



ENGL 002SL READING II

3 hours. 2 credits

Section 01

T,F 2:10-3:25

Ms. Wishengrad

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.

ENGL 005SL EBS III

3 hours. 2 credits

Section 01

M,W 5:35-6:50

Mr. Schoenfeld

English 005 is an intensive ESL/ELL course for students who are assigned by a placement test or advisement. 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. 35% of the course grade will be based on the CUNY Assessment Test in Writing, which is taken at the end of the semester.

ENGL 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.

In each section of English 120 over the course of the semester, students should hand in the following documents, all of which are to be included in the portfolio at the end of the semester:

1. A pre-assessment response
2. An annotated bibliography
3. A 10-page documented research paper with drafts
4. A post-assessment revision and reflection.

In order to pass the course, students must produce a satisfactory portfolio.

ENGL 220 INTRODUCTION WRITING ABOUT LITERATURE

3 credits. Prerequisite is English 120. W GER: 2A

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

ENGLISH 250/251 TOPICS IN LITERATURE (MAX:30)

ENGL 25037 AMERICAN WAR STORIES

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

Section 01

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

Mr. Tayu-Schulz

“War, what is it good for, absolutely nothing,” Edwin Starr sang. Yet, ironically, war has produced some of the most compelling and humanistic narratives the world over—you need look no further than Homer’s *Iliad*—and certainly American war literature is no exception. From Walt Whitman’s simple, elegiac prose written in the field hospitals at the close of the Civil War to Tim O’Brien’s heart wrenching storytelling in *The Things They Carried*, these American writers unveil the reality of war, at once devastating and liberating in their insight into the human psyche

and condition. In this course, we will explore the heart and mind of the American war story, and the catharsis, perhaps, attained through this greatest expression of human tragedy.

ENGL 25038 COMIC AND GRAPHIC NOVELS

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

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

This class, which is meant to lay the groundwork for the study and analysis of literature, will focus on Comic Books and Graphic Novels. The course requires close readings of all assigned texts (including a selection of theoretical/critical works), as well as an examination of the works within their historical and literary contexts. In addition to classroom discussions (participation is a course requirement), there will be two papers – both of which require secondary critical sources - and in-class writing assignments.

ENGL 25039 NARRATIVE MEDICINES

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

Section 01 W 10:10-1:00 p.m. Mr. Von Unwerth

Section HC1 W 10:10-1:00 p.m. Mr. Von Unwerth

(HC1 section is for Macaulay Honors College students)

This course will offer an introduction to the field of Narrative Medicine. Material will include historical and contemporary case studies as well as contemporary humanistic writings by such writers as Oliver Sacks, Lucy Grealy, Audre Lorde, and others. We will examine stories that have been told and retold in different ways throughout history, such as Frankenstein and tales of epidemics. We will read critical and creative works by such authors as Rita Charon, Anatole Broyard, Arthur Frank, Aleksander Hemon and others, and we will explore the various means by which issues in healthcare, science and ethics can be addressed and developed in different narrative genres, including work of graphic novel, 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 treatments; Margaret Edson's 1999 play *Wit*, which concerns a middle-aged professor's ordeal with terminal cancer, and films about illness outbreaks.) Topics to be explored include: How do physicians and scientists narrate pain? What are the different ways in which we consider medical evidence? How does the way that a medical case is told shape our interpretation and ethical judgment? What is the responsibility of the scientist in society, and how might we expand and enrich the communication of scientific research to peers as well as the lay public? Students will have the opportunity to write about their own scientific and medical research projects where applicable. Course requirements: Discussion posts, one mid-term paper, a final paper and class presentation.

ENGL 25042 TRANSLATION: THEORY AND PRACTICE

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

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

The course offers a general introduction to both theoretical and practical aspects of translation. It familiarizes the students with the seminal texts that define the theoretical field of translation, from the first part of the 20th century through the beginning of the 21st. The course discusses translation both as a linguistic process and as a cultural and socio-political product. It contemplates post-colonial dynamics, the function of gender, and the advent of mechanical translation. It also poses questions and offers perspectives on the tenuous role of the translator in the translation process and the choices one inevitably must make when interpreting, negotiating, and recapturing meaning. All readings and discussions in English; knowledge of a second language a plus.

ENGL 25147 THE TEACHER AND STUDENT IN LITERATURE

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

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

School's in – and fictional teachers are for real. Meet and get to know a select class of them as they speak for themselves from novels, plays, and popular movies. And, from the other side of the teacher's desk, hear from their quite diverse students (who answer back!). In this course, you will become schooled in teacher lit and in the societal values and cultural history fictional teachers have represented, reflected, reinforced and challenged over the years. Required works of literature will be chosen from among the following: *Goodbye, Mr. Chips*; *Good Morning, Miss Dove*; *The Prime of Miss Jean Brodie*; *The History Boys*; *The Blackboard Jungle*; *To Sir, With Love*; *Up the Down Staircase*; *Teacher Man*. Required writing will consist of a variety of forms, a range of class presentations, and a term project.

ENGL 25150 RHETORIC OF PRESIDENTIAL SPEECHES

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

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

Presidential speeches reflect visions of America. This course explores the ideals and plans American Presidents set forth in the spoken word and evaluates their impact on this nation both domestically and internationally. From President George Washington to the current Commander-in-Chief, each President reacts to his time and place in history, and so we will explore the historical evolution they have brought forth. Two papers and a final examination will be required.

25152 LITERATURE AND LANGUAGE

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

Section 01 T,F 2:10-3:35 p.m. Ms. Wagle

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

ENGL 25153 SHAKESPEARE’S ROMAN PLAYS

3 credits. Prerequisite is English 220. GER2C HUNTER CORE: CREATIVE EXPRESSION

Section 01 SAT 12:10-2:40 p.m. Ms. Korn

We will read and discuss Shakespeare’s *Coriolanus*, *Julius Caesar* and *Antony and Cleopatra* as forceful dramatic art with historical and political significance. We will make connections between the ancient world that is the subject of the plays and the contemporary world that produced them. We will analyze Shakespeare’s use of his sources for the plays, especially Lord North’s translation of Plutarch’s *Lives*. We will study the social, cultural and political history of Republican Rome that lies behind the legendary figures and events dramatized in these plays, and then we will compare that history with the society and politics of Elizabethan England. We will examine what is known of the original performances and publications of these plays and explore subsequent stage productions and film adaptations. Primary texts will include, in addition to the plays, readings from Plutarch, Livy and other Roman historians. Secondary texts will include readings from modern historians of Ancient Rome and Egypt, as well as sections of James Shapiro’s *1599: A Year in the Life of Shakespeare*. We will spend one session visiting the Roman Galleries of the Metropolitan Museum of Art. Requirements: regular attendance and

participation in class discussions and informal performances of scenes; two short papers; a reading journal; and a final exam.

ENGL 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.

Class Theme: *Origins of Shakespeare*

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

Class Theme:

Section 02: M,TH 11:10-12:25 p.m. Ms. O'Neill

Class Theme: *Corruption and Justice in 20th Century American Literature*

Section 03: T,F 9:45-11:00 a.m. Dr. Barile

Class Theme: *Texts in Conversation: Older Literature and its Modern Descendants*

Section 04: T,F 2:10-3:25 p.m. Ms. Martinez-Bilgrey

Class Theme: *The Historical Novel*

Section 05: SAT 3:10-5:40 p.m. Ms. Demos

Class Theme: *Sex Before Sexuality in American Literature and Film*

Section 06: T,F 12:45-2:00 p.m. Mr. Knip

Class Theme: *Gender, Race, Class and the Narrative of Identity*

Section 07: M,W 7:00-8:15 p.m. Dr. Tobin

This discussion-based and writing-intensive course prepares students to be English majors by introducing them to basic tools of literary studies—reading, research, and critical analysis. The course has three primary units, each of which focuses on reading, analyzing and researching a text in a particular genre of literature. Students in English 252 should develop analytical and

interpretive skills necessary for written and oral responses to literature that are firmly grounded in the text and engaged with contemporary scholarship. The course covers the three main genres of literature: drama, poetry and fiction. Requirements include participation, short essays, and a research paper.

Readings and class discussions for section 252 will focus on the intersection of race, gender and class in the efforts to develop personal identity. We will explore the struggle to define and maintain a sense of self that engages and attempts to transcend challenges presented by social, political and culturally imposed definitions of gender, race and class. Readings will include texts by Chimamanda Ngozi Adiche, Junot Diaz, Louise Erdrich, Colson Whitehead and Terrance Hayes and Tony Kushner.

Class Theme: *Dreaming Literature and Reality*

Section 08: M,TH 9:45-11:00 a.m. Dr. Ciaccio

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools for conducting literary studies. We will pay particular attention to employing research methods and to exploring a range of critical and theoretical approaches to literary texts. The course will explore numerous genres of literature, including lyrical poetry, drama, and narrative prose, with a focus on the relation between literary texts and experiences of dreaming—this relation functions as an organizing principle for the texts we will read, and will be a pervasive point of inquiry throughout the semester. Our concerns will extend from the “literary” to address the relation between the “real” world and the worlds of dream or imagination, and different ways of theorizing that relationship.

Class Theme: *New York City in Literature*

Section 09: T,TH 5:35-6:50 p.m. Dr. Narramore

Our theme this semester is the city of New York and how it has figured as a literary construction in texts over the last 250 years. Our first challenges will be deciding what makes a literary text and then thinking how to theorize place in literature. As we continue our readings, we will collect various mythologies and constructions of the city and see how writers create, recognize, and adapt them. Throughout the semester we will practice “close reading” while also exploring different critical and theoretical approaches to our texts. Readings will include New Yorker excerpts, Patti Smith’s memoir *Just Kids*, Whitman’s poetry, poetry of the Nuyorican Café, Scorsese’s *Taxi Driver*, and others. Students will produce two short writing assignments, a final research essay, and a reflective final exam. All reading is subject to reading quizzes.

