes (Spain, Italy, the Mediterranean, North Africa, the Middle East) or in plays set in London but which stage English encounters with non-English peoples, customs, and commodities. Works will include Thomas Kyd's *The Spanish Tragedy*, Christopher Marlowe's *The Jew of Malta*, Elizabeth Cary's *The Tragedy of Mariam*, Thomas Dekker's *The Shoemaker's Holiday*, Thomas Middleton and William Rowley's *The Changeling*, Jonson, Chapman, and Marston's *Eastward Ho!*, and Philip Massinger's *The Renegado*. 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 classroom.

ENGLISH 351 THE AGE OF ELIZABETH I

(3 credits) Prerequisite is English 220.

Section 01 M,TH 2:45-4:00 p.m. Professor Schmidgall Code: 4656

The reign of Elizabeth I (1558 to 1603) coincided with the first Golden Age of English literature. Among our readings will be several English poets who participated in the run-up to Shakespeare's Sonnets, notably the sonnets of Sir Philip Sidney and his *Defence of Poesie*; the erotic poems of Christopher Marlowe (Hero and Leander) and Shakespeare (Venus and Adonis). We will also delve into perhaps the greatest literary work composed in Elizabeth's reign, Edmund Spenser's *The Faerie Queene*, which was dedicated to her. We will also sample the first how-to book in English, Puttenham's *Arte of English Poesie* (1589), and the prose and poetry of Elizabeth herself. We will read Shakespeare's evocation of courtly life in Elizabeth's day, *Love's Labors Lost* (performed for the Queen). We will end with a sampling of John Donne's love poems written in the 1590s. There will be four papers of increasing length; a mid-term exam, a final exam; class participation will affect the final grade.

ENGLISH 352 SHAKESPEARE SURVEY

(3 credits) Prerequisite is English 220.

Section 01 T,F 2:10-3:25 p.m. Professor Hollis Code: 1213

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* (2nd 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.

Section 02 T,F 3:45-5:00 p.m. Dr. Henry-Offor Code: 4658
 This course introduces students to Shakespeare's plays and poetry. The course will be taught from theoretical and literary perspectives. Students will read plays as both dramatic interpretations of early English culture and as timeless works of theatre. The underlying theme of all readings in this course is human relationships. Requirements will include weekly responses on the class blog related to assigned readings; three five-page papers; five quizzes; one oral presentation; group collaboration.

Section 51 T,TH 7:00-8:15 p.m. Dr. Sandler Code: 1214
 The course is a survey of representative plays by Shakespeare with emphasis on the comedies and the tragedies. The readings will include: *Much Ado About Nothing*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV, Part One*, *Measure for Measure*, *Othello*, *Hamlet*, *King Lear*, *Macbeth*, *The Tempest*. Requirements: midterm, final, term paper.

ENGLISH 354 SHAKESPEARE II: THE LATER PLAYS

(3 credits) Prerequisite is English 220

Section 01 SAT 12:10-2:40 p.m. Dr. Henry-Offor Code: 4659
 In this course we will read some of Shakespeare's late plays: *King Lear*, *Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, and *Henry VIII*, with a focus on relationships within the plays and the spaces where these relationships takes place. We will watch DVDs of the plays to examine character's interaction with each other in an attempt to understand how early moderns' cultural and social behavior, particularly their living arrangements, are reflected in the plays. Requirements: two five-page papers, mid-term exam, one group presentation and weekly responses.

ENGLISH 360 THE 17TH CENTURY

(3 credits) Prerequisite is English 220

Section 01 T F 12:45-2:00 p.m. Mr. W. Goldstein Code: 1218
 This course surveys selected poets and dramatists, focusing on love poetry in the broadest sense. The course emphasizes the conflicting erotics of religion and politics, with which ideas of ecstasy and passion and romance are intertwined in the work of Shakespeare, Donne, Marvell, Herbert, Lanyer, Katherine Philips, Jonson, Milton, Dryden and others. We will pay attention to the unfolding of the 17th century as a period with an internal dialogue over time, traced through the eulogies of a poet upon predecessors and through adaptations. (Dryden, for example, adapted both Milton's *Paradise Lost* and Shakespeare's *Antony and Cleopatra*, which we read in the course, in two of his own plays.) *Romeo and Juliet* and selections from *Paradise Lost* about Adam and Eve bookend the course; we move from the depiction of young love to the representation of mature love, keeping in mind the irony that Milton's Adam and Eve are taken to represent the love of adults; actually they are more "innocent" than Shakespeare's lovers, who though seemingly younger are actually, post-Fall, a man and woman of experience. The selected poetry suggests the range of genres of the period: epic, sonnet, lyric, ode, elegy, drama, etc. Finally,

we examine some contemporary ideas of romantic love and how they relate to the works at hand. Requirements: one 4-page essay, one 8-10 page research paper; midterm and final exams.

ENGLISH 368 THE 18TH CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220

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

Professor Mallipeddi

Code: 5212

A survey of representative novels by major British authors in the eighteenth century, from Aphra Behn to Jane Austen. The course will focus on a number of topics, including the rise of the novel; the relation between the novel and other prose forms like the conduct book, adventure tale, travel narrative, and scandalous fiction; and the role of women readers and writers in the development of the form. We will be especially interested in studying the novel's preoccupation with domesticity and inward life, its capacity to represent and engender new forms of sexual desire, and its links to questions of social mobility and individual self-determination. Readings: Aphra Behn, *Oroonoko or, The Royal Slave*; Daniel Defoe, *Roxana*; Eliza Haywood, *Love in Excess*; Samuel Richardson, *Pamela*; Henry Fielding, *Shamela* and *Joseph Andrews*; Laurence Sterne, *Tristram Shandy*; and Jane Austen, *Sense and Sensibility*. Requirements: regular quizzes, two 5-7 page papers, midterm, and a final paper.

ENGLISH 373 VICTORIAN LITERATURE

(3 credits) Prerequisite is English 220.

