

## **SPRING 2010**

### **ENGL 002SL                      READING II**

3 hours. 2 credits

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

### **ENGL 004SL                      ENGLISH FOR BI-LINGUAL STUDENTS II**

6 hours. 1 credit

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

### **ENGL 005SL                      ENGLISH FOR BI-LINGUAL STUDENTS III**

3 hours. 2 credits

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

### **ENGLISH 120                      EXPOSITORY WRITING**

3 hrs. a week plus conferences. 3 credits

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

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

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

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

## **ENGLISH 201 INTERMEDIATE EXPOSITORY WRITING**

(3 credits) Prerequisite is English 120

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

## **ENGLISH 218 ADVANCED EXPOSITORY WRITING**

(3 credits) Prerequisite is English 120

Section 01 T F 2:10-3:25 p.m. Mr. Morales Code: 3933

Advanced Expository Writing further develops writing skills learned in English 120 by focusing on the subject of "American Urban Politics in a Global Age." We will focus primarily on developing students' ability to write formal academic essays. This will be accomplished by focusing on the process of writing, idea development, modes of writing, critical thinking-reading, and developing efficient research skills. There will be four "formal" essays written in the semester of which includes a final research paper and about 5 "mini-essays." Students will also be required keep a personal writing journal and share their research and essays to the class via oral presentations and in-class discussions.

Section 51 T TH 5:35-6:50 p.m. Ms. K. Cheng Code: 0847

In this course, we will be examining literacies, yours and those of others, the socio-historical role that status and identity have on these literacies, and how the perception and value of each are constructed within and outside of the community/population in which it exists. We will read texts from different disciplines to provide us with examples of personal and interpersonal experiences, historical and sociopolitical contexts, and theoretical frameworks. Most of the writing in this course will be argumentative, in hopes that we will be able to present our perspectives on issues effectively by strengthening our ability to carefully and critically read our own writing and those of others, be more conscious of audience, and critically evaluate sources. We will focus on revision, re-visualizing both our thoughts and our writing, with the objectives of developing a better understanding of our individual writing processes and how to work with them in order to produce clear and effective lines of reasoning and becoming active critical thinkers. This is a portfolio course, and students will be required to write at least five essays outside of class and two in class, as well as Blackboard posts.

## **ENGLISH 220 INTRODUCTION TO LITERATURE**

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

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

## **ENGLISH 250.55 LITERATURE ON BANNED BOOKS**

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

Section 01 T,F 2:10-3:25 p.m. Ms. Rial Code: 4439

At various times, books have been banned throughout the world. This course will examine literature about banned books and the nations that ban them. Readings include works by authors Da Sijie, Azar Nafisi, and Ray Bradbury. Required: Two papers, an academic journal, a final, and regular class participation. First book for class: *Fahrenheit 451*.

## **ENGLISH 250.67 HEROINES**

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

Section 01 M,TH 8:10-9:25 a.m. Ms. Grimaldi Code: 0910

"Heroines" will explore the notion of female heroism as it develops through three genres of literature: prose fiction, poetry, and drama. We will befriend several literary heroines and analyze how these women are constructed by author, genre, reception, and period. This course aims to cover texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. Requirements include in-class responses, one presentation, and two essays.

## **ENGLISH 250.69 19<sup>th</sup> CENTURY WOMEN WRITERS**

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

Section 51 M,W 8:25-9:40 p.m. Mr. Arnett Code: 0911

In this class, we will take a look at major social concerns in 19<sup>th</sup> century literature – the advent of the railroad, the expansion of Empire, burgeoning feminist movements, developing industrialism and the emerging recognition of the centrality of class. This class will look equally at the poetry and prose of the period. Poetry selections will come from Hemans, Landon, E. Bronte, C. Rossetti, and E. Browning. Novels and novellas will be selected from Austen, the Brontes, Gaskell, Eliot, Braddon and/or Oliphant; some emphasis will be placed on selecting both canonical and non-canonical texts for discussion. Requirements: one class presentation, two short papers, midterm, and final.

