

FALL 2015

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

Four sections (three 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 220: INTRODUCTION TO WRITING ABOUT LITERATURE

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

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

ENGLISH 25043: ASSIMILATION IN U.S. LITERATURE

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

Section 01 T,F 12:45-2:00 p.m.

Ms. Barile

Class Number: 30192

Assimilation begins in exile, and often results in isolation and alienation. Survival dictates this process, but at what cost? What remnants of our origins survive in the struggle to belong? Must we disappear to conform? This course will look at several twentieth century American novels concerned with various facets of assimilation – nation, race, religion, gender and sexual orientation. Authors and texts include Anzia Yezierska's *The Bread Givers*, Wallace Thurman's *The Blacker the Berry*, John Okada's *No-No Boy*, Mario Puzo's *The Fortunate Pilgrim*, Christina Garcia's *Dreaming in Cuban*, and Alison Bechdel's *Fun Home*. Class requirements include attendance and class participation, several informal writing assignments, two papers and a class presentation.

ENGLISH 25048: WOMEN AND LANGUAGE

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

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

Ms. Wagle

Class Number: 3119

Integrating elements of linguistics and literary theory, this course will examine 20th Century ideas about women's language. We will focus on two questions, seemingly in opposition, but also fundamentally symbiotic: first: is there such a thing as "women's language?", and second: is language inherently sexist, i.e., anti-woman? While we will use literary works occasionally for illustrative purposes, for most of the semester, we will be reading linguistic and sociolinguistic texts. And we will end the semester with a section on feminist literary theory, drawing on the French concept *écriture féminine*, or 'women's writing', here bringing the question full circle: Do women need a language of their own? Requirements will include one low-stakes paper, one formal paper, a presentation and a final exam.

ENGLISH 25092: 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 M,TH 4:10-5:25 p.m.

Dr. Nims

Class Number: 2449

This is a sophomore-level seminar featuring the fiction of black women writers across the African Diaspora. Focusing on depictions of slavery, colonization, and immigration, we will explore the writing strategies of a selection of twentieth and twenty-first century, female authors of color to imagine and reimagine critical sites of cross-cultural exchange. Novels, short stories, poetry, theoretical essays by will help us fully appreciate the rich range and tremendous depth and talent of contemporary black women writers. Requirements: formal essays (5-7 pages in length), class presentation, final exam.

ENGLISH 25098: 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

Class Number: 2450

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

ENGLISH 25189: SURVEY OF DETECTIVE FICTION: INSPECTOR MEETS PRIVATE EYE

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

Section 01 T,F 12:45-2:00p.m.

Mr. Schulz

Class Number: 2451

The act of murder is never simple in the world of detective fiction. As a result, solving the case, the who-done-it, takes a lot more than legwork. A particular genius is required: part clairvoyant and psychic; part superiorly applied intellect; part inhuman understanding of the human psyche; and, finally, part relentless tenacity to solve the crime at any cost. In this course, we begin with Edgar Allan Poe's seminal, genre-defining companion pieces, "Murder in the Rue Morgue" and "The Mystery of Marie Roget." We track the subsequent historical and cultural evolution of the genre through the works of Sir Arthur Conan Doyle and Agatha Christie as they flesh out the archetypal "Inspector Detective." Then, the first half of the 20th Century sees the Inspector assume a new guise as Private Eye. Works by the writers Dashiell Hammett, Raymond Chandler, and Mickey Spillane not only lay the groundwork but perfect this more anti-hero than hero, who always gets his "guy" (and "gal") if inevitably dirtying his hands in the process. Finally, we will consider a few key, more contemporary works in a genre that has exploded across lines of race, gender,

and nationality with writers such as P.D. James, Walter Mosely, Sara Paretsky, Carlos Fuentes, and Stieg Larsson. Requirements for the course include: two short response essays, a term essay, group “who-done-it” presentation, and a final essay exam.

ENGLISH 252: INTRODUCTION TO LITERARY STUDIES

(3 credits) Prerequisite is English 220

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course has three primary units, each of which focuses on reading, analyzing, and researching a text in a particular genre of literature. Special attention will be paid to research methods and to learning a range of critical and scholarly approaches to literary texts. Topics and content areas vary by instructor. Requirements include participation, short essays, and a research paper. **Please note: students under the 30 credit major can take the course as an elective with prior permission of a department adviser. All new majors are required to take English 252 within one semester of declaring the major.**

Section 01: M, TH 8:10-9:25 a.m.	Dr. Sussman	Class number: 4926
Class Theme: Imitation, Appropriation, and Literature		
Section 02: M, TH 8:10-9:25 a.m.	Ms. Anderson	Class number: 4927
Class Theme: Caribbean Literature: Myth, Folklore, and Calypso		
Section 03: M,W 8:25-9:40 p.m.	Mr. Van Wormer	Class number: 4928
Class Theme:		
Section 04: M,W 5:35-6:50 p.m.	Mr. Demper	Class number: 4929
Class Theme: Literature and Epistemology: Reading For and Against Knowledge		
Section 05: SAT 12:10-2:40 p.m.	Mr. Rachmani	Class number: 4930
Class Theme:		
Section 06: T,F 11:10-12:25 p.m.	Ms. White	Class number: 4931
Class Theme:		
Section 07: T, F 12:45-2:00 p.m.	Mr. Knip	Class number: 4932
Class Theme: The Orgy as Utopia in American Literature from Irving to Delany		
Section 08: M, W 8:25-9:40 p.m.	Ms. Biswas	Class number: 5396
Class Theme:		
Section 09: T,TH 5:35-6:50 p.m.	Ms. Davis	Class number: 59507
Class Theme: Scary Houses in Literature from the Gothic to the Postmodern		
Section 10: M, TH 11:10-12:25 p.m.	Professor Schmidgall	Class number: 67879
Class Theme: Wilde, Whitman and Shakespeare		

ENGLISH 25550: CONTEMPORARY AFRICAN WOMEN WRITERS

(3 credits) Prerequisite is English 220; Approved for Group A of the Pluralism and Diversity requirement; Approved for Stage 3--Focused Exposure

Section 01 M,TH 11:10-12:25 p.m. Ms. Ulen Richardson Class Number: 4933
Contemporary African Women Writers explores the prose generated by women of color on the continent, including work by Flora Nwapa, Buchi Emecheta, Chimamanda Ngozi Adichie, and Alifa Rifaat. The workload will challenge you to read, think, and respond to the narratives at a rather fast pace. Two essays, a midterm, a final examination, and your contributions to class discussions will allow assessment of your understanding of class material. This is a writing intensive class.

ENGLISH 300: INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01	M,TH 11:10-12:25 a.m.	Ms. K. Light	Class Number: 2452
Section 02	M,TH 9:45-11:00 a.m.	Dr. Paul	Class Number: 2453
Section 03	M, TH 11:10-12:25 p.m.	Dr. Paul	Class Number: 2455
Section 04	M,TH 1:10-2:25	Ms. Leimsider	Class Number: 2456
Section 05	T,F 9:45-11:00 a.m.	Ms. Carrell	Class Number: 2458
Section 06	M,TH 8:10-9:25 a.m.	Ms. Needham	Class Number: 2460
Section 07	T,F 11:10-12:25 p.m.	Mr. Schulz	Class Number: 2462
Section 08	T,F 2:10-3:25 p.m.	Ms. Bunn	Class Number: 2464
Section 09	M,W,TH 12:10-1:00 p.m.	Ms. Gibson	Class Number: 2466
Section 10	W 9:10-12:00p.m.	Ms. Lipschultz	Class Number: 2467
Section 11	M,TH 9:45-11:00 a.m.	Ms. K. Light	Class Number: 4934

Section 12	T,F	12:45-2:00 p.m.	Ms. MacNair	Class Number: 2469
Section 13	T,F	12:45-2:00 p.m.	Ms. Bunn	Class Number: 2470
Section 14	T,F	8:10-9:25 a.m.	Ms. Redman	Class Number: 2471
Section 15	M,W	4:10-5:25 a.m.	Mr. Eduardo	Class Number: 12491
Section 16	T,F	3:45-5:00 p.m.	Ms. Neuman	Class Number: 2473
Section 17	M,W	5:35-6:50 p.m.	Ms. McBride	Class Number: 2474
Section 18	M,W	7:00-8:15 p.m.	Ms. McBride	Class Number: 2476
Section 19	T,TH	7:00-8:15 p.m.	Ms. M. Goodman	Class Number: 2477
Section 20	T,TH	8:25-9:40 p.m.	Ms. M. Goodman	Class Number: 2479
Section 21	M,W	8:25-9:40 p.m.	Ms. Ceriello	Class Number: 12488

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. Satisfies the GER 3A requirement.

Section 01	T,F	9:45-1:00 a.m.	Ms. Burnham	Class Number: 2480
Section 03	SAT	12:10-2:40 p.m.	Dr. Graziano	Class Number: 2482
Section 04	M,TH	8:10-9:25 a.m.	Dr. G. Miller	Class Number: 2483
Section 05	M,TH	1:10-2:25 p.m.	Professor Smoke	Class Number: 2484
Section 06	M,W	7:00-8:15 p.m.	Ms. Ceriello	Class Number: 2486

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	T,F	2:10-3:25 p.m.	Ms. Martinez-Bilgrey	Class Number: 2487
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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 with an emphasis on those texts which students will encounter again and again in the allusions of later literature, and we will also consider 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. Assigned texts will include: *The Iliad*, *The Odyssey*, *Oedipus Rex*, *The Bacchae*, *The Aeneid*, selections from Ovid's *Metamorphoses*, The Book of Genesis, and The Gospel of St. Luke. Quizzes, brief homework assignments, final exam, and five to seven page research paper.

Section 02	T,TH	5:35-6:50 p.m.	Mr. Ciaccio	Class Number: 2489
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In this course students will read a variety of texts which have informed the development of Western literature. The course focuses primarily upon "classical" texts (including ancient Greek and Roman authors such as Sophocles, Plato, Ovid, Horace or Homer), or texts from the Biblical tradition. Readings may also include more modern works that illustrate how subsequent authors have engaged the thematic material, literary forms, aesthetic theories, or mythologies of the classical era. Students should expect to write approximately fifteen pages over the course of the semester and to take a midterm and final exam as well.

Section 03 M,W 8:25-9:40 p.m.

Ms. Sommers

Class Number: 2490

The literature of ancient Greece and Rome has formed the basis of western civilization, as the "Classics" produced by these ancient societies have permeated the cultural consciousness, providing subsequent generations with a shared historical, philosophical, and poetic heritage. The many characters and symbols found in these works have not only prompted subsequent authors to re-read these classical texts, but have inspired them to both relate their own experiences reading these works and incorporate these ancient tropes into their own writing. This semester, we will read ancient Greek and Roman texts from all genres, considering how these texts convey the history, ethics, and values of the cultures from which they originate. We will also consider how these writers grappled with and even invented new genres, meditating upon the creative process and situating their work in relation to that of their predecessors, contemporaries, and successors. We will also look at texts written after Antiquity and examine how these later authors incorporate Classical references into their own work, imitating them, both in earnest and in parody, and employing them in order to reflect the issues facing their own societies. Keeping in mind their dual role as both writer and reader, we will not only explore how these authors express their admiration for, frustration with, and even criticism of these Classical texts, but also see whether their reactions to these ancient works mirror our own. Ultimately, by the end of this semester, we will determine why these ancient works have come to be defined as "Classics," and understand why these texts have continued to have such a profound impact on western civilization and culture. Course Requirements: attendance, weekly response papers, oral presentation, formal writing: two formal papers during the semester; one will be 3-5 pages and one will be a 5-7 page research paper.

ENGLISH 305: CHILDREN'S LITERATURE

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,TH 8:10-9:25 a.m.

Dr. Bianco

Class Number: 2492

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 03 T,F 12:45-2:00 p.m.

Mr. Mercier

Class Number: 2494

Section 04 T,F 11:10-12:25 p.m.

Mr. Mercier

Class Number: 2495

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

Section 05 T,TH 8:25-9:40 p.m.

Ms. MacLauchlan

Class Number: 2497

This semester we will be exploring themes of darkness in children's literature through close reading of assigned texts. We will read and analyze multiple versions of familiar tales, examining the way issues of death, fear, abandonment (and many more) are utilized by the authors, and will discuss their merit in texts meant for children. How do such themes help children understand the world and their place in it? We will also consider what makes a classic—why certain texts become (and remain) such touchstones through generations. Requirements for this class include a short paper (4-5 pp), midterm exam, a final research paper (8-10 pp), and an oral report. Oral reports should combine focus on the author's life, particularly as it pertains to the specific texts we are reading, criticism relating to the text, and significant close reading. These reports are meant to help you hone your research skills, and to enliven class discussion. On that note, I expect everyone to actively participate in class discussions—this is essential if we are to generate good and interesting discourse in our classes.