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

Mr. Jockims

Code: 1223

This course will explore different genres of Victorian writing—fiction, poetry, drama, and prose—and include such authors as Arnold, the Brontes, Browning, Carlyle, Dickens, Hardy, Meredith, Pater, the Rossettis, Ruskin, Swinburne, Tennyson, and Wilde. In addition to formal poetic issues such as meter and rhyme and change in fictional form, we will consider biographical, intellectual, and cultural contexts. The course will place special emphasis on the responses of Victorian novelists, poets and critics to questions of poverty, cultural crisis, industrialization, the “woman question,” Pre-Raphaelite art, slum life, religious uncertainty, educational reform, and other social, political, and aesthetic issues of the day. Requirements: two papers, midterm and final. Not recommended for auditors.

ENGLISH 375 20TH CENTURY AMERICAN POETRY: IMAGINATION ON THE MOVE

(3 credits) Prerequisite is English 220

Section 01 M, TH 11:10-12:25 p.m.

Professor A. Robbins

Code: 1225

Section 02 M, TH 1:10-2:25 p.m.

Professor A. Robbins

Code: 1226

This course will approach American poetry of the 20th century with an emphasis upon major literary movements and key figures within those movements, together with a critical focus upon the relationships among form, content, and politics or political consciousness. We will study poetries of several co-existent strains of American modernism before moving to the poetries of subjectivity and formal innovation of the mid-century, concluding our study with a look at some of the competing discourses and formal practices emergent after 1950. Included are readings and discussion of poets' statements of poetics and/or politics. **Requirements:** regular and active participation; one in-class presentation; two short papers; one research paper (8 pages); and a Hunter email address. There is no final exam. Learning Objectives: In completing this course, students will have honed skills of close reading of poetry and literary analysis. They will also have acquired detailed knowledge of how canonical and non-canonical American poets have worked within and/or created radically diverse aesthetic and political movements in poetry. Students will have also honed writing, research, and public speaking skills.

ENGLISH 376 20TH CENTURY BRITISH FICTION

(3 credits) Prerequisite is English 220

Section 01 M W TH 11:10-12:00 p.m.

Mr. O'Malley

Code: 1227

This course examines British fiction of the 20th century and asks the question: What constitutes “British” writing? From the onset of the century the notion of Britishness is contested by the internationalism of its chief literary practitioners. We will begin with studying literary modernism's reaction against the 19th-

century Victorian tradition, followed by the movement's flourishing after the First World War. We will chart the shift in thinking—after 1945 and subsequent colonial independence movements—about which authors are part of the national tradition, and which are outside of it. Through analysis of several “Third World” novels, we will explore the ambiguities surrounding post-colonial and immigrant literature. Finally, we will have a look at what post-modern novels have to teach us about our contemporary world. Authors may include: Joseph Conrad, Rebecca West, James Joyce, Virginia Woolf, D.H. Lawrence, Christopher Isherwood, Doris Lessing, Iris Murdoch, Kazuo Ishiguro, Ian McEwan, Arundhati Roy. We will incorporate articles on Marxist, feminist, post-colonial and queer theory. Requirements: two term papers, class participation and attendance, and a group presentation.

ENGLISH 377 20th CENTURY AMERICAN FICTION

(3 credits) Prerequisite is English 220

Section 01	T,F 11:10-12:25 p.m.	Professor Allred	Code: 1228
Section 02	T,F 3:45-5:00 p.m.	Professor Allred	Code: 4661

This course provides a broad survey of the twentieth-century American novel with special attention paid to several social historical emergences of the period, including urbanization, the rise of the mass media, and the development of what historians call the “culture of abundance.” We will pay particular attention to the relationship between these historical pressures and the *form* of the novel; accordingly, we will dip into theoretical and historical supplementary readings alongside the novels. Authors may include Dreiser, West, Djuna Barnes, Richard Wright, Toni Morrison, and Jessica Hagedorn. Course requirements: regular attendance and participation, several short responses, a midterm, and two essays.

ENGLISH 383.62 THE LANGUAGE OF POWER: IMPRISONMENT, RESTRAINT, AND RESPONSE BY WOMEN, JEWS. AND BLACKS IN EARLY MODERN ENGLISH LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “B,” area of study 1 or “A,” or elective; Creative Writing core requirement “A” or elective; Adolescence Education core requirement “E”; English Language Arts elective.

Section 01	M,TH 1:10-2:25 p.m.	Dr. Prescott	Code: 1230
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The powerful create a verbal dynamic of otherness that automatically marginalizes certain groups—location, On the periphery condemns these groups to the cycle of prejudice, discrimination and victimization. Language itself, in seeking to define and label human beings as this or that, effectively corrals people and compels responses from them. This class will explore the construct of marginalization and its consequences in Marlowe's *The Jew of Malta*, Shakespeare's *The Merchant of Venice*, and *Othello*, and Milton's *Paradise Lost* and *Samson Agonistes*. Requirements: mid-term, final exam and research paper.

ENGLISH 384.52 18TH CENTURY WOMEN WRITERS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “B,” area of study 1, 4 or “B,” “G” or elective; Creative Writing core requirement “A” or elective; Adolescence Education core requirement “E”; English Language Arts elective.

Section 01	T,F 11:10-12:25 p.m.	Professor Connor	Code: 4663
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In this course we will read major and minor women writers, focusing on concerns central to feminist criticism: the role of women as writers, readers, and literary characters; the relations between gender and genre; experimentation with language and form; and feminist revisions of the literary canon. Requirements: Please note that the reading-load for this class will be heavy. Weekly quizzes, one 5-7 page paper, mid-term, and final research paper of 10-15 pages.

ENGLISH 384.55 EARLY 18TH CENTURY POETRY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “B,” area of study 1 or “B,” or elective; Creative Writing core requirement “A” or elective; Adolescence Education core requirement “E”; English Language Arts elective.

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

Professor Connor

Code: 4664

Satire flourished during the early eighteenth century; indeed, a common literary theme was the connection between moral and social issues. We will look at the work of both major and minor poets—from the aristocracy as well as the laboring class. Writers will include Jonathan Swift, Alexander Pope, Stephen Duck, Anne Finch, Mary Leapor, and Lady Mary Wortley Montagu. The course will emphasize an interdisciplinary approach to literature. Requirements: three short papers; mid-term and final exams; final research paper.

