

**FALL 2017**

**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. **GER 1A Hunter Core: English Comp**

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 220: INTRODUCTION TO WRITING ABOUT LITERATURE**

(3 credits) Prerequisite is English 120. **GER 2A Hunter Core: English Comp**

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 25035: WRITERS BEHIND BARS: THE GULAG AND ITS CULTURAL LEGACY

(3 credits) Prerequisite is English 220. **Group D, European traditions.** **GER 2C Hunter Core:**

### Creative Expression

Section 01 M,W 7:00-8:15 p.m. Mr. Klots Class Number:

For as long as modern Russian literature has existed, incarceration has consistently been one of its central themes. In the nineteenth century, Dostoevsky described the prison world he got to know first-hand as “a world apart, unlike everything else, with laws of its own, its own dress, its own manners and customs” (*The House of the Dead*). However, it was not until the October Revolution and Stalin’s purges of the 1930-1950s that political imprisonment became so firmly engraved onto these dark pages of Russian history that it formed a separate genre: Gulag narratives. This course explores the representations of prison and hard-labor camp experience across different artistic forms and media (folklore and songs, poetry, fiction, memoirs, diaries, personal correspondence, film, drawings, craftwork and criminal tattoos). By looking at different aspects of life behind bars through the lens of a variety of both first-hand and fictionalized accounts, we will compare the Gulag’s legacy to other historical and geographical contexts from around the world (for example, to Holocaust memoirs and Latin American narratives of the “disappeared”) and think more broadly about prison as a semiotic space, and about imprisonment – as an existential experience. Readings will be drawn from a variety of works by Varlam Shalamov, Alexander Solzhenitsyn, Evgenia Ginzburg, Anatoly Marchenko, Sergei Dovlatov, Primo Levi, Alicia Portnoy and others. Throughout the course, we will address the function of art as a means of survival and analyze what permutations our life’s key concepts and dichotomies undergo in a world behind bars. All readings and discussions are in English. Requirements: attendance and active participation in class (only 3 unexcused absences are allowed); weekly reading responses on BB by 9 pm on the day before class (informal and short but well written and to the point, not more than half a page); midterm exam; class presentations; final exam and short paper or creative project (approximately 5 pages); attendance of at least 2 events in the series “Russian Culture @ Hunter” (schedule TBA).

## English 25036: PARANOIA IN LITERATURE

(3 credits) Prerequisite is English 220. **Group D, European traditions.** **GER 2C Hunter Core:**

### Creative Expression

Section 01 T,F 12:45-2:00 p.m. Ms. Light Class Number: 24562

This course analyzes an array of narrative fictions that embrace the concept of paranoia. Tracing texts that feature paranoid narrators, characters, or fictions that seek to foster paranoia in the reader, we will examine paranoia both as pathology and critical method. Paranoia entails the construction of false (or tentative) realities, elaborate world systems that place the paranoid subject at the center. In this sense, paranoia is not only pathological but also creative, and seeks to impose coherence, organization and meaning where there may be none. Paranoid characters seek validation through hypotheses, reflection, and theory-testing, and we will compare the paranoiac to the classic detective. Authors considered include Edgar Allan Poe, Guy de Maupassant, Henry James, Edith Wharton, Franz Kafka, Fyodor Dostoevsky, GK Chesterton, and Philip K Dick. We will also draw from theoretical and critical works, including Freud, Nietzsche, Lacan, Salvador Dali and Eve Sedgwick.

## English 250.39: Narrative Medicine: From Classic Works of Scientific Narration to Contemporary Medical-Case Studies

(3 credits) Prerequisite is English 220; **Group D, European traditions.** **GER 2C Hunter Core:**

### Creative Expression

Section 01 W 9:10-12:00 p.m. Mr. Von Unwerth Class Number: 47026

Section HC1 W 9:10-12:00 p.m. Mr. Von Unwerth Class Number: 10026

This course will offer an introduction to the field of Narrative Medicine and scientific writing. Material will include historical and contemporary case studies, from the ground-breaking studies in psychic distress and hysteria authored by Freud and the sensational Victorian case of “The Elephant Man” (a real-life story made into a 1977 play by Bernard Pomerance and a 1980 movie by David Lynch) to the contemporary humanistic writings of Oliver Sacks, Atul Gawande, and Danielle Ofri. We will read critical and creative works by such authors as Charlotte Perkins Gilman, Rita Charon, Richard Selzer, Anatole Broyard, Joan Didion, Tod Chambers, Arthur Frank, Aleksander Hemon, and others. The class also will

explore the various means by which issues in medicine, healthcare, science, and ethics may be addressed and developed in different narrative genres, including works of film and theater (for example, the 1984 documentary *Dax's Case: Who Should Decide?*, which raises the issue of whether a patient has the right to refuse treatment, and Margaret Edson's 1999 award-winning play *Wit*, which concerns a middle-aged professor's ordeal with terminal cancer.) Topics to be considered include: How do physicians and scientists narrate pain? What are the different ways in which we analyze medical evidence? How does the way that a medical case is told shape our interpretation, opinion, and ethical judgment? What is the responsibility of the scientist in society, and how might we expand and enrich the communication between those conducting scientific research and their peers as well as with the lay public? Students will have the opportunity to write about their own scientific and medical research projects where applicable. Course requirements: Short written assignments, one-mid term paper, a final paper and class presentation.

### **ENGLISH 25048: WOMEN AND LANGUAGE**

(3 credits) Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

Section 01 T,F 2:10-3:25 p.m. Ms. Wagle Class Number: 7808

Integrating elements of linguistics and literary theory, this course will examine 20<sup>th</sup> 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 25098: LITERATURE OF AMERICAN VALUES AND IDEALS**

(3 credits) Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

Section 01 T, F 2:10-3:25 p.m. Professor Melamed Class Number: 14943

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 251.64: THE AMERICAN SHORT STORY**

((3 credits) Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

Section 01 T,F 12:45-2:00 Professor Melamed Class Number: 14944

Beginning in the mid-19<sup>th</sup> century and culminating in the mid-20<sup>th</sup> century, American writers used the short story to help create a unique national identity. This course will explore that identity, and how it was expressed through the short story. We will also examine the cultural, historical and social imperatives that informed this period, as well as the specifics of the short story form. Authors will include Irving, Poe, Hawthorne, Melville, Chopin, Wharton, Parker, Hemingway, Fitzgerald, and Faulkner. Two papers and a final examination will be required.

### **ENGLISH 251.89: SURVEY OF DETECTIVE FICTION: INSPECTOR MEETS PRIVATE EYE**

(3 credits) Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

Section 01 T,F 12:45-2:00p.m. Mr. Tayu-Schulz Class Number: 7238

The act of murder never turns out to be a simple one 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 superior intellect; part inhuman understanding of the human psyche; and, in part, a relentless tenacity to solve the crime at any cost. In this course, we begin with Edgar Allen Poe's seminal, genre-defining piece, "The Murders in the Rue Morgue." We chart the subsequent historical and cultural evolution of the genre through works by Arthur Conan Doyle and Agatha Christie as they flesh out the archetypal "Inspector Detective." Then, the first half of the 20<sup>th</sup> Century sees the Inspector assume a new guise as Private Eye. Groundbreaking work by Dashiell Hammett, Raymond Chandler, and Mickey Spillane not only lay the foundation but perfect this more anti-hero than hero, who always gets his "guy"

(and “gal”) if inevitably dirtying his hands in the process (or were they already dirty...). Finally, we will consider a few key, more contemporary works in a genre that has exploded across lines of race, gender, and even medium.

## **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 1:10-2:25 p.m.	Dr. Sussman	Class number: 9297
	Class Theme: <b>Imitation, Appropriation, and Literature</b>		
Section 02:	M, W 8:25-9:40 p.m.	Mr. Van Wormer	Class number: 9299
	Class Theme: <b>The Early U.S. Abroad</b>		
Section 03	T,F 11:10-12:25 p.m.	Mr. Rachmani	Class number: 14936
	Class Theme: <b>Bodies, Spaces, and the Uncanny: Interpreting the Vampire in Victorian Literature and Beyond</b>		
Section 04:	T,TH 7:00-8:15 p.m.	Mr. Hengel	Class number: 9300
	Class Theme: <b>Resist! Submit! Resist! The 20<sup>th</sup> Century and the Arts of Resistance</b>		
Section 05:	T, F 12:45-2:00 p.m.	Ms. Martinez-Bilgrey	Class number: 9301
	Class Theme: <b>Literature in Conversation: Older Literature and Its Descendants</b>		
Section 06:	M, TH 1:10-2:25 p.m.	Ms. Biswas	Class number: 9302
	Class Theme: <b>Race, Nation, Class and Other Fault Lines in 20<sup>th</sup> Century English Literature</b>		
Section 07:	T,TH 5:35-6:50 p.m.	Dr. Strouse	Class number: 9623
	Class Theme: <b>The Art of Alliteration, Ancient and Avant-Garde</b>		
Section 08:	T,F 2:10-3:25 p.m.	Mr. Ciaccio	Class number: 9944
	Class Theme: <b>Dreaming Literature and Reality</b>		
Section 09:	M,TH 2:45-4:00 p.m.	Mr. Knip	Class Number: 9952
	Class Theme: <b>Sex Before Sexuality in American Literature and Film</b>		
Section 11:	M,TH 11:10-12:25 p.m.	Ms. Eng	Class Number: 10660
	Class Theme: <b>Race, Gender and the Environment in Literature</b>		