## **ENGL 250.71 18<sup>TH</sup> CENTURY BRITISH GOTHIC**

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Derbyshire Code: 0912

The British Gothic represents a new movement within the history of romance and the history of the novel; it brings to the mimetic genre of the novel a newfound sense of fantasy and romance. Theorized as a genre which subverts and complicates Enlightenment discourse, domesticity, gendered spaces, nationalisms, and racial identities, the Gothic provides intricate allegories for tension and struggle. This course will focus on the political, philosophical, and aesthetic motivations and contexts of various British Gothic productions, including Walpole's *Castle of Otranto*, Reeve's *The Old English Baron*, Godwin's *Caleb Williams*, and Lewis's *The Monk*. Requirements include bi-weekly responses, one presentation, and two essays.

## **ENGL 250.73 THE MODERNS: EARLY 20<sup>TH</sup> CENTURY BRITISH FICTION**

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

Section 01 M,TH 9:45-11:00 a.m. Mr. O'Malley Code: 0913

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

## **ENGLISH 250.81 MEDIEVAL WOMEN**

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

Section 01 T,F 9:45-11:00 a.m. Ms. Foster Code: 4440

When Chaucer's notorious rabble-rouser The Wife of Bath demanded, "Who painted the lion, tell me who?" she invited her audience to consider how representations of women by male authors might be very different indeed if told from the perspective of the women themselves. This course will examine a wide variety of texts written by, for, and about women from the tenth to fifteenth centuries in Europe, and will consider them in the context of wider social and political movements such as the culture of courtly love and chivalry, female piety and devotional practices, and the movement from orality to textual literacy in the Middle Ages. We will read from genres as diverse as anti-feminist tracts, romance, fable, autobiography, correspondence, saints' lives, and mystical literature. Authors will include Christine de Pizan, Marie de France, Heloise of Paris, Joan of Arc, Hildegard of Bingen, Margery Kempe, and Julian of Norwich. All non-English texts will be read in modern English translation. Course requirements include two short papers, an oral presentation, a midterm exam, and a final exam.

## **ENGLISH 250.92 BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS**

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

Section 01 SAT 12:10-2:40 p.m. Ms. Germain Code: 3935

Approved for Group B and C Pluralism and Diversity; Satisfies Stage 2--Broad Exposure, Group C  
The objective of English 250.92, Black Women Writers, is to explore the novels, short stories, poetry, and drama written by Black women. Students will critically examine the struggle and the spirit of survival as expressed in various works, and discover the voice and the social, political, and cultural issues presented. Requirements: two mini papers, a written and oral presentation, a final exam and five reader responses.

## **ENGLISH 251.50 RHETORIC OF PRESIDENTIAL SPEECHES**

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

Section 01 T,F 2:10-3:25 p.m. Professor Melamed Code: 4283

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.

## **ENGLISH 251.82 THE OTHER: PRECONCEPTIONS AND STEREOTYPES**

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

Section 51 T TH 7:00-8:15p.m. Ms. K. Cheng Code: 0916

In critically examining ourselves as both readers and writers—examining our experience as readers and writers—we could establish our relationship with the written word, with literature. We could view literature as another perspective, a journey into—or sometimes simply a few steps away from—the unknown, or what we assume is the unknown. This encounter with the unknown is what we will be focusing on in this course: the preconceived notions we harbor, the prejudgments we make when we experience contact with the other. This “other” may be as alien as, say, an alien from outer space, or as familiar as those whom we think we know as well. Through works of literature, we will examine the assumed notions of identity attached to characters based on such distinguishing features as race, gender, and socioeconomic class. We will explore not only the assumptions made by the characters within the texts, but also the assumptions made by us, the readers, and how these assumptions are shaped to influence how we perceive ourselves and others. Requirements: reading response journal, final exam (an in-class essay), two short essays (approximately 500 words each), oral presentation and paper (approximately 1000 words), which also include a presentation proposal and presentation report prior to the date of the oral presentation.