ENGLISH 385.63 HEROIC MASCULINITY IN THE 19TH CENTURY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “D,” area of study 2, 4, “D,” “G” or elective; Creative Writing core requirement “B” or elective; Adolescence Education core requirement “F”; English Language Arts elective.

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

Professor Chinn

Code: 4665

Over the course of the nineteenth century in the United States, what it meant to be a man – a citizen, a father, a worker – changed dramatically. As young men flooded into the cities, and the image of the white American man shifted from farmer to clerk, factory worker, or business-owner; as the geographic boundaries of the country grew to include immense swaths of the Mid- and Southwest; as debates over slavery, alcohol, Westward expansion, industrialization, urbanization, and women’s rights obsessed Americans of all classes; as immigrants arrived in the United States in growing numbers; and as escaped and then freed slaves made their mark on the cultural landscape; manhood, manliness, and masculinity came under increased scrutiny. In this course we’ll be exploring the ways in which models of what we might call “heroic masculinity” emerged in various attempts to salve the anxieties that suffused nineteenth-century men and women: adventurers, explorers, escaped slaves, rebels, preachers. Course requirements may include a short midterm and longer final essay, weekly participation in a BlackBoard discussion group, oral presentation. Possible texts include: James Fenimore Cooper, *The Last of the Mohicans*; John Augustus Stone, *Metamora*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Ira Aldridge, *The Black Doctor*; Herman Melville, *Typee*; Francis Parkman, *The Oregon Trail*; Mark Twain, *The Adventures of Huckleberry Finn*; Henry James, *The American*, Charles W. Chesnutt, *The Marrow of Tradition*; Frank Norris, *McTeague*.

ENGLISH 385.66 WOMEN BRITISH WRITERS OF THE ROMANTIC PERIOD: 1780-1830

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “B,” area of study 1, 4 or “C,” “G” or elective; Creative Writing core requirement “A” or elective; Adolescence Education core requirement “E”; English Language Arts elective.

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

Professor D. Robbins

Code: 1232

Between 1780 and the early 1830s, women writers in Britain substantially influenced numerous public debates, including those surrounding the place of reason and sensibility, the relative “rights of man,” the institution of slavery, the nature of women, the nature of the working class, the purpose of female education, and the impact of art on the public, especially novel reading. This course will focus on these writers’ texts, which took diverse forms (poetry, novels, essays, letters, etc.) and were often widely consumed by both genders and various social classes, a fact that helped to reinforce or change public thinking on the relevant issues. The course will also explore significant connections between these writers’ ideas and those of William Wordsworth, Percy Shelley, and other major male poets of the period. The authors studied will include Jane Austen, Joanna Baillie, Anna Barbauld, Maria Edgeworth, Felicia Hemans, Mary Lamb, Hannah More, Mary Prince, Ann Radcliffe, Clara Reeve, Mary Robinson, Mary Shelley, Charlotte Smith, Mary Wollstonecraft, Dorothy Wordsworth, and Ann Yearsley, among others. Requirements: active participation; presentation; 3-5 page take-home midterm; in-class midterm; 8-10 page term paper; and in-class final exam.

ENGLISH 385.67 WORDSWORTH AND COLERIDGE: THE POETRY OF FRIENDSHIP

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "B," area of study 1 or "C," or elective; Creative Writing core requirement "A" or elective; Adolescence Education core requirement "E"; English Language Arts elective.

Section 900 M 3:10-5:40 p.m.

Professor Lattin

Code: 4742

This course focuses on the greatest poetic dialogue in literature, that between Wordsworth and Coleridge. This lyric friendship, developed near the end of the eighteenth century, produced in just a few years a body of symbiotic poems which set in motion what we now call modern poetry. Our study of the poetry of this relationship will be conducted as a seminar, with each student expected to contribute regularly. Grades will be based on weekly response papers and an examination. This class is for students in the Macaulay Honors College.

ENGL 386.67 THE TRANSATLANTIC 19TH CENTURY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "B" area of study 1, 2, "B," "D," or "E," or elective; Adolescence Education core requirement "E," "F," or "G"; English Language Arts elective.

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

Professor Black

Code: 4727

This course is interested in the reconstruction of local debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty, the significance of the American and French Revolutions, slavery, the role of women, and the role of law in Britain and in the U.S.), the course will feature British and American political prose and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. This course is reading and writing intensive. In addition to weekly writing assignments, there will be three formal essays.

ENGL 386.69 LITERATURE AND FILM

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "" area of study "" or, or elective; Writing core requirement "" or elective; Adolescence Ed core requirement ""; English Language Arts elective.

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

Dr. Badt

Code: 5335

Film and literature are similar art forms in that both create thematic resonance, mood, setting, voice, character, tension and a sense of time, in a narrative sequence. We will focus on distinctions between the two media: how the use of sound, image, lighting, editing and camera movement correspond to and differ from narrative strategies in text. We also examine film adaptations of novels and plays, exploring how each work stands on its own terms--and how "adaptation" is perhaps not the right word for films based on literature. Authors will include Michael Ondaatje, William Shakespeare, Virginia Woolf, Anthony Burgess and Tennessee Williams. Directors will include Sally Potter, Peter Greenaway, Roman Polanski, John Huston, Martin Scorsese and Stanley Kubrick. Requirements: creative in-class assignments and regular homework assignments, midterm, presentation and final paper.

ENGL 386.94 LAW AND LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "D" area of study "D" or 2, or elective; Writing core requirement "B" or elective; Adolescence Ed core requirement "F"; English Language Arts elective.

Section 51 M W 7:00-8:15 p.m.

Dr. Tobin

Code: 1234

The British philosopher John Locke viewed the law as a set of principles developed by free individuals who, banding together under "social contracts," aimed to ensure "comfortable, safe, and peaceable living" for all, including the "secure enjoyment of . . . property," Locke's views are echoed in both the Declaration of Independence, which asserts the rights of "all men" to "life, liberty and the pursuit of happiness," and the U.S. Constitution, a contract entered into by "we, the people." Yet not all the citizens of the new republic were convinced that their interests had been represented or protected. Those without property

or social status believed that the laws and political system were insufficiently democratic; those who opposed slavery maintained that the laws were oppressive and unjust. Such disagreements were reflected, not merely in the newspapers and political tracts of the day, but also in fictional texts. In this course, we will examine critical views of the law presented in several key works of American literature. Our goal will be to understand the social, moral and ethical values embodied in the law, and the role of American fictional texts in depicting and questioning such assumptions. **Course Requirements:** Three 3-4 page papers; response to take-home questions; take-home final. Class participation will count toward 20% of the final grade. All written work must be submitted electronically.