## **ENGLISH 300: INTRODUCTION TO CREATIVE WRITING**

(3 credits) Prerequisite is English 220. **GER: 3A**

Section 01	M,TH	11:10-12:25 a.m.	Ms. Leimsider	Class Number: 7239
Section 02	M,TH	9:45-11:00 a.m.	Ms. Kallimanis	Class Number: 18225
Section 03	W	10:10-1:00	Ms. Walker	Class Number: 14956
Section 06	T,F	11:10-12:25 p.m.	Mr. Tayu-Schulz	Class Number: 7246
Section 07	T,F	2:10-3:25 p.m.	Mr. Krigman	Class Number: 7248
Section 08	W	9:10-12:00p.m.	Ms. Lipschultz	Class Number: 7250
Section 09	M,TH	9:45-11:00 p.m.	Ms. Neuman	Class Number: 14961
Section 10	T,F	12:45-2:00 p.m.	Ms.Kombiyil	Class Number: 7252
Section 11	T,F	12:45-2:00 p.m.	Ms. McBride	Class Number: 9303
Section 12	T,F	8:10-9:25 a.m.	Ms. Eddington	Class Number: 7253
Section 13	M,W	4:10-5:25 a.m.	Mr. Dow	Class Number: 7254
Section 14	T,F	9:45-11:00 a.m.	Dr. Paul	Class Number: 7255
Section 15	M,TH	2:45-4:00 p.m.	Ms. Cofrin-Shaw	Class Number: 9807
Section 16	M,W	7:00-8:15 p.m.	Ms. M. Goodman	Class Number: 7256
Section 17	T,F	11:10-12:25 p.m.	Dr. Paul	Class Number: 7257
Section 18	M,W	8:25-9:40 p.m.	Ms. M. Goodman	Class Number: 7258
Section 19	M, Th	4:10-5:25 p.m.	Ms. Schwiegershausen	Class Number: 7259

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. **GER: 3A**

Section 01	M,TH 11:10-12:25 p.m.	Ms. O'Neill	Class Number: 7261
Section 02:	SAT 12:10-2:40 p.m.	Dr. Graziano	Class Number: 7262
Section 03	M,TH 9:45-11:00 a.m.	Ms. Suzuki	Class Number: 7263
Section 04	T,TH 5:35-6:50 a.m.	Ms. Ceriello	Class Number: 7264
Section 05	T,TH 7:00-8:15 p.m.	Ms. Ceriello	Class Number: 7266

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. **GER: 3A Group D Pluralism and Diversity May be used for the focus on literature before 1800 requirement.**

Section 01	T,F 2:10-3:25 p.m.	Ms. Martinez-Bilgrey	Class Number: 7267
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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	SAT 12:10-2:40 p.m.	Dr. Demos	Class Number: 7269
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This course will cover some of the major works of Western literature that have influenced generations of writers up to the present day. Readings will be selected from the Old and New Testaments, *The Iliad*, by Homer; *Oedipus Rex*, *Antigone*, and *Oedipus at Colonus*, by Sophocles, *The Aeneid*, by Vergil, *Inferno*, by Dante; and *Don Quixote*, by Cervantes. Students are required to complete one class presentation, three papers, and a short annotated bibliography. Requirements will include short essays, a midterm, a final essay and exam.

Section 03	M,W 7:00-8:15 p.m.	Ms. Sommers	Class Number: 7270
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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. **GER: 3A**

Section 01 M,TH 9:45-11:00 a.m. Ms. Slutzky Class Number: 7272

This course aims to be a comprehensive introduction to children’s literature through the various literary historical periods, from 19th century fairy tales which blend elements of romanticism and the gothic, through Tolkien’s modernist intervention in the form of the fantasy, *The Hobbit*, to late 20th century stories of individualism that challenge morality, norms, and normality, and figure as modern-day adaptations of the quest narrative. We will read classics like Grimm’s fairy tales and Barrie’s *Peter Pan*, in addition to books-you-know-as-movies, like *The Neverending Story* and *The Princess Bride*, and critically-celebrated texts like Juster’s *The Phantom Tollbooth* and Gaarder’s *Sophie’s World*. Students will be responsible for two 5-7 page papers, a final exam, and one class presentation.

Section 02 T,F 12:45-2:00 p.m. Dr. Paparella Class Number: 7273

In our course, we will be considering children’s literature in its widest sense: literature for children, literature about children, and literature by children. Children’s literature was consolidated as a genre in the nineteenth century; it emerged in the context of other disciplines (including philosophy, law, art, science, and psychology). These disciplines drew upon, and influenced, one another. The child became both a thing in itself to be studied, as well as a figure that came to symbolize so much more. We’ll be reading historically, culturally, and generically, considering the engagement between literary form and the thematic issues it engages—such as the rise of the child narrator. Our course will take us through various genres and disciplines, which are both foundational to the study of children’s literature as well as timely. Genres will include fairy tales, poetry, novels, diaries, and illness narratives. Writers will include Rousseau, Blake, the Brothers Grimm, the Brontës, Dickens, Lewis Carroll, Louisa May Alcott, Mark Twain, Henry James, Freud, Anne Frank, Maurice Sendak, P. D. Eastman, Alison Bechdel, and Hillary Rodham. Writing requirements: two shorter papers and one longer paper.

Section 03 T,F 11:10-12:25 p.m. Ms. Hsieh Class Number: 7274

Children’s literature is fun, fascinating, and important because it provides children and young adults with a window to the world. It shows readers how to respond to literature and see the beauty of things through the eyes of a child. It teaches us to creatively cope with difficulties in life, to appreciate our own cultural heritage as well as those of others, and it passes down universal themes from generation to generation. We will explore the universal themes in children’s literature by going back to the storytelling foundation, move onto the classic novels of the 19th and the 20th century, and finish with contemporary issues in young people’s literacy. Course requirements will include three 2-3 page papers, a mid-term exam, a class presentation on selected texts, present their final projects at our mini conference and submit a 6-8 page research paper on time.

Section 04 T,TH 7:00-8:15 p.m. Ms. MacLauchlan Class Number: 7275

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.

### **ENGLISH 306: LITERARY THEORY**

(3 credits) Prerequisite is English 220. **GER: 3A W**

Section 01 M,TH 9:45-11:00 a.m. Professor Allred Class Number: 7276

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 02 T,F 9:45-11:00 a.m. Mr. Rachmani Class Number: 7277

This course introduces students to vital theoretical topics. Students will gain the tools they need to express themselves as critical readers of literature and to participate with confidence in the current debates in their field. We will uncover the living critical discussions within these topics, those that weave a thread between great works of literature, everyday life, and important social and political concerns. The course begins with the Classical sources of modern theory (Plato, Aristotle, and Longinus) and some of the key critical figures of the 18<sup>th</sup> and 19<sup>th</sup> centuries (Kant, Burke, Arnold, Marx, and Freud). We will then focus on such topics as: New Criticism, structuralism, post-structuralism, psychoanalysis, reader-response theory, Marxism, cultural studies, feminist theory, African-American criticism, gender theory, and eco-criticism. We will put these theories into practice through in-class discussions of selected literary texts (these texts will be selected by the students themselves). Requirements: an in-class presentation, short reading responses, a take-home essay-based midterm, and a final seven to ten-page paper.

Section 03 T, F 11:10-12:25 p.m. Dr. Elliott Class Number: 7282

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 04 M,TH 11:10-12:25 p.m. Mr. Knip Class Number: 7278

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. Requirements include chapter quizzes, three essays, and a final exam.

Section 05 M TH 1:10-2:25 p.m. Professor Israel Class Number: 14968

Theory provides you with the conceptual tools to unpack, analyze, and understand a literary text in myriad ways—that you can read a text from many different perspectives. In this course we will endeavor a study of the major fields of literary theory: New Criticism, Structuralism, Post-structuralism, Marxism,

Psychoanalysis, Feminism, New Historicism, Postcolonial theory, and queer theory. Requirements: Regular attendance and participation, two papers, midterm exam, and possible final exam.

Section 06      M,W 7:00-8:15 p.m.      Dr. Tobin      Class Number: 9353  
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.      Dr. Weinstein      Class Number: 7279  
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 09      SAT 3:10-5:40 p.m.      Mr. Rachmani      Class Number: 14969  
This class will give students a concrete and in-depth familiarity with crucial schools of thought in 20th century literary theory, including Marxism, feminist criticism, critical race theory, queer theory, postcolonial theory, and structuralist and poststructuralist theory. To reduce the difficulty students frequently encounter when trying to grasp the real-life implications of such a vast and abstract field as "literary" or "critical theory," this class will examine key works of twentieth-century theory in their specific historical contexts. We will consider, for instance, Marxist debates before WWII on the politics of avant-garde literature between the likes of Ernst Bloch, György Lukács, Bertolt Brecht, Walter Benjamin, and Theodor Adorno. We will approach these foundational texts of literary theory in the context of left-wing resistance to the rise of Fascism in Europe and in conversation with relevant literary works, such as modernist texts by Franz Kafka and Samuel Beckett. In the same way, we will look at the rise of post-colonial theory and critical race theory during the era of decolonization, and we will consider the shift in literary theory after the failure of global revolutionary movements in 1968, reading such pivotal texts as Guy Debord's *The Society of the Spectacle* and Roland Barthes' essays in the 1970s. Students will thereby learn not only how to situate theoretical texts in their historical context, but how to apply literary theory in their attempts to understand contemporary ideological and cultural issues. Course requirements include short response papers, a presentation on a particular theoretical text, and a final paper.