## **ENGLISH 254 SURVEY OF ENGLISH LITERATURE II**

(3 credits) Prerequisite is English 220

Section 01 M,W,TH 11:10-12:00 p.m. Mr. O'Malley Code: 4441

This course will offer a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. Throughout the semester we will read representative poetry, fiction, and aesthetic theory from each of three major literary periods: the romantic (1785-1830), the Victorian (1830-1914), and the modern (1914-1945). This is a difficult task, but our project will be to track down and untangle the threads that weave through these periods: industrialism and capitalism, imperialism, aesthetics and literary production, decadence, gender, and sexuality. Readings may include works by William Wordsworth, Samuel Coleridge, John Keats, Mary Shelley, Charlotte Bronte, Robert Browning, Christina Rossetti, Matthew Arnold, Walter Pater, Oscar Wilde, James Joyce, Virginia Woolf, T.S. Eliot, and W.B. Yeats. Requirements: two term papers, class participation and attendance, and a group presentation.

Section 02 T F 3:45-5:00 p.m. Mr. Burgers Code: 4442

As its title implies, this course will offer a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth century. Throughout the semester we will read representative poetry, fiction, and cultural texts from each of three major literary periods: the Romantic (1785-1837), the Victorian (1837-1901), and the Modern (1901-1945). This course presupposes that literature offers the potential for transformative experience and students are encouraged to think hard

about the ways in which literature, even the literature of the past, impacts their daily emotional and intellectual lives. Therefore course readings and assignments will focus on providing students with a thorough understanding of the broad aesthetic and cultural relations between these various periods, as well as an appreciation of the value and contemporary use of the texts under discussion. Readings will focus on canonical texts by, for example, Mary Wollstonecraft, William Wordsworth, Mary Shelley, John Keats, and E.M. Forster, but will also give attention to more popular works like The Moonstone, Alice's Adventures in Wonderland, and The Adventures of Sherlock Holmes. This class requires at least 15 pages of out of class writing, distributed over several major papers. In-class writing and participation are also major components. The assignments are weighted as follows: Romanticism Paper (3-4 pages) 15%; Victorian Paper (6-7 pages) 20%; Modernism Paper (6-7 pages) 20%; In-Class Writing 20%; Participation 10%; Final Exam 15%.

Section 51      M,W      7:00-8:15 p.m.      Mr. Arnett      Code: 4603  
 As its title implies, this course will offer a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. Throughout the semester we will read representative poetry, fiction, and aesthetic theory from each of three major literary periods: the romantic (1785-1830), the Victorian (1830-1914), and the modern (1914-1945). This is a difficult task, but our project will be to track down and untangle the threads that weave through these periods – industrialism and capitalism, imperialism, aesthetics and literary production, decadence, gender and sexuality, and others. For the Romantics, we will start with a novel by Jane Austen, and we will split our focus with the major poets: Wordsworth, Keats, Shelley, Coleridge, and Blake. The Victorian period will see us dip into novellas by Eliot and Gaskell, and a longer novel by Trollope, with supplementary poetic readings in Rossetti and Barrett Browning. Finally, we will transition into the modernist era with Hopkins, Wilde, Conrad and Hardy, and read prose by Lawrence, Forster, Woolf, Mansfield, and Greene, and the poetry of Yeats, Owen, Sassoon, Auden, and Larkin.

**ENGLISH 256.50      FILIPINO AMERICAN LITERATURE**

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

Pluralism and Diversity. Cross-listed with Asian 220.06.  
 Section 01      T,F      9:45-11:00      Mr. Francia      Code: 4514  
 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 258.52      SOUTH ASIAN WOMEN'S LITERATURE**

( 3 credits) Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group C  
 Pluralism and Diversity. Cross-listed with Asian 220.05 and WGS 258.52.