ENGL 387.81 CONTEMPORARY BRITISH NOVEL

(3 credits) Prerequisite is English 220. 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; Adolescence Education core requirement “E”; English Language Arts elective.

Section 01 T,F 12:45-2:00 p.m. Dr. Badt Code: 4666

We will discuss a variety of British novels from the 1980s to the present, as well as films of the same period, paying particular attention to how identity is narrated in the postcolonial globalized economy. We will examine gender shifts, class representation, the re-invention of tradition, the shadow of the past, immigrant influence and global positioning vis a vis other cultures. Our focus will be on narrative techniques, in film and text, that create a sense of a British voice. Writers to be studied include D.M. Thomas, Martin Amis, Salman Rushdie, Zadie Smith, Caryl Churchill, Ian McEwan. Films by directors Mike Leigh, Stephen Frears, Ken Loach, Peter Greenaway, and Lynne Ramsay. Requirements: creative in-class assignments and regular homework assignments, midterm, final paper.

ENGLISH 387.83 THE DECADENT IMAGINATION

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or “C” or elective; Creative Writing elective; Adolescence Education core requirement “E”; English Language Arts elective.

Section 01 M, TH 4:10-5:25 p.m. Professor Kaye Code: 4667

Decadence has a history that reaches its zenith at the end of the nineteenth century in both Britain and America in what recent critics have come to call *fin-de-siecle*. Exploring the iconography of decadence as well as film adaptations of turn of the century texts, this course traces the rise and fall of this ideologically complex and richly various cultural format. It is a period marked by powerful fears, anxieties, and fantasies, when the claims of realist fiction gave way to the advances of literary modernism. Such potent figures as the New Woman, the urban detective, the Socialist, the homosexual bachelor, the Anarchist, the Wandering Jew, the overreaching colonialist, the self-preening aesthete, and the femme fatale dominated literary narrative, as authors navigated a world in which theories of “degeneration” preoccupied the popular imagination. In the wake of Freud’s revolutionary theories of hysteria in texts such as *Dora*, fictional works such as James’ “Turn of the Screw,” Stevenson’s *Dr. Jekyll and Mr. Hyde*, and Wells’ *The Island of Dr. Moreau*, focused on the perils of the repressed self. Kipling’s *The Man Who Would Be King* and Conrad’s *Heart of Darkness* examined the folly and horror of Imperialist aspirations. In Bram Stoker’s *Dracula*, one witnesses *fin-de-siecle* apprehension over foreign invaders. Fears concerning female ascendancy and “sexual anarchy” informed Gissing’s *The Old Woman*, Hardy’s *Jude the Obscure*, and Wilde’s biblical drama “Salome.” Women writers such as Charlotte Gilman and Olive Schreiner, meanwhile, flooded English and American magazines with experimental tales of marital discontent and feminist ambition. Requirements: two papers and a final exam.

ENGLISH 387.84 MILTON AND HIS INFLUENCE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “B”; area of study 1, “B” or elective; Creative Writing core requirement “A” or elective; Adolescence Education core requirement “E”; English Language Arts elective.

Section 01 T,F 2:10-3:25 p.m. Professor L. Greenberg Code: 4728

This course examines Milton’s poetry and its influence on the poetry and prose fiction of later generations. The first half of the semester will engage Paradise Lost, focusing on its utopian, dystopian

and apocalyptic visions, its transformative poetics and politics and the celebration of the poet as prophetic. The second half of the semester will continue to foreground these issues in the context of Milton's legacy. We will ask how these issues are re-inscribed, re-constituted and revised by later poets and novelists who offer sometimes complimentary and often competing visions. Writers will include William Blake, William Wordsworth, Mary Shelley, Toni Morrison, Jamaica Kincaid and/or Philip Pullman. Course requirements include an in-class midterm and final examination and an 8-10 page final paper.

ENGLISH 388.60 THE GOTHIC IMAGINATION

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", area of study 1, "B" or elective; Writing core requirement "A" or elective; Adolescence Education core requirement "E"; English Language Arts elective.

Section 01 M,W 4:10-5:25 p.m. Mr. Paoli Code: 1235
Gothic fiction has a nasty reputation: it dwells on nightmare, madness, and the more unpleasant outcomes of human striving and scientific experiment; it subverts and perverts (or is subverted and perverted by) desire; it is second-rate, popular fiction, laboring for sensational effect rather than engaging the intellect. Yet Gothic fiction, with its investigation of the supernatural and its insistence that propriety be transgressed, helped prepare English sensibility for its Romantic Age. It looked back to the darker works of the Elizabethan and Jacobean stage, and forward to Freud. We will analyze its features and dynamics, follow its course as agent and record of social change, and enjoy its guilty pleasures. Requirements: A five-page textual analysis; a ten-page research essay, in two drafts; a variety of required ungraded writing; a final exam. Texts: Shakespeare, *Hamlet*; Walpole, *The Castle of Otranto*; Austen, *Northanger Abbey*; Coleridge, *The Rime of the Ancient Mariner*; Shelley, *Frankenstein*; Bronte, *Jane Eyre*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Stoker, *Dracula*; James, *The Turn of the Screw*.

ENGLISH 388.63 VICTORIAN NOVELS AND FILM

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism core requirement "C," Area of Study 1, "B," or "F"; Writing core Requirement "A" or elective; Adolescence Education core requirement "E;" English Language Arts elective.

Section 01 M,TH 7:10-8:25 a.m. Dr. Bloom Code: 4692
Many of the great novels of the Victorian era have been adapted into movies— some have been adapted several times, each time expressing the belief and interests of a new generation. Does the quest for popularity demand alteration of the original? Or does translating a novel into a movie give new depth to its meaning? We will consider how these works have been envisioned, changed, and enlivened by filmmakers. Novels will be chosen from works by Mary Shelley, Jane Austen, the Brontes, Charles Dickens, Bram Stoker, and Robert Louis Stevenson. Requirements: 2 papers, mid-term, and final exam.