Class Theme: *Literatures of War and Human Rights around the Globe*

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

Class Theme: *Resist! Submit! Resist! The 20th Century and the Arts of Resistance*

Section 11: M,W 4:10-5:25 p.m. Mr. Hengel

ENGL 300 INTRODUCTION TO CREATIVE WRITING

3 credits. Prerequisite is English 220. GER: 3A

Section 01	M,TH	8:10-9:25 a.m.	Ms. Walker
Section 02	T,TH	4:10-5:25 p.m.	Ms. Cofrin-Shaw
Section 03	SAT	12:10-2:40 p.m.	Ms. Schaller
Section 04	T,F	12:45-2:00 p.m.	Ms. Marquart
Section 05	M,TH	11:10-12:25 p.m.	Mr. Krigman
Section 06	T,F	2:10-3:25 p.m.	Ms. Marquart
Section 07	M,TH	9:45-11:00 a.m.	Dr. Paul
Section 08	T,F	11:10-12:25 p.m.	Ms. McBride
Section 09	M,TH	1:10-2:25 p.m.	Ms. Leimsider
Section 10	M,W	4:10-5:25 p.m.	Ms. Neuman
Section 11	M,W	4:10-5:25 p.m.	Ms. Kombiyil
Section 12	T,F	11:10-12:45 p.m.	Mr. Regan
Section 13	M,W	7:00-8:15 p.m.	Ms. Hunter
Section 14	T,TH	7:00-8:15 p.m.	Ms. Goodman
Section 15	T,TH	8:25-9:40 p.m.	Ms. Goodman
Section 16	W	9:10-12:00 p.m.	Dr. Lipschultz
Section 17	T,TH	4:10-5:25 p.m.	Ms. Schwiegerschausen
Section 18	M	1:10-4:00 p.m.	Ms. Eddington

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 308, 309, 311, 313, 314, 316.

ENGL 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 credits. Prerequisite is English 220 Not recommended for auditors GER: 3A

Section 01	T,F	11:10-12:25 p.m.	Mr. Morales
Section 02	M,W	4:10-5:25 p.m.	Ms. Maceira
Section 03	M,TH	2:45-4:00 p.m.	Ms. Leimsider
Section 04	SAT	3:10-5:40 p.m.	Dr. Graziano
Section 05	T,TH	7:00-8:15 p.m.	Ms. Ceriello
Section 06	M,TH	11:10-12:25 p.m.	Ms. Burnham
Section 07	T,TH	5:35-6:50 p.m.	Ms. Ceriello

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.

ENGL 303 WESTERN LITERARY BACKGROUNDS

3 credits. Prerequisite is English 220. Group D Pluralism and Diversity. GER: 3A

MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT.

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

This course begins and ends with two theoretical excerpts that speak to interrogating the so-called universalism of classical art and accompanying logic of canonization. Adorno's "Savages are not more noble" from *Minima Moralia: Reflections from Damaged Life* aggressively challenges the imperial assumptions underwriting the abstraction "Western Culture". The passage simultaneously embeds such challenges in highly problematic Eurocentric language and racist slander. Marx's "Introduction" to *The Grundrisse* takes up the problem of the universal appeal of Greek classical art to further demonstrate his revolutionary dialectic. These two passages function as both points of departure and points of closure in this course's attempt to account for the "plural reality" constituting The Age of Antiquity. Samir Amin writes in *Eurocentrism*: "The Age of Antiquity is in fact a plural reality; it is therefore more appropriate to speak of the Ages of Antiquity." Both Amin's study and World Systems Theory as a whole posit the globe as totality/starting point for an analysis of power, knowledge, economics, and culture. Amin's book troubles the binaries separating East/West and North/South. To apply such models to the study of classics reveal a story in which the development of Western literature always includes (even when it disavows) its geographical and civilizational other. This syllabus attempts to account for a lasting problem in pedagogy and literature: On one hand the "Classic" texts examined in this class are exciting, worthwhile and important for students to engage. They resonate strongly with and influence a great many works studied in contemporary English Departments. Yet, operating within the rubric "Western Literary Background" contributes to the further reification of the false assumption that these authors (Homer, Virgil, Dante, God) act as signposts that mark a straight-line progression charting what we now refer to as Western Literature. To really disrupt the logic of canonization a syllabus should produce informed comparative readings from other cultural traditions alongside the classics. This is not an easy task and it risks morphing Western Literary Backgrounds into a totally different course. This syllabus offers up a model on how to sidestep this trap. It presents the study of classic literature in combinations that trouble the East/West divide coupled with short theoretical/historical works wrestling with similar challenges. We will read Marx, Adorno, Auerbach, Ibn Khaldun, Amin,

Alter, Chaucer, Dante, Baraka, Herodotus, Homer, The Bible, Lambropoulos, et. al. Students will write a 6-8 page midterm and final paper.

Section 02

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

Ms. Stein

We will begin by reading Homer's *Odyssey* and Virgil's *Aeneid*, identifying the protagonists' heroic aims, characteristics and affiliations with others, both human and divine. We will then consider heroic qualities in the following classical protagonists: Sophocles' Oedipus Rex; Aeschylus' Agamemnon, Clytemnestra, and Orestes; Euripides' Medea, and Aristophanes' Lysistrata. Finally, we will consider the influence of classical texts on later works by such authors as Ovid, Dante and Shakespeare. Requirements: frequent ungraded essays, three 5-page graded comparison essays, participation in class discussion, a visit to the Metropolitan Museum of Art to view ancient Greek and Roman artworks, and a final exam.

ENGL 305 CHILDREN'S LITERATURE

3 credits. Prerequisite is English 220. GER: 3A

Section 01

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

Dr. Paparella

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 Clinton. Writing requirements: two shorter papers and one longer paper.

Section 02

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

Ms. Slutzky

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 03

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

Ms. Nicholson

In this course, we will examine children's literature spanning the globe, and crossing cultures, genres, narrative traditions, and historical eras. We will explore how these texts serve as a rich source of information about cultural beliefs, including epistemologies, philosophical beliefs, gender roles, explanations for natural processes, and morality. We will examine themes including: Heroes and Heroines; Humans and Gods; Errands, Journeys, Quests; Loss/Death; The Loner; Courtship/Romance/Marriage. We will also pay close attention to narrative structure, linguistic choices, and illustrations, which are key components of children's literature. We'll apply a theoretical lens to these concepts in order to explore them in depth. Finally, we will become familiar with the American Library Association's Children's Literature and YA Literature awards, examining how these awards confer status not only to specific authors and illustrators, but also to specific topics, ideas, narrative choices, and illustrative styles. Requirements for the course include: illustrator/author essay, thematic essay, oral presentation, contributions to class wiki/blog, and active class participation.

Section 05

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

Ms. Hsieh

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.

ENGL 306 LITERARY THEORY

3 credits. Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02. W GER: 3A

Section 01

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

Professor Miller

This class will give students an overview of several prominent schools of thought in 20th century literary theory, including Marxism, psychoanalysis, deconstruction, queer theory, and postcolonial theory. Throughout the course we will apply these theoretical frames to a few key literary texts, gaining in the process a sense of the similarities and differences between various theoretical standpoints and the skills to apply them to our own critical work. Course

requirements include several short response papers (2-3 pp.), a presentation on a particular theory/theorist, and a longer (8-10 pp.) term paper.

Section 02

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

Dr. Weinstein

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 03

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

Mr. Knip

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

Section 04

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

Dr. Ciaccio

This class will offer an overview of a variety of "literary theories," including poststructuralist, psychoanalytic, Marxist, feminist, and postcolonialist. We will examine these broadly as

approaches to language and culture, with an eye firmly focused on the historicity of conceptual formations. We will also read a selection of literary works in order to explore how various theoretical approaches might illuminate (or complicate) our readings of specific texts.

Section 05 M,TH 11:10-12:25 p.m. Mr. Strouse
###NEEDEDESCRIP

Section 06 M,W 4:10-5:25 p.m. Mr. Plunkett
We'll get the basics from Culler's bracing *Very Short Introduction* and go from there, exploring an array of classic and cutting-edge theoretical texts. 3 6-page papers required: one on Barthes, one on a text you choose, another to be determined. We'll gear our discussions and written work toward useful takeaways for you as English majors and writers.

Section 07 T,TH 7:00-8:15 p.m. Ms. L. Light
Literary theory, broadly defined, examines the social, historical, ideological and linguistic elements that shape and motivate works of literature. Literary theory and criticism together seek to locate and anatomize the underlying forces that influence how texts are written, disseminated, and read. This course offers a general, if necessarily limited, survey of theoretical works and critical approaches including classical theory, aesthetics, new criticism, semiotics, structuralism and post-structuralism, psychoanalysis, Marxist theory, gender and queer theory, reader-response theory and post-colonial theory. This course will not emphasize a particular theoretical approach but seek instead to explore the interconnectedness and applicability of multiple schools of thought. Course requirements include class participation, a short oral presentation, weekly written responses to readings, a mid-term exam and a final.

ENGL 308 NON-FICTION WRITING I

3 credits. Prerequisites are English 220 and English 300. GER 3A P&D: C

Section 01 M,TH 1:10-2:25 p.m. Ms. Burnham
This class will focus on the development of well-crafted personal essays. Students will write three major essays during the term. Classroom work will be a mixture of in-class writing, discussion of assigned texts, and workshopping of students' writing. Please be advised that this is not a skills course. Students are expected to have had experience in using various rhetorical modes.

Section 02 F 3:45-6:15 p.m. Ms. Schaller
This course will be a process oriented workshop devoted to the development of personal essays and memoirs. Although primarily a writing class, students will also learn to read as writers, which is to say, glean writing techniques from readings, and then implement these techniques in their own writing. Workshop will also provide students with the opportunity to read as writers—

by articulating what is successful and what may be improved in classmates' writings. The use of conventional storytelling devices will be discussed, i.e. characterization, place, dialogue, voice, and tone, as well as issues particular to the genre of nonfiction, such as the slippery nature of both truth and memory. Students will write weekly responses that will be developed into longer essays. Readings may include essays by Joan Didion, Phillip Lopate, Jamaica Kincaid, Jo Ann Beard, Sigrid Nunez, and James Baldwin.

Section 03

M,W 7:00-8:15 p.m.