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

(3 credits) Prerequisites: English 220 and English 300. No Auditors. **GER: 3A P&D: C**

Section 01 T,F 2:10-3:25 p.m. Ms. J. Stein Class Number: 7283

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 M,TH 2:45-4:00 p.m. Mr. Dow Class Number: 7285

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

Section 03 W 10:10-1:00 p.m. Ms. S. Smith Class Number: 9304

In this course, we will explore the art and craft of writing memoir. Each week we will read and discuss a writer's work, engage with the text, and discuss how it's successful for the sake of the story. Each student will learn how to properly critique a text, breaking it down into literary terms (dialogue, character development, tone/voice, imagery). After establishing a basis of knowledge using professional writers, students will begin crafting their own work to submit for in-class workshop employing the same critiques we used in the class discussion. Each student will submit four memoir pieces. One will be submitted to only me for edits. Two will be 6-10 pgs ds submitted via blackboard to the rest of the class one week prior to the workshop class. One of those pieces or a pre-approved topic of your choosing should be lengthened & deepened into a 12-15 ds page final memoir work. Late work will not be read. There will also be in-class & out of class free writes and assignments to help inspire creativity and outline pieces.

Section 04 F 6:00-8:30 Mr. Klein Class Number: 9954

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. **GER: 3A**

Section 01 M,TH 9:45-11:00 a.m. Ms. McBride Class Number: 7324

Section 02 M,TH 11:10-12:25 p.m. Ms. Daitch Class Number: 7325

Section 03 M,W 4:10-5:25 p.m. Ms. McBride Class Number: 7326

Section 05 T,TH 7:00-8:15 p.m. Ms. Winograd Class Number: 9953

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.

Section 04 T,F 3:45-5:00 p.m. Ms. Winograd Class Number: 9763

This a special section of English 311. This course is an introductory fiction workshop that will consider the craft of fiction with special emphasis on the specific needs of writers from diverse linguistic backgrounds. In addition to the basic elements of fiction writing, we will ask the following questions: How does one write in English about characters who speak, think, and live in Spanish, Chinese, Russian, Korean, Arabic, Igbo, and/or any other language? How does one write about diverse cultures or from marginal perspectives with authenticity? It is even possible to use non-English words in fiction without scaring away readers? Permission of the instructor is required. Email Ms.Winograd at basiawinograd@yahoo.com.

### **ENGLISH 313: WORKSHOP IN FICTION II**

(3 credits) Prerequisites are English 220, English 300 and English 311. No Auditors. **GER: 3A**

Section 01 M,TH 1:10-2:25 p.m. Ms. Daitch Class Number: 7327

Section 03 W 5:35-8:05 p.m. Ms. McBride Class Number: 7329

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

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

(3 credits) Prerequisites are English 220 and English 300. No auditors. **GER: 3A**

Section 01 M,TH 9:45-11:00 a.m. Ms. Gabis Class Number: 7330

Section 02 T,TH 5:35-6:50 p.m. Ms. Gabis Class Number: 7331

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 workshoping we will discuss and learn from the poems and essays in the text. We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it everyday. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

### **ENGLISH 316: WORKSHOP IN POETRY II**

(3 credits) Prerequisites are English 220, English 300 and English 314. No auditors. **GER: 3A**

Section 01 M,TH 1:10-2:25 p.m. Ms. Gabis Class Number: 7332

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 03 T,TH 5:35-6:50 p.m. Mr. Klein Class Number: 9809

This workshop is an extension of Workshop in Poetry I. Here, students will hone their craft in more depth, concentrating on content and poetic voice (use of language, music, line breaks, etc.). Special emphasis will be on revision work and emotional connection. Reading and discussion of books by numerous recognized poets will help to expand vision and technical writing possibilities. Exercises focus on specifics of form and style. We'll also explore publishing possibilities, the submission process and writing retreats. In this standard workshop setting, students will present their poems for in-class critiquing on a regular basis and create a full portfolio of revised work.

### **ENGLISH 31754: SURVEYING THE BLACK EXPERIENCE IN LITERATURE**

(3 credits) Prerequisite is English 220. **W P&D: A GER 3A AREA OF STUDY: 5, 7**

Section 01 M.TH 2:45-4:00 p.m. Dr. Nims Class Number: 7338

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 31952: BLACK WOMEN WRITERS**

(3 credits) Prerequisite is English 220. **W P&D: A, B & C GER 3A AREA OF STUDY: 3,4,5**

Section 01 M,TH 4:10-5:25 p.m. Professor Webb Class Number: 9810

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. **W P&D: C GER 3A AREA OF STUDY: 1, 4**

Section 01 T,F 9:45-11:00 a.m. Dr. Bloom Class Number: 7343

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 31980: ROMANTIC WOMEN WRITERS**

(3 credits) Prerequisite is English 220. **W P&D: C GER 3A AREA OF STUDY: 1, 4**

Section 01 T,F 11:10-12:25 p.m. Professor D. Robbins Class Number: 10263  
Between 1780 and the early 1830s, women writers in Britain contributed to numerous public debates on controversial issues of the time such as the relative "rights of man," the institution of slavery, the nature of women, the purpose of female education, the function of reason, sensibility, and the imagination, and the impact of art on the public, especially novel reading. Whenever possible, the course will make connections between the ideas of the major female authors and those of contemporaneous male writers who greatly contributed to the literary movement (romanticism) after which the period gets its name. Authors of the period that we will study include Jane Austen, Anna Barbauld, Maria Edgeworth, Hannah More, Mary Prince, Ann Radcliffe, Clara Reeve, Mary Shelley, Charlotte Smith, Mary Wollstonecraft, and Dorothy Wordsworth, among others, as well as one slightly later author, Emily Bronte. 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 31988: GENDER AND THE POLITICS OF POETIC FORM**

(3 credits) Prerequisite is English 220. **W P&D: A & C GER 3A AREA OF STUDY: 2,4**

Section 01 M,TH 11:10-12:25 p.m. Professor A. Robbins Class Number: 18235  
By now it is a critical commonplace that literary form carries, inherently, a politics – be these the politics of hegemony, the politics of the cultural status quo, or the politics of radical social change, to name just a few overarching models as possibilities. At the same time, within any literary work, genre, or form there are tensions, disruptions, problems, and inconsistencies that complicate any singular positioning of the text. In other words, though structure and form can be mapped and politicized, the language of the text – *the poem* – always exceeds the frame. With an emphasis on form and concomitant respect for its limits, this course will comprise an analysis of the work of modern North American women poets who are implicitly or explicitly opposing the dominant culture, opening new dialogues surrounding political consciousness, cross-cultural awareness, and critique of our uniquely American politics of race, gender, and sexual identities. And yet, crucially, we will always also be attending to the poetry as poetry – as aesthetic productions that reach toward beauty or artfulness in the language, as opposed to straight political tracts or narratives that can be mined for – or reduced to – "content". Poets studied will include but may not be limited to Emily Dickinson, Gertrude Stein, Muriel Rukeyser, Lucille Clifton, M. Nourbese Philip, Gloria Anzaldua, Eileen Myles, Alice Notley, Kimiko Hahn, Harryette Mullen, Juliana Spahr, Maggie Nelson, and Claudia Rankine. **Course requirements:** regular attendance; access to Blackboard; a 5-page analysis paper; a research paper proposal; a 10-page research paper; and a final exam.

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

(3 credits) Prerequisite is English 220. **W P&D: C GER: 3A AREA OF STUDY: 2, 5**

Section 01 M,TH 9:45-11:00 a.m. Ms. Ulen Richardson Class Number: 7346  
Section 02 M,TH 2:45-4:00 p.m. Ms. Ulen Richardson Class Number: 7347  
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 03 T,F 11:10-12:25 p.m. Professor Tolchin Class Number: 7348

Section 06 T,F 2:10-3:25 p.m. Professor Tolchin Class Number: 7351

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 10:10-11:00 a.m. Mr. Baldwin Class Number: 7349  
Reading multiethnic American literature is an opportunity to engage with the political, personal, and cultural discourses that operate on and through us. This course we will be structured around asking not only where political/personal/cultural lines are drawn, but how they are produced, how they are deployed, and how they are resisted and reworked. Through analyzing literary engagements with the complexities of these distinctions—the divisions that organize identities and identifications—we will explore some of the ways that culture, nation, citizenship, and political consciousness can be thought together and separately, and we will try to work our way into a clearer understanding of our own “positionality” by imagining our way into others. Inquiring into how different authors engage their presumed audience and the peculiar nature of “mass” culture will also offer us a chance to compare the ways that ethnicity is figured in political terms. Course requirements include: in-class writing, class participation, informal response papers, a literary analysis paper, and a final research paper.