ENGLISH 389.80 ONE MAJOR WRITER: WALT WHITMAN

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language and Criticism core requirement "C", area of study 2, "D"; Writing core requirement "B" or elective; Adolescence Education core requirement "F"; English Language Arts elective.

Section 01 M,TH 11:10-12:25 p.m. Professor Schmidgall Code: 4668
This course will offer a comprehensive introduction to the poetry and other writings of Walt Whitman, focusing centrally on the several editions of his life's work, *Leaves of Grass*, which grew from eleven poems in the first edition of 1855 to several hundred poems in the "deathbed" edition of 1892. Study of the poems will be enhanced by examination of prior manuscript versions of some poems and consideration of Whitman's habits of revision, as well as readings in his own private conversations, in Whitman biographies, and in studies of American history and culture of the time. Attention will also be paid to Whitman's influence on subsequent poets. The Blackboard site for the course will be very active (those registered should visit the site in early August). Requirements include four papers (one a term paper), mid-term exam, and a final exam.

ENGLISH 390.53 NATION, SELF AND ASIAN IDENTITY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “D;” area of study 2, 5, “D” or elective; Adolescence Education core requirement “G”; English Language Arts elective.

Section 01 M,TH 1:10-2:25 p.m. Professor Hayashida Code: 1237

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

ENGLISH 390.60 GENDER OF MODERNISM

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “B” or “C”; area of study 2, 4, “C” or “D” or elective; English Language Arts elective.

Section 01 T,W,F 10:10-11:00 a.m.. Dr. Elliott Code: 4669

This course will seek to make “gender trouble” (Judith Butler). It will challenge not only traditional gender classifications (female/male; feminine/masculine) but also sexual categories (homosexual/heterosexual) in part in an effort to determine if Eve Kosofsky Sedgwick is correct when she claims that “many of the major nodes of thought and knowledge in twentieth century Western culture as a whole are structured—indeed, fractured—by the chronic now endemic crisis of homo/heterosexual definition.” The cultural shifts and rifts, the dislocations and instabilities, engendered by the First World War frequently manifest themselves in terms of gender, sex, and sexuality, all of which are in flux during the modernist period. Major authors will include, among others, Thomas Mann, Ernest Hemingway, Virginia Woolf, Djuna Barnes, D.H. Lawrence, and Marcel Proust. Likely requirements: four 2-3 page essays on topics provided and a final exam (short answer and essay).

ENGLISH 390.71 BEYOND HUMAN RIGHTS?

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “D”; area of study 3, “E” or elective; Creative Writing elective; Adolescence Education core requirement “E”; English Language Arts elective.

Section 900 T,F 3:45-5:00 p.m.. Professor Israel Code: 5061

This seminar explores the history of human rights discourse, with a special focus on how twentieth century literature and critical theory both support and challenge that discourse. The course weaves together critical strands currently preoccupying twentieth century studies: transnationalism, cosmopolitanism, Cold War politics, transitional justice, post-colonial studies and globalization. It should be of particular interest to those students interested in exploring questions of law and ethics. Questions we will consider include: How do we define “human rights,” and what do those rights have to do with global literary production? How do we negotiate between the subject who bears rights and the literary subject? How are human rights and literary narratives (or non-narratives) related? How can the logic of human rights account for imperialism and colonialism, and material disparities? Where is the “difference” in human rights rhetoric? We will begin by exploring the “Déclaration des droits de l’homme et du citoyen” produced just after the French Revolution, and will look at a couple of nineteenth century philosophical texts that both extend the rhetoric of rights (Hegel) and debunk them (Nietzsche). We will then spend several weeks on early twentieth century encounters with the codification of rights and other universal ideas, including the establishment of the League of Nations, the international socialist and social-democratic movements, and the history of Esperanto, in conjunction with literary texts (and/or excerpts of texts) BY T.S. Eliot (*The Waste Land*) Ezra Pound (*Cantos*), James Joyce (*Ulysses*), Thomas Mann (*Magic Mountain*) Robert Musil (*The Man without Qualities*) and others. Particular focus during the middle of the course will be the development of the United Nations international declaration of human rights in the immediate aftermath of the second world war, and texts that problematize those rights, including those of Primo Levi (*If This Is a Man*), Frantz Fanon (*Black Skin White Masks*), Martin Heidegger (*The Age of the World Picture* [1939]), Hannah Arendt (*Eichmann in Jerusalem*), and Paul Celan (selected poetry). The later third of the class will explore the relation between human rights and civil rights in the era of the cold war (Ellison); Bessie Head’s critique of post-colonial reason; the work of

J.M. Coetzee and the question of barbarism and reparation; W.G. Sebald and holocaust fiction; and the idea of the global human rights novel in the age of the War on Terror (Dave Eggers's *What is the What?*). In conjunction with these other texts, we will read recent theoretical interventions into these questions by Derrida, Badiou, Hardt and Negri, Butler, Harraway, Agamben, Rancière, and Joseph Slaughter. Requirements include 2000 word midterm paper, 4000 word research paper, and oral presentation.

ENGLISH 390.85 LITERATURE AND FILM

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1, "A," "B," or elective; Creative Writing elective; Adolescence Education core requirement "E"; English Language Arts elective. FOR CUNY HONORS STUDENTS ONLY.

Section 900 TH 1:10-3:40 p.m. Professor Lattin Code: 1239

This course focuses on the presentation, interpretation and adaptation of literature into film. Students will study six works of literature (Shakespeare's *Henry V*, Conrad's *Heart of Darkness*, Morrison's *Beloved*, James' *The Turn of the Screw*, Austen's *Emma*, and Shelley's *Frankenstein*). Each student will be responsible for the reading of the literary works and the viewing of nine films (Whale's *Frankenstein*, Condon's *Gods and Monsters*, both Olivier's and Branagh's *Henry V*, McGrath's *Emma*, Silverstone's *Clueless*, Coppola's *Apocalypse Now*, Bolt's *The Turn of the Screw*, and Demme's *Beloved*). Course grades will be based on response papers, and a term paper. Class discussion will be an important part of the course.