Section 06 T,TH 7:00-8:15 p.m.

Ms. Demos

Class Number: 2498

This course dives into the foundational traditions of story-telling for children, moves onto the classic novels of the 19th and early 20th century, and finishes with contemporary issues in young people's literacy. After reading each primary text closely, we will take a close look at a range of short scholarly and theoretical texts that (1) make a critical argument about the primary text (and/or its author); (2) examine the historical and literary contexts that shape the primary text and to which it responds; and/or (3) offer a theoretical approach to reading the primary text. Over the course of the semester, students will practice various forms of critical reading, writing, and speaking central to literary studies, culminating in a final research paper. Course requirements will include participation (in-class, blog posts), canon analysis (500-750 words), précis of critical source #1(750-1000 words), retold tales analysis essay (750-1000 words), précis of critical source #2(750-1000 words), explication essay (750-1000 words), and final essay and presentation (2000 words).

ENGLISH 306: LITERARY THEORY

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,TH 1:10-2:25 p.m.

Dr. Weinstein

Class Number: 2496

What is literary theory? And what is there to glean from exploring its history and varied schools of thought? How can having a working vocabulary in theory serve one in the field of contemporary literary studies? Throughout the semester, we will examine the history and major trends in theoretical writing (Marxist, Psychoanalytic, Feminist, Structuralist, to name a few) to answer these questions and to experiment with employing theory to the critical practice of reading, interpreting, and writing about poetry and prose. We will explore the connections between and among various theoretical positions to arrive at a multifaceted approach to the project of reading and interpreting literature as well as other cultural phenomena. One of our objectives will be to demystify theory's reputation of being so arcane and abstract as to make it nearly impossible to understand, and to show that far from being a discourse that has nothing to do with "real life," "theory" is relevant to how we think about, negotiate, and interpret just about everything we experience. Course requirements will include class participation and attendance, midterm, writing projects (two short response pieces 4-5 pages each, final take-home exam).

Section 02 T,F 9:45-11:00 a.m.

Professor Allred

Class Number: 2500

This class will survey a wide range of texts that engage crucial topics for students of literature and culture: for example, the formation and definition of the "literary"; the way sign systems work to make and unmake meaning; the political effects of literary texts; the psychological dimensions of reading and writing; and the relationships between literature, performance, and identity. Students will leave the class with an array of interpretive and analytic tools that will enrich their reading and especially writing in subsequent courses both within the English department and throughout the humanities. Side effects may include: vertigo, sublimity, a persistent feeling of being watched, Oedipal stirrings, and queer sensations. Requirements: thorough reading, enthusiastic participation and attendance, several short response papers, a longer paper, and a midterm.

Section 03 T, F 11:10-12:25 p.m.

Mr. Knip

Class Number: 2506

This writing-intensive course is designed to introduce students to modern literary theory and criticism and to cultivate the skills associated with learning to think and write *analytically*, *critically*, and *theoretically* about literature. Perhaps the most basic yet important insight gleaned from "theory" is that there is no such thing as a non-theoretical interpretation of literature. Human beings are *always-already* theorizing machines, and acknowledged or not, every interpretation has a viewpoint. By *disentangling* different, contradictory (and sometimes confusing and intimidating) ways of reading, the course aims to help students become comfortable thinking and writing with theory, to position themselves within that complex world, and to cultivate their own voices and perspectives. We will read representative material from New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Deconstruction / Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial criticism. Literature for analysis will include the work of Tillie Olsen, F. Scott Fitzgerald, Langston Hughes, Herman Melville, Kate Chopin, J. R. Ackerley, and Annie Proulx. We will finish the semester reading and thinking about affect, interstitial subjectivity, and significant otherness in J.R. Ackerley's short novel *My Dog Tulip* and the films "Buck" and "Her." Requirements include attendance and participation, quizzes, a three four short (four-page) essays and a final exam.

Section 04 T, F 11:10-12:25 p.m. Dr. Elliott Class Number: 2501
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 05 T, F 12:45-2:00 p.m. Ms. L. Light Class Number: 2502
Literary theory, broadly defined, examines the social, historical, ideological and linguistic elements that shape and motivate works of literature. Literary theory and criticism together seek to locate and anatomize the underlying forces that influence how texts are written, disseminated, and read. This course offers a general, if necessarily limited, survey of theoretical works and critical approaches including classical theory, aesthetics, new criticism, semiotics, structuralism and post-structuralism, psychoanalysis, Marxist theory, gender and queer theory, reader-response theory and post-colonial theory. This course will not emphasize a particular theoretical approach but seek instead to explore the interconnectedness and applicability of multiple schools of thought. Course requirements include class participation, a short oral presentation, weekly written responses to readings, a mid-term exam and a final paper.

Section 06 M, W 7:00-8:15 p.m. Dr. Tobin Class Number: 5047
Many students regard literary theory as a daunting area of study, and literary criticism as a secondary activity. To a beginning student, contemporary theories of literature may seem counter-intuitive, slippery and opaque, while contemporary critical practice may seem far removed from the familiar experience of reading and appreciating a novel, poem or play. In this course, we will attempt to demystify theory. Beginning with Plato's rejection of poetry as imitation and Aristotle's formal analysis of the elements and purpose of tragedy, and proceeding through the social-economic, cultural, psychoanalytic and linguistic theories set forth in the 19th and early-20th centuries by Marx, Arnold, Freud and Saussure, we will identify and discuss the issues and concepts that inform contemporary theory, examining notions of the literary text as, respectively, a representation of nature, pedagogical tool, revelation of inner experience, socially-constructed object and self-contained aesthetic form. We will move on to explore modern and contemporary critical approaches to reading and interpreting literary texts, including formalism, psychoanalysis, Marxism, structuralism, post-structuralism and post-colonialism. Students will acquire an understanding of the key issues and concepts in literary theory and criticism; develop a vocabulary of critical terms; and apply such ideas and terms in discussing selected topics and texts. **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.

Section 07 T, TH 4:10-5:25 p.m. Professor Chon-Smith Class Number: 2503
This course will introduce students to the field of literary theory, a central component of contemporary studies in English and American literature. We will gain knowledge of the various foundations and methods available to you as a critical reader of literature. We will identify and engage with key questions that have informed theoretical discussions among scholars including topics such phenomenology, hermeneutics, reception theory, structuralism, semiotics, post-structuralism, psychoanalysis, Marxism, postcolonial theory, diaspora studies, and globalization studies. The structure of this course is historically based, arranged as a genealogy of theoretical paradigms, beginning in the early 20th century - when literary theory first developed as a formal discipline - and following the evolution of literary theory into the present day. From text-centric Russian formalism to contemporary cultural theory, we will explore the basic principles and preeminent texts that have defined many of the major critical discourses surrounding literature as a 20th/21st century field of knowledge.

Section 08 T, TH 5:35-6:50 p.m. Ms. Demos Class Number: 12494
This course introduces several major theoretical paradigms of literary study, with attention to their place in the history of literature and their application to specific texts. We start our study with the critical precedents set by Plato's denunciation of poetry and Aristotle's theories of tragedy, but quickly wend our historical way to the major theories of the 20th century. These theoretical approaches include, but are not limited to, New Criticism, Structuralism and Post-structuralism, Marxism, Psychoanalysis, Gender and

Queer studies, New Historicism, Reader Response, and Postcolonial theory. Requirements include participation in class discussion, Blackboard postings, two short essays, one oral presentation, and one final long paper.

ENGLISH 308: WORKSHOP IN NON-FICTION WRITING I

(3 credits) Prerequisites: English 220 and English 300. No Auditors. Satisfies the GER 3A requirement.

Section 01 T,F 2:10-3:25 p.m. Professor L. Greenberg Class Number: 2507

This course will explore the genre of creative non-fiction, focusing on its many sub-genres, lyric/personal essay, literary journalism, memoir, interview and review. We will read several short works from these sub-genres, attending to formal concerns including setting, point of view, description, figurative language, diction, style and tone. Students will work throughout the semester on developing their voice and skills in the craft of creative non-fiction through keeping a journal throughout the semester, in-class writing exercises, craft assignments and the completion of one polished work that has been revised and workshopped throughout the semester.

Section 02 T,F 11:10-12:25 p.m. Professor Thomas Class Number: 2509

It is essential that individuals can at least, begin to articulate who they believe they are, contextualized by different environments—history, nature, war, love—and how they are/are not connected to these *larger* concerns. We will focus on the self as the narrative lens—“... *trying to learn to use words* ...” whatever our particular concerns. Some may call this practice *solipsistic*, and even try to goose us to view this term in the negative, (alas, how solipsistic of them). We will concentrate on ourselves, our struggles, losses 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 03 SAT 10:30-1:00 p.m. Professor DeSalvo Class number: 4936

This section of English 308 will focus upon writing and reading creative non-fiction. We will learn about the writing process by engaging in the writing of one long piece (20 pages) of prose through several stages of the composing process and through several revisions, and by reflecting and writing about our process as we compose our work in a process journal. We will also read, report on, and discuss descriptions of the writing process as described in interviews with famous writers to give us an understanding of how “real” writers go about their work. Finally, we will read and discuss selected contemporary works of creative non-fiction, some published by Hunter graduates.

Section 04 W 4:10-6:40 Mr. Klein Class Number: 67965

The lyric essay (both the long form and, particularly the short form) has practically become a cottage industry. In some ways, the essay's popularity is due to its accessibility via the blogosphere where it feels like someone is reading and writing in the same stroke. But as a literary and daring achievement, the lyric essay is also a form that best captures our cultural moment in both crisis and pleasure. It can be a kinetic hybrid: both poetic and journalistic and, at times, even slightly fictional. It can also be a compelling bridge between criticism and autobiography. It can be a mash-up, too. In this section of English 308, we will be reading great essays by current and previous practitioners of the lyric form: Hilton Als, John Jeremiah Sullivan, Elizabeth Hardwick, Sarah Manguso, Wayne Koestenbaum, James Baldwin, Jamaica Kincaid, Maggie Nelson and others. And we will also be writing short personal and critical essays which will be the basis of an ongoing conversation about craft and revision and how the lyric essay can hold as many ideas about life as we thought we had about ourselves.

ENGLISH 311: WORKSHOP IN FICTION I

(3 credits) Prerequisites are English 220 and English 300. No auditors. Satisfies the GER 3A requirement.

Section 01	M,TH 2:45-4:00 p.m.	Ms. Vanasco	Class Number: 2549
Section 02	M,TH 11:10-12:25 p.m.	Ms. Daitch	Class Number: 2550
Section 03	M,TH 4:10-5:25 p.m.	Prof. Winn	Class Number: 2551
Section 04	T F 9:45-11:00 a.m.	Mr. Mercier	Class Number: 5799
Section 05	T,TH 7:00-8:15 p.m.	Ms. Holmes	Class Number: 67899

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, English 300 and English 311. No Auditors. Satisfies the GER 3A requirement.

Section 02	M,TH	1:10-2:25 p.m.	Ms. Daitch	Class Number: 2552
Section 03	T,F	2:10-3:25 p.m.	Prof. Thomas	Class Number: 2553
Section 04	W	5:35-8:05 p.m.	Prof. Winn	Class Number: 2554

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.

Section 04	T,F	8:10-9:25 a.m.	Ms. Czapnik	Class Number: 67966
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This is an advanced level combination Fiction Workshop and Craft class. When beginning to write, most young writers are given the advice, "write what you know." This class will examine the opposite philosophy and students will practice writing what they don't know – e.g.: writing from the perspective of a different gender, race, culture or age. Each week, we will read and examine texts by authors who have had great success inhabiting the skin and voice of characters outside their experience of the world. Students will be given a writing prompt each week based on the reading and our discussion. Students will learn to conduct the right kind of research for fiction, try on different literary voices and challenge their imagination - the type of experimentation that will put students on the road to becoming true writers. Students will also turn in a longer piece of fiction – a short story or a piece of a novel – based on one of the exercises, which will be workshopped in class at the end of the semester.

ENGLISH 314: WORKSHOP IN POETRY I

(3 credits) Prerequisites are English 220 and English 300. No auditors. Satisfies the GER 3A requirement.