Section 05 SAT 12:10-2:40 p.m. Ms. Hsieh Class Number: 7350  
This course will explore narratives of American cultural identity as presented by writers of African-, Caribbean-, Asian-, Latino-, 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 Ellison, Baldwin, Morrison, Erdrich, Alexie, Diaz, Anzaldúa, Kingston, Tan and Hwang, among others. Class expectations: three short papers, an in-class presentation and a final research paper.

Section 07 M,W 5:35-6:50 p.m. Dr. Nims Class Number: 7352  
This course is designed to introduce students to Multi-Ethnic American Literature and some of the cultural issues and themes particular to this field. We will read works by African American, Asian American, Latino/a, and Native American writers in order to consider how cultural difference, identification, and/or alienation may constitute American experience. By using practices of close reading and in-depth analysis we will investigate key texts with the aim of answering the question “what constitutes Multi-Ethnic American Literature?” Writing about the effects of racial thinking on early African American authors Joanna Brooks defines the concept of race as “a socially constructed, marked identity category designating a human being for greater vulnerability to political, social, and economic conditions threatening the quality, continuity, and longevity of life.” One can make the argument that texts are major sites for the construction of these categories. In light of Brooks’s assertion that race, ethnicity, and their textual representations serve to limn individuals and groups toward various ends we will pay particular attention to how our texts respond to stereotypical and corrosive definitions of these cultural markers and construct productive and/or subversive concepts of race and ethnicity. Requirements will include mid-term and final papers, final exam, close reading assignments, discussion questions/discussion board postings, class participation, class participation and quizzes.

### **ENGL 32252: SEX AND GENDER IN THE MIDDLE AGES**

(3 credits) Prerequisite is English 220. **W P&D: C GER: 3A AREA OF STUDY: 1, 4 MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT.**

Section 01 T,F 2:10-3:25 p.m. Professor Hennessy Class Number: 10264  
This seminar will examine a broad range of medieval texts written on the topic of sex and gender. From the scandalous fabliaux to the orthodox lives of the saints, from mystical writings to medical treatises, the texts read in this course will be used to explore some of the dominant ideas about gender and sexuality, as well as the often paradoxical discourses of medieval misogyny, present in medieval literature and religious culture. The material will be contextualized by first looking at the classical and early Christian background. Throughout the course, medieval ideas and attitudes about sex and gender will be approached from an interdisciplinary perspective, drawing upon research in literature, history, religion, and the history of science. Texts to be read include works by major authors such as Sappho, Ovid, Galen, the women troubadours, Marie de France, Heloise and Abelard, Richard Rolle. In addition, we will read several anonymous texts, including women’s weaving songs (*chansons de toile*). Topics to be studied include: blood, body, and Christian materiality; chaste marriage and clerical sexuality; the erotics of courtly love; transgender persons and hermaphrodites; the sexuality of Christ; and masculinity in the earliest Robin Hood texts. Requirements: one research paper, submitted in two drafts (10-12 pages); one

500-word book review; a 10-15 minute oral report based on one of the optional readings for the week on the syllabus. **Required books:** *The Life of Christina of Markyate*: ed. by Samuel Fanous and Henrietta Leyser, (Oxford World Classics [OUP], paper, \$15.95, ISBN 978-0-19-955605-2; *Letters of Abelard and Heloise*, transl. Betty Radice (Penguin, \$10) ISBN 0-140-44899-3 ; Meg Bogin, *The Women Troubadours* (Norton paperback, \$11) ISBN. 0-393-00965-3. Ruth Mazo Karras, *Sexuality in Medieval Europe: Doing Unto Others* (NY; Routledge, 2004, paper, \$32).

### **ENGLISH 32257: TRANSGENDER POETRY**

(3 credits) Prerequisite is English 220. **W P&D: C GER: 3A AREA OF STUDY: 4**

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

Ms. Trace. Peterson Class Number: 14838

This course explores poetry written by trans and genderqueer authors writing in English from the mid-20<sup>th</sup> century through the early 21<sup>st</sup> 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? What are some useful relationships we can reveal between trans poetry and a larger social justice or activist context focused on structural racism, colonialism, intersectional feminism, disability studies, and class struggles? 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 queer authors and/or cisgender authors? These are just a few of the questions we will address this semester as we read and analyze texts by trans poets, and as we collaboratively and individually build a picture of what transgender poetry is for us today, generating our own texts in conversation with it.

### **ENGLISH 325: POST COLONIAL LITERATURE IN ENGLISH**

(3 credits) Prerequisite is English 220. **W AREA OF STUDY: 3 P&D: A & B GER 3A**

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

Professor Perera

Class Number: 7355

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

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

Section 02 F 3:45-6:15 p.m. Ms. Light Class Number: 14839  
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 330: SOCIOLINGUISTICS**

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

**W AREA OF STUDY: 6 GER 3A**

Section 01 M,TH 4:10-5:25 p.m. Professor Smoke Class Number: 14840  
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*, 3<sup>rd</sup> 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. **AREA OF STUDY: 6**

Section 01 M,TH 9:45-11:00 a.m. Ms. Durovic Class Number: 7389  
Section 04 M,W 4:10-5:25 Ms. Durovic Class Number: 14841

This course is an introduction to general linguistics, focusing on Modern English. It will cover the core areas of linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics, as well as topics in applied linguistics, sociolinguistics and discourse analysis. By the end of the course you will have a basic knowledge of linguistics as a field, the fundamental organization of the English language and how it is connected to the faculty of language, that exclusively human characteristic.

Section 02 T, TH 5:35-6:50 p.m. Staff Class Number: 9306  
This course is an introductory linguistically-based study of the structure and use of modern English. Tools of analysis that will be explored include phonology, morphology, and syntax. The class will also focus on notions of "Standard English", sociolinguistic variation in English, and its implications, especially as they pertain to language use in context and the methodological and pedagogical concerns in teaching English. Requirements for the course include a midterm and final exam, several short papers, and an oral and written presentation.

Section 03 T,F 12:45-2:00 p.m. Professor K. Greenberg Class Number: 10960  
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 05      M,TH 11:10-12:25 p.m.      Ms. Swift      Class Number: 48788  
This course is an introduction to the systematic study of language, with a focus on Modern English and its various dialects. We will analyze the formal features of language from the perspectives of the core fields of linguistics - phonology, morphology, syntax, and semantics. We will also discuss topics in applied linguistics and sociolinguistics, including multilingualism, variation, and language ideology. By the end of the course, you will have a basic understanding of the field of linguistics and the ability to apply its concepts to the language phenomena around you. Course requirements will include attendance and participation, homework, exams, and final project/presentation.

### **ENGLISH 332: HISTORY OF THE ENGLISH LANGUAGE**

(3 credits) Prerequisite is English 220. This class is a linguistics and language class. **W AREA OF STUDY: 6** **May be used for the focus on literature before 1800 requirement.**

Section 01      T,F 8:10-9:25 a.m.      Ms. Huidobro      Class Number: 7392  
Section 02      T,F 9:45-11:00 a.m.      Ms. Huidobro      Class Number: 7394

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: 7396  
Section 04      M,W 5:35-6:50 p.m.      Professor Parry      Class Number: 10666

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

Section 05      F 5:10-7:40 p.m.      Ms. Grasso      Class Number: 14842  
In this course, we will look at how the English Language has changed over time and how it continues to change today. We will review the major periods of English, from Old English through Modern English, and discuss how cultural and historical events have contributed to shaping the language. We will focus on a variety structural changes in syntax, semantics, morphology, phonology, writing, and textuality. This is a reading intensive course. The requirements for this course include active class participation, one oral presentation, 2 short papers, 1 final paper, a bunch of quizzes, homework & in-class assignments, and a final exam. There is no Midterm Exam. There will be some group activities in and out of class. *Blackboard* will be used for posting discussion questions, additional assignments & readings.

### **ENGLISH 33368: IMAGES OF ENGLISH LANGUAGE LEARNING AND TEACHING**

(3 credits) Prerequisite is English 220. **GER: 3A AREA OF STUDY: 6**

Section 01      M 5:35-8:05 p.m.      Professor McPherron      Class Number: 34675

As the role of English in educational, professional, and social contexts increases throughout the world and the number of English learners continues to rise, there is a need to understand not only how teachers teach and students learn, but how English users negotiate their identities as learners, teachers, and participants in local and global English-speaking communities. Drawing on work from sociolinguistics, applied linguistics, ELT (English Language Teaching), discourse analysis, and memoir writing, this course explores these unfinished identities by addressing the following questions: 1) what narratives of identity do English language learners and teachers form both inside and outside of classrooms; and 2) what do the student and teacher identity choices reveal about investment, resistance, and appropriation of English- language cultures and pedagogical norms in divergent settings? Course readings include

research articles, teacher and student memoirs, films, and popular non-fiction writing about teaching and learning. We will discuss learners and teachers in the traditionally conceived English as a Second Language (ESL) and English as a Foreign Language (EFL) settings as well as English learners and teachers of “non-standard” and/or World Englishes (e.g., Singapore English speakers, racialized speakers in the US). In addition to weekly summary and critique papers, students will learn some basic qualitative interviewing, transcribing, and coding methods and complete projects examining the lives of English learners and teachers in a particular context of their choice. This course would be of particular use for students who are interested in teaching in multilingual settings or would like to teach English to speakers of other languages and dialects either in the United States or abroad.