Mr. Klein

We will be reading essays and writing short essays which, hopefully, will culminate in a long essay by the end of semester. This class will be concentrating on the lyric essay, which has become the popular form most essayists are using today. There's a kind of freedom there which allows the writing to draw more from other forms (fiction and poetry, primarily) and we will investigate through discussion and practice how that is achieved by writing based on weekly assignments and discussing them in class. Some of the areas/kinds of essays we will be exploring in our reading and writing will be: biography, reviews (books, movies, theater), an essay based on an interview, op-ed. And some of the subjects might be: race; the role of music in your life; peace; something you're good at/bad at; an animal; a weather system; politics; best friend. There will also be a weekly reading assignment and class time will be spent on that reading and understanding of masters of the essay form (including, but not limited to, Hilton Als, John Jeremiah Sullivan, Benjamin Cheever, William Maxwell, Sarah Manguso, Claudia Rankine, Elizabeth Hardwick, James Baldwin, Adrienne Rich, Wayne Koestenbaum, Jamaica Kincaid and Maggie Nelson).

Section 04

T,F 3:45-5:00 p.m.

Professor Thomas

It is essential that individuals can at least, begin to articulate who they believe they are, contextualized by different environments—history, nature, war, love—and how they are/are not connected to these larger concerns. We will focus on the self as the narrative lens—“. . . trying to learn to use words . . .” whatever our particular concerns. Some may call this practice solipsistic, and even try to goose us to view this term in the negative, (alas, how solipsistic of them). We will concentrate on ourselves, our struggles, losses and triumphs we experience in this life—our struggle to wrap language around ideas and feelings—and how these personal events are perhaps links to the lives of others. You will, through reading, writing and discussion, work at eliminating cliché, euphemism, and irresponsible pastiche as tools for your craft and replacing them with dynamic thought, fresh language, and allusion—graceful and responsible erudition. Students who wish to enroll in this class need only be enthusiastic about their topics, passionate about their writing, and generous in their support and critiques of their classmates' work.

ENGL 309 NON-FICTION WRITING II

3 credits. Prerequisites are English 220, English 300 and English 308. GER: 3A

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

Creative nonfiction is at the cutting edge of contemporary writing. It is a viable, accessible genre built on the quintessential human notion that each and every one of us has a story to tell. If, by the same token, we each require an abundant amount of practice and training to make that story engaging, compelling, and meaningful. In this course, student-writers will build from what they've learned and practiced in English 308. We begin with a refresher, revisiting major elements of craft and concerns/interests when writing in the Creative Nonfiction genre, and reading from a small body of established pieces in the genre. Then we'll mine Jon Krakauer's *Into the Wild*, a deft melding of personal essay, memoir, and fa(i)ctional recreation with journalistic rigor. The first half of the term, student-writers will complete a variety of short shorts to invigorate and, ideally, inspire writing assignments. The second half of the term, students will workshop two longer pieces.

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

###needdescript

ENGL 311 WORKSHOP IN FICTION I (NO AUDITORS)

3 credits. Prerequisites: English 220 and English 300. GER: 3A

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.

Section 02 T,F 12:45-2:00 p.m. Ms. Winograd

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? To secure permission to register for this class, please email the instructor a note explaining why you are interested in this particular section of English 311. Please include your full name and EMPLID# in your email. Email Ms. Basia Winograd at basiawinograd@yahoo.com.

Section 03 SAT 6:00-9:00 p.m. Professor Winn

Section 04 T,F 2:10-3:25 p.m. Ms. McBride

Section 05 M,TH 11:10-12:25 p.m. Ms. Daitch

For the first few weeks we will be doing assignments which involve writing stories in increments, thinking about the architecture of a story, taking it apart, and sometimes re-arranging the pieces. Assignments should be at least one page with no limit as to length. When these are completed we will establish a schedule for each of you to present your own stories to the class. Stories should be at least ten pages in length, and each student will be required to complete two pieces before the end of the semester. If time permits each student will present two stories in class. Rewrites are acceptable as second pieces if the re- writing is extensive. Copies of each piece should be made, one for me, one for each member of the class, to be passed out the week before the story is due to be discussed. This is so you will have a week to read and think about each story. For the first assignments, we will be unable to get a week ahead and so work will be distributed and read in class.

ENGL 313 WORKSHOP IN FICTION II (NO AUDITORS)

3 credits. Prerequisites: English 220, English 300, and English 311. GER: 3A

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

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

Section 03 W 5:35-8:05 p.m. Professor Winn

Section 04 W 10:10-1:00 p.m. Professor Nunez

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.

ENGL 314 WORKSHOP IN POETRY I (NO AUDITORS)

3 credits. Prerequisites: English 220 and English 300. GER: 3A

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

This class will work with new poems created by the students during the term. Students will present their own poems and consider poems by their classmates in a safe, intelligent workshop setting. We will also discuss published poems, learn lessons on craft, and do in-class writing assignments.

Section 02

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

Mr. Klein

In this workshop everyone will have an assignment every week sometimes based on the readings passed out in class, sometimes not. Members of the class will also be encouraged to find poems and bring them in and present them to the class, as well. We will have a semester long encounter with the miracle and mystery of poetry as readers and then what it is like in your own skins, when an idea takes hold of you and keeps you up at night. We will be looking at poems to see how image, syntax, surprise, music – especially music – goes into making poems and why they are different than other kinds of writing and how they also borrow techniques and strategies from other kinds of writing. We will get excited about poetry. And with any luck, you will bring what you discover in your own reading and in your lives to the poems that you write about living and about other people's lives and the earth we are all living on together. Poetry is a communal act. And one of the great common threads that poetry has sewn into it that connects people together is its urgency, its RISING UP into prayer and song. Why is that? How does that happen? Sometimes it happens when the diction is raised emotionally and intellectually – when poems seem to take in the whole world and explain it to us. But sometimes it happens small – when the poem sounds like somebody standing next to you and whispering in your ear. Poems sound like so many different kinds of things and so many kinds of people. There's a poem for every single person on the planet and nobody sounds like you and that's what we will try and find out in this class. How does the person that nobody sounds like write poems? We will also spend time talking about what goes into revision and why it is an essential part of the writing process (or, sometimes, isn't).

Section 03

M,W 7:00-8:15 p.m.

Ms. Rempe

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 every day. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

Section 04

T,TH 5:35-6:50

Ms. Singer

Course Description and Objectives:

In this workshop you will explore the components of your writing wings and the process of learning to fly. We will delve into the particulars of creating poetry: from inspiration, imagination and raw material gleaned (through reading, personal experience, observation, dreams, memory, music) to the polished, realized poem. Keeping a journal is highly recommended as a way to catch creative sparks and/or to expand ideas. The revision of poems will also play a role in our creative process, adding focus to detail and intention. By the end of the semester, you will have a portfolio of revised poems through expanded technical skills (language, form, connection), as well as a stronger awareness of your own poetic voice.

Class Format:

During the semester, we will use extracts of the listed readings to discuss various aspects of craft and gain a deeper understanding of style, structure, form and the writing process. Specific poems and exercises will be assigned to assist you in honing your craft and discovering/strengthening your writing voice.

Workshopping:

Students bring copies of their work to distribute just before it is read and discussed.

After your poem is read, we'll use the following guidelines:

- Be prepared to answer relevant questions and/or explain your intention.
- Be prepared to listen to what others have to say, rather than defending your writing.
- When discussing the work of your peers, be respectful. Use constructive criticism and be as specific as possible.

Course Requirements:

All assigned exercises, 1 midterm portfolio, 1 final portfolio and participation in the final student reading/party.

ENGL 316 WORKSHOP IN POETRY II (NO AUDITORS)

3 credits. Prerequisite are English 220, 300 and 314. GER: 3A

Section 01

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

Professor Levi

Section 02

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

Professor Levi

In times of crisis, we summon up our strength. ---Muriel Rukeyser

Who are we now? What can we say to one another, what can we not say? What can we even say to ourselves? In this time of crisis, poetry—many kinds of poetry—show us a way. In this workshop, we'll be immersing ourselves in what June Jordan calls "the lyrical invention that telling the truth makes possible." We'll be reading poetry, writing poetry, and talking about both the said and the unsaid in them. Rukeyser said her poems came "out of silence," Jordan said, her poems were "things that I do in the dark." Where do your poems come from, and what do they do in the world? – that's what we'll be exploring in this class. There will be workshopping,

exercises, experiments with content and craft, journal-keeping. The equivalent of a final examination is your individual portfolio; the class will also create, together, a class anthology, and celebrate it with a reading, to which friends and family may be invited.

Section 03

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

Professor Masini

Through a variety of experiments, improvisations, prompts, and “serious play” we’ll explore new ways of writing poems with a more in-depth approach to craft, poetic devices and the revision process. We’ll focus on moving beyond habits and “clichés of thought and feeling,” pushing past the initial impulse in early drafts into the more fully realized poem. Given that writing poems is not merely a relating of experience, that a poem has to *embody the experience* in its language, music, rhythms, silences, etc. (and that sometimes you need to ride a rhythm out in order to *say more than you know*) the emphasis will be on process: drafts and revisions. In addition, we’ll look at the work (and revisions) of a wide range of poets, to look at *how the poem achieves its effects* through devices, strategies, manipulations of voice, pacing and syntax we’ll discuss in class and experiment with in both in-class and take-home assignments.

The workshop format allows each student to present their poems for discussion. Requirements include weekly in-class and take-home writing experiments and a final portfolio—a chapbook of poems.

ENGLISH 31851 BLACK WOMEN WRITERS

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

Section 01

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

Dr. Nims

This three-credit writing intensive seminar seeks to provide a cross-cultural inquiry into the writings of black women across Africa and the African diaspora. Here we focus on issues such as the legacy of colonization, slavery, and segregation; marriage, nationalism, violence, identity, and ideology, to explore the similarities, differences and writing strategies, that women of color employ in response to their respective environments and particular circumstances historically, culturally, and spatially, to analyze how these works simultaneously stand as representations and mark the arenas of engagement for social change. Requirements include critical response papers, two formal papers, a group presentation and active participation.