Section 01	M,TH	9:45-11:00 a.m.	Ms. Rempe	Class Number: 2555
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This workshop is designed for beginning students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work in a safe environment, with the goal of gaining expertise as writers. In workshop sessions we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision. When we are not workshopping we will discuss and learn from the poems and essays in the text. We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it everyday. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

Section 02	T, TH	7:00-8:15 p.m.	Ms. Singer	Class Number: 2556
Section 03	T, TH	5:35-6:50 p.m.	Ms. Singer	Class Number: 12497

"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, English 300 and English 314. No auditors.

Satisfies the GER 3A requirement.

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

Prof. Masini

Class Number: 2557

This course is a continuation of 314, Poetry I. Students are encouraged to broaden their approach to writing poems through a more in depth approach to craft, poetic devices and the revision process. This class offers a variety of techniques and exercises designed to help writers develop their poetic voices. In addition, outside texts (poems) are studied throughout the semester, the object being to push past the initial impulse on early drafts to the more fully realized poem. The workshop format allows each student to present their poems for discussion, and also includes weekly in-class and take-home writing exercises.

Section 02 T,TH 4:10-5:25 p.m.

Professor Levi

Class Number: 2558

Section 03 T,TH 7:00-8:15 p.m.

Professor Levi

Class Number: 12495

"News that stays news" - that's how Ezra Pound defined poetry. For students who have successfully completed Poetry Workshop 1, this class is an opportunity to deepen your understanding and appreciation of the art and craft of writing poetry. You'll be reading and writing together the news that stay news. We'll be looking at poetic models for insight into the creative process of getting "the best words in the best order." We'll also be reading some essays on poetry, language, and the process of writing and revising, and working particularly hard on developing our own most useful revision strategies. In workshopping sessions, we'll be listening actively and thoughtfully to one another's poems, and coming up with the praise, constructive criticism, feedback and suggestions that can help our classmates go back to the page (or to the screen) with a greater understanding of the strengths of their poems, and the ways in which the poem has not yet found all its strengths. In addition to the poems and revisions required for this class, students also (1) keep a writing journal, (2) write two short personal response papers to a book of contemporary poetry, (3) prepare and deliver a ten-minute presentation on a contemporary poet of their choice.

ENGLISH 31754: 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 "E," 3,5, or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group B Pluralism and Diversity.

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

Dr. Nims

Class Number: 2565

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 31861: ASIAN AMERICAN LITERATURE AND POPULAR CULTURE

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

Section 01 T,TH 5:35-6:50 p.m.

Professor Chon-Smith

Class Number: 12498

How do you define Asian America? What is the significance of Asian America literature and popular culture? In particular, how has Asian American culture been central to the building of the United States of America? This is a course about Asian American literature and popular culture after the Civil Rights Movement. It provides an overview of race, gender, and class relations in the United States embedded within the broader structure of culture and social institutions. This course is a comparative study of Asian American writers, filmmakers, spoken word artists, hip-hop performers, sports figures, and internet cyberstars, and the historical contexts in which they produce their works. I hope that this framework will foster critical reflection about how we imagine and reimagine Asian American identity and culture, and the importance of "national culture" for the formation of citizenship and community. In particular, we analyze constructions of femininity and masculinity, narrations of race and national belonging, and contestations and solidarities between racialized communities. Furthermore, in this course, I ask students to explore the interconnections between race, gender, sexuality, class, and nation in relation to the global economy and multicultural discourses. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance.

ENGLISH 31952: BLACK WOMEN WRITERS

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

Section 01 M,W 5:35-6:50 p.m.

Professor Webb

Class Number: 12499

This course is a study of literature by women from Africa, the Caribbean and the United States. This course will examine how these women address issues of culture, sexuality, and politics in their fiction and essays. Of particular interest will be their engagements with nationalist, feminist, and diasporic discourse. How do these women re-envision nation and community in their texts? What are their contributions to the problematics of language and literary form? How do regional and transnational perspectives intersect in their writings? Selected readings will include: Buchi Emecheta, *The Joys of Motherhood*, Chimamanda Ngozi Adichie, *Purple Hibiscus*, Patricia Powell, *The Pagoda*, Edwidge Danticat, *Krik? Krak!*, Toni Cade Bambara, *The Salt Eaters*, and Jesmyn Ward, *Salvage the Bones*. Requirements: Regular attendance and class participation; an oral presentation, two short essays and a final paper.

ENGLISH 31977: 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 T,F 9:45-11:00 a.m.

Dr. Bloom

Class Number: 2575

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 31985: CARIBBEAN WOMEN WRITERS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 3,4,5, "E," "G," English Language Arts elective.

Approved course for Stage 3– Focused Exposure Group C Pluralism and Diversity.

Section 01 W 10:30-1:00p.m.

Professor Nunez

Class Number: 5446

This course will examine fiction by women writers from the English-speaking Caribbean who write at home and those who write abroad, with particular emphasis on differences in narrative style, subject matter, character development, plot, setting, theme, and imagery. Among the writers to be studied are Michele Cliff (Jamaica/USA); Elizabeth Nunez (Trinidad/USA); Merle Hodge (Trinidad & Tobago); and Joanne Hillhouse (Antigua). Students will also examine brief excerpts from the work of several other writers, including Oonya Kempadoo, Nalo Hopkinson, Patricia Powell, Olive Senior, Merle Collins and Jamaica Kincaid. Requirements will include midterm and final essays, group oral presentations.

ENGLISH 320: MULTI-ETHNIC AMERICAN LITERATURE

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity. Satisfies the GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m.

Ms. Ulen Richardson

Class Number: 2579

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

Section 02 M,TH 2:45-4:00 p.m.

Ms. Brickley

Class Number: 2580

At its most basic level, this course will examine literature written by twentieth century U.S. authors from a range of minoritized groups. Through these texts, we will question the rubric of "multi-ethnic American literature," interrogating the meanings and histories of the terms "ethnicity," "America" and even

“literature.” Where does race figure within this dynamic? How do class, gender, sexuality and questions of transnationality and diaspora further complicate our object of study? Over the course of the semester, students will be asked to think critically about these issues and to investigate the very stakes involved in debates over “diversity” and “multiculturalism.” Shifting between literary and critical texts, we will engage topics that move us toward a deeper understanding of the politics of difference in our current moment. Course Requirements will include: in-class writing, participation, response papers, two short papers, a literary analysis, and a final paper.

Section 03 T,F 11:10-12:25 p.m. Professor Tolchin Class Number: 2581
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 04 T,W,F 9:10-10:00 a.m. Ms. Douglas Class Number: 12500
Section 05 T,W,F 10:10-11:00 a.m. Ms. Douglas Class Number: 2583

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

Section 06 SAT 12:10-2:40 p.m. Dr. Washburn Class Number: 2584
This course will explore narratives of American cultural identity as presented by writers of African-, Caribbean-, Asian-, Latino-, Judeo-, and Native-American origins, looking at the ways in which gender, class, politics, sexuality and immigration status shape these narratives, while paying special attention to the ways in which the authors re-imagine and re-conceptualize American experience and history. We will read works by Marshall, Brooks, Olsen, Cha, Spiegelman, Baldwin, Alexie, Anzaldúa, Perdomo, De Burgos and Larsen, among others. Class expectations: three short response papers, an in-class presentation and a final research paper.

Section 07 M,W 5:35-6:50 p.m. Mr. Kadish Class Number: 2585
Section 08 M,W 7:00-8:15 p.m. Mr. Kadish Class Number: 2587

This course will be structured as an exploration of all of the terms in its title, asking first of all how national literatures are defined and canons of “literary” works established, whose literature has and hasn't been counted as “American” in the past and present, what exactly “ethnicity” and “race” are and have been thought to be, and what benefit, if any, is derived from dividing American literature according to the “ethnic” heritage of its authors. We'll read works written by Americans from a variety of ethnic heritages: Chinese, African, Vietnamese, Indian, Jewish, Haitian, Dominican, and Native American. Issues addressed will include: the influence of the literary and oral traditions of these cultures on the authors' writing styles; the emotional and imaginative relationship of Americans of various ethnic backgrounds to their ancestral homelands; the pressure for writers to limit themselves to stories centered on their ethnicity and writers' efforts to wrestle with and move beyond these limitations; the relationship between so-called “ethnic literatures” and “mainstream” American literature and culture. Possible authors include Nam Le, Edwidge Danticat, Junot Diaz, Ha Jin, Jhumpa Lahiri, Charles Yu, Nathan Englander, Nella Larsen, Bernard Malamud, Sherman Alexie, Fredrick Douglass, Walter Mosley, Tony Kushner. In addition, students will read works by some Anglo-Saxon American writers—Cooper, Jefferson, Stowe, Emerson, Whitman to whose depictions of other races many of the course's authors were responding and attempting to create counter-narratives. **Course Requirements:** Attendance, consistent preparation for and participation in class discussions (25% of final grade); a 3-page report providing critical or historical context to a class reading, to be delivered in print to professor and read to class as a presentation (15 %); short reading responses (10%); and two 8-page papers (50%).

Section 09 T,TH 7:00-8:15 p.m. Professor Chon-Smith Class Number: 2588
This is a course that introduces students to the key texts in twentieth century multiethnic American literature, the historical contexts out of which they were written, and the formation of U.S. national culture and national belonging. It provides an overview of race and citizenship in the United States embedded within the broader structure of culture and social institutions. More specifically, it introduces students to

the interconnections between race, gender, sexuality, class, and nation within the historical contexts of capitalism and multiculturalism. Examining the literary traditions of Native American, African American, Asian American, and Latina/o literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance. Finally, this course challenges us to understand the function of “literature” and they ways in which they form communities and spaces of conflict and mutual understanding. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

ENGLISH 321: AFRICAN AMERICAN NARRATIVES

(3 credits) Prerequisite is English 220; Approved for Group B Pluralism and Diversity. May be used for Literature, Language Criticism Area of Study 2 or 4. Satisfies the GER 3A requirement.

Section 01 M,TH 1:10-2:25 p.m. Professor Neary Class Number: 2589

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, Northup, Brown, Harper, Wilson, Delany, and Hopkins. Requirements include short analytical papers and a longer final paper.

Section 02 T,TH 7:00-8:15 p.m. Mr. Bobrow Class Number: 12501

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 32256: TURN OF THE CENTURY REPRESENTATIONS OF SEXUALITY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1, 4, or elective; English Language Arts elective.

Section 01 M,TH 1:10-2:25 p.m. Dr. Briganti Class Number: 30194

This course explores the changing representations of sexuality in (primarily) British literature from the 1880s to the 1930s. It reflects the recent growth of theoretical and critical work related to gender and sexuality, which has become one of the most vibrant areas in literary studies. Major works on imaginative literature are studied alongside the writing of contemporary sexologists such as Edward Carpenter, within a theoretical framework drawing on the work of Freud and, more recently, Foucault. This literature of sexuality is also considered in relation to the social and intellectual history of the period.

ENGLISH 32257: TRANSGENDER POETRY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2, 4, or elective; English Language Arts elective.

Section 01 T,F 9:45-11:00 a.m. Trace Peterson Class Number: 30195

This course will explore poetry written by trans and genderqueer authors writing in English from the mid 20th century through the early 21st century. How do we define the emerging genre of transgender poetry, and what is the documented history of this poetry so far? What is the relationship between form and content for a poetry written by trans authors? Do trans poets' experiences lead to commonalities in subject matter or narrative in poems? Do their experiences lead to commonalities in the use of formal poetic elements? Can we read trans poetry, like some other kinds of poems, without reference to biography--or is the author's identity essential to understanding what is going on? Do trans poets stay strictly within poetry as a genre? How does trans poetry overlap with, and how is it potentially different from, poems by cisgender authors that play with gender-bending subject matter? How do issues of race and class intersect with trans poetry? These are just a few of the questions we will address this semester as we (collaboratively and individually) build a picture of what transgender poetry is for us by reading and analyzing texts by major poets in this genre and by generating our own texts in conversation with it.

ENGLISH 324: NATIVE AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement. May be used for Literature, Language, Criticism area of study 2.

Section 01 T,F 12:45-2:00 p.m.

Professor M. Miller

Class Number: 12502

This course will examine the diverse texts composed, spoken, translated or recorded by Native Americans from 1500-1900. Bookended by more familiar genres of Native American writing -- pre-contact mythology and twentieth-century creative writing -- our course readings include Aztec and Mayan narratives of cultural transformation in the wake of Spanish conquest, mestizo histories of America, Pequot and Mohegan sermons, conversion narratives and hymnody, and Cherokee newspaper articles. We will also read select journal articles, treaties, court cases, scientific treatises, and other documents to contextualize our study. Requirements include a substantial presentation, two papers, a revision, and a final exam.