Section 01      T,TH      4:10-5:25 p.m.      Ms. Manghnani      Code: 0921  
 In Asian 220.05/ENGL 258.52, we will read South Asian women writers to examine how colonialism and nationalism have intersected with migration in the formation of the South Asian diaspora. In the trajectory of this migration, we will learn about how issues of race and nationalism have been shaped and how they have overlapped with gender, class, sexuality, religion, and language. We will analyze literary, historical, and theoretical texts with a focus on the cultural production and social movements of South Asian women. You will be required to write three essays incorporating ideas and concepts from the readings and class discussion; in addition, a brief class presentation will be required. This class depends on active class participation: you are required to demonstrate your knowledge of the readings through lively participation in class discussion.

**ENGLISH 258.56      ASIAN AMERICAN WOMEN WRITER'S**

( 3 credits) Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group C  
 Pluralism and Diversity. Cross-listed with Asian 220.01.

Section 01      T,F      11:10-12:25 p.m.      Ms. Liu      Code: 3937  
 ENGL 258.56 is an interdisciplinary course that focuses on reading and discussing literary texts by and about Asian American women. In addition to novels, students will also engage with poetry, drama, short fiction, film/video, performance, and websites. The primary task of this course is to show how literature

by Asian American women is an important site for examining social constructions of gender, race, sexuality, class, and national belonging. Some of the central questions of the course include explorations of how social constructions of gender intersect with racialization and Asian American identity formation; examinations of how women writers are represented, or excluded from, an Asian American literary canon; investigations of how representations of family and belonging can, and should, be complicated by further analyses of labor, the body, language, etc. Assignments will include journal entries, two short essays, as well as a final research project.

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

(3 credits) Prerequisite is English 220 **Not recommended for auditors**

Section 01	M,TH	9:45-11:00 a.m.	Ms. Rempe	Code: 0922
Section 02	M,TH	9:45-11:00 a.m.	Ms. McQuown	Code: 0923
Section 03	M,TH	9:45-11:00 a.m.	Ms. Gabis	Code: 0924
Section 04	T,F	8:10-9:25 a.m.	Ms. O'Neill	Code: 0925
Section 05	T,F	3:45-5:00 p.m.	Ms. McBride	Code: 0926
Section 06	T,F	12:45-2:00 p.m.	Ms. O'Neill	Code: 0927
Section 07	T,F	3:45-5:00 p.m.	Ms. Hunter	Code: 0928
Section 08	T,F	2:10-3:25 p.m.	Ms. McBride	Code: 0929
Section 09	T,F	2:10-3:25 p.m.	Ms. Bunn	Code: 0930
Section 10	M,TH	1:10-2:25 p.m.	Ms. Rempe	Code: 0931
Section 11	T,F	11:10-12:25 p.m.	Ms. Banasky	Code: 0932
Section 12	T,F	9:45-11:00 a.m.	Ms. Polutanovich	Code: 0933
Section 13	T,F	11:10-12:25 p.m.	Mr. Schulz	Code: 0934
Section 14	T,F	12:45-2:00 p.m.	Mr. B. Cheng	Code: 0935
Section 15	T,W,F	10:10-11:00 a.m.	Ms. McHugh	Code: 0936
Section 16	T,W,F	10:10-11:00 a.m.	Ms. Bunn	Code: 3938
Section 17	T,F	2:10-3:25 p.m.	Ms. Hunter	Code: 4443
Section 51	M,W	5:35-6:50 p.m.	Ms. Joblin Ain	Code: 0937
Section 52	T,TH	8:25-9:40 p.m.	Ms. Singer	Code: 0938
Section 53	T,TH	5:35-6:50 p.m.	Ms. Goodman	Code: 0939
Section 54	T,TH	7:00-8:15 p.m.	Ms. Goodman	Code: 3939