ENGLISH 31865 20TH AND 21ST CENTURY BLACK AESTHETICS

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

Section 01

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

Dr. Nims

This writing intensive course offers a survey of African American, African Diasporic, and African literature organized around the themes of black aesthetics, mixed media, and experimentations in narrative form. From the Harlem Renaissance to the Black Arts Movement, from Negritude to Créolité, from black feminism to Afrofuturism, the complex range of cultural

and artistic movements that have emerged across the African diaspora during the 20th and 21st centuries offer different ways of thinking about blackness as a source of creativity. Rather than search for a definitive notion of the black aesthetic, this class focuses on the ways black writers and artists tested the conventional limits of genres and other artistic forms in order to refashion the meaning of blackness. We will examine various instances of “cross-fertilization” in which African American, African, and African Diasporic narratives come in contact with other expressive modes such as music and visual art.

ENGLISH 31979: FEMINISM AND GLOBALIZATION

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

Section 01

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

Professor Perera

A significant document in the official annals of globalization and development, the 1980 Brandt Report titled “North-South: A Program for Survival” maps the world in the simplest, starkest terms—divided between the rich nations (the North) and the poor (the South). In *Culture and Imperialism*, Edward Said, among other critics, finds such “global thinking” to be dangerously reductivist—unwittingly reifying the very terms it proposes, in the name of poverty alleviation, to erase. And yet, beyond the Brandt Report, “the global South” retains value as an interpretative framework—as metaphor, rather than precisely demarcated territory—for Marxist, and especially Marxist-feminist creative writers and theorists across the international division of labor (Mohanty, Mitter, Spivak, Devi, Olsen). Antonio Gramsci called our attention to the “Southern Question.” How is the (global) “Southern question” negotiated in the age of globalization? What is at stake in making claims for feminism predicated not on comfortable solidarities, but based on an avowal of difference?

In this class we will enter into the debates on gender and globalization by focusing on the texts of women writers and theorists of the global South. We will also read a range of interdisciplinary material drawing from examples of working-class literature, subaltern history, Marxist theory, feminist theory, activist journalism as well as selected UN and World Bank documents. While texts from the global South provide us with our departure point, we will constantly place these writings in conversation with other theorists of postmodernism and globalization including Hardt and Negri and Jameson. How do feminist cartographies of labor complicate the North-South divide? What ethical models of socialized labor—of “an impossible un-divided world”—are represented in the literature of labor and of radical ecology? What does it mean to invoke “working-class literature” in the age of outsourcing? These are some of the questions that I hope we will direct our inquiries over the course of the semester.

Films: Nilita Vachani, *When Mother Comes Home for Christmas* (**film**)

Required Texts (available for purchase at Shakespeare and Company across the street): Bessie Head, *When Rain Clouds Gather*; Carolyn Steedman, *Landscape for a Good Woman*; Jamaica Kincaid, *Lucy*; David Harvey, *A Brief History of Neoliberalism*; Lynn Nottage, *Sweat*

A course-pack of xeroxes will be distributed the second week of classes. + Occasional recommended readings/excerpts may be made available via Bb

Course Requirements:

in-class writing 20%

5 page paper 20%

in-class exam 20%

2 page prospectus for final paper 5%

8 page final paper (revision/elaboration of short paper) 25%

attendance, active participation 10%

In-class writing will be assigned Pass/Fail Grades.

ENGLISH 31986 THE FEMALE BILDUNGSROMAN

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

Section 01

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

Dr. Tobin

The “coming-of-age” story is a literary genre that, for the most part, has told the story of the psychological and moral growth from youth to adulthood of a male protagonist. Alienated from his society, feeling himself an outcast, the protagonist struggles to accommodate, rebel against, and accept or be accepted by a world in which the social, political and moral norms are at odds with his intuitive sense of self. Women writers, like their male counterparts, have traditionally turned to the Bildungsroman to depict conflicts between the protagonist and society. The Female Bildungsroman will examine depictions of woman protagonists in American novels written during the 20th and early 21st centuries, focusing on the protagonist’s struggle to forge a personal identity in the face of the gender attitudes, complicated by race and class, that define growing up in the United States during this dynamic, challenging era. We will also examine the extent to which women authors have accepted, criticized or rejected the social and moral norms that characterize the gender discourse of their respective historical eras. Course requirements will include several 2-3 page essays and one 7-page research paper. Texts may include: Edith Wharton, *The Custom of the Country* (1913), Zora Neale Hurston, *Their Eyes Were Watching God* (1937), Caron McCullers, *Member of the Wedding* (1946), Harper Lee, *To Kill a Mockingbird* (1960), Sylvia Plath, *The Bell Jar* (1963), Alice Walker, *The Color Purple* (1982), Barbara Kingsolver, *The Poisonwood Bible* (1998), Chimamanda Ngozi Adichie, *Americanah* (2013).

ENGL 31988 GENDER AND POLITICS OF POETIC FORM

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

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

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: B GER: 3A AREA OF STUDY: 2, 5

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

Section 08 T,F 2:10-3:25 p.m. Professor Tolchin

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 02 T,F 11:10-12:25 p.m. Ms. Suzuki

This section of ENGL 320 focuses on how American history is constructed (or, more often, reconstructed) through literature by American authors of diverse backgrounds in the 20th and 21st centuries. By closely reading works that explore the relationship between past and present, between silenced voices and silencing ones, between the myths of ancestral heritage and the myths of popular culture, this class will explore questions like: How are lines between ethnicity, culture, and race drawn? What is the role of literature and art in addressing social issues and

enacting social change? How does our language, both casual and formal, affect our understanding of ourselves and other people? We will be using both literary and critical texts in our inquiry, which will help us utilize the intersecting questions of gender, class, sexuality, legality, diaspora, and exile in discovering what a “multicultural” reading of American literature is, and what its significance in academic and social life might be. Requirements will include class participation and attendance, weekly forum posts, a close reading paper, a methodological paper, and a research paper.

Section 03

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

Ms. Rempe

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

Section 04

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

Mr. Hengel

This section of Multi-Ethnic American Literature draws its content from contemporary authors within the incredibly diverse ‘genre’ of multi-ethnic American Literature. We will read novels and short stories, watch films and listen to tunes—supported by selections of theory and criticism—that challenge traditional social, political, and culturally enforced representations of class, gender, race, and ethnicity. Our texts will illuminate transient spaces of diaspora as our authors expand the American narrative and resist binary models of cultural identification. This class will engage with current, real-world questions of identity, agency, and power as we read through the ever-shifting lens of multi-ethnic American literature. This is a discussion based course that encourages class participation. Students will complete low-stakes weekly writing assignments, a short essay that asks you to relate a lived cultural experience with a text we have discussed as a class, and a research grounded project of their choosing. Readings may include works by: Junot Diaz, Celeste NG, Chimamanda Ngozi Adichie, Nathan Englander, Sherman Alexie, and Therese Chehade among others.

Section 05

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

Ms. Ulen Richardson

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

Section 06

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

Dr. Sussman

The goal of this course is to familiarize you with a key set of texts written by writers who belong to a varied set of ethnic groups within the U.S. In each text, though, this notion of “belonging” finds itself questioned and complicated by a number of different aesthetic, formal, and narrative strategies. I have tried to select texts that not only attempt to communicate the “experience” of belonging to one of these ethnic groups, but also describe that experience as a form of alienation in itself. Readings may include works by Anzia Yeziarska, Percival Everett, Leslie Marmon Silko, Aleksandr Hemon, Vladimir Nabokov, Patty Yumi Cottrell, Viet Thanh Nguyen, and Junot Diaz, among others.

Section 07

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

Ms. Biswas

Section 09

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

Ms. Biswas

In this course we will examine multi-ethnic American literature by emphasizing close readings of representative texts drawn from 20th and 21st century African American, Asian American, Arab American, Latinx, Chicanx, and Native American essays, short stories, and novels. The purpose of this course is to explore the discourses through which a human being is defined as a migrant/immigrant and hyphenated American, with special attention paid to the formation and fragmentation of cultural identity. Through analyzing literary engagements with the complex dynamics of race, class, gender, generation, and ethnic origins, we will examine how legal terminologies such as “high skilled” and “low skilled,” “documented” and “undocumented,” “immigrant” and “first generation,” fracture the immigrant communities and ‘others’ Americans of certain ethnic origins. We will also be attentive to how these writers resist such othering in their work and offer what Junot Diaz calls “radical hope.”

Section 10

SAT 12:10-2:40 p.m.

Dr. Graziano

In this course, we will consider how the expression of African-American, Asian-American, Judeo-American, Latino-American and Native American writers has been bound and liberated by the complex language of race, ethnicity, class, and gender in America. Taking up poetry, fiction and autobiography, we will explore topics such as the literary use of code-switching, the politics of assimilation, and the tension between liberty and limitation in American literary discourse. Writers will include Harriet Jacobs, Zora Neale Hurston, Langston Hughes, Maxine Hong Kingston, James Baldwin, Sherman Alexie, Chang-rae Lee, Junot Diaz, and Nathan Englander. Active participation, five (500-word) response papers, and one (1700-word) research paper are the main course requirements.

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

Section 01

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

Mr. Bobrow

Taking a largely historical approach, we will read a variety of 19th and 20th century African-American narratives, focusing on: emerging and recurrent themes and issues, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms; the interplay between literary and social movements; and the influence of the other arts, especially music. Our primary readings will be supplemented by a selection of critical essays, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Authors will be chosen from among the following: Frederick Douglass, Charles Chesnutt, James Weldon Johnson, Frances E. W. Harper, Pauline Hopkins, W. E. B. Du Bois, Booker T. Washington, Alain Locke, Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, Ralph Ellison, Richard Wright, James Baldwin, and Gwendolyn Brooks. Requirements: Regular attendance and active participation, several short response papers (300-500 words each), a mid-semester essay (5-6 pages), a research paper (10 pages), and possibly a take-home final exam.

ENGLISH 32250 QUEER VOICES

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

Section 01

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

Ms. O'Neill

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

ENGLISH 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 12:45-2:00 p.m.