ENGLISH 325: POST COLONIAL LITERATURE IN ENGLISH

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

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

Professor Mallipeddi

Class Number: 2594

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 32980: SOUTH ASIAN WRITERS IN A GLOBAL CONTEXT

(3 credits) Prerequisite is English 220. This course may be used to satisfy one of the following: Literature, Language, Criticism area of study 3 "E," Adolescence Education Postcolonial core requirement, English Language Arts elective. This course fulfills the GER Stage 3A requirement.

Section 01 M,TH 4:10-5:25 p.m.

Professor Perera

Class Number: 12503

South Asia's nations and disputed territories figure prominently in the prose of counter insurgency produced by colonial administrators and contemporary CNN journalists alike. In brief news sound bites, South Asia as world region—including India, Pakistan, Sri Lanka, Bangladesh, and Nepal among other places—is described in terms of recurring "cycles of violence," unceasing political unrest, and spontaneous disturbances. But how have the region's novelists, poets, and essayists challenged and reinterpreted this static world picture from a South Asian perspective—from a trans-national perspective? In this class we will consider how South Asian literary forms and polemical traditions narrate historical causality and human agency *against* and through a poetics of space. A central objective of our class is to scrutinize a received truism: all South Asian Writing is National Allegory. Arguably, much of South Asian writing tends to be read and studied exclusively in terms of anti-colonial *Nationalist* history. In this course, however, we broaden the focus to engage questions of aesthetics and politics that persist beyond the event of negotiated political independence into the present day and age of economic and cultural globalization. Thus while we will read representative works that have been identified with the anti-colonial moment, we will also attempt to familiarize ourselves with a range of other traditions and formations. Covering authors from South Asia and the South Asian diaspora (including writers from Canada, Britain, and the United States) we will look closely at texts drawn from human rights discourse, feminism, partition literature, immigrant fiction, and internationalism. Reading selections may include Rabindranath Tagore's *The Home and the World*, Saadat Hasan Manto's "Toba Tek Singh," Mahasweta Devi's "The Hunt," Salman Rushdie's *Midnight's Children*, Michael Ondaatje's *Anil's Ghost*, Arundhati Roy's *The God of Small Things*, Agha Shahid Ali's *The Country Without a Post Office* (selections). Theory and history texts may include writings by Fredric Jameson, Aijaz Ahmad, Edward Said, Ambalavaner Sivanandan, and W.E.B. Du Bois. We may also view Satyajit Ray's (1984) film, *Ghare Baire* (*The Home and the World*). **Course Requirements** will include in-class writing 20%, 4-5 page paper 20%, in-class exam 20%, 1 page prospectus for final paper 5%, 8-10 page final paper (revision/elaboration of short paper) 25%, attendance, active participation 10%.

ENGLISH 330: SOCIOLINGUISTICS

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

Section 01 M,TH 4:10-5:25 p.m. Professor Smoke Class Number: 4938

This course is an introduction to the study of language as it functions in society in relation to class, gender and sex, ethnicity, race, and age. We discuss dialects, codeswitching, pidgins and creoles as well as the ways speakers adapt to different audiences and social contexts for purposes of politeness, power, and prestige. We examine issues related to language rights in the United States and in a global context, particularly in relation to language and education, social mobility and power. Course requirements include attendance and participation in class and online, exams, short response papers, a longer documented final paper, and a class presentation. Required Textbook: *An Introduction to Sociolinguistics*, 3rd ed., Janet Holmes, 2008, Pearson Publishers, ISBN 978-1-4058-2131-5 \$31.99.

ENGLISH 331: THE STRUCTURE OF MODERN ENGLISH

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Spradlin Class Number: 2632

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

Section 02 M, TH 9:45-11:00 a.m. Ms. Chen Class Number: 2633

This class is intended to give a general introduction to modern English linguistics. The core areas in linguistics, namely, phonetics, phonology, morphology, syntax and semantics will be covered. Students will learn how to represent the structure of English sounds, words and sentences. We will also explore topics in pragmatics, including Grice's conversational maxims, implicature and the impact of the context on meaning.

Section 03 T,F 3:45-5:00 p.m. Professor K. Greenberg Class Number: 4940

This course is a systematic examination of the grammatical, syntactic, lexical, and stylistic structures of contemporary American English. We will begin with critical analyses of the major theories of grammatical and syntactic structure. In the remainder of the course, students will explore and analyze current English morphology, grammar, phrasal syntax, clausal syntax and stylistic and dialectal variation. Students will be expected to use the concepts, skills, methodology, and analytical and abstract thinking necessary to solving linguistic problems and providing logical arguments. Requirements include active participation in class and on Blackboard, timely completion of daily homework assignments, and a passing grade on three chapter tests and a final exam. This course is designed for English majors; it is **not recommended for auditors**.

Section 04 T,TH 5:35-6:50 p.m. Dr. Carrasco Class Number: 4941

This course is an introduction to the structure of Present-Day English and to Linguistic theory in general. We will explore various topics including semantics, sociolinguistics, dialects, syntax, history, morphology, lexicon, sociolects, phonology, literature, and language teaching. The purpose of this course is to develop a working knowledge of fundamental linguistic concepts that can help us understand what English actually is—and isn't—and how it works. We will also explore how language structure conditions social interaction. This course should give you some useful "tools" for describing, discussing, learning, or teaching English in the future. Requirements: readings, brief essays, 1 research paper, regular quizzes, and 1 final exam.

ENGLISH 332: HISTORY OF THE ENGLISH LANGUAGE

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

Section 01 T,F 8:10-9:25 a.m.

Ms. Huidobro

Class Number: 2636

Section 02 T,F 9:45-11:00 a.m.

Ms. Huidobro

Class Number: 2638

This course introduces students to the development of the English language from its Anglo-Saxon roots to its present status as the World's dominant language. By the end of term, students should be able to explain the characteristics of the English language during the various stages of its development, including the cultural and linguistic forces that shape English. Special attention will be paid to the spread of English across the globe and the effect on English of contact with other languages. Requirements for the course will include attendance and participation, assigned readings, two short tests, and a final exam.

Section 03 M, W 4:10-5:25 p.m.

Professor Parry

Class Number: 2640

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.

ENGLISH 33370: INTERNET LINGUISTICS

3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study 6 or Elective; English Language Arts Core Requirement "Language" Equivalent or an Elective.

Section 01 M, TH 8:10-9:25 a.m.

Ms. Rakov

Class Number: 70031

This course will introduce students to the study of language on digital platforms. Digital technologies have changed how we interact with the world and with each other. The level of connectivity we have in our everyday lives is unprecedented and raises questions about how this connectivity impacts language use, communication, and technology development. This course will examine the perspectives researchers have taken to analyze language on the internet. This course will also discuss the basics of how computers deal with natural language in areas such as search, translation, and speech recognition. Students will be expected to participate actively in class, as well as lead group discussions and complete independent projects. Course requirements include active class participation, leading group discussions, 2-3 written response papers, as well as a robust final paper and presentation. **Not recommended for auditors.**

ENGLISH 335: CHAUCER'S CANTERBURY TALES

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement. May be used for Literature, Language, Criticism area of study 1.

Section 01 T,F 12:45-2:00 p.m.

Professor Tomasch

Class Number: 2642

This course is an introduction to Chaucer's *Canterbury Tales* that considers him as the great poet of the later Middle Ages as well as a social critic of fourteenth-century England. Particular attention will be paid to the cultural, social, political, and religious contexts of the poem, to Middle English as a literary language, and to the use of new media in the exploration of old texts. Requirements include oral presentations, short essays involving research, online investigations and contributions, and exams.

ENGLISH 338: SURVEY OF BRITISH LITERATURE I: EARLY TEXTS TO THE 18TH CENTURY

(3 credits) Prerequisite is English 220.

Section 01 M, TH 9:45-11:00 a.m.

Dr. Prescott

Class Number: 2643

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.

Mr. Baldassano

Class Number: 2644

This course broadly outlines English literature from the Anglo-Saxon period to the Eighteenth-Century, paying particular attention to aesthetics as well as historical, cultural, and political circumstances. We will be carefully and critically reading significant works by prominent authors during these periods, including

Chaucer, More, Marlowe, Shakespeare, Donne, Pope, Milton, Swift, Defoe, Herrick, and Haywood. Requirements will include daily reading assignments, two exams, and a paper.

Section 03 M, W 5:35-6:50 p.m. Ms. Korn Class Number: 4944
"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*. Requirements will include one research and analysis project, done in stages, including a paper and bibliography [approx. 20%]; One short museum report, based on a visit to the Metropolitan Museum of Art and/or to the special exhibition on Heroes at the Onassis Cultural Center. [approx. 10%]; one group presentation on critical approaches to literature [approx. 10%]; a handwritten journal in which you respond to the readings [approx. 30%]; attendance & class participation [10%]; midterm: in-class essay [approx. 10%]; final exam [approx. 10%]. There will be opportunities to earn extra credit, e.g., by attending and reviewing plays or lectures or by visiting and reporting on other museums and exhibitions. I will also conduct one or more extra-credit museum tours.

Section 04 M, TH 9:45-11:00 a.m. Ms. Bolin Class Number: 2645
Section 07 M, TH 8:10-9:25 a.m. Ms. Bolin Class Number: 2648
This course will offer an overview of British literature from Geoffrey Chaucer to John Clare. We will delve into themes of scandal, identity, and writing as self-creation. We will explore texts through close readings, considering relationships between form and content and between reader and text. Other authors that will figure in our course are Shakespeare, Milton, Pope, Swift, William and Dorothy Wordsworth, Coleridge, and De Quincey. Requirements will include two short papers, in-class writing, a class presentation, class participation, a longer final paper, a midterm, and a final.

Section 05 T, F 9:45-11:00 a.m. Prof. D. Robbins Class Number: 2646
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 06 T, F 12:45-2:00 p.m. Ms. Martinez-Bilgrey Class Number: 2647
No one survey course can hope to do more than touch on some of the features of the vast landscape of British literature but we will do our best to explore a wide variety of different periods and genres. Readings will include *Beowulf*, selections from Chaucer, Macbeth and *The Tempest*, "Lycidas," *Pride and Prejudice*, *Jane Eyre*, and poems by Blake and Keats. We will approach these texts through close reading as well as by incorporating a sense of context which can help render even the most remote work accessible. Requirements include in-class free writes, midterm and final exams, and two drafts of a ten page research paper.

Section 08 M, TH 2:45-4:00 p.m. Mr. Plunkett Class Number: 4945
In this survey we will pay close attention to the development of English versification, literary genres and forms, and (at times) the influence of writers on each other. Requirements will include two papers, a midterm, final, and in-class free-writing.

Section 09 SAT 3:10-5:40 p.m. Dr. Graziano Class Number: 4946
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 10 M,W 7:00-8:15 p.m. Dr. Sireci Class Number: 4947

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.

Section 11 T,TH 5:35-6:50 p.m. Dr. Henry-Offor Class Number: 4948

In this course we will survey English literature from the Anglo-Saxon to the Romantics. We will read both canonical and lesser read texts, among them: *Beowulf*, selections from Chaucer's *Canterbury Tales*; *Sir Garwain and the Green Knight*; some of Shakespeare's plays, Christopher Marlowe's *Edward II*, selections from the following: Spenser's *Faerie Queene*; John Milton's *Paradise Lost*; Jonathan Swift's *Gulliver's Travels*. We will also read works by Mary Wroth, John Donne, Amelia Lanyer, Wordsworth, Coleridge, Keats, Shelly, Byron and Blake and other writers. The course will focus on close readings of the texts paying special attention to language, themes such as love, politics, space, intimacy, relationships, and cultural and historical context. Requirements: three short papers, mid-term, five short quizzes and a final paper.

ENGLISH 339: SURVEY OF BRITISH LITERATURE II: THE 18TH CENTURY TO THE PRESENT

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,TH 11:10-12:25 p.m. Professor Black Class Number: 4949

This course will trace the development and influence of key aesthetic and literary modes from the eighteenth century roughly to our present. As we move from one century to the next, we will observe how these modes (e.g. sentiment/feeling, Spiritual Autobiography, Romanticism, Utilitarianism, Realism, & Modernism) flow into one another, and, in some cases, backwards, as if to recall an earlier mode of describing life and its concerns. Each of these literary modes will also function as windows into the socio-political and ethical concerns of the day. This course will feature British poetry, prose, and literary non-fiction prose. Some of the authors considered in this course are: Thomas Gray, Daniel Defoe, Adam Smith, Olaudah Equiano, Thomas Paine, Jane Austen, Charles Dickens, Oscar Wilde, and T.S. Eliot. This course is reading intensive and writing centered. In addition to weekly writing assignments, there will be two formal essays.