### **ENGLISH 33371: LANGUAGE AND IDENTITY**

(3 credits) Prerequisite is English 220. **AREA OF STUDY 6 GER 3A**

Section 01 T,F 3:45-5:00 p.m. Professor K. Greenberg Class Number: 10265

This course explores language from a postmodern/poststructuralist perspective that views talk as a way of communicating meaning and instantiating identity and culture. In the first half of the course, we will examine various theoretical perspectives on the ways in which people enact, contest, and alter culturally specific personal and social identities through communicative interactions and discourses in different contexts. In the second half, students will conduct research on language use in naturally occurring interactional contexts—recording, coding, and analyzing what people say and how they say it—in order to determine how discourse and speech communities shape interpersonal ideologies and how power is linguistically and discursively constructed, negotiated, maintained, and challenged. Requirements include active participation in and on Blackboard, three response papers, 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 33376: LANGUAGE AND POWER**

(3 credits) Prerequisite is English 220. **AREA OF STUDY 6 GER 3A**

Section 01 T 5:30-7:20 p.m. Mr. Clemente Class Number: 61443

What is power? How do some individuals, groups, or institutions gain and accumulate power, as well as legitimize their hold on power? Power is a central concept in social science. And language is key in the creation, reproduction, and defiance of power. Indeed, as linguistic anthropologist Susan Gal notes (1991), “the strongest form of power may well be the ability to define social reality, to impose visions of the world. And such visions are inscribed in language and, most important, enacted in interaction.” Combining theoretical approaches to language and power, interactional research, and language-based ethnographies, we will explore the multiple ways in which language is used to construct inequality and domination, but also to offer tools for resistance and change.

### **ENGLISH 335: CHAUCER’S CANTERBURY TALES**

(3 credits) Prerequisite is English 220. Satisfies the GER 3A requirement. **May be used for the focus on literature before 1800 requirement. P&D: D GER 3A Area of Study: 1**

Section T,F 11:10-12:25 p.m. Dr. Strouse Class Number: 14844

Chaucer often depicted himself as a permanent outcast (as dimwitted, nerdy, and unlovable). This course we will consider how Chaucer—the so-called father of English poetry—presented himself as an unlikely candidate for that role. To investigate Chaucer’s poetic persona, our primary approach will be formalist. We will focus on the craft of Chaucer’s verse. We will read and re-read his poems in order to appreciate Chaucer’s use of rhyme, meter, line, stanza, and image. We will also study the literary theorists who shaped Chaucer’s attitudes toward poetry. And we will read Chaucer alongside other unlikely poets. Readings will include: Chaucer’s *Parliament of Fowls*, *The Book of the Duchess*, *The House of Fame*, *Troilus & Criseyde*, and excerpts from *The Canterbury Tales*; as well as works by Cicero, Augustine, Boethius, Macrobius, Geoffrey of Vinsauf, Dante, and Boccaccio; and selections from Dickinson, Rimbaud, Ginsberg, and Bukowski.

### **ENGLISH 338: SURVEY OF BRITISH LITERATURE I: EARLY TEXTS TO THE 18<sup>TH</sup> CENTURY**

(3 credits) Prerequisite is English 220.

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Class Number: 7397  
Section 04 M,TH 11:10-12:25 p.m. Dr. Prescott Class Number: 7399

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, TH 11:10-12:25 p.m. Ms. L. Stein Class Number: 7398

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

Section 03 M, W 4:10-5:25 p.m. Ms. Korn Class Number: 9307

"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 05 T,F 9:45-11:00 a.m. Ms. Browne Class Number: 7400

This course will be an introduction to British literature from the Anglo-Saxon to the Romantic period, surveying material in a range of genres and periods and encompassing a variety of interpretive strategies. Course requirements will include on-line discussion and a presentation, critical close reading essay, research essay (8-10 pages), abstract/summary of research (1/2-2 pages), mid-term, and a final exam.

Section 06 M,TH 8:10-9:25 a.m. Ms. Bolin Class Number: 7401

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 07 M,TH 2:45-4:00 p.m. Mr. Plunkett Class Number: 9308

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 08 SAT 3:10-5:40 p.m. Dr. Graziano Class Number: 9309

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 09      M,W 7:00-8:15 p.m.                      Dr. Narramore                      Class Number: 9310  
An introduction to English literature from the Anglo-Saxon to the Romantic period, this course will focus on major writers such as Chaucer, Spenser, Milton, Austen and Mary Shelley. This course will provide students with an historical background to English literature and will emphasize the relatedness of literary texts and periods and the influence of major authors on one another. Requirements include regular quizzes, midterm and final examinations and a final paper.

Section 10      T,TH 5:35-6:50 p.m.                      Dr. Henry-Offor                      Class Number: 9311  
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 Garvain 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.

Section 11      M,W 5:35-6:50 p.m.                      Dr. Sireci                      Class Number: 10266  
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 *Faerie 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. Requirements will include three or four short papers, a longer final paper, a mid-term, final, class presentation and participation.

### **ENGLISH 34055: RHETORIC OF POLITICS**

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

Section 01      M,TH 1:10-2:25 p.m.                      Professor Smoke                      Class Number: 10472  
In this election year, it seems important that we examine the rhetoric of politics, of argument, and of manipulation. We will begin with an overview of classical rhetoric to build a vocabulary and theoretical approach to enable our analysis of political discourse. We will examine the political dimensions of rhetoric and the rhetorical dimensions of politics and how they intersect. In addition to the analysis of speech acts, discourse analysis, and public argument, we will look specifically at the rhetoric of Barack Obama, Bill Clinton, and the rhetoric of the 2016 presidential election--debates, convention, campaign, and election. In addition to the required 2016 text, *Words Like Loaded Pistols: Rhetoric from Aristotle to Obama* by Sam Leith, we will read articles, and both read and listen to speeches and other examples of political discourse. This is a workshop course so full participation is required of all students. Other course requirements include several short papers, presentations, and a longer research paper.

### **ENGLISH 34257: VISUAL RHETORIC**

(3 credits) Prerequisite is English 220. **AREA OF STUDY 4,6** **GER 3A**

Section 01 T,F 12:45-2:00 p.m. Professor Jones Class Number: 18231

Kenneth Burke defined rhetoric as “the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols.” How do images function as language, and how do they induce cooperation? What methods can we use to analyze images as rhetorical texts? In this course, we will examine the production and circulation of a variety of visual texts as rhetorical sites, drawing upon theories of visual rhetoric and applying methods of visual rhetorical criticism. Students will demonstrate their understanding of course material in two research-based course projects that include both written and visual elements. No prior coursework in rhetoric is required.

### **ENGLISH 347: LANGUAGE AND ETHNICITY**

(3 credits) Prerequisite is English 220. **P&D: B** **GER 3A** **AREA OF STUDY: 5,6**

Section 01 T,F 3:45-5:00 p.m. Professor Reyes Class Number: 7402

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 352: SHAKESPEARE SURVEY**

(3 credits) Prerequisite is English 220. **Area of Study: 1** **P&D: D** **GER 3A** **May be used for the focus on literature before 1800 requirement.**

Section 01 T F 3:45-5:00 p.m. Professor Hollis Class Number: 7404

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 02 M,W 5:35-6:50 p.m. Dr. Narramore Class Number: 7405

In this survey we will read eight plays with a focus on social justice, examining ways that the early modern stage functioned as a public sphere for ideas of equality that challenged the political and social status quo of Shakespeare's culture. Since Shakespeare wrote his plays in the context of performance, not silent reading, we will investigate original staging practices and think about how theater, as a media, can be a public sphere. First looking at historical performance conditions, we will learn how to read the plays as stage documents with internal stage directions and commentary on early modern culture. A portion of each class will be spent in active close reading, workshop style—we will strive to understand general themes and repeating patterns in the plays. Along with our more general study of the plays, we will look specifically for moments when characters speak truth to power. If possible (depending on the vagaries of New York City theater), students will attend at least one play during the semester. Towards the end of the semester, we will expand our discussions to include ways in which contemporary/recent performances interpret Shakespeare's plays with social justice agendas. Along with selected *Sonnets*, we will read: *A Midsummer Night's Dream*, *Measure for Measure*, *King Lear*, *Twelfth Night*, *Henry the Fourth*, parts one and two, *Henry V*, and *Romeo and Juliet* (please note this list of plays may change depending on local productions). Class requirements will be weekly responses, two papers, and two exams. Reading quizzes may be imposed if necessary.

Section 03 M,TH 1:10-2:25 p.m. Professor Alfar Class Number: 25594

### **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 16<sup>th</sup> 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’ 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.

### **ENGLISH 364: THE AGE OF SATIRE**

(3 credits) Prerequisite is English 220. **Area of Study: 1 P&D: D GER 3A** **May be used for the focus on literature before 1800 requirement.**

Section 01 T,F 11:10-12:25 p.m. Professor Connor Class Number: 54057

In the early 1700s, Jonathan Swift wrote that satire “is a sort of glass wherein beholders do generally discover everybody’s face but their own.” By the late 1700s the same genre was being described by Dr. Johnson as a poem “in which wickedness or folly is censured.” In this course we will look at satire throughout the 18<sup>th</sup> century, examining its changing moral, ideological, and aesthetic aims, its misogynistic and imperialist tendencies, its peculiar combination of subversion and censure. We will investigate the political, social, and cultural contexts that allowed satire to flourish at this time. Alongside these texts we will also consider late 20<sup>th</sup> and early 21<sup>st</sup> century examples of satire, from sources as distinct as journalism, prose fiction, political cartoons and film. Requirements: weekly quizzes, one 5-7 page paper, midterm and final research paper of 10-15 pages.