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

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Mr. Barosky Code: 1240

Section 51 M,W 7:00-8:15 p.m. Mr. Barosky Code: 1244

In English 395 we will read a wide variety of American Literature, paying particular attention to prose style and genre, with a special emphasis on historical and cultural context. Our survey will take us from the earliest New England Puritans, through Colonial Letters, the writings of the Revolution and the Early Republic, and into the American Renaissance. Through the reading of sermons, political essays, autobiographies, and short fiction, we will try to trace the emergence of a distinctly American Protestantism, an American Revolutionary Politics, and an American Literature. Requirements: class participation, five response papers, and a final exam.

Section 02 M,W 4:10-5:25 p.m. Ms. White Code: 1241

This course surveys American literature from the colonial period through the Civil War, with emphasis on understanding how writing by persons in the US is related to – creates – “American” identity. We will read autobiographies, sermons, poems, essays and fiction by writers including (tentatively) Jonathan Edwards, Mary Rowlandson, Benjamin Franklin, Ralph Waldo Emerson, Walt Whitman, Harriet Jacobs, Herman Melville, Abraham Lincoln and Emily Dickinson, supplemented with critical materials. Requirements: active class participation, bi-weekly response papers, one presentation and a 5-7 page final essay.

Section 03 T,W,F 9:10-10:00 a.m. Mr. Krause Code: 1242

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 05 T,F 12:45-2:00 p.m. Professor Black Code: 4670

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

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

Section 52 T,TH 8:25-9:40 p.m. Mr. Knip Code: 4671
This course will be an introductory survey of literatures of the United States from colonial times to the Civil War era. A diverse range of works, genres, movements, and cultural narratives will be explored, including American Indian mythology, exploration and slave narratives, autobiography and political writings. Authors we'll read include John Winthrop, Jonathan Edwards, Phillis Wheatley, Benjamin Franklin, Washington Irving, Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Harriet Jacobs, Herman Melville, and Emily Dickinson. Course requirements will include weekly 2-page reading responses and one longer (4-5 page) final essay.

ENGLISH 396 AMERICAN PROSE 1871-1914

(3 credits) Prerequisite is English 220

Section 01 M,TH 11:10-12:25 p.m. Mr. Barosky Code: 1245
In 1871, the influential American novelist, critic and magazine editor William Dean Howells began to triumph a new approach to fiction writing called "realism," which focused on the everyday elements of American social life. In this class, we will survey the prose of the period between the end of Reconstruction and the beginning of World War I, examining the development of different forms of "realism" constructed by Howells and other American writers in their attempt to make sense of a society marked by rapid social and economic development. We will also examine the cultural and historical contexts that contributed to the realist worldview, as well as the modernist challenges to the realist worldview that emerged at the turn of the twentieth century. The writers we will study include Howells, Henry James, Mark Twain, Stephen Crane, Kate Chopin, Edith Wharton, Paul Laurence Dunbar, among others. Requirements include short analytical papers and a midterm exam.

Section 51 T,TH 7:00-8:15 p.m. Ms. Ammerman Code: 4672
The time between the end of the Civil War in 1865 and the beginning of the First World War is perhaps the most significant half-century in American History. Post-Civil War reconstruction, immigration, westward expansion, war, and rapid industrial and technological developments combined to create a clamorous, fluxing new reality. In literary terms, the period is known as the age of Realism and Naturalism, but this span of years is a much more complicated than those abstract proper nouns might suggest. Instead of merely addressing principles of literary styles and then turning to a range of putative exemplifications, we will confront unexpected groupings of texts (for example W.E.B. DuBois, Kate Chopin, & William James) in order to grapple, again and again, with the root task of all American prose during this period: to discover new modes of language that would adequately chart—and also, perhaps, efficaciously respond to—the ever more complex and tumultuous fact of "America." Our study will thus include, in addition to exemplars of the period like Henry James, Stephen Crane, and Mark Twain, some last gasps of Melville and Whitman, selections from popular and political writing, key essays of Pragmatist philosophy, early works of what would later be termed "Modernism" (Gertrude Stein, for example), and visual documents from, or later imaginings of, the period (including the HBO show *Deadwood*). Requirements include regular class participation, one short presentation, two 5-8 pages essays, and a final exam.

ENGLISH 397 AMERICA POETRY TO 1917

(3 credits) Prerequisite is English 220

Section 01 T W F 10:10-11:00 a.m. Mr. Krause Code: 4673
English 397 will be a semester-long study of American poetry, from its origins in Native American myths and legends down to the Modernist breakthroughs of the twentieth century. Using the innovative *New Anthology of American Poetry: Volume I: Traditions and Revolutions, Beginnings to 1900* as our guide, we'll read poems from over two centuries, focusing particularly on the Puritan period, the great

nineteenth-century innovations of Whitman and Dickinson, and ending with Modernist greats like Gertrude Stein; we'll also look at spirituals and popular songs, slave songs and protest ballads, and even listen, at the end of the course, to selections from the great *Anthology of American Folk Music*. There will be frequent informal response papers, a short paper and a longer paper, and a midterm and a final exam.

Section 51 T,TH 5:35-6:50 p.m.

Ms. Ammerman

Code: 4674

The *idea* of America, both before the country came into being as such and throughout its tumultuous growth into a continent- and globe-spanning empire, haunts the poetry that has been written from within the material conditions---the *space*---called America. "America" was an experiment, a radical break from the European cultures that engendered it, though ever entangled with them, too. Even though all writers of the North American continent, perhaps, have worked in the shadow of these dichotomies, it is the poets who have dramatized them most vividly and most directly through intensified, innovative forms of language. The most striking exemplars of such American writing are, predictably, the towering and complementary figures of Walt Whitman and Emily Dickinson. In this course, we will survey the whole history of American poetry up to 1917, beginning with Puritan and colonial poetries, centering on the Whitman/Dickinson axis, and ending with a look at the bracing, multifaceted works of some American modernists. Along the way, we will continually raise the open question of what traits and features might be said to constitute "American" poetry. In particular, we will consider several two-fold critical theories of this writing (e.g., Muriel Rukeyser speaks of "the poetry of possibility" as against "the poetry of possibility"; Albert Gelpi divides American poetry into "tropological" and "typological" categories), comparing them to each other, and to other more manifold theories. Our principal concern overall not be genre so much as form, that is, language and signs themselves. Along with Dickinson and Whitman, poets like Edward Taylor, Anne Bradstreet, Ralph W. Emerson, E.A. Poe, Herman Melville, Gertrude Stein, and Ezra Pound stretched, tested, and re-shaped language responsively as America itself---both idea and fact---underwent the very same forces on a larger scale. Requirements: two 5-7 page essays and one presentation.