ENGLISH 34051: HISTORY OF RHETORIC: ANCIENT AND MODERN

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6, and pre-1800; pre 1800 for Writing majors. Satisfies the GER 3A requirement.

Section 01 T,F 2:10-3:25 p.m. Professor Jones Class Number: 4950

This course will explore canonical and marginalized developments in rhetoric from the ancient period through the present. From Aspasia and Aristotle to Sojourner Truth and Toulmin, the course will engage with theories and practices that have shaped the ways we think about persuasion, audience, context, and agency. Seminar participants will apply course reading and discussion in a research-based seminar paper and shorter writing assignments. This section will focus on ancient Western rhetoric and contemporary responses to that tradition; other sections may focus on different historical periods and/or geographical areas in the history of rhetoric.

ENGLISH 34152: RHETORIC OF SCIENCE

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6. Satisfies the GER 3A requirement.

Section 01 M,TH 1:10-2:25 p.m.

Professor Smoke

Class Number: 70029

This class will survey several theories of rhetorical criticism to build a vocabulary and theoretical approach to enable our analysis of scientific discourse and activities and to help us understand how language and argument contribute to scientific knowledge. In addition to *The Structure of Scientific Revolutions* by Thomas Kuhn, and *Shaping Science with Rhetoric* by Leah Ceccarelli, we will read from a selection of essays, journal articles and excerpts by Aristotle, Darwin, Carson, Gould, McClintock, Mead, Feynman, Watson, among others. This is a workshop course so full participation is required of all students. Other course requirements include several short papers, a presentation, and a longer research paper.

ENGLISH 34253: ARCHIVAL RESEARCH AND RHETORICAL TRADITIONS

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6. Satisfies the GER 3A requirement.

Section 01 T,TH 5:35-6:50 p.m.

Professor Hayden

Class Number: 30196

The field of rhetoric has moved from, in the words of Thomas P. Miller, “*The Rhetorical Tradition* to the rhetoric of traditions.” Whose persuasive activities are considered important enough to preserve? How do we commemorate the rhetorical achievements of traditionally unrecognized groups? Who gets their histories told? Whose voices get left out? These questions will be a starting point for us to research how different groups have left their mark on rhetoric, persuasion, activism, and education. We will explore these questions through a variety of readings in different genres and through our own research using digital and physical archives. Students will be encouraged to develop their own research projects and areas of interests through a traditional writing project or digital alternatives. No previous knowledge or study of rhetoric is required.

ENGL 346: DISCOURSE ANALYSIS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study 6, “F;” or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m.

Professor K. Greenberg

Class Number: 12505

This course provides an introduction to the various theories and methods of discourse analysis. We will consider “discourse” as it is variously conceived: as language beyond the sentence, as language use in context, as any meaningful social and symbolic practice, and as ways of talking about and recreating the social world. In addition to becoming familiar with a variety of approaches and topics in the study of discourse, students will learn the tools and skills needed to analyze actual discourse data. This includes learning how to read transcripts and transcribe data at different levels of detail, learning how to ask questions about the data based on different analytic interests, and developing a vocabulary of scholarly terms and concepts that will allow students to comment on discourse features and persuasive claims. Requirements include active participation in class and on Blackboard, timely completion of daily homework assignments, several projects related to the transcription and the analysis of discourse level data, and a research project culminating in a paper and an oral presentation. This course is designed for English majors; it is **not recommended for auditors**.

ENGLISH 347: LANGUAGE AND ETHNICITY

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 5, 6. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m.

Professor Reyes

Class Number: 2650

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 348: ENGLISH ACROSS THE WORLD

(3 credits) Prerequisite is English 220 . May be used to satisfy one of the following: *Literatures, Language, Criticism* Core Requirement Area of Study 6, "F" or an Elective; *English Language Arts* Core Requirement "Language" Equivalent or an Elective.

Section 01 M,W 5:35-6:50 p.m.

Professor Parry

Class Number: 2651

The imperialism of the eighteenth to twentieth centuries has resulted in English being spoken alongside other languages by people of widely varying cultural identities. Many of these people write as well as speak in English. What does it mean for them to do so? And what does it mean for the language? These questions will be considered in relation to writers from African and Asian countries where English has become firmly established as a means of intranational communication. Class readings will consist mainly of short stories and extracts from novels by a range of writers, and students will research the work of a particular writer of their choice. They will present this research orally to the class as well as writing it up as a term paper. They will also write four or five short essays in the course of the semester.

ENGLISH 352: SHAKESPEARE SURVEY

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement. May be used for Literature, Language, Criticism area of study 1.

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

Professor Alfari

Class Number: 2652

SHAKESPEAREAN TYRANNIES

This class will study the plays as energized by a socio-political and naturalized hierarchy of power descending, as Robert Filmer explains it, from God, to King, to Man: "If we compare the natural rights of a father with those of a king, we find them all one, without any difference at all, but only in the latitude or extent of them. As the father over one family so the king as father over many families extends his care to preserve, feed, clothe, instruct, and defend the whole commonwealth." *An Homilie Against Disobedience and Willful Rebellion* agrees, "[God] not onely ordayned that in families and households the wife shoulde be obedient unto her husbände, the children unto their parentes, the servantes unto their masters, but also, when mankinde increased and spread it selfe more larglie over the worlde, he by his holy worde dyd constitute and ordain in cities and countries severall and speciall governours and rulers, unto whom the residue of his people should be obedient." This patrilineal Christian and political order, animated by the rebellion of angels against God, forms the crux of early modern political and domestic theory. It would appear inviolable, quite seriously not a system that anyone, male or female would want to threaten. Yet we know it was under constant threat from the political unrest of the hundred years' war, from religious strife throughout the 16th century, from parliament's growing discontent with James's reign and the Civil war that brought an end to his son's reign, from England's growing awareness of and contact with the peoples of Africa, Asia and the Americas, and from women's legal actions that circumvented common law's apparent stranglehold on women's legal rights. Thus the English system of divine right was in constant tension, making one subject's legitimate monarch another's tyrant. We will examine the plays through the topic of tyranny—marital, sexual, cultural, racial, religious, and political. We will read seven of Shakespeare's plays, a number of documents from the period, and many scholarly essays, to address women's conduct and legal rights, male honor and anxiety, Renaissance conceptions of racial and religious "others," and absolute monarchy. Plays will include, *Much Ado about Nothing*, *Romeo and Juliet*, *Othello*, *The Merchant of Venice*, *The Winter's Tale*, *Henry V*, and *Richard II*. Articles and historical documents will be in both required books and through electronic journals and library reserves. Assignments will include two short papers, an annotated bibliography, one 10-15 page research paper (revised from one of the two earlier papers), weekly in-class responses, and a final exam.

Section 02 T F 2:10-3:25 p.m.

Professor Hollis

Class Number: 2653

The title of the first collected works of Shakespeare, published posthumously in 1623, describes his dramatic output as *Comedies, Histories, Tragedies*. This introductory course to Shakespeare's drama will be structured around the question, if a play is a comedy, a tragedy, or a history, just whose comedy, tragedy, or history is it? Plays will include *A Midsummer Night's Dream*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV Part One*, *Henry V*, *Hamlet*, *Othello*, *King Lear*, *The Winter's Tale*, and *The Tempest*. Assignments for this course will comprise weekly readings, a series of papers, an exam, and regular participation in class and on-line.

Section 03 M, TH 2:45-4:00 p.m. Professor Schmidgall Class Number: 2654

The purpose of this course will be to survey William Shakespeare's theatrical achievements in poetry and three of the four genres he excelled in (only his histories are not represented). Since this will be my last semester before retiring, I will be teaching the works I have the most affection for. His verbal-rhetorical style will be introduced through study of about two dozen of Shakespeare's sonnets from the 154 he wrote early in his writing career, then we will turn to a long erotic poem, also from early in his career, *Venus and Adonis*, with the future playwright brilliantly showing off his gifts as a poet. Then we will turn to two of his great tragedies, one of the darkest (in more ways than one), *Othello*, and one of his most comic, *Antony and Cleopatra*. We will then circle back to his early comic romp, *Love's Labor's Lost*, and then end with a look at the last play Shakespeare wrote entirely by himself, *The Tempest*. Sometimes grouped among his final romances, this play has a resoundingly happy ending, but it has a bittersweet subtext of a playwright creating a farewell to the theater and backstage life: as his protagonist Prospero says, it is a "vanity" of Shakespeare's art.

ENGLISH 353: SHAKESPEARE I, THE EARLY PLAYS

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,W 5:35-6:50 p.m. Dr. Narramore Class Number: 4951

In this class we will consider early comedies, tragedies, and histories (ca. 1590-1600) in the context of the English stage and the conventions of Elizabethan drama, both in public theaters and in their (occasional) court performances. In particular we will pay attention to Shakespeare's development as a dramatist, and to poetic expression, thematic design, stagecraft, and character portrayal in plays. Because of this class' focus on performances, students will be required to attend one play out of class. Requirements will include a **reading project** (choices include a video performance of a section of a play, a hypothetical high school curriculum, a performance review, or a close reading of a soliloquy). The length of the written portion of the reading project will depend on the project chosen. Other requirements include a **research essay**, a final exam, class participation, and reading quizzes.

ENGL 35565: SHAKESPEARE'S HEROINES

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

Section 01 SAT 9:10-11:40 a.m. Ms. Korn Class Number: 3123

What does it mean to be a heroine in Shakespeare's world? Does it mean to have your name in the title? If so, only Cleopatra and Juliet would qualify. Does it mean to be a central protagonist in the story? Then we could consider comic figures like Beatrice, Rosalind, and Viola. Does it mean to have power over the male protagonist? That definition would allow us to embrace Lady Macbeth, Volumnia, and Queen Margaret, Goneril and Regan as much as Cordelia. Might it mean, to use Garry Wills' description of Portia, being one "who can outsmart others without outsmarting herself"? Does the romance genre makes heroines of redemptive figures like Hermione and Miranda? Does the concept of the heroic change with the times? Would Elizabethan audiences have cheered on the taming of Kate the Shrew while modern audiences are more likely to applaud the taming of Falstaff by Mistresses Page and Ford? Finally, is heroism innate within the character or can it be created in performance? If some of these women are born heroic, some achieve heroic stature, and some have heroism thrust upon them, what is the role of the actor in revealing their heroism? We will explore the dramatic potential for female heroism in both the texts and the performance history of some of Shakespeare's best-known comedies, tragedies, histories, and romances. The main requirements for the course will be a journal, two short response papers, a research project into the performance history of one of our heroines, and a final exam.

ENGL 35567: SHAKESPEARE: WOMEN, GENDER, SEX AND POWER

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

Section 01 M,TH 2:45-4:00 p.m. Professor Alfaro Class Number: 30197

This class will explore Shakespeare's women through questions about gender, sex, and power. Reading historically, we will consider the liberties and constraints for women in the period while also attending to variations and discrepancies in what passed for gender role prescriptions. We will begin with Judith Butler, with excerpts from *The Psychic Life of Power: Theories in Subjection* and *Excitable Speech: A*

Politics of the Performative. Butler will help us think through the dialectical and reciprocal workings of power and subjection before we embark on a character such as Lady Macbeth, whose gender troubles span centuries. We want to think about power in multiple ways, not just as overt acts or methods of control, but also as rhetorical and dramatic—as technical and spectacle. We will look at various kinds of power, political, sexual (the bed trick), rhetorical. Plays may include, *Twelfth Night*, *Troilus and Cressida*, *Measure for Measure*, *All's Well that Ends Well*, *Titus Andronicus*, *Henry VIII*, *Richard III*, *Macbeth*.

Assignments will include, in-class responses, two short papers, revision of one paper with research, an annotated bibliography, and a final exam. We will read some scholarship on the plays, as well, to get a feel for critical perspectives on the plays as well as for how to use research when writing about Shakespeare. Writing is a crucial aspect of reading. You will work hard, but you will learn so much about writing an academic and argumentative essay. Don't let this intimidate you!