Ms. Martinez-Bilgrey

Sex, and gender in the Middle Ages were no less complicated than in our own time; it was never as simple as the jolly "wenches" and "manly" knights of contemporary pop culture depictions of the Middle Ages. We will consider how medieval beliefs about sex and gender shaped the literature of the period in such texts as the Anglo-Saxon poems "The Wife's Lament," "Wulf and

Eadwacer”, and “Judith”; excerpts from *The Canterbury Tales*; several lais of Marie de France; and selections from Chretien de Troyes’ *Arthurian Romances*. Final paper, midterm, and final exam, quizzes, brief homework assignments required.

ENGL 32357 ASIAN AMERICAN LITERATURE AND POPULAR CULTURE

3 credits. Prerequisite is English 220. P&D: B GER 3A AREA OF STUDY: 2, 5

Section 01

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

Professor Chon-Smith

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

ENGL 32359 FILIPINO-AMERICAN LITERATURE

3 credits. Prerequisite is English 220.

Section 01

T,F 9:45-11:00

Mr. Francia

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

ENGLISH 324 STUDIES IN NATIVE AMERICAN LITERATURE, 1500-1900

3 credits. Prerequisite is English 220. P&D: B GER 3A AREA OF STUDY: 2, 5

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

This course will examine the diverse texts composed, spoken, translated or recorded by Native Americans from 1500-1900. Bookended by more familiar genres of Native American expression—pre-contact mythology and twentieth-century poetry and novels—our course readings include Aztec and Mayan narratives of cultural transformation in the wake of Spanish conquest, mestizo histories of America, Pequot and Mohegan ministerial sermons, conversion narratives, letters and hymnody, and Cherokee newspaper articles. We will also read journal articles, treaties, court cases, scientific treatises, and other primary texts to contextualize our study. Requirements will include active class participation, short responses or quizzes, three papers, and a final exam.

ENGLISH 32651 U.S. LATINA/O LITERATURE

3 credits. Prerequisite is English 220. P&D: B GER 3A AREA OF STUDY: 2, 5

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

This Course will examine the development of US Latino/a Literature through the analysis of poetry, memoir, fiction, and critical articles. The objective of this course is to balance close literary reading with socio/historical/political factors specific to a given writers' experience as a Latin@ in the U.S. Close attention will be given to discussion of form and how a particular text is organized according to the rules of its genre and how "real" world influences have shaped and/or altered the text due to social factors existing outside of it. This course is devoted to problematizing calcified notions of U.S. Latin@ culture, identity, and Literature. We will see that Latin@ identity is complex, and more varied than the stereotypical identity concept of mestizaje. Further, we will explore the movements and migrations of peoples from all corners of the world—China, Africa, The Former Soviet Union, to name just a few—to Latin America and the Hispanophone Caribbean, suggesting that Latin@ culture is less monolithic than commonly (mis)represented. Attendance and class participation is required, as well as several writing assignments, and a comprehensive final examination. Quizzes will be administered at random.

ENGLISH 330 SOCIO LINGUISTICS

3 credits. Prerequisite is English 220. Note: This class is a linguistics and language class. W GER: 3A AREA OF STUDY: 6

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

This course is an introduction to sociolinguistics, that is, to the study of the relationship between language and society. In our class, we will examine how language variation both brings together communities and splits them apart, and how language variation creates "authentic" identities but also discrimination, stigmatization, and domination. The course will begin with sociolinguistic

explore topics in pragmatics, including Grice's conversational maxims, implicature and the impact of the context on meaning. By the end of this class, students will be able to:

- Use International Phonetic Alphabet to transcribe English sounds
- Represent the morphological structure of English words
- Represent English sentences using Phrase Structure
- Analyze the implicature from a conversation based on Grice's maxims

Section 05 M,TH 9:45-11:00 a.m. Ms. Swift

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. Requirements include attendance and active participation, homework, in-class exams, and a project.

Section 06 M,W 5:35-6:50 p.m. Mr. Kenigsberg

This course provides an introduction to linguistics, using Modern English as a convenient test case. There will be a particular focus on morphology and syntax, though the class will also touch upon language acquisition, semantics, pragmatics, sociolinguistics, and corpus linguistics, among other topics. Requirements include readings, participation, homework, quizzes, two short papers, and a final exam.

Section 07 T,TH 4:10-5:25 p.m. Ms. Durovic

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.

ENGLISH 332 HISTORY OF THE ENGLISH LANGUAGE

3 credits. Prerequisite is English 220 Note: This class is a linguistics and language class. It cannot be used to fulfill any literature requirement. W AREA OF STUDY: 6
MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT.

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

Section 02 T,F 11:10-12:25 p.m. Ms. Huidobro

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,TH 11:10-12:25 p.m. Professor Parry

This course presents the history of English speakers and asks who they were over the centuries, and across the world, and how their various identities and experiences have come to be reflected in the language we know today. We will first consider English speakers in Europe, not only in England but also in Wales, Ireland, and Scotland; then we will discuss how English speakers formed new, Neo-European, communities in North America and Australasia; and finally, we will discuss non-European groups who have come to be English speakers as a result of invasion, settlement, and colonization. Besides the historical narrative, the forms that the language has taken among these various groups will be a major focus. Readings with written responses will be assigned for every class, students will write two papers in two drafts each, and everyone will make a short oral presentation related to the topic of their second paper.

Section 04 T,TH 7:00-8:15 p.m. Mr. Grasso

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 33367 LANGUAGE AND GENDER

3 credits. Prerequisite is English 220. GER: 3A AREA OF STUDY: 4, 6

Section 01 T,F 11:10-12:25 Professor K. Greenberg

This course examines the social construction of gender identities through linguistic expression. We will explore how language creates, reflects, and perpetuates gender ideologies; how gender identities interact with sexual identities; and how both interact with race, class, and age in different sociocultural contexts. We will also examine how gender is conveyed through language in various media and analyze the ways in which the “new biologism” naturalizes and justifies

inequalities in power and authority. 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 not recommended for auditors.

ENGLISH 33371 LANGUAGE AND IDENTITY

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

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

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 33377 LANGUAGE AND BODY

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

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

The human body –and more general, the materiality of bodies and objects– is at the center of much contemporary research. After a period during which the body was peripheral, implicit, or analytically invisible in discourse-focused social sciences, we now encounter terms such as multimodality, multimediation, corporeality, intersubjectivity, bodily inscription, and lived worlds and embodied experiences. In social studies of language, linguistic communication becomes one among multiple resources for meaning making, and is analyzed in coordination with eye gaze, gesture, prosody, object manipulation, and body orientation, posture, and movement. Even the senses, such as tactility, are beginning to make their way into studies of communication. Exploring this exciting new frontier, students in this class will be introduced to corporeal “turn” in the social sciences as well as learn how to analyze the different communicative modalities found in human interaction.

ENGLISH 334 BEOWULF AND OTHER EARLY TEXTS

3 credits. Prerequisite is English 220. MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT. AREA OF STUDY: 1, 3

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

Beowulf confronts us with the brutal facts of life. In the world of this poem, nature plays favorites: life is bleak and cruel, and the world doles out advantages to some but turns its back on others. Yet the Beowulf poet imagines that we can give meaning to our mortality through companionship, heroism, and poetry. In this class, we will strive to bring that vision to life. We will be using immersive methods to experience Old English from the inside out. Acting as philological researchers, we will develop the rules of Old English grammar based on our own observations and hypotheses. Our first-hand knowledge of the language will allow us to develop an ear for the poet's music, which will be the focus of our course. And, to better understand why and how this epic continues to appeal to our imaginations, we will read it alongside similar stories (an Old Norse saga, Snorri's *Edda*, *The Man-Eating Leopard of Rudraprayag*, and selections from Tolkien).

ENGLISH 337 LITERARY ASPECTS OF FOLKLORE (C/L COMPL 37058)

3 credits. Prerequisite is English 220. GER: 3A AREA OF STUDY: 1 MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT.

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

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

ENGLISH 338 SURVEY OF BRITISH LIT. I: EARLY TEXTS TO 18TH CENTURY

3 credits. Prerequisite is English 220

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

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

Section 02	M,TH 11:10-12:25 p.m.	Ms. Bolin
Section 04	M,TH 9:45-11:00 a.m.	Ms. Bolin

In the Eye of the Beholder: Brit Lit's Winners and Losers According to You

Why do you have to read Great British Literature? Well, because it's a graduation requirement, but, who says you have to think it's great? In this course, we will determine for ourselves what makes a "great" text and, through this, we will learn how we can become better thinkers and writers. This course will train you to read and think academically and to write effectively and persuasively. We will consider relationships between form and content and between reader and text.

We will start with Geoffrey Chaucer (known for *The Canterbury Tales*) and end with John Clare (a lesser-studied Romantic-era poet). Other authors we will consider in between are Shakespeare, Milton, Pope, Swift, William and Dorothy Wordsworth, Coleridge, and De Quincey. Requirements: two short papers, class participation, a midterm exam, a final paper, the oxford comma, and a final exam.

Section 03	T,F 9:45-11:00 a.m.	Professor D. Robbins
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This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18th Century). The course will encourage you to arrive at a given text's range of meanings through close reading, but close reading that takes into account the historical and social context within which the text was created. The early texts include *Beowulf* and *Sir Gawain and the Green Knight*, and the later ones include, among others, a sampling of the following authors: Chaucer, More, Spenser, Shakespeare, Donne, Bacon, Milton, Pope, Blake, Coleridge, and Wordsworth. Requirements: active class participation, a brief presentation, a midterm, a research paper, and a final exam. A Hunter email address is also a requirement.

Section 05	T,F 11:10-12:25 p.m.	Mr. Rachmani
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This wide-ranging exploration of British Literature, from its wild origins through to the subtle sensibilities of the Romantic poets, will focus on themes of love, war, social space, gender, and religion. We will begin in the ancient world of the Anglo-Saxons, reading key sections from the warrior epic *Beowulf* and the female-centered Biblical poem, *Judith*. Further texts will include, among others, Chaucer's transgressive *Wife of Bath's Tale*, Shakespeare's sweeping play of love and war, *Antony and Cleopatra*, selections from Milton's poem of Satanic rebellion, *Paradise Lost*, Swift's biting satire, *Gulliver's Travels*, and Coleridge's uncanny *The Rime of the Ancient Mariner*. Through close readings, investigation of literary influence, and a survey of changing cultural and historical conditions, we will uncover both the continuities and sudden upheavals that make British literature such a dynamic tradition. Requirements will include a brief presentation, three in-class essays, a 5 to 7 page research paper, and a final exam.