ENGLISH 482

SPECIAL STUDIES SEMINAR

ENGLISH 483

SPECIAL STUDIES SEMINAR

(1-3 credits) **Written permission of a full-time faculty member is required before registering.**

Hours to be arranged.

Codes: 482-01: 1247; 483-01: 1248

Topics in American and British literature, creative writing or linguistics.

ENGLISH 484.69

DRAWING WORDS: ADVANCED POETRY WORKSHOP

(3 credits) **Prerequisites: English 220, 300, 314 and 316. May be used to satisfy the following:**

Writing 400-level writing seminar. Not recommended for auditors.

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

Professor Masini

Code: 4675

This is a workshop for students who have completed Poetry I and II. We will focus more intensely on poetics and issues of craft, e.g. the relationship of line to sentence, syntax, music, image, etc. as well as on generating new material. Students will be encouraged to deepen their relationship to their work through revision, reading of outside texts, (poems and essays) and experimentation. Time will be devoted to critique of student poems, discussion of craft and technique, and occasional in class exercises. Portfolio of poems, process /reading journal and short informal papers/ presentation on a poet of your choice will be part the required work of the semester.

ENGLISH 484.76

NARRATIVE FORMS: STRATEGIES IN FICTION WRITING

(3 credits) **Prerequisites are English 220, 300, 311, 313 or instructor permission. May be used to satisfy the following: Writing 400-level writing seminar. Not recommended for auditors.**

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

Professor Thomas

Code: 1250

This advanced workshop in fiction writing will focus on those aspects of craft that short story writers and novelists consciously employ to shape and direct their fiction. We will be looking at what constitutes a "major" or "full" character, as opposed to a minor or partial character. We will examine how writers design and compose their story's settings, with particular emphasis upon perspective through the use of point-of-view, tense and time chronology, continuity and diction. We will consider the question of what constitutes effective conflict in the generation of fictive possibilities that confront both character and the

reader as they define the story's limits. Finally, we will examine the work of established authors— both their fiction and their writing about fiction— in the light of our own work. Writers examined this semester will include Alice Munro, William Maxwell, Frank O'Connor, Charles Johnson, Robert Olen Butler, Edgar Allan Poe, Sandra Cisneros, Eudora Welty, Katherine Ann Porter, Susan Minot, Isaac Babel and others. Two complete short stories and two revisions are required for the semester.

ENGLISH 484.91 CREATIVE NON-FICTION

3 credits) Prerequisites: English 220, 300 and two other 300-level creative writing workshops. May be used to fulfill the 400-level writing seminar requirement. Not recommended for auditors.

Section 01 M,W 5:35-6:50 p.m. Ms. Ribner Code: 1251

Toni Morrison has said, "The crucial distinction for me is not the difference between fact and fiction, but the distinction between fact and truth." Finding and writing this Truth, as well as rigorous attention to craft, will be priorities in this advanced nonfiction workshop. Students will write and revise (and often revise again) two major nonfiction pieces. This writing can be part of a longer project if students have a memoir or an essay collection already in progress. There will also be short in-class and at-home writing assignments, craft practices, and feedback on your peers' essays. We will read about the art, craft, and business of nonfiction as well as a wide variety of personal essays and memoir segments. These will include the controversial, the political, the travel, the graphic, the second-language, the ruminative, the fragmented, the funny, and the almost-true. Authors will likely include Lauren Slater, Jo Ann Beard, Toni Morrison, Ryszard Kapuscinski, Barbara Kingsolver, James Baldwin, Judith Ortiz Cofer, John Edgar Wideman, Kathryn Harrison, Primo Levi, Toure, Philip Lopate, Carolyn Forche, and Alison Bechdel. Finally, students will learn how to submit work to literary journals. Required texts will be 1) *Writing Creative Nonfiction: Instruction and Insights from the Teachers of the Associated Writing Programs*, edited by Carolyn Forche and Philip Gerard. ISBN1-884910-50-5; Cost \$19.00 new, \$14.25 used; 2) *Inventing the Truth: The Art and Craft of Memoir*, edited by William Zinsser. ISBN0-395-90150-2, Cost \$12.55 new, \$10.45 used.

ENGLISH 485 INDIVIDUAL TUTORIAL PROJECTS

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

485.01 FOR WRITING MAJORS

Section 01: Code 1252; section 02: Code 5384; section 03: Code 5385; section 04: Code 5386; section 05: Code 5387; section 06: code 5388; section 07 Code 5389; section 08, Code 5390

485.02 FOR LITERATURE, LANGUAGE, CRITICISM MAJORS

Section 01: Code 1253; section 02: code 5291; section 03: code 5392; section 04: Code 5393

485.03 FOR ADOLESCENCE EDUCATION MAJORS

Section 01: Code 1254; section 02: code 5394

485.04 FOR ENGLISH LANGUAGE ARTS MAJORS

Section 01: Code 1255; section 02: code 5306

485.05 FOR MAJORS DOING A SECOND INDEPENDENT STUDIES PROJECT

Section 01: Code 1256; section 02: Code 5395

Students will pursue a topic of special interest under the direction of a full-time member of the department. A research paper is required. Students may work on a second project. Open to juniors and seniors.