ENGLISH 363.51: MILTON: CONVENTIONS AND ALTERNATIVES

Section 01 M, TH 11:10-12:25 Dr. Anne Prescott Class Number: 2655

The English 17th Century presents a dynamic conflict between the traditional and the radical, a conflict that finds its clearest expression in the English Civil War, both in its causes and the echo of its historical consequences for England and America. John Milton, a passionately insistent participant in his age, is perhaps its most visibly controversial human reflection. He embodies the express tension between the desire to preserve what is inherited—and the safety this entails-- and its inevitable opponent, the rebel impulse, with its need to re-frame and re-design. We will see that Milton establishes the framework which comprises the traditional and its re-structuring in his political, theological and gender expressions. To that end, we will study *The Doctrine and Discipline of Divorce* (M's attack on Canon Law), *Paradise Lost* (God/Adam as tradition; Satan/Eve as rebellion), *Paradise Regained* (Jesus as spiritually militant Christian) and *Samson Agonistes* (the pure Hebrew male in spiritual conflict with the Pagan female, Dalila).

ENGLISH 369: THE 19TH CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 M,TH 4:10-5:25 p.m. Professor Briganti Class Number: 12506

This course will have a major emphasis on Dickens, Thackeray, the Brontes, George Eliot, Hardy and Meredith.

ENGLISH 372: ROMANTIC POETRY

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 T,F 2:10-3:25 p.m. Professor D. Robbins Class Number: 2656

To varying degrees, so-called "second generation" Romantic poets Lord Byron, Percy Shelley, and John Keats were maligned in their day. Byron was famously called "mad, bad, and dangerous to know" by a former (and married) aristocratic lover, and was, according to Britain's poet laureate, Robert Southey, part of a "Satanic school" of poetry that created "monstrous combinations of horrors and mockery, lewdness and impiety" by "men of diseased hearts and depraved imaginations." Shelley was also associated with this Satanic school of poetry at the same time that his own controversial lifestyle – one facet being his abandonment of his wife and elopement with Mary Wollstonecraft Godwin (later Shelley), who would go on to write *Frankenstein* – did little to dislodge his growing notoriety. Keats, for his part, was derided, and his poetry disparaged, by literary critics in part because of his association with important radicals of the day (e.g., Leigh Hunt, and Shelley). Taking recourse to these poets' biographies, analysis of the social positioning and ostracism of these three famous Romantic poets (the how and the why) will comprise part of this course. However, the bulk of the class will be devoted to their innovative poetry and prose, the ideas articulated therein, and the important socio-political, philosophic, and aesthetic contexts for their work. In particular, we will attend to Shelley's political and epistemological poetry and prose; Byron's development of the Byronic hero, as well as his later mock-epic poetry; and Keats' "Great Odes," dream poetry, and literary letters. We will briefly consider the work of William Wordsworth because of his significant influence upon – and sometimes presence within – the work of these later Romantic poets. Course requirements: participation (which includes regular attendance, actively speaking during class discussion, and several short reading-response papers and quizzes); a 4-5-page midterm paper; a 7-8-page term paper with scholarly research; and an in-class final exam.

ENGLISH 376: 20th & 21st CENTURY BRITISH AND IRISH FICTION

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement8

Section 01 M,TH 1:10-2:25 p.m.

Dr. Gilchrist

Class Number: 2658

The twentieth century was for the United Kingdom a tumultuous historical period, in which the nation shifted from a colonial empire to a modern, multi-ethnic, multi-cultural society. Through narrative, poetry, and drama, "20th and 21st Century British Literature" will explore the effects of these widening perspectives and shifting contexts on British literary strategies of language and form. Our aim is to deepen our understanding of the widespread, long-lasting, and unpredictable effects of the British Empire, while sharpening our appreciation of the creativity, humor, and beauty of the resulting multicultural British literature. Authors will include Virginia Woolf, E.M. Forster, Harold Pinter, Irvine Welsh, and Zadie Smith. Students will write three formal essays.

ENGLISH 377: 20th & 21st CENTURY AMERICAN FICTION

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement. May be used for Literature, Language, Criticism area of study 2.

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

Dr. Wetta

Class Number: 4952

This course will use Mikhail Bakhtin's concept of the novel to examine how various American novels and short stories have functioned as vehicles for dialogue in the social, political and literary discussions that have been, and still are, influential in the 20th and 21st centuries. Writers examined will include James Branch Cabell, Ernest Hemingway, Zora Neale Hurston, William Faulkner, Flannery O'Connor, James Baldwin, Philip Roth and Jennifer Egan. Requirements: two short papers, one longer research paper, and a final exam.

Section 03 T,TH 5:35-6:50 p.m.

Mr. Bobrow

Class Number: 4953

In this course we will read a broad selection of American fiction, with a focus on the first half of the century, supplemented by a sampling of music and criticism. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development and manifestations of modernism and post-modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the concerns and debates that shaped and were shaped by the literature of the period. In addition to the considerable attention we will devote to the emergence and manifestations of literary modernism and post-modernism, we will also examine the following issues as they are addressed in the literature we read: the rise of popular culture, mass media, and consumerism; the cultural and social effects of World War I and the Great Depression; the ongoing debate over American cultural identity, traditions, and values; the impact of mechanization and new communications technologies; the effects of immigration and urbanization; and the civil rights and women's rights movements. Authors may include Gertrude Stein, Sherwood Anderson, Ernest Hemingway, Willa Cather, John Dos Passos, William Faulkner, Anzia Yezierska, Jean Toomer, Langston Hughes, Nathanael West, Richard Wright, Flannery O'Connor, Ralph Ellison, James Baldwin, Vladimir Nabokov, Grace Paley, and Ishmael Reed. Course requirements: regular attendance and participation; several short response papers (1-2 pages each); a 4-5 page mid-semester essay; a 10-page research paper; and a final exam.

ENGLISH 380: IRISH LITERARY RENAISSANCE

(3 credits) Prerequisite is English 220.

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

Dr. Gilchrist

Class Number: 12507

This seminar will trace literary incorporations of Irish culture, history, and mythology, and creative resistance to British colonial rule in the works of such late 19th and early 20th century writers as William Butler Yeats, James Joyce, Sean O'Casey, John Millington Synge, George Moore, Forrest Reid, James Stephens, Seumas O'Kelly, Daniel Corkery, Lady Gregory, and A.E. Requirements include two formal English essays and a 10-minute research presentation.

ENGLISH 38253: THE VIKINGS IN BRITAIN AND IRELAND

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

Section 01 M,TH 1:10-2:25 p.m.

Professor Hennessy

Class Number: 30198

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

ENGLISH 38455: 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 11:10-12:25 p.m.

Professor Connor

Class Number: 12508

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 38573: GENDER IN THE AMERICAN RENAISSANCE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2, 4, or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 M,TH 4:10-5:25 p.m.

Ms. Katopodis

Class Number: 65259

In this course we'll explore gender and identity in a selection of 19th Century American novels, essays, and poetry. This course aims to question the stability of gender at its intersections with sex, race, and class in both urban and rural spaces, examining where gender and identity are stretched, tested, and redefined in literature. Although we cannot cover all representations of masculinity and femininity in the American Renaissance, we will begin by asking what was at stake for authors and their narrators to claim "I"/eye/aye, and thereby not only locate but also assert their identities, citizenship, and humanity through literature. Through the lens of contemporary theory, we will interrogate masculinity, the male body, and black male identity before and after the Fugitive Slave Act (1850). We will also examine definitions of "woman" in a period known for the Cult of "True" Womanhood, "The Angel in the House," and "The Woman Question" but where we also find a frontier for female heroines, "female husbands," and cross-dressing before, during, and after the Civil War. Authors will include Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Frederick Douglass, Harriet Jacobs, Catharine Maria Sedgwick, Harriet Beecher Stowe, and Fanny Fern, as well as Judith Butler, Susan Bordo, Adrienne Rich, and bell hooks. Requirements include midterm and final papers, and discussion posts to a class blog.

ENGL 38647: RACE, CLASS, GENDER IN 19TH CENTURY TRANSATLANTIC 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, 2, "B," "D," or "E," or elective; Adolescence Education core requirement "E," "F," or "G"; English Language Arts elective.

Section 01 M,TH 4:10-5:25 p.m. Professor Black Class Number: 30199

This course is interested in the reconstruction of local literary 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/democracy, the significance of the American and French Revolutions, African slavery, the role of women in society, and the role of law in Britain and in the U.S.), the course will feature British and American political prose, poetry, and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. Some of the authors considered in this course are: Mary Wollstonecraft, Margaret Fuller, Frederick Douglass, Nathaniel Hawthorne, Charles Dickens, and Oscar Wilde. This course is reading intensive and writing centered. In addition to weekly writing assignments, there will be two formal essays.

ENGL 38694: 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; English Language Arts elective.

Satisfies the GER 3A requirement.

Section 01 M,W 5:35-6:50 p.m. Dr. Tobin Class Number: 2659

This course will examine American texts that address the source, authority and scope of the law. Our aim will be to identify and analyze competing and evolving attitudes toward the law as these are reflected and examined in American essays and fiction. Our focus will be the manner in which law has been defined and applied in such texts to justify, explain or reject the status quo, particularly in matters relating to class, race and gender. Three 2-3 page essays; one 5-6 page research paper; take-home final.

ENGL 38699: TALKING AND SINGING: 20TH AND 21ST CENTURY POEMS FROM THE U.S. AND U.K.

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1, 2, 7, or elective; English Language Arts elective. Satisfies GER 3A requirement.

Section 01 M,W 5:35-6:50 p.m. Mr. Dow Class Number: 12509

In 1798, Wordsworth and Coleridge announced an experiment to connect the "poetic" with "the real language of men." In this course, we will read the work of some fifteen poets, from both sides of the Atlantic, who are still working on the problem. How and why do these poets attempt to bring together the "vernacular" or so-called "natural" language with the artifice of the poem? What kind of communication is a poem, anyway? Our consistent focus will be on a close reading of the poems: we will learn to read each on its own terms, but we will also trace the cross-currents among them. We will consider formal choices, too; that means we will spend time studying poetic form since it provides a common history, even if it's one in which some poets are more interested than others. Readings are likely to include (from the U.S) A.R. Ammons, John Ashbery, Robert Creeley, Cynthia McDonald, Adrienne Rich, Anne Winters, John Koethe, Cole Swenson, Michelle Glazer, and Brenda Shaughnessy; and (from the U.K.) Veronica Forrest-Thomson, Charles Tomlinson, Philip Larkin, Thomas Gunn, Rosemary Tonks, Craig Raine, Eavan Boland, and Sujata Bhatt. In addition to poems, we will read poets' prose; interviews; and critical/linguistic discussions of the relationship between music and speech. In addition to active class participation, requirements are likely to include class presentations; two short papers; a longer, final paper examining one poet in depth; and numerous shorter writing assignments.

ENGLISH 38860: 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"; Adolescence Education core requirement "E"; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 M,W 4:10-5:25 p.m. Mr. Paoli Class Number: 2660

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 38863: 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. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m.

Dr. Bloom

Class Number: 2661

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 38952: ONE MAJOR WRITER: HERMAN MELVILLE

(3 credits) Prerequisite is English 220

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

Professor Tolchin

Class Number: 4954

Melville's contemporaries first knew him as "The Man Who Lived with Cannibals," the author of exciting, racy travel narratives; and later in his career a New York newspaper ran the headline "Herman Melville Crazy," after the publication of *Pierre*, a parody of the popular domestic novels of the 1850s. When Melville died in 1891, his obituary surprised readers, who assumed the forgotten author had passed on decades earlier. His reputation kept alive in England by a coterie of readers, Melville was rediscovered in the 1920s and soon his novel *Moby-Dick* was regarded as perhaps the greatest American novel. Recently literary critics have argued for his subversiveness, his conservatism, the possibility he may have been physically abusive towards his wife, and questions surrounding his sexual identity. Melville remains a highly elusive, wonderfully provocative writer, whose experimentations in literary form and voice were a century ahead of his time. We will read the novels *Typee*, *Redburn*, *Moby-Dick*, *Pierre*, *The Confidence-Man*, *Billy Budd*, and selected short stories. Requirements: midterm, research paper, class participation and attendance.

ENGLISH 389.55: ONE MAJOR WRITER: JANE AUSTEN

(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"; Adolescence Education core requirement "E"; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T,TH 7:00-8:15 p.m.