### **ENGLISH 369: THE 19<sup>TH</sup> CENTURY ENGLISH NOVEL**

(3 credits) Prerequisite is English 220. **Area of Study: 1 P&D: D GER 3A**

Section 01 T,F 9:45-11:00 a.m. Dr. Paparella Class Number: 9811

Henry James famously referred to nineteenth-century novels as “large, loose, baggy monsters.” Virginia Woolf later asserted: “To read a novel is a difficult and complex art. You must be capable not only of great fineness of perception, but of great boldness of imagination if you are going to make use of all that the novelist — the great artist — gives you.” Just what is a novel anyway? Why was the novel in nineteenth-century Britain such a widely popular cultural form? Why does the novel continue to be the dominant literary genre today? In our course, we will be considering questions concerning narrative structures and strategies, genre and subgenres, such as the Bildungsroman, the Gothic novel, and children’s fiction, and the novel’s interactions with contexts such as politics, gender, aesthetics, psychology, and science. If we have time, we can consider the impact of the nineteenth century on a contemporary novel (perhaps Ian McEwan’s *Atonement* or Kazuo Ishiguro’s *Never Let Me Go*). Major readings may include works by Jane Austen, Mary Shelley, the Brontës, Charles Dickens, Lewis Carroll, and Henry James. Major assignments will include two shorter and one longer essay.

### **ENGLISH 372: ROMANTIC POETRY**

(3 credits) Prerequisite is English 220. **GER 3A Area of Study: 1**

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

Professor D. Robbins

Class Number: 14847

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 375: 20<sup>TH</sup> & 21<sup>ST</sup> CENTURY AMERICAN POETRY: IMAGINATION ON THE MOVE**

(3 credits) Prerequisite is English 220. **AREA OF STUDY: 2**

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

Professor A. Robbins

Class Number: 14848

This course will approach American poetry of the 20<sup>th</sup> century with an emphasis upon major literary movements and key figures within those movements, together with a critical focus upon the relationships among form, content, and politics or political consciousness. We will study poetries of several co-existent strains of American modernism before moving to the poetries of subjectivity and formal innovation of the mid-century, concluding our study with a look at some of the competing discourses and conventions among American poetry emergent after 1950. Throughout the course, we will attend to the shape and texture of the speaking subject/s of the poems, and to the ways in which the presence or absence of that speaker reveals sometimes very much about the poem’s place within the American poetry canon. Poets studied likely to include Whitman, Dickinson, Stein, Eliot, Tolson, Hughes, Pound, H.D., Williams, Stevens, Bishop, Brooks, Lowell, Plath, James Wright, Adrienne Rich, Lucille Clifton, Lorna Dee Cervantes, Rae Armantrout, Lyn Hejinian, Clarence Major, Victor Hernández Cruz, Susan Howe, Jimmy Santiago Baca, Alice Notley, Harryette Mullen, John Yau, and Sherman Alexie. **REQUIREMENTS:** Regular attendance; active participation; two short papers (5 pages each); one 8-10 page term paper. A Hunter email address is also a requirement of this course.

### **ENGLISH 377: 20<sup>TH</sup> & 21<sup>ST</sup> CENTURY AMERICAN FICTION**

(3 credits) Prerequisite is English 220. **Area of Study: 2 GER 3A**

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

Mr. Bobrow

Class Number: 9372

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 Yeziarska, 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 38254: MEDIEVAL DEATH**

(3 credits) Prerequisite is English 220. **GER 3A** **Area of Study: 1**

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

Professor Hennessy

Class Number: 14849

Ghosts, revenants, and the undead stalked the medieval imagination; indeed, death is the obsessive subject of some of its most remarkable literature. In this course medieval death culture will first be contextualized by looking at early Christian attitudes towards the dead, with a special focus on the development of the cult of the saints and relics. Then we will read miracle tales and other texts including Viking sagas that recount stories of the dead rising from their graves to haunt their friends, relatives, and enemies. Relationships between the living and the dead will also be viewed through the lens of monastic visions of heaven, hell, and purgatory including *The Monk of Evesham's Vision*. The bulk of the course will focus on literary texts produced after the onset of the Black Death, the Great Mortality of 1348-1350 that left between one-half and one-third of the population dead, with a particular emphasis on its spread across Britain. Middle English texts to be read include *Pearl*; Chaucer's *Book of the Duchess* and *Pardoner's Tale*; John Lydgate's *The Dance of Death*; *The Disputation between the Body and the Worms*; and *The Croxton Play of the Sacrament*. Continental texts to be read in translation include selected works by Dante, Boccaccio, and Villon. Two films will also be included in the syllabus: Ingmar Bergman's *The Seventh Seal* and Andrei Tarkovsky's *Andrei Rublev*. Requirements: one research paper (10-12 pages, submitted in two drafts); one 10-minute oral report based on one of the secondary readings for the week on the syllabus, which is handed in as a 4-5 page written essay, and various in-class writing assignments. Required books for purchase: Andrew Joynes, *Medieval Ghost Stories* (Boydell, 2001), paper \$21 (ISBN-10:1843832690) and *The Black Death*, ed. Rosemary Horrox (Manchester, 1994) paper \$18.50 (ISBN-10:0719034981).

### **ENGLISH 38573: GENDER IN THE AMERICAN RENAISSANCE**

(3 credits) Prerequisite is English 220. **P&D: C** **GER 3A**

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

Ms. Katopodis

Class Number: 23979

In this course we'll explore gender and identity in a selection of 19<sup>th</sup> 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 38694: LAW AND LITERATURE**

(3 credits) Prerequisite is English 220. **GER 3A** **AREA OF STUDY: 2**

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

Dr. Tobin

Class Number: 7407

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.

### **ENGLISH 38860: THE GOTHIC IMAGINATION**

(3 credits) Prerequisite is English 220. **GER 3A AREA OF STUDY: 1**

Section 01 M,W 4:10-5:25 p.m. Mr. Paoli Class Number: 7408

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. **GER 3A AREA OF STUDY: 1**

Section 01 T,F 11:10-12:25 p.m. Dr. Bloom Class Number: 7409

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.

### **ENGL 38869: THE VAMPIRE IN LITERATURE AND ART**

(3 credits) Prerequisite is English 220. **GER: 3A AREA OF STUDY: 1**

Section 01 T,F 9:45-11:00 a.m. Professor Connor Class Number: 57215

This course will concentrate primarily on the vampire of the 19th and 20th centuries, examining - in both literary and visual culture - such transgressive themes as the supernatural, the aestheticizing of violence, the relationship of humans to machines, the horror at illness and bodily decay, incest, miscegenation, and homosexuality. Texts will range from Polidori's *The Vampyr* (1819) to Anne Rice's *Interview with the Vampire* (1976). We will look at the vampire in film, from what is considered the first representation, Murnau's silent *Nosferatu* (1929), to Kathryn Bigelow's feminist *Near Dark* (1987). Other visual images will range from Goya's 'Saturn Devouring his Children' (1819), to John Singer Sargent's portrait of 'Madame X'(1884), to the photographs of Joel-Peter Witkin (1980s), to the music videos of Marilyn Manson (late 20th/early 21st C). Throughout, we will examine and question the vampire's continuing popularity up to the present day. Requirements: 3 short essays; one 7-10 page essay; mid-term; final exam.

### **ENGLISH 38955: ONE MAJOR WRITER: JANE AUSTEN**

(3 credits) Prerequisite is English 220 **W P&D: D GER: 3A AREA OF STUDY: 1, 4**

Section 01 M,W 7:00-8:15 p.m. Ms. Davis Class Number: 9945

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 38990: ONE MAJOR WRITER: ERNEST HEMINGWAY**

(3 credits) Prerequisite is English 220. **W P&D: D GER: 3A AREA OF STUDY: 2**

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

Dr. Elliott

Class Number: 7410

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 39002: MODERNISM’S CHILD**

(3 credits) Prerequisite is English 220. **W P&D: D GER: 3A AREA OF STUDY: 1**

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

Professor Allred

Class Number: 18232

From a certain standpoint, the experimental early 20th century work we call "modernism" has little to do with children: its formal difficulty puts it far out of reach of children's grasp, and its reaction against Victorian-era celebrations of domesticity and family life often find expression in depictions of adult-only spaces and practices. This course will explore an opposite tack, one that examines modernist writers' and artists' fascination with childhood and children: as a fount of a "primitive" and "vital" mentality not yet tamed by "civilization"; as a distinctive mode of consciousness that demands new modes of narration; as a window into disciplinary spaces and practices like schools, libraries, and museums; as a model for the kind of playful/unmasterful reading that many modernist writers require. Authors may include: Faulkner, Joyce, Stein, Freud, Tillie Olsen, and Flann O'Brien. Course Requirements: frequent informal response papers, enthusiastic participation, a midterm, and a research paper of 12 pp.