Section 07 M,W 7:00-8:15 p.m.

Dr. Sireci

We begin with *Beowulf* and end with *Frankenstein*, a survey of excellent English writing in various genres. One goal is familiarity with recognized monuments of Literature and lesser-known works. Another goal is increased sensitivity to genre, to historical presence, and to modes of reading. Course requirements will include quizzes, written essays, one short research paper, a midterm and a final exam.

Section 08 T,TH 5:35-6:50 p.m.

Dr. Henry-Offor

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

ENGLISH 34051 HISTORY OF RHETORIC: ANCIENT THEORIES AND MODERN RESPONSES

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

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

Professor Jones

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

ENGLISH 34250 FEMINIST RHETORICS

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

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

Professor Hayden

This course surveys the history of feminist rhetorical practices, reads rhetorical traditions through a feminist lens, and explores the techniques of argumentation employed by feminist rhetors. Participants will look at how the practices of individual women are situated within larger

social contexts and movements, how women have been silenced in the rhetorical tradition and how women used that silence to their advantage, and how women claimed the right to speak and the implications of those claims. Texts will include speeches, pamphlets, advertisements, and blogs, among others. Exploring questions on the meanings of both feminism and rhetoric, the place of feminist rhetors within rhetorical traditions, the types of arguments employed by feminists, and the ethics of recovering rhetorical traditions, we will look backwards and forwards at specific trends. Requirements include responses to readings, participation in class discussions, a short analysis paper, a take-home midterm and final exam, and an archival research project. No previous knowledge of rhetoric or rhetorical theory is needed. Course Texts: Ritchie, Joy and Kate Ronald, eds. *Available Means: An Anthology of Women's Rhetoric(s)*. University of Pittsburgh Press (2001). ISBN-10: 0822957531. Buchanan, Lindal and Kathleen J. Ryan, eds. *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*, Parlor Press (2010). ISBN: 9781602351356.

ENGLISH 34252 RHETORICAL CRITICISM

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

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

This course will explore approaches to reading texts rhetorically. We will begin with the Aristotelian framework for analysis and expand into contemporary approaches to dramatic criticism, feminist criticism, and visual-material analysis, among others. Students will apply rhetorical criticism to non-fiction texts of their own choosing. Assignments will include brief responses and exercises along with a research-based analysis paper. No previous study of rhetoric is required.

ENGLISH 34254 RHETORIC OF SCIENCE

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

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

This class examines theories of rhetorical criticism to build a vocabulary and perspective to enable our analysis of the rhetoric of scientific discourse and to help us understand how language and strategies of persuasion contribute to scientific information and disinformation. In addition to *The Structure of Scientific Revolutions* by Thomas Kuhn, and *On the Frontier of Science* by Leah Ceccarelli, we will read from a selection of essays, journal articles and excerpts by Aristotle, Darwin, and Carson, among others, as well as analyze the rhetorical function the frontier metaphor has played in recent films such as "The Martian" and "Hidden Figures." This is a workshop course that requires full participation of all students. Other course requirements include several short papers, a presentation, and a longer research paper.

ENGLISH 346 DISCOURSE ANALYSIS

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

Section 01

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

Professor Reyes

Discourse analysis has been informed by several academic disciplines, including anthropology, linguistics, philosophy, literary theory, and sociology. Since there are many ways to define and analyze discourse, there exist multiple, often conflicting, approaches to the study of language use. This course is an introduction to the various theories and methods of discourse analysis, which will be explored through critical reading and discussion, and through hands-on application of these methods on actual discourse data. We will consider “discourse” as variously conceived: as language beyond the sentence, as language use in context, as any meaningful social and symbolic practice, and as ways of talking about and recreating the social world. Some methodological concerns to be addressed include how discourse can be represented, which units of analysis are relevant, and what the analysts’ goals should be. In addition, we will discuss how discourse relates to identities and ideologies in diverse social settings. Course requirements include: attendance and class participation; short papers; a class presentation; and a final research paper.

ENGLISH 350 RENAISSANCE DRAMA: SHAKESPEARE AND HIS CONTEMPORARIES

3 credits. Prerequisite is English 220. MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT. AREA OF STUDY: 1

Section 01

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

Ms. Sommers

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ENGLISH 352 SHAKESPEARE SURVEY

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

Section 01

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

Professor Alfar

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

onlye ordayned that in families and households the wife shoulde be obedient unto her husbnde, the children unto their parentes, the servantes unto their masters, but also, when mankind increased and spread it selfe more larglie over the worlde, he by his holy worde dyd constitute and ordain in cities and countries severall and speciall governours and rulers, unto whom the residue of his people should be obedient.” This patrilineal Christian and political order, animated by the rebellion of angels against God, forms the crux of early modern political and domestic theory. It would appear inviolable, quite seriously not a system that anyone, male or female would want to threaten. Yet we know it was under constant threat from the political unrest of the hundred years’ war, from religious strife throughout the 16th century, from parliament’s growing discontent with James’s reign and the Civil war that brought an end to his son’s reign, from England’ growing awareness of and contact with the peoples of Africa, Asia and the Americas, and from women’s legal actions that circumvented common law’s apparent stranglehold on women’s legal rights. Thus the English system of divine right was in constant tension, making one subject’s legitimate monarch another’s tyrant. We will examine the plays through the topic of tyranny—marital, sexual, cultural, racial, religious, and political. We will read seven of Shakespeare’s plays, a number of documents from the period, and many scholarly essays, to address women’s conduct and legal rights, male honor and anxiety, Renaissance conceptions of racial and religious “others,” and absolute monarchy. Plays will include, *Much Ado about Nothing*, *Romeo and Juliet*, *Othello*, *The Merchant of Venice*, *The Winter’s Tale*, *Henry V*, and *Richard II*. Articles and historical documents will be in both required books and through electronic journals and library reserves. Assignments will include two short papers, an annotated bibliography, one 10-15 page research paper (revised from one of the two earlier papers), weekly in-class responses, and a final exam.

Section 02

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

Dr. Narramore

In this survey we will read eight plays with a focus on performance, examining ways that the early modern stage functioned as a public sphere that questioned 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 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 as we 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. We will turn our attention to contemporary performance when we see a performance of *Henry V* (required). Along with selected Sonnets, we will read: *A Midsummer Night’s Dream*, *Measure for Measure*, *Macbeth*, *As You Like It*, *The Tempest*, *Henry V*, and *Antony and Cleopatra* (please note this list of plays may change depending on local productions). Class requirements will be participation, reading quizzes, online responses, short essay OR a video project, a longer essay, and a final exam.

ENGLISH 35588 “PROBLEM WOMEN”

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

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

This special topics course will focus on both Shakespearean and non-Shakespearean problem women within a notion of feminist ethics that claims a kind of citizenship on the part of women in early modern drama that defies orthodox views of female weakness of mind. Women’s points of view and their troubling acts that are not precisely in line with early modern standards of appropriate femininity, perhaps also ethically questionable (we can think of the bed trick, for example), but most certainly acts that place women in control of their bodies, their minds, and (sometimes) their men, do not always elicit sympathy from other characters, audiences, or critics. We will grapple with choices women make in response to the circumstances of their lives, choices we may not always admire but which practice a form of parrēsia, or speaking truth to power, that installs a feminist form of citizenship that transforms a play’s ethos. Plays may include Shakespeare’s *All’s Well that Ends Well*, *Measure for Measure*, *The Merchant of Venice*, *The Winter’s Tale*, *The Taming of the Shrew*; John Webster’s *The Duchess of Malfi* and *The White Devil*, and Elizabeth Cary’s *The Tragedy of Mariam*. Assignments will likely include two papers, weekly in-class writing responses, class participation, and a final exam.

ENGLISH 361 MILTON

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

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

We will engage with John Milton through analytical immersion in his writings, with special emphasis on *Paradise Lost*, his magnum opus. Other works we will study are *Paradise Regained*, *Samson Agonistes*, and *Comus*. Since all writers are inextricably linked with the historical milieu in which they write, we will consider how Milton’s belief system—religious and political—distinguished him as an active, vital participant in his world. Requirements: one term paper, a midterm, and a final examination.

ENGLISH 372 ROMANTIC POETRY

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

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

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 380 IRISH LITERARY RENAISSANCE: YEATS, JOYCE, AND THEIR CONTEMPORARIES

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

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

In Ireland in the decades around the turn of the 19th into the 20th century, two generations of genius flowered and fought. Irish history changed; literary history changed; “a terrible beauty was born.” From W. B. Yeats and Lady Gregory to James Joyce and Sean O’Casey, Irish writers struggled with the English and each other over language, politics, and the power and purpose of the imagination. In the effort, these writers and their contemporaries invented modern forms of poetry, fiction, and drama—indeed, they invented “modernism.” But if they transformed literature, did they change Ireland? Requirements: A five-page textual analysis; a ten-page research essay, in two drafts; a variety of required ungraded writing; a final exam.