Ms. Davis

Class Number: 59523

From old maid to radical feminist: Throughout this class we will track the evolution of Jane Austen's scholarship over the past two centuries while forging our own critical discourse regarding her relevance to 21st century interpretations of narrative structure, irony, social criticism, and the politics of sex. Since Austen continues to be reinvented through film, we will consider the process of adaptation and its interpretive signification. In addition to her novels, we will also read Austen's juvenalia, unfinished drafts, and personal correspondence. Biographical, historical, and literary criticism will round out weekly writing assignments. Course requirements include: response papers, midterm essay, oral presentation, final term paper, and participation in lively discussions both in class and on our Blackboard website.

ENGLISH 389.86: ONE MAJOR WRITER: EMILY DICKINSON

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

Section 01 M,W 4:10-5:25 p.m.

Mr. Dow

Class Number: 69943

Emily Dickinson (1830-1886) is probably the most popular *and* the most difficult writer in the history of American poetry. She used the old ballad form but is often considered a modernist ahead of her time. Rather than recapitulate the myths about her, students will learn to discover Dickinson for themselves by reading and re-reading the poems. Our principle text will be *The Poems of Emily Dickinson* (edited by Ralph Franklin), but we will consider other editors' versions of some of the poems, too. We will begin with works that lie behind Dickinson's, including church hymns, Scottish ballads, and excerpts from the Old and New Testaments; and we will consider the arguments of contemporary scholars who are publishing Dickinson's fragments online. Materials will also include milestone critical reactions (by Adrienne Rich, R.P. Blackmur, and others); selected Dickinson letters and biographical materials; documents on Puritan aesthetics; parodies of Dickinson; and a few musical settings of Dickinson poems (e.g. those by Aaron Copland and Carla Bruni). Course requirements (subject to change) include *active* participation in class discussion; individual class presentations; a midterm exam; and four short papers.

ENGLISH 38990: ONE MAJOR WRITER: ERNEST HEMINGWAY

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2 or elective; Writing elective; Preparation for Secondary School Teaching elective; English Language Arts elective; Linguistics and Rhetoric elective. Satisfies the GER 3A requirement.

Section 01 T,F 9:45-11:00 a.m.

Dr. Elliott

Class Number: 2662

Ernest Hemingway (1899-1961) dominated American literature during the second half of the twentieth-century. His Nobel Prize citation noted his "powerful, style-forming mastery of the art of modern narration." Hemingway's influence on literature was profound and continues to this day. He was also a major celebrity whose exploits were faithfully followed by the media of the day. In his persona as Papa Hemingway, he became an icon of masculinity for a generation. Most of his novels and several short stories have been made into films, sometimes more than once, and even long after his death, his name has been used to sell everything from furniture to slacks (his most recent film "appearance" was in Woody Allen's *Midnight in Paris*). His homes in Key West and San Francisco de Paula, Cuba are popular tourist destinations, and busts in his honor have been erected in Havana and Pamplona, Spain. When he took his own life, news of his death made front-page headlines around the world. Only later did the public become aware of his electroshock treatment at the Mayo Clinic and his FBI file. This course will not only explore and analyze Hemingway's fiction and journalism (including posthumously-published work) and critical responses to it over the years; it will also investigate his cultural influence, the Hemingway of the popular imagination. Particular attention will be paid to the sea change in Hemingway criticism, which began with the opening of The Hemingway Room at the JFK Library in Boston and with the appearance of a new generation of scholars influenced by feminism, gender studies, and queer theory. In short, today's Papa is not your father's Hemingway. We will read a number of his short stories, selections from *Death in the Afternoon*, *Green Hills of Africa*, and *A Moveable Feast*, and four full-length novels: *The Sun Also Rises* (1927), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *The Garden of Eden* (1986). Biographical and critical works will also be examined. Several short research assignments (applicable to the term paper) will be required, and attendance and participation will figure in the final grade. The majority of the final grade, however, will be based on a 15- to 20-page term paper researched and documented in MLA style. The paper can be a work of literary criticism or an exploration of Hemingway's cultural influence.

ENGLISH 39076: UNDERSTANDING THE SIXTIES: LITERATURE, CULTURE, POLITICS

3 credits) Prerequisite is English 220. May be used to fulfill one of the following: Literature, Language and Criticism area of study 2, 5 or "F"; Writing elective; English Language Arts elective.

Section 01 F 3:45-6:15 p.m.

Mr. Goldstein

Class Number: 2663

Section HC1 for Macaulay Honors Students F 3:45-6:15

Mr. Goldstein

Class Number: 2664

Though nearly 50 years have passed since the Sixties, the tumultuous events of that decade still haunt our consciousness. This course will help you understand how the culture of your parents' generation has shaped your life. Music is the most obvious example of how the spirit of the Sixties lives on. But no one can grasp the power of Sixties music without considering its cultural and political context. The style and substance of the '60s are intimately tied to the intellectual climate of their time. This course will explore major movements associated with the '60s, including the counterculture, the sexual revolution, the New Left, black power, and pop art. We will consider the roots of 60s sensibility, from the Beats, hipsters, and existentialists of the postwar era to the folk, blues, and R&B traditions. We will examine the philosophical currents of that decade through some of its leading literary figures, including James Baldwin, Eldridge Cleaver, Allen Ginsberg, Norman Mailer, Marshall McLuhan, Susan Sontag, and Tom Wolfe. In addition, we will view works of art and scenes from films that were significant at that time. These artifacts will be examined alongside music with a similar spirit, so that they can be experienced in counterpoint. I will use my own interactions with important rock creators—such as the Beatles, Jimi Hendrix, Janis Joplin, and Jim Morrison—to bring the era alive, leaving you with a new perspective on how the music and the values of that generation were connected. And hopefully it will be groovy. and political context. The style and substance of the '60s are intimately tied to the intellectual climate of their time. This course will explore major movements associated with the Sixties, including the counterculture, the sexual revolution, the New Left, black power, and pop art. We will consider the roots of 60s sensibility, from the Beats, hipsters, and existentialists of the postwar era to the folk, blues, and R&B traditions. We will examine the philosophical currents of that decade through some of its leading literary figures, including James Baldwin, Eldridge Cleaver, Allen Ginsberg, Norman Mailer, Marshall McLuhan, Susan Sontag, and Tom Wolfe. In addition, we will view works of art and scenes from films that were significant at that time. These artifacts will be examined alongside music with a similar spirit, so that they can be experienced in counterpoint. I will use my own interactions with important rock creators—such as the Beatles, Jimi Hendrix, Janis Joplin, and Jim Morrison—to bring the era alive, leaving you with a new perspective on how the music and the values of that generation were connected. And hopefully it will be groovy.

ENGLISH 394: WORLD LITERATURE DRAMA: BECKETT AND PINTER

3 hours; 3 credits. Prerequisite is English 220. Satisfies the GER 3A requirement.

Section 01 T,TH 4:10-5:25 p.m.

Professor Gordon

Class Number: 4955

After World War I—the “Great War to end all wars”—World War II was more devastating than anyone could have imagined. The anti-establishment revolution of the 1960s, prompted by the Vietnam War, enshrined Bob Dylan’s song “The times they are a-changin.” A world ruled by reason and ideals had vanished, and playwrights like Arthur Miller and Tennessee Williams rejected the classical heroism of earlier drama. Instead, they focused on the challenges endured by ordinary people to sustain love and integrity. For many European writers, after suffering the terrible slaughter of WWII, survival remained their most immediate concern. Pinter, like many other children, had been separated from his family and sent to the safer South of England. Beckett spent his youth in war-torn Ireland during WWI and moved to Paris before WWII, after which, driven by a moral obligation to fight the Nazis, he was among the first to join the Resistance in 1940. After his cell was discovered and he became “a wanted man,” he left his apartment and walked to the South of France where he joined the *maquis*. He and Pinter would become close friends, although Pinter was a pacifist who spent much of his life pleading for peace on London’s city streets. and before the Houses of Parliament. Although working in entirely different styles, both playwrights turned away from the realistic drama flourishing at the time, some of which we shall discuss. Both focused on the human condition and human nature and reached the same conclusion: that one has little control over either. Inner or outer forces may disrupt the best of intentions. They refined Dylan’s sense of our “changin” times and continued the early experiments of modernists like Stravinsky, Picasso, and Joyce, rejecting all traditional ways of defining and portraying

reality. They were intrigued by Nietzsche's existentialism ("death of God"), Einstein's relativity (the bending of time and space), Freud's theories of mind (the instinctual unconscious), and Jarry's ridicule of reason ("Pataphysics"). Linear narrative was a forgery, in which logic was a conscious construct to connect events. Ultimately, Beckett and Pinter became masters in evoking the rich fragments of an unpredictable inner and external world. Course requirements: meticulous attendance, class participation and quizzes, one presentation and one short paper, a final exam.

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

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement.

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

Ms. Katopodis

Class Number: 2665

The Puritan settlers came to New England with the conviction that God had sent them on an "errand in the wilderness." Their encounters with the landscape and the indigenous populations produced an intense and varied religious experience. The diversity of American religious experience expanded through the Enlightenment and revolution, leading to 19th Century attempts to balance religious virtue with pragmatic principles. We will examine our religious and political origins through the Puritan ethic and search for truth, as well as the experience of "the wilderness" and desire for cultivating gardens. We will then find in the nineteenth century a nostalgic return to the wilderness in Emerson and Thoreau and a widening canon of "American" literature. But where does American literature begin? What makes this literature "American"? We will examine canonical and non-canonical works through the lens of natural history, natural symbols, and the naturalization of 19th Cent science into sociopolitical structures. Requirements include: engaged class participation (20%), blog posts and comments on peer's posts throughout the semester (30%), reading quizzes (20%), and a research paper (30%).

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

Professor Black

Class Number: 4956

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 across the Atlantic. This course is reading and writing intensive. In addition to weekly writing assignments, there will be three formal essays and a final research paper.

Section 03 T,F 11:10-12:25 p.m.

Professor M. Miller

Class Number: 4957

What is natural? As with most concepts that claim to describe something inherent or essential, the meaning of "nature" and "the natural" is especially unstable and contested. This course will consider how notions of the natural, the unnatural and the supernatural were constructed and reconstructed in literatures of the Americas from the fifteenth to the early nineteenth century. We will pay special attention to inventions, shifts and reversals in what is "natural" about gender, sex, race and social order. Readings span genres, cultures and continents. They include sacred texts like the Popul Vhu and "Genesis," Spanish exploration narratives, evangelical revival writing by Jonathan Edwards and Samson Occom, political tracts by Jefferson and L'Overture, short fiction such as Séjour's "The Mulatto," Melville's Benito Cereno and Hawthorne's "The Birthmark," and a sensational pulp novel. Requirements include active discussion and participation, in-class writing, three short papers, a longer final paper, and a final exam. Sections 05 and 06 will not be writing intensive.

Section 04 T,F 12:45-2:00 p.m.

Professor Tolchin

Class Number: 2666

This course surveys major and canon-breaking texts by Native American, Puritan, Revolutionary Era, and American Renaissance (Emerson, Hawthorne, Melville, Thoreau, Whitman) writers. Special emphasis will be placed on the politics of canon formation (how we decide which texts deserve to be read in a course like this), especially as it is shaped by class, race, gender and ethnicity. We will explore the cultural and social contexts of the period. Our reading will include recently re-discovered women and African-American writers. Midterm,final,and reading journal. Attendance, preparation and participation are crucial as your responses to the literature will be the focal point of our discussions.

Section 06 T,TH 8:25-9:40 p.m.

Mr. Bailey

Class Number: 2668

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

ENGLISH 396: AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

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

Section 01	M,TH 9:45-11:00 a.m.	Mr. Schneiderman	Class Number: 2670
Section 02	M,TH 11:10-12:25 p.m.	Mr. Schneiderman	Class Number: 2671

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

ENGLISH 397: PRE-20TH CENTURY AMERICA POETRY

(3 credits) Prerequisite is English 220. May be used to satisfy the Literature, Language, Criticism area of study 2. Satisfies the GER 3A requirement.

Section 01	M,TH 9:45-11:00 a.m.	Dr. Wetta	Class Number: 12522
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This class will be a survey of the poetry and criticism of the more important American poets before 1900, including Longfellow, Emerson, Lanier, Poe, Dickinson, Whitman and Dunbar. Requirements: two short papers, one longer paper, and a final exam.

ENGLISH 398.46: THE FALSE MEMOIR

May be used to satisfy one of the following: Literature, Language, Criticism area of study 2, "D" or elective; Adolescence Education core requirement for American Literature; English Language Arts elective. Satisfies the GER 3A requirement. Formerly English 484.79.