### **ENGLISH 39004: MODERNISM IN THE ARTS: LITERATURE, PHILOSOPHY, PAINTING, MUSIC, 1880-1940**

**W P&D: D GER: 3A AREA OF STUDY: 2,3,5**

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

Professor Kaye

Class Number: 42550

Modernism was a radical European and American literary and cultural phenomenon that was powerfully related to the energies—scientific, technological, philosophical, psychological, and political—that we associate with modernity. Modernist artists typically cherished intellectual difficulty, lyrical discordance, formal abstraction, and heightened subjectivity, as “realism” came under skeptical and sometimes ferocious attack. This class closely explores five representative figures who helped transform literature, music, and painting in the twentieth century: Pablo Picasso, Claude Debussy, Virginia Woolf,

D.H. Lawrence, and T.S. Eliot. We will consider Eliot's radical break with nineteenth-century poetics in such works as "The Waste Land," Lawrence's scandal-generating erotic fiction such as "Women in Love," and Woolf's experiments in highly subjective human consciousness in fiction such as "To the Lighthouse." With a consideration of Debussy's "The Martyrdom of St. Sebastian," performed in Paris in 1911 and banned by the Catholic Church for its bold depiction of a Christian saint performed by a woman, the renowned Russian dancer Ida Rubinstein, we will focus on modernist spectacle. We will consider Picasso's scandal-generating 1907 painting "Les Femmes d'Alger (O. J. R. M.)"—like "The Martyrdom of St. Sebastian," a work tied to erotic scandal (The painting is set in a bordello and its female figures are prostitutes). We will explore, too, how modernist artists rebelled against, but also drew from, their creative precursors. Some critics argue, for example, that "Les Femmes d'Alger" was a response to Matisse's "Le Bonheur de Vivre" and "Blue Nude. Advanced photographers, meanwhile, struggled both to assimilate and to reject the conventions of painting, as photography's fetishization of the "real" militated against the growing impulse towards abstraction in the visual arts. How modernists reacted to one another's artistic work is another issue we will explore, whether in the Paris-based Gertrude Stein's exuberant endorsement of Picasso or Eliot's characterization of Lawrence as a "heretic." From Surrealism and DADA to Futurism and Imagism, competing artistic movements flourished across Europe and America, with modernist writers ranging across the political spectrum. Woolf's "A Room of One's Own" staked out a claim for a feminist literary tradition and Picasso created an anti-fascist masterpiece in his 1934 "Guernica. Meanwhile, Eliot and Lawrence frequently embraced reactionary politics. The class will consider such manifestos of modernism as Woolf's attack on what she called the "Georgian" novel (published during the reign of King George) and Eliot's defense of "impersonality" and "tradition" over convention" in poetry. Important, as well, will be our class's examination of how new systems of thought (Einstein's advances in physics altered conceptions of time and space, Freud's invention of psychoanalysis as mining a hidden psychological reality, and Bergson's philosophical investigations into time and consciousness as subjectively experienced) shaped—and were shaped by—modernist works of art. Finally, the class will explore the critique of modernism offered by post-modernist critics, who question the modernist movement's posture of "difficulty," deliberate obscurity, universalism, and claims of revolutionary break-through in the arts. In addition to primary readings, the class will take up the writings of such major critics, scholars, and writers as Gertrude Stein, Walter Benjamin, R.P. Blackmur, Meyer Schapiro, Roger Shattuck, Charles Rosen, Linda Nochlin, Rosalind Krauss, Susan Sontag, John Richardson, and Mary Ann Caws. Requirements: A mid-term paper and a final paper.

### **ENGLISH 39065: NOVEL INTO FILM**

(3 credits) Prerequisite is English 220 **W GER 3A AREA OF STUDY: 2**

Section 01 T,F 11:10-12:25 p.m. Ms. Barile Class Number: 10664

This seminar explores, through an exemplary selection of genre pairings, the challenges of adapting 20<sup>th</sup> century American novels into film. We will look at both narrative and film history, and their cultural contexts. We'll come to understand numerous artistic decisions, become familiar with technical advancements in cinema, and examine interpretive possibilities – both our own and those of the film directors. Requirements include film screenings and active class participation, a short presentation, homework assignments, and two formal papers.

### **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"; **W GER 3A AREA OF STUDY: 2,5**

Section 01 F 3:45-6:15 p.m. Mr. Goldstein Class Number: 7411

Section HC1 for Macaulay Honors Students F 3:45-6:15 Mr. Goldstein Class Number: 7412

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

(3 credits) Prerequisite is English 220. **W GER 3A**

Section 01 M,TH 1:10-2:25 p.m. Mr. Schneiderman Class Number: 7413

This course offers a wide-ranging survey of American literature from the nation's origins (whatever that might mean) through the Civil War, with special attention to the historical and cultural contexts of these texts. Along the way, we'll interrogate the ways in which the concept of "American literature" has been constructed and revised to fit various versions of American identity. Requirements: class participation, research paper, essays, presentation and in-class writing.

Section 02 M, TH 2:45-4:00 a.m. Professor Black Class Number: 9313

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: 9314

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: 7414

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 05 T, TH 8:25-9:40 p.m. Mr. Bailey Class Number: 7415  
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. **GER 3A Area of Study 2**  
Section 01 M, TH 9:45-11:00 a.m. Mr. Schneiderman Class Number: 7416  
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-20<sup>TH</sup> CENTURY AMERICA POETRY**

(3 credits) Prerequisite is English 220. **GER 3A Area of Study 2**  
Section 01 M, TH 2:45-4:00 p.m. Mr. Schneiderman Class Number: 14938  
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: reading, participation, two papers (one 5 to 6 page and one 10-12 page), and a mid-term exam.

### **ENGLISH 39846: THE FALSE MEMOIR**

**AREA OF STUDY: 2 GER 3A**  
Section 01 M, TH 2:45-4:00 p.m. Professor Milford Class Number: 10494  
There has been an uneasiness in prose writing from its beginnings, but surely since the early 19<sup>th</sup> 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 39997: NARRATIVES OF THE CIVIL WAR**

(3 credits) Prerequisite is English 220. **P&D: B GER 3A**

Section 01 M,TH 11:10-12:25 p.m. Professor Chinn Class Number: 23896

Unlike many wars in which the United States has been involved, the Civil War generated comparatively few literary texts. This isn't surprising, given how traumatic the war was for the country, and how eager most Americans were to put it behind them. But there are some, and we'll be reading those in this class. Our archive ranges from memoirs like Louisa May Alcott's *Hospital Sketches* to Loreta Velázquez's *Woman in Battle* to poetry by Walt Whitman, Emily Dickinson, and Frances Ellen Watkins Harper to fiction by S. Weir Mitchell and Herman Melville. We will also spend some time looking at texts and films produced retrospectively about the Civil War, from the late 19th through to the late 20th century. Some questions we'll be asking are how did writers grapple with the enormity of the Civil War? How much did they engage with the politics as opposed to the battlefield experiences? Can we think of Civil War literature as a genre like we do texts from World War I or the war in Vietnam? How have understandings of the Civil War changed over time? Requirements will include a midterm and final essay.

### **ENGLISH 482: SPECIAL STUDIES SEMINAR**

(1 credit) Written permission of a full-time faculty member required before registering. **GER 3A**

Section 01 Hours to be arranged Staff Class Number: 14939

Section 02 Hours to be arranged Staff Class Number: 14940

Independent studies credit for English majors. 4

### **ENGLISH 483: SPECIAL STUDIES SEMINAR**

(2 credits) Written permission of a full-time faculty member required before registering. **GER 3A**

Section 01 Hours to be arranged. Staff Class Number: 14941

Independent studies credit for English majors.

### **ENGL 48495: FINISHING A NOVEL**

(3 credits) Prerequisites: English 220, 300, 311, 314. May be used to fulfill the 400-level writing seminar requirement. **GER: 3A**

Section 01 TH 7:00-9:30 p.m. Mr. Packard Class Number: 62315

An in-depth look at how to write – and finish – a novel. We will cover the basics of writing a novel, including plot structure, character development, use of language, as well as some advanced techniques such as building atmosphere, advanced character development, advanced editing techniques and crafting endings. This course will also look the practicalities of building a career as a novelist, such as navigating the publishing world, how and when to look for an agent, how to write a query letter and advice on getting short fiction published. As a final assignment, students will submit the first three chapters of a novel of their own, edited to a high standard. As an optional extra, enthusiastic students will also be invited to complete the first draft of a novel and offered guidance on how to do so. To inform the creative work, we will study more complex novels such as Zadie Smith's "White Teeth" and Flaubert's "Madame Bovary." This class may be of interest to students who have previously taken "Starting a Novel" though that class is not required.

### **ENGLISH 48501: INDIVIDUAL TUTORIAL PROJECTS**

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

**GER: 3A**

Section 01 Hours to be arranged Staff Class Number: 9315

Section 02 Hours to be arranged Staff Class Number: 9316

Section 03 Hours to be arranged Staff Class Number: 9317

Section 04 Hours to be arranged Staff Class Number: 9812

Section 05 Hours to be arranged Staff Class Number: 14942

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.