ENGLISH 38253 THE VIKINGS IN BRITAIN AND IRELAND

3 hours. 3 credits. Prerequisite is English 220. P&D: D GER: 3A AREA OF STUDY: 1
MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT

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

The story of the Viking raids and Scandinavian settlement of Britain and Ireland in the ninth and tenth century can rightly be called a “Game of Thrones.” This course will focus on literature that depicts the conquest of the British Isles by the kings of Norway and Norse earls. Not only will we examine chronicle accounts written by English and Irish monks that tell a grim story of conquest, raids, and pillage, but we will also read many of the great Icelandic sagas, including *Orkneying Saga*, *Njal’s Saga*, *Laxdaela Saga*, *Hrafnkell’s Saga*, and *Egil’s Saga*, which were written down several centuries later but describe the settlement period from a Norse perspective. The Icelandic sagas are widely considered some of the most imaginative, enduring works of early literature and are filled with highly subtle, witty, and often violent stories of family history, revenge, doomed romance, and the supernatural. Equal attention will be given to Norse reactions as they encountered new lands and the new religion of Christianity, as well as to the wider political, institutional, and religious contexts they faced upon their arrival. Topics to be studied include the role of violence, blood feud, and revenge; social structures and the role of law; sexual mores and “shield -maidens”; myth, religion, and superstition; and Norse attitudes towards ghosts, death, and burial. Requirements: take-home midterm; 10-minute oral report; 3-4-page paper; 8-10-page research essay submitted in two drafts. Required texts: *The Saga of the Volsungs*, ed. Jesse Byock (Penguin, paper \$12.66); *The Saga of Ragnar Lodbrok*, e d. Ben Waggoner (paper, Troth publications, \$12.61); *Orkneying Saga: History of the Earls of Orkney* (Penguin paper \$13.95); *Laxdaela Saga* (Penguin, paper \$12.95) *Beowulf: A Dual Language Edition* (ed. Howell D. Chickering (paper \$15.95); and *The Vikings in Britain and Ireland*, ed. Jayne Carroll, Stephen H. Harrison, and Gareth Williams (British Museum, 2014, \$19.50).

ENGLISH 38572 ADULTERY IN 19TH CENTURY LITERATURE

3 credits. Prerequisite is English 220. GER 3A AREA OF STUDY: 1, 2

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

Leo Tolstoy once declared that, “Adultery is not only the favorite theme of all novels, it is the only theme of all novels.” Whether this is a fair assessment or not, the 19h century saw an unprecedented rise in the literary preoccupation with adultery. This course offers a comparative look at the evolution and morphology of the “adultery novel” in British, French, Russian, and American literature of the 19th century. In particular, the influence of the European literary traditions on Russian literature, and the interactions between European and American literature will be emphasized. The relationship between adultery and social convention, morality, family structure, and the “women’s question” will be examined against the backdrop of the cultural, religious, and political specificity of the selected works, thus offering the students some

historical and cultural insight. Are there unifying features and structural principles of the novel of adultery in these four national literatures? How are such issues as desire, transgression, suspicion and punishment repeated and reinterpreted from one literary and cultural tradition to another? Do transgression and adultery inevitably lead to death or does the genre allow for other possibilities? What anxieties about motherhood do these novels display? How, if at all, is the adultery novel an ideological genre? These are some of the overarching questions the students will investigate. The students will also contemplate questions of perspective, point of view, narrative judgment. In addition to fostering critical thinking through posing these questions, the course will draw on the lectures as well as the primary and secondary texts to introduce key critical terms and to arm the students with a vocabulary for discussing the literary structure of desire. The course will focus on such skills as comparative analysis, close textual reading, comprehension and discussion of critical sources, and an ability to detect, establish, and discuss overarching trends, parallels, and linkages between different literary traditions. Through internet-based discussion forums and long written assignments, the course will require the students to articulate and substantiate sophisticated arguments regarding both textual and ideological matters pertaining to the discussed questions and to engage in respectful, well-informed debates on contentious topics. Course requirements will include a comparative analysis paper (5-7 pages), a final paper (8-10 pages), and midterm and final examinations.

ENGLISH 38647 DIGITAL STORYINGTELLING

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

Section 01

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

Dr. Hightower

Digital storytelling is the practice of combining narrative with digital content, including images, sound, and video, to create a short movie, typically with a strong emotional component. Digital stories can be instructional, persuasive, historical, or reflective” (“7 Things You Should Know About Digital Storytelling”). We will be looking at the different ways digital storytelling is used—in creative writing, business, art, and gaming, just to name a few, and students will create their own digital narratives. They will learn how to put together a video, from storyboarding to using audio recorders/editors such as Audacity and Garage Band. The process of creating a digital story will accomplish the following: 1) You will learn how to use narrative as a form of persuasion 2) You will explore and become more confident in your writing style and voice 3) You will begin to see language not as a fixed construct but always interacting with other media—sound and visuals 3) You will develop technical skills that can be used in a variety of New Media platforms.

ENGLISH 38647 RACE, CLASS, GENDER IN 19TH CENTURY TRANSATLANTIC LITERATURE

3 credits. Prerequisite is English 220. P&D: B & C GER 3A AREA OF STUDY: 1,2,4,5, 7

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

This course is interested in the reconstruction of local literary debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty/democracy, the significance of the American and French Revolutions, African slavery, the role of women in society, and the role of law in Britain and in the U.S.), the course will feature British and American political prose, poetry, and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. Some of the authors considered in this course are: Mary Wollstonecraft, Margaret Fuller, Frederick Douglass, Nathaniel Hawthorne, Charles Dickens, and Oscar Wilde. This course is reading intensive and writing centered. In addition to weekly writing assignments, there will be two formal essays.

ENGLISH 38954 ONE MAJOR WRITER: VIRGINIA WOOLF

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

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

One of the most iconic writers of the 20th century, Virginia Woolf's contributions to British Modernism and feminist theory transformed ideas of genre, identity and culture. This course will explore a selection of Virginia Woolf's major novels, essays, and short fiction, focusing on Virginia Woolf as novelist, literary critic, and social theorist. Texts may include but are not limited to: *A Room of One's Own*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, and *Three Guineas*, as well as a selection of essays and stories. Requirements: regular response papers, class participation, final research paper.

ENGLISH 38985 ONE MAJOR WRITER: JAMES BALDWIN

3 credits. Prerequisite is English 220. W AREA OF STUDY: 2, 5

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

This course is a comprehensive study of James Baldwin's career. In order to fully appreciate his cultural contributions and artistic brilliance one must—at least begin to—understand the scope of his life and times, his individual inheritance, and his struggles and triumphs to synthesize a political, social, moral, and spiritual cacophony into an invaluable artistic legacy. This course will focus on both philological and close reading. Beginning with the King James Bible, we'll familiarize ourselves with his cultural inheritance and cotemporary context, with, at its center, the multiple Negro, Black, and African-American narratives that informed him as a man. From The Fisk Jubilee Singers to Al Green, Oscar Micheaux to Melvin Van Peebles, Frederick

Douglass to Eldridge Cleaver, Henry James to Norman Mailer, Simone De Beauvoir to Margaret Mead, we'll listen to the music, watch the film, and read the works that inspired and outraged him. And in doing so, upon close reading of his literature, we'll gain a deep respect for his genius. Requirements: Reading Journal, Midterm, Class Presentation, 12-15 Page Final Paper, Class Participation. Novels: *Go Tell it on the Mountain*, *Another Country*, *Just Above My Head*. Short Fiction: "The Outing," "Sonny's Blues." Non-Fiction: *Notes of a Native Son*, *The Fire Next Time*, *The Devil Finds Work*.

ENGLISH 39079 20TH CENTURY PROSE STYLISTS

3 credits. Prerequisite is English 220. W GER 3A AREA OF STUDY: 1, 2

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

This course will focus on significant twentieth-century novelists and short story writers known for their innovative, sometimes experimental, but always recognizable and unique prose style. We'll consider the relationship between form and substance, and examine issues related to narratology, voice, and point of view (with assistance from several literary critics and theorists).

We'll also explore questions of genre and historicize our study in the context of realism, modernism, and postmodernism. Authors will likely include Virginia Woolf, Djuna Barnes, Gertrude Stein, James Joyce, Ernest Hemingway, William Faulkner, Vladimir Nabokov, Saul Bellow, Dashiell Hammett, and Kurt Vonnegut. Requirements (subject to change): two short essays, a research assignment of some sort, an oral presentation on an author not covered in the readings, and a final exam. This section will not be writing intensive.

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

3 credits. Prerequisite is English 220. W GER: 3A

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

This course will provide an overview of U.S. literature from its seventeenth beginnings to the Civil War (1861-65). Our survey will cover several broad periods -- Puritan, Colonial, Romantic, and the so-called American Renaissance. Special attention will be paid to cultural and political forces that shaped ideas about American identity, and to how writers came to develop a uniquely American voice. Authors will include Anne Bradstreet, Phillis Wheatley, Washington Irving, Edgar Allen Poe, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson. Requirements: two response papers on topics provided, a midterm exam (short answer and essay), and a final exam (short answer and essay).

Section 02 M,TH 4:10-5:25 p.m. Mr. Schneiderman

This course offers a wide-ranging survey of American literature from the nation's origins (whatever that might mean) through the Civil War, with special attention to the historical and

cultural contexts of these texts. Along the way, we'll interrogate the ways in which the concept of "American literature" has been constructed and revised to fit various versions of American identity. Requirements: class participation,

Section 03

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

Professor Tolchin

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. Requirements include a 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 04

M,W 7:00-8:15 p.m.

Mr. Bailey

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

Section 05

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

Mr. Van Wormer

This course will offer an introductory survey of American literature from the early colonial period to the Civil War. By examining different genres sermons, poems, slave narratives, essays, and novels the class will explore the many different visions of life, community, and government in the United States. We will analyze texts for the rhetorical and aesthetic methods employed by the authors and as windows into their historical and cultural contexts. Through careful attention to this literature the class will develop questions about the conflict in America both past and present between freedom and slavery, liberty and equality, individualism. Course requirements will include weekly reading responses, annotations, midterm, end of semester essay, and revision reports.

**ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO
WORLD WAR 1**

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

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

In this course we will read a broad selection of fiction and essays that address the following issues: the aesthetic development, practice, and subversion of the most prevalent narrative forms of the period (Realism, Naturalism, Local Color, and early Modernism); contested ideas about culture, both “high” and “low,” and the constructed meanings of American cultural and social identity in the Gilded Age, especially in light of massive immigration, rapid urbanization, and deepening class inequities; the place and influence of post-bellum African-American literature and cultural critique, especially in the context of Jim Crow laws and the period’s ideologies of race; the women’s movement and changing social attitudes among and toward women; the social and cultural impact of developments in science, technology and industry; and the emergence of popular culture and consumerism. Authors may include: Henry Adams, Jane Addams, Charles Chesnutt, Kate Chopin, Anna Julia Cooper, Stephen Crane, Theodore Dreiser, W.E. B. Du Bois, Sui Sin Far, Charlotte Perkins Gilman, Henry James, William James, James Weldon Johnson, Jose Marti, Gertrude Stein, Mark Twain, Booker T. Washington, and Edith Wharton.