Section 01	M,TH 1:10-2:25 p.m.	Professor Milford	Class Number: 2669
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There has been an uneasiness in prose writing from its beginnings, but surely since the early 19th century, that amounts to a conflict between the true story (that is based on verifiable facts, carefully ordered, in which you could believe and therefore trust) and one that made up, invented, a pack of lies, and therefore untrustworthy. Now, it is my hunch that women, especially as they get older, have created their own genre. It is a series of extraordinary books, of autobiography and memoir, in fiction and in essays, they have altered their own pasts to suit their own purposes. They do not simply cloak and encode the details of their lives. They have instead invented, altered, falsified, fictionalized the “facts” of their lives in what is, I believe, a life-saving prose strategy. For what they are saving is their writing lives. But suppose I am wrong? Let’s begin by reading Fitzgerald’s *The Crack-up*, a model confession, and Hemingway’s *A Moveable Feast*, a classic pastoral, an idyll of Paris in the 1920s. We may use Toni Morrison’s essay “The Site of Memory” as a sort of touchstone. The point will be to read and talk about a range of books that are at once provocative and vital, as if they held secrets we need to know. Course requirements include two short papers of approximately 10 pages each, at least one of which must be a research essay, as well as a final paper.

ENGLISH 482: SPECIAL STUDIES SEMINAR

(1 credit) Written permission of a full-time faculty member required before registering.

Section 01	Hours to be arranged	Staff	Class Number: 12510
Section 02	Hours to be arranged	Staff	Class Number: 12511

Independent studies credit for English majors.

ENGLISH 483: SPECIAL STUDIES SEMINAR

(2 credits) Written permission of a full-time faculty member required before registering.

Section 01	Hours to be arranged.	Staff	Class Number: 12512
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Independent studies credit for English majors.

ENGLISH 48469: ADVANCED POETRY WORKSHOP: Where Lyric Meets Language: Poetry and Experimentation

(3 credits) Prerequisites: English 220, 300, 314 and 316. May be used to satisfy the following: Writing 400-level writing seminar. Satisfies the GER 3A requirement.

Section 01	M,TH 1:10-2:25 p.m.	Ms. Rempe	Class Number: 2672
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"To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment." — Ralph Waldo Emerson

In this Advanced Poetry class we will focus on authenticity—how to "be yourself"—in your poetry. We will explore how to use/manipulate voice, tone and perspective; the relationship between form and content, and the relationship between our art and our identity to answer the question, "Why do I write?" We will seek to establish an individual context for poetry in our lives while simultaneously resisting and utilizing the academic context and criteria for this course. We will read essays, poetry, fiction, watch films and videos, listen to music and write poems.

ENGLISH 48476: 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. Satisfies the GER 3A requirement. No Auditors.

Section 01	T,F 3:45-5:00 p.m.	Professor Thomas	Class Number: 2673
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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 48491: 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. Satisfies the GER 3A requirement. Not recommended for auditors.

Section 01	M,W 7:00-8:15 p.m.	Staff	Class Number: 12523
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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, per approval of instructor. 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 Forché, and Alison Bechdel. Finally, students will learn how to submit work to literary journals. Course requirements include Attendance, participation, and two major writing assignments due at the end of October and the end of the semester.

ENGLISH 48501: INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 4958
Section 02	Hours to be arranged	Staff	Class Number: 4959
Section 03	Hours to be arranged	Staff	Class Number: 4960
Section 04	Hours to be arranged	Staff	Class Number: 12513
Section 05	Hours to be arranged	Staff	Class Number: 12514

Independent studies credit for English writing majors.

ENGLISH 48502: INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 4962
Section 02	Hours to be arranged	Staff	Class Number: 12515
Section 03	Hours to be arranged	Staff	Class Number: 4963
Section 04	Hours to be arranged	Staff	Class Number: 4964
Section 05	Hours to be arranged	Staff	Class Number: 4965
Section 06	Hours to be arranged	Staff	Class Number: 12516

Independent studies credit for English Literature, Language and Criticism majors. A research paper is required.

ENGLISH 48503: INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 4961
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Independent studies credit for English Preparation for Secondary School Teaching majors.

A research paper is required.

ENGLISH 48504: INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 12517
Section 02	Hours to be arranged	Staff	Class Number: 12518

Independent studies credit for English Language Arts majors. A research paper is required.

ENGLISH 48505: INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 4966
Section 02	Hours to be arranged	Staff	Class Number: 12519

Independent studies credit for English majors working on a second project. A research paper is required.

ENGLISH 48506: INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 12520
Section 02	Hours to be arranged	Staff	Class Number: 12521

Independent studies credit for Linguistics and Rhetoric majors.

A research paper is required.

DEPARTMENT HONORS IN ENGLISH: ENGLISH 494

In order to qualify for departmental honors, students must take the Honors Seminar (ENGL 494) and write an honors essay. The essay is normally written in relation to the Honors Seminar and under the supervision of the professor teaching the seminar. To take the Honors Seminar, students must first complete at least 24 credits of 300- and/or 400-level English classes with a GPA of at least 3.5 in those courses and an overall GPA of at least 2.8. Of these credits, 21 (or in exceptional cases, 18) must be taken at Hunter. The Honors Seminar requirement is in addition to the specified required courses in the student's concentration. Students interested in pursuing departmental honors should consult an undergraduate adviser.

Students are eligible for English departmental honors only if their GPA in the major or field (all upper level classes taken in English) is not less than 3.5, and if they have completed the required Honors Seminar, English 494.

Students must have permission from the Professor teaching the Honors Seminar before the Department issues registration permission. To receive permission, students must provide the Professor with the latest calculation of their GPA in all upper level English classes and a copy of their transcript. ALL 300-level and 400-level major courses are to be counted in the GPA calculation.

This semester's seminars are:

ENGL 49425 : LITERATURE'S WAKE

(3 credits) Permission of the instructor required. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 M,TH 4:10-5:25 p.m.

Professor Israel

Class Number: 30200

Irish writer James Joyce reportedly said that it took him seventeen years to write his final novel, *Finnegans Wake*, and he didn't see why the book shouldn't take seventeen years to read. In this seminar we'll read his 672-page, self-styled "book of the night"-- his *Ulysses* was the "book of the day"--in a mere thirteen weeks. We'll explore different scholarly approaches to the book as well as engaging various internet tools set up by the novel's many non-academic admirers. Like a funereal wake, Joyce's 1939 novel is both terminal and germinal; it both puts something (what used to be called the "Western Literary Tradition") to rest and marks a nascence, an awakening of something radically new. Our seminar will focus on this pivot point. Requirements include regular attendance, a 7-8 page midterm paper, a 15-20 page final paper, and one or two oral presentations. If you are curious about taking this course, please email Professor Nico Israel (nicoisrael@gmail.com) and say why you are interested and what other advanced literature courses you have taken. Don't be put off by the book's purported difficulty; we are likely to spend much of the semester laughing out loud.

ENGL 49427 : RENAISSANCE WOMEN

(3 credits) Permission of the instructor required. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1, 4, or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m.

Professor L. Greenberg

Class Number: 30203

Over the past thirty years, the field of Renaissance writing has exploded with the recovery of texts and their study. This course will explore the wide range of women's writing in the early modern period, as women experimented in virtually every generic form. Reading primary source materials and recent critical works in tandem with the literature, we will carve out areas for further research and study and will focus on such questions as: women's public vs. private speech; the gender roles of women; political activism and religious freedom. Many of the writers were chosen because of their emergence as newly "canonical." Others were chosen as representative of the diverse backgrounds— religious, political, marital, sexual identity and economic—of early modern women writers. Requirements: regular class participation; one oral report; one midterm paper; and one final research paper.

ENGL 498: INTERNSHIP

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

English 49801-01 (class number 2681); 49802-01 (class number 2685); 49803-01 (class number 4660)
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.

Fall 2015 ASIAN STUDIES CLASSES

WITH SECTIONS OPEN TO NON-ASIAN STUDIES MAJORS

ASIAN 22004: ARAB AMERICAN LITERATURE

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

Section 01 T,TH 4:10-5:25 p.m. Ms. Brown Class Number: 5493

In this course we will mainly be using literature to understand the diverse history, experience, and struggles of Arab Americans, and in particular, Arab American women. In order to gain multiple perspectives from this diverse ethnic community, we will be looking at short stories, poetry, critical essays and short films. Some of the questions we will consider through the course will be: How has the position of Arab Americans shifted over time in multicultural America? What are the politics of general Arab American identity and specifically of Arab American women's identity? How is all of this manifested in the poetics of twentieth century Arab American Literature? Requirements will include presentation, quizzes, mid-term, final, reports on two external events, attendance and participation.

ASIAN 22005: SOUTH ASIAN WOMEN'S LITERATURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group C

Pluralism and Diversity. Cross-listed with Asian 220.05 and WGS 258.52.

Section 01 T,F 12:45-2:00 P.M. Ms. Qidwai Class Number: 5500

The objective of this course is to examine how colonialism and nationalism have intersected with migration in the formation of the South Asian diaspora in the U.S. and New York city in particular. We will analyze literary, historical, and theoretical texts with a focus on the cultural production and social movements of South Asian women in the context of globalization. Students' work will be assessed based on active class participation, written assignments, and projects on New York City's South Asian community.

ASIAN 22006: FILIPINO AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group

B Pluralism and Diversity

Section 01 T,F 9:45-11:00 Mr. Francia Class Number: 5501

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.

ASIAN 22012: 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 3:45-5:00 p.m. Ms. Qidwai Class Number: 5502

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.

ASIAN 320005: 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 area of study 2, 5 or elective; English Language Arts elective.

Section 01 T,F 11:10-12:25 p.m. Professor Hayashida Class Number: 30088

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.

ASIAN 33008: 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 2:10-3:25 p.m. Ms. Qidwai Class Number: 5494

Muslim Diasporas 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.

ASIAN 34001: 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 1:10-2:25 p.m. Ms. Phruksachart Class Number: 5495

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.

ASIAN 35152: ASIAN AMERICAN LITERATURE AND POPULAR CULTURE

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

Section 01 M,TH 4:10-5:25 p.m.

Staff

Class Number: 5497

How do you define Asian America? What is the significance of Asian America literature and popular culture? In particular, how has Asian American culture been central to the building of the United States of America? This is a course about Asian American literature and popular culture after the Civil Rights Movement. It provides an overview of race, gender, and class relations in the United States embedded within the broader structure of culture and social institutions. This course is a comparative study of Asian American writers, filmmakers, spoken word artists, hip-hop performers, sports figures, and internet cyberstars, and the historical contexts in which they produce their works. I hope that this framework will foster critical reflection about how we imagine and reimagine Asian American identity and culture, and the importance of "national culture" for the formation of citizenship and community. In particular, we analyze constructions of femininity and masculinity, narrations of race and national belonging, and contestations and solidarities between racialized communities. Furthermore, in this course, I ask students to explore the interconnections between race, gender, sexuality, class, and nation in relation to the global economy and multicultural discourses. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance.

ASIAN 39018: ASIAN AMERICAN POETICS

(3 credits) Prerequisite is English 220. May be used to fulfill one of the following: Literature, Language and Criticism core requirement "E", area of study "E," 2 or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Satisfies GER 3A requirement.

Section 01 W 10:10-1:00 p.m.

Ms. Mao

Class Number: 5499

This course examines and participates in the practice and project of Asian American poetics, with particular emphasis on the following questions: How can we better understand what it means to read poetry, and then Asian American poetry in particular? What is the history of Asian American poetics, and how have those two labels, Asian American and poetics, been challenged by Asian American cultural producers and critics? How might topics embedded in Asian American Studies migration, exclusion, diasporic identity, transnationalism, acculturation, resistance, linguistic isolation, influence and potentially problematize our readings of work by Asian American poets? Students will become familiar with historical and conceptual trajectories of Asian American poetics; in addition, they will study and apply a selection of relevant literary theories and practices which are specific to the analysis of poetry and poetics. Assignments will include journal responses, one critical essay, as well as a creative final project to be developed by the student. No prior experience reading or writing poetry is necessary for this course. Readings will include texts by Sui Sin Far, Staceyann Chin, Lawson Inada, Marilyn Chin, Linh Dinh, Theresa Hak Kyung Cha, R. Zamora Linmark, John Yau, Amitava Kumar, Myung Mi Kim, Mei-Mei Berssenbrugge, Kimiko Hahn, Li-Young Lee, Prageeta Sharma, and many others. Required textbook: *Premonitions: The Kaya Anthology of New Asian North American Poetry*, ed. Walter K. Lew. New York: Kaya Press. 1995. \$22.95 ISBN-10: 1885030142.