**GER: 3A**

Section 01	Hours to be arranged	Staff	Class Number: 9318
Section 02	Hours to be arranged	Staff	Class Number: 9813
Section 03	Hours to be arranged	Staff	Class Number: 14945
Section 04	Hours to be arranged	Staff	Class Number: 14946
Section 05	Hours to be arranged	Staff	Class Number: 14947

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. **GER: 3A**

Section 01	Hours to be arranged	Staff	Class Number: 14948
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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. **GER: 3A**

Section 01	Hours to be arranged	Staff	Class Number: 14949
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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. **GER: 3A**

Section 01	Hours to be arranged	Staff	Class Number: 9319
Section 02	Hours to be arranged	Staff	Class Number: 10252

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. **GER: 3A**

Section 01	Hours to be arranged	Staff	Class Number: 14950
Section 02	Hours to be arranged	Staff	Class Number: 14951
Section 03	Hours to be arranged	Staff	Class Number: 14952

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:**

### **ENGLISH 49401: PRAGMATISM AND AMERICAN LITERATURE: RALPH WALDO EMERSON TO RALPH WALDO ELLISON** GER: 3A Area of Study 2

(3 credits) Prerequisite is English 220

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

Mr. Bobrow

Class Number: 18233

An important part of American intellectual and literary history, pragmatism developed in the latter part of the nineteenth century and came to influence writers and intellectuals in the first decades of the twentieth century. Renewed interest in pragmatism and pragmatist aesthetics in the last 40 years has resulted in re-examination of both canonical and non-canonical American literary works, as well as American cultural history itself. This course will have a dual focus: 1) a selective reading of both classic and contemporary pragmatist texts, with an emphasis on pragmatist aesthetics, which will place pragmatist philosophy in the broader context of American intellectual and literary history; and 2) a close examination of selected literary works that reflect, revise, challenge, and extend pragmatist ideas. We will pay particular attention to how pragmatism has engaged and shaped key cultural and social issues: debates about American literary tradition and modernism; questions of racial and cultural identity in a pluralistic society; ideas about language, thought, and experience; and ideas about truth and values in a rapidly changing social and cultural landscape. To understand the history and main ideas of pragmatism, we will read essays by Ralph Waldo Emerson, William James, John Dewey, C. S. Peirce, W. E. B. Du Bois, and Alain Locke, as well as contemporary pragmatist theorists and critics. Our literary readings will include: "Melanctha" (Gertrude Stein); selections from *Winesburg, Ohio* (Sherwood Anderson); *Invisible Man* (Ralph Ellison); and selected poetry by Walt Whitman, Wallace Stevens, Langston Hughes, William Carlos Williams, Robert Frost, and others. The centerpiece of the course will be *Invisible Man*, Ralph Ellison's mid-century masterpiece. In his articulation of a "pluralistic literary tradition" and a uniquely American aesthetic, Ellison engages, enacts, embraces, critiques, subverts, and revises pragmatist thought, crafting a polyvocal and polyrhythmic work that encompasses Benjamin Franklin and Louis Armstrong, Emerson and the blues, American vernacular and "high" modernism. Requirements: A précis of a secondary critical reading; an oral presentation; several brief response papers; a 1,500-word mid-semester paper; and a substantial research paper of 15-20 pages.

### **ENGL 49402: EARLY MODERN BRITISH WOMEN, MARRIAGE AND THE LAW**

(3 credits) Permission of the instructor required. GER 3A AREA OF STUDY: 1,4

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

Professor Alfar

Class Number: 18234

On 6 December 1582, Mistress Elizabeth Bourne filed a document with Sir Julius Caesar who was an Admiralty judge, a Master of Requests and, later, Master of the Rolls in the Court of Chancery. In her complaint Bourne asks for permission from the Privy Council to divorce her husband, Anthony, a man whose philandering kept the couple and their friends in court for more than a decade. As cause, she offered salacious details of various humiliations, including his refusal to live with her, his adultery and fathering of "bastards," his financial negligence, and his threats against her life (including attempts by hired assassins and his own pledge to infect her with the pox). "Mr. Bourne," she alleged, was "in breach of his holy vows of chaste matrimony and hath lived, and still continueth, in open sin and shame with harlots, to the ruin and spoil of himself, me, and my children." Sixteenth century English law did not allow wives to divorce their husbands; in fact, under common law married women had few legal rights. Bourne's self-assurance in her document, however, speaks both to her desperation and her sense of entitlement. Thus it cannot be said with any comfort that married women's official legal limitations bred in them a sense of victimization or inaction. Bourne's goal is interesting on its own, but when read in light of other early modern women's texts, legal treatises, marriage sermons, prose romances, poems, plays, and educational manuals, it merges with a landscape of cultural practices and discourses on early modern marriage. The texts included in this course will examine a rhetoric of marital betrayal in documents

written by both men and women in which their reciprocal accusations compete for narrative authority over their social and legal standing, familial respect, and financial resources. Texts will include, letters written by Queen Anne Boleyn; Elizabeth Stafford Howard, Duchess of Norfolk; Lady Margaret Cuninghame; Lady Elizabeth Willoughby; and Mistress Elizabeth Bourne (as well as some written by their husbands, brothers, and fathers). These letters will be read in dialogue with traditional views of women by writers such as Juan Luis Vives, Henry Smith, and Robert Greene. We will also compare the historical case studies to representations of women by writers in the early modern period (William Shakespeare, Philip Sidney, Mary Wroth, Amelia Lanyer, Jane Anger, Elizabeth Cary). Legal treatises and religious sermons (*The Law's Resolutions of Women's Rights An Homily Against Disobedience and Willful Rebellion and Filmer's Patriarchia, or The Natural Power of Kings*) will round out our understanding of women's place in the law and the church. Assignments will include weekly in-class writing, a midterm paper, archival research, a research proposal, and a final research paper. Most texts will be available in a course pack.

### **ENGL 49403 : EARLY NATIVE AMERICAN LITERATURE 1555-1854**

(3 credits) Permission of the instructor required. **GER 3A AREA OF STUDY: 2**

Section 01 T,F 9:45-11:00 a.m. Professor Miller Class Number: 25464

In this course we will study speeches, performances, writings, and other texts by the indigenous peoples of the Americas. We will consider how they extend tribal community and Native intellectual production, create Native spaces, and participate, often ambivalently, in processes of colonization and decolonization. We will begin by tracing thematic connections between traditional and contemporary texts from two tribes (Keres and Okanogan) to help us consider the creativity and innovation of Indian communities. Then, taking a hemispheric turn back to the 16th and 17th centuries, we will read Spanish and Incan accounts of contact, cooperation, and conflict. Moving into the 18th and 19th centuries, we will return to North America, reading Pequot and Mohegan narratives, sermons and hymnody, Cherokee newspaper editorials, and popular novels, poems and biographies. Finally, we will conclude as we began, looking at traditional and contemporary work from a diverse tribal community (Navajo/Diné). Throughout the course, literary and historical criticism will help contextualize our study and provide additional ground for analysis. Some knowledge of contemporary Native American literature is helpful, but not a prerequisite. Requirements include regular short writing, a substantial presentation, and a final paper project including a detailed prospectus.

### **ENGL 498: INTERNSHIP**

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

English 49801-01 (class number 14953); 49802-01 (class number 14954); 49803-01 (class number 9113)

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 2017 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,F 12:45-2:00 p.m. Deeandra Brown Class Number: 9660

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 02 T F 12:45-2:00 p.m. Rebecca Qidwai Class Number: 9664

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 8:10-9:25 a.m. Noel Pangilinan Class Number: 9665

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 02 T,F 3:45-5:00 p.m. Rebecca Qidwai Class Number: 9666

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 22100: INTRODUCTION TO WRITING ABOUT 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 11:10-12:25 p.m. Bushra Rehman Class Number: 10454

With an emphasis on close reading of and analytical writing about Asian American literature, ASIAN 221 is intended to develop students' critical and interpretive skills necessary for meaningful written and verbal responses to literature. The course equips students with the critical vocabulary and techniques required to describe and analyze literary works by writers from a range of backgrounds, with an emphasis literary analysis grounded in writing by Asian American writers.

### **ASIAN 32001: NATION, SELF AND ASIAN IDENTITY**

(3 credits) Prerequisite is English 220. **GER 3A** **AREA OF STUDY: 2, 5**

Section 01 T,F 12:45-2:00 p.m. Staff Class Number: 10446

In “Nation, Self & Asian Identity” we will examine how the everyday relationship between the nation – in this case, primarily the U.S., but also Asian countries of origin and the Asian diaspora in Western Europe – affects the construction of Asian/American identities. The novels, short stories, poems and plays we read illustrate how forces such as the state, but also other sites of power such as mass media, global capital, family/kin, and educational institutions, create and use Asian/Americans in efforts to produce national identities, borders, and transgressions. Think, for example, of how current presidential candidates might invoke the threat of a dangerous “other” as a way of consolidating what it means to “be American” and “keep America safe.” In all our readings and discussions, we will see how Asian/Americans writers respond to, question, and possibly reject these scripts of exclusion/belonging.

### **ASIAN 32005: ASIAN AMERICAN MEMOIR**

(3 credits) Prerequisite is English 220. **GER 3A AREA OF STUDY: 2, 5**

Section 01 T,F 12:45-2:00 p.m. Bushra Rehman Class Number: 9854

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. **AREA OF STUDY: 3, 5 GER 3A**

Section 01 T,F 2:10-3:25 p.m. Rebecca Qidwai Class Number: 9601

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. **AREA OF STUDY: 2, 5 GER 3A**

Section 01 M,TH 1:10-2:25 p.m. Staff Class Number: 9662

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.