DEPARTMENT HONORS IN ENGLISH

Students who wish to graduate with Honors in English must take English 494, the Honors Seminar, in addition to the courses specified in their concentration. They must have a cumulative Grade Point Average of at least 2.8 at the time of graduation and must achieve a cumulative Grade Point Average of 3.5 in major courses. They are urged to see the undergraduate advisor in order to declare their intention to seek Honors. This semester's seminars are:

ENGLISH 494.83 LITERATURE AND LABOR IN THE 20TH CENTURY

UNITED STATES

(3 credits) Prerequisite is English 220. Department permission required. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2, 5, "D" or elective; Writing elective; Adolescence Education core requirement "F"; English Language Arts elective.

Section 01 T,F 12:45-2:00 p.m. Professor Allred Code: 4729

Although we colloquially speak of the "work" of art, we often imagine art as something apart from work, both in the sense that the creativity that goes into it seems quite mysterious and that the subject matter of much of Western art concerns the comfortable classes rather than the lives of workers. This class will reexamine both of these ways of thinking about art, looking at some theories of the "cultural work" that art does in society as well as the way work is represented in a wide range of cultural texts from the twentieth-century US. We will read novels, poems, commix, theory, photo-texts, and a little music. Authors may include Jack London, Muriel Rukeyser, Gwendolyn Brooks, Richard Wright, Harvey Pekar, Studs Terkel, and William T. Vollmann. Requirements: Enthusiastic participation, several short response papers, a formal Blackboard post, and a 10-12 pp. final paper.

ENGLISH 494.84 HIP HOP AS NARRATIVE

(3 credits) Prerequisite is English 220. Department permission required. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "D", area of study 2, 5, "D," "F" or elective; Writing core requirement "C" or elective; Adolescence Education core requirement "F" or "G"; English Language Arts elective.

Section 01 M,TH 1:10-2:25 p.m. Professor Jenkins Code: 4730

Permission of the instructor is required. In this seminar we will apply the tools of literary theory and criticism to hip hop artistry. We will think about rap music not only as a poetic or lyric form, but as a narrative one: a medium of storytelling. While we will explicate individual performances and recordings, our larger goal will be to theorize hip hop as national discourse and contemporary cultural artifact. To that end, our study will include a great deal of recent scholarship on hip hop, particularly new analyses of hip hop aesthetics that expand upon earlier, purely historical treatments. In our work with both primary and secondary texts, we will consider the kinds of stories that rap music tells, including those that it tells about the nature of hip hop itself (hip hop meta-narratives). We will also explore the ways that hip hop culture is deployed in the telling of other types of stories, and in other mediums (the novel, television and film, visual art). Focusing primarily on work produced in the last ten years, the course will be organized thematically, addressing key topics that recur in the music and in the culture more broadly. Our primary objective will be to gain a more nuanced understanding of rap music's aesthetic and cultural significance, through critical analysis of hip hop as performance and as social metaphor. Required texts (for purchase): Paul Beatty's *Slumberland* (\$15); Adam Bradley's *The Book of Rhymes: The Poetics of Hip Hop* (\$17); Jeff Chang's *Total Chaos: The Art and Aesthetics of Hip Hop* (\$19); William Jelani Cobb's *To the Break of Dawn: A Freestyle on the Hip Hop Aesthetic* (\$17); Michael Eric Dyson and Sohail Daulatzai's *Born to Use Mics: Reading Nas's Illmatic* (\$16); Adam Mansbach's *Angry Black White Boy* (\$13); Imani Perry's *Prophets of the Hood: Politics and Poetics of Hip-Hop* (\$23). Other required texts (distributed in-class or made available via library reserve) may include criticism by Tricia Rose, Bakari Kitwana, Kyra Gaunt, T. D. Sharpley-Whiting, and Richard Iton; film/video and images by Jefferson Pinder, Byron Hurt, David Simon, Ben Stiller, Kehinde Wiley, and Jessica Yu; and recordings by, among others, Shawn Carter, Nasir Jones, Kanye West, Dwayne Carter Jr., Clifford Harris Jr., Wasalu Jaco, and Tsidi Ibrahim. Course requirements: Regular attendance and participation, including reading responses; oral presentation; midterm essay; final research paper/project (15pp). **Permission of the instructor is required to enroll. Please send an email to candice.jenkins@hunter.cuny.edu with "hip hop" in the subject line.**

ENGLISH 494.89 MURIEL RUKEYSER

(3 credits) Prerequisite is English 220. Department permission required. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2, "D" or elective; Writing elective; Adolescence Education core requirement "F"; English Language Arts elective.

Section 01 T,TH 4:10-5:25 p.m. Professor Levi Code: 4875

A woman, a poet, and a Jew; a visionary and a political activist; a feminist and a romantic; a disinherited daughter and a single mother; a lover of both men and women; modern and post-modern, an influence on

generations of writers ("Muriel, mother of everyone" Anne Sexton called her) and yet often, simultaneously, an omission from the official canon, Muriel Rukeyser (1913-1980) is a poet whose life and work offers us bold insights into 20th century American literature. In this course, we'll be looking not only at Rukeyser's poetry and prose but that of her predecessors (including T.S. Eliot, Ezra Pound, H.D., William Carlos Williams, Genevieve Taggard, Hart Crane, Langston Hughes, Horace Gregory), her contemporaries (Kenneth Fearing, W.H. Auden, Zora Neale Hurston, Edwin Rolfe, Elizabeth Bishop, Randall Jarrell, Robert Lowell)) and those who came after (Ginsberg, Sexton, Levine, Rich, Plath, Olds, Chin and others) .In this process, we'll be seeing how one writer lived out and within the radical conflicts of the last century -- war and peace, communication and control, disclosure and dissembling - and wrought what Galway Kinnell has called "the language of crisis." There will be a great deal of reading for this course, two short papers, a longer research paper, and a final exam. In addition, an in-class presentation may be required. It should go without saying, but I am saying it anyway: attendance and thoughtful class participation are essential for success in this class.

ENGL 498 INTERNSHIP

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

Codes: 498.01: 1260; 498.02: 1261; 498.03: 1262

In-Service Learning provides opportunities for working in positions of responsibility in professional institutions for academic credit. Open to qualified students. May be taken only with the permission of the department representative for In-Service, Professor Evelyn Melamed, Room 1210 Hunter West. Please contact Professor Melamed **before the current semester ends** to sign up for an internship for the following semester.