Requirements: active reading and participation; several short response papers (300-500 words each); a mid-semester paper (5-6 pages); a research paper (9-10 pages); and possibly a take-home final exam (approximately 750 words).

ENGLISH 39844 HEROINES

3 credits. Prerequisite is English 220. GER: 3A AREA OF STUDY: 2, 4

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

This course examines the female heroine in American prose. We will read various novels, short stories and memoirs, and befriend several literary heroines while analyzing how these women are constructed by author, genre and period. We will also become acquainted with one or two fictional anti-heroines. The semester will begin with a discussion on the relationship between heroism and gender in literature. Questions to be considered include: How do heroines subvert patriarchal structures, and what happens if they are unable to? What changes are effected when they are successful? What does it mean to be a heroic woman? an anti-heroic woman?

Requirements include attentive participation and attendance, two short response papers, a midterm and final research paper.

ENGLISH 39862 DECODING POPULAR CULTURE

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

Section 01 F 3:35-6:15 p.m. Professor Goldstein

Section HC1 F 3:35-6:15 p.m. Professor Goldstein

Pop culture plays a crucial role in American life. Images from entertainment shape our politics. Attitudes that emerge in films, recordings, TV shows, and blogs soon become social norms. The spectacles we consume mediate major concepts, such as race, gender, and sexuality. Entertainment is now, arguably, the engine of social change. This course will explore the crucial relationship between pop culture and reality. Students will arrive at a new understanding of the images and metaphors that shape our lives. Requirements: three short papers (3 pages each), one longer final paper (six pages), quizzes, attendance and class participation.

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

Section 02 Hours to be arranged Staff

Independent study credit for English majors.

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

Section 02 Hours to be arranged Staff

Independent study credits for English majors.

ENGLISH 48463 STARTING A NOVEL

3 credits. Prerequisites are English 220, 300, 311, 313. GER: 3A

Section 01 M 5:35-8:05 p.m. Mr. Packard

In this course, students will gain an understanding of how to write a novel and will begin writing one of their own. Class assignments will focus on reading short published novels, on looking at the techniques that novelists use and on completing a series of creative-writing assignments that will build toward writing a novel manuscript. We'll look at plot structure, character development, use of language and other aspects of the fiction writer's craft. There will also be focus on the editing process, the different genres of novel, building a career as a novelist, finding an agent and understanding the publishing industry. The final grade will be based on weekly

class assignments, class participation and the final project, which is to write and edit the opening three chapters of a novel.

**ENGLISH 48476 NARRATIVE FORMS: STRATEGIES IN FICTION
WRITING**

3 credits. Prerequisites are English 220, 300, 311, 313 or instructor permission. GER: 3A

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

This advanced workshop in fiction writing will focus on those aspects of craft that short story writers and novelists consciously employ to shape and direct their fiction. We will be looking at what constitutes a “major” or “full” character, as opposed to a minor or partial character. We will examine how writers design and compose their story’s settings, with particular emphasis upon perspective through the use of point-of-view, tense and time chronology, continuity and diction. We will consider the question of what constitutes effective conflict in the generation of fictive possibilities that confront both character and reader as they define the story’s limits. Finally, we will examine the work of established authors—both their fiction and their writing about fiction—in the light of our own work. Writers examined may include Alice Munro, William Maxwell, Frank O’Connor, Charles Johnson, Robert Olen Butler, Edgar Allan Poe, Sandra Cisneros, Eudora Welty, Katherine Anne Porter, Susan Minot, Isaac Babel and others. Two complete short stories and two revisions are required for the semester.

ENGLISH 48491 CREATIVE NON-FICTION WRITING

3 credits. Prerequisites: English 220, 300 and two other 300-level creative writing workshops. The GER 3A requirement. No auditors.

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

Let’s try this: report the fact even as you imagine and render the fact’s surrounding fiction. Or write what’s termed fa(i)ction, and one way to write engaging Creative Nonfiction with an audience in mind. Where “Truth” factors into the equation is the paradox for us to mull over and struggle with as writers. And we will. In this workshop, you will write two original in this term, major nonfiction pieces. These pieces may take the shape of mosaic essay or experimental memoir (Vonnegut, anyone) to true crime, travelogue, and the science essay (the need is sore in this day and age). We begin with a brief period of practice, writing short shorts to try our hand in various modes of Creative Nonfiction. In that vein, we sample readings from a few seminal writers in the genre as well as risk-takers and innovators, mining technique and craft. Finally, we will devote two class sessions to discussion on submitting your work for publication and negotiating the MFA maze/craze.

ENGLISH 48492 WRITING THE CHAPBOOK

3 credits. Prerequisites: English 220, 300, 308 or 311 or 314. May be used to fulfill the 400-level writing seminar requirement. GER 3A

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

COURSE DESCRIPTION & OBJECTIVES

During this course students will compose and compile a group of theme-based poems or flash fiction in order to create a full chapbook (16 pages). Most pieces will be new, the others can have been previously work-shopped. All work should portray a connective thread & fit into the chosen theme/format. The goal here is to complete an advanced draft of a short poetry or flash fiction collection by semester's end. As a special bonus, students will have the opportunity to self-publish their chapbooks at Shakespeare and Co. during the last week of class.

FORMAT

First drafts and revisions will be critiqued in workshop format, along with weekly discussions on writing techniques, including use of language, sound, emotional connection and voice consistency. Chapbooks (and excerpts) by recognized and emerging writers will be assigned for honing craft and inspiration. Attention will also be given to publishing and performance possibilities. Several guests will discuss personal craft, inspiration and working with writing & performance.

COURSE REQUIREMENTS:

Mid-term half-portfolio, final portfolio (full chapbook & short essays), and a final student reading (for family & friends). Each student will attend a short private mentoring session during the semester to discuss progress & questions regarding their chapbook project.

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
Section 02	Hours to be arranged	Staff
Section 03	Hours to be arranged	Staff
Section 04	Hours to be arranged	Staff
Section 05	Hours to be arranged	Staff

Independent study credits 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

Section 02 Hours to be arranged Staff

Section 03 Hours to be arranged Staff

Section 04 Hours to be arranged Staff

Section 05 Hours to be arranged Staff

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

Independent study credits 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

Independent study credits 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

Section 02 Hours to be arranged Staff

Independent study credits for English majors working on a second project. 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

Section 02 Hours to be arranged Staff

Section 03 Hours to be arranged Staff

Independent studies credit for Linguistics and Rhetoric majors. A research paper is required.

DEPARTMENTAL HONORS IN ENGLISH

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. Please see the college rules on Academic Honors for more information in Academic Programs and Policies.

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 49404

EMPIRE AND MEDIA

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

Section 01

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

Professor Agathocleous

This course looks at the relationship between empire and the transnational circulations of texts in the nineteenth century, with a particular focus on the British empire between 1857 and 1945. The British empire relied on military power to maintain control of its territories, but also on the power of print. Bibles, textbooks, literature, maps, periodicals, photographs, and political pamphlets were all important to the way imperial power was justified and administered, as well as to the way it was contested by colonial subjects. While Thomas Macaulay argued that “a single shelf of a good European library [is] worth the whole native literature of India and Arabia” in order to influence educational policy in India, Mohandas Gandhi ran a printing press in South Africa from which he published a protest newspaper *Indian Opinion* and eventually the pamphlet *Hind Swaraj (Indian Home Rule)*, one of the key texts of Indian nationalism. The course will examine ideas about empire within texts (such as *Jane Eyre*) as well as the role that various kinds of texts and archives played in the governance of empire.

ENGLISH 49405**BLACKNESS AND INSCRIPTION**

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

Section 01

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

Professor Allred

This course will examine the long history linking African Americans and other African diasporic subjects with *inscription* in the broadest possible sense. African American cultural history has generally privileged the metaphor of voice: enslaved people were “silenced” or “found their voice”; minority subjects speak “in a different voice” via non-standard dialects or culturally specific modes of performance; African American literature emerged as a mode of writing bound to the distinctiveness of vernacular spoken “Black English”; and so on. This course will take a different tack, looking at how writers of color used inscriptive technologies, from pen and paper to serially printed newspapers and magazines to audio recordings to word processors to the Web, and how those technologies, in turn, left their impress on what we call African American literature and culture. We will read works by such authors as Douglass, Chesnut, Wright, Kamau Brathwaite, and Claudia Rankine, as well as theoretical work by Henry Louis Gates, Friedrich Kittler, and Matthew Kirschenbaum. Course requirements: frequent informal blog posts, a collaborative digital group project, enthusiastic participation, and a final essay of 12 pages or so based on original research.

ENGLISH 49419**STATECRAFT/STAGECRAFT: THEORY AND TEXT**

3 credits. Permission of the instructor required. GER: 3A AREA OF STUDY: 1, 2, 3

Section 01

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

Professor Glick

In this class we will analyze plays, performances, manifestos, and experimental theoretical writings from the discipline of Performance Studies that shed light on questions of state power, mass mobilization, and revolution. Our semester goal is to think about how theatrical production helps to frame and to cast light on problems of radical mobilization and state formation. We will also be thinking about the etymological relationship between experiment and experience as a sub-theme for the term. Some of the works we will cover include but is not limited to: Frank Wedekind’s opera *Lulu* (as well as Metallica and Lou Reed’s recording), Shakespeare, Brecht, and Ralph Fiennes’s versions of the play *Coriolanus*, Caryl Churchill’s *Drunk Enough to Say I Love You*, Amiri Baraka’s *In Motion*, Jean-Luc Godard’s *Le Weekend*, Daphne Brooks’s *Bodies in Dissent*, Aimé Césaire’s *Season in the Congo*, Alfred Jarry *Ubu Roi*, and a cluster of recent feminist scholarship on affect. Students will complete a midterm and a final paper as well as a more informal blog.

ENGLISH 498**INTERNSHIP**

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

English 49801-01 (class number 3094); 49802-01 (class number 3095); 49803-01 (class number 3096). 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, Dr. Stephen Wetta, Room 1236 Hunter West Please contact Dr. Wetta before the current semester ends to sign up for an internship for the following semester.