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.*

### **ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING**

(3 credits) Prerequisite is English 220 **Not recommended for auditors**

Section 01	M,TH	11:10-12:25 p.m.	Professor Hayden	Code: 0940
Section 02	M,TH	1:10-2:25 p.m.	Professor Hayden	Code: 0941
Section 04	M,TH	2:45-4:00 p.m.	Dr. Graziano	Code: 0943
Section 06	T,W,F	10:10-11:00 a.m.	Ms. Schaller	Code: 3940
Section 07	T,F	9:45-11:00 a.m.	Mr. Skinner	Code: 3941
Section 08	T,F	11:10-12:25 p.m.	Ms. O'Neill	Code: 3942
Section 51	T,TH	5:35-6:50 p.m.	Ms. Hossbacher	Code: 0945

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

## ENGLISH 303 WESTERN LITERARY BACKGROUNDS

(3 credits) Prerequisite is English 220

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

Ms. Korn

Code: 0946

Section 02 SAT 9:10-11:40 a.m.

Ms. Korn

Code: 0947

This section will focus on close readings of selected literary and philosophical texts from Archaic and Classical Greece through late Medieval Europe. We will analyze the historical and cultural traditions that produced these texts and trace the influence of their content, themes, arguments, and generic conventions on British, American and postcolonial literature. Requirements: reading journal, two short papers, midterm, final examination.

Section 03 M,TH 8:10-9:25 a.m.

Dr. E. Miller

Code: 4922

This course examines some of the more influential Classical works that have shaped Western literary traditions. Readings will include the *Odyssey*, selections from Sappho, two Greek tragedies, Ovid's *Metamorphosis*, *Thousand and One Arabian Nights*, Dante and Boccaccio. Assignments include four short response papers and a final exam.

Section 51 T TH 8:25-9:40 p.m.

Dr. Sandler

Code: 0950

A study of major literary works of Antiquity, the Middle Ages, and the Renaissance that have had an influence on English and American writers. Readings will include the Bible, Homer, Greek tragedies, Virgil, Dante, and Cervantes. Two short papers, midterm and final examinations. No auditors

## ENGLISH 305 CHILDREN'S LITERATURE

(3 credits) Prerequisite is English 220

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

Ms. Lauer

Code: 0951

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

Ms. Lauer

Code: 0952

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

Section 03 M TH 2:45-4:00 p.m.

Ms. Mitchell

Code: 0953

Section 04 M,W,TH 12:00-1:00 p.m.

Ms. Mitchell

Code: 0954

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

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

Ms. Lauer

Code: 0956

This course will explore the origins and history of children's literature through close reading of such texts as Aesop's *Fables*, African legends, fairy tales, poems, and picture books as well as representative works of fantasy and realism by Lewis Carroll, George MacDonald, E.B. White, Louisa May Alcott, and Laura Ingalls Wilder, among others. Students will evaluate a work's literary qualities in light of the author's life, the historical context from which the work springs, its effects on readers, and relevant criticism. Ongoing issues addressed in the class will be: the imperatives of children's books to instruct and entertain and the defining features of a classic. An in-class oral presentation, two short papers (one documented), and a final exam are required.

## ENGLISH 306 LITERARY THEORY

(3 credits) Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02.

Section 01 M W TH 11:10-12:00 p.m. Mr. Knip Code: 0957

The course will introduce students to literary theory and criticism. Perhaps the most basic yet important insight gleaned from a study of theory is that there is no such thing as a non-theoretical interpretation of literature. Acknowledged or not, every interpretation has a viewpoint. This course aims to help students understand the various assumptions that underlie different and sometimes even contradictory ways of reading literature. We will read representative introductory material and canonical texts from the following theoretical paradigms: New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Cultural Studies, Deconstruction and Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial Criticism. Literature for analysis includes the work of Tillie Olsen, Walt Whitman, Herman Melville, Langston Hughes, Kate Chopin, and Annie Proulx. . Requirements include a mid-term and final exam, and a final paper on Morrison's *Sula*, Achebe's *Things Fall Apart*, or Winterson's *Written on the Body*.

Section 02 SAT 12:10-2:40 p.m. Professors Allred & M. Miller Code: 0958

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

Section 03 M,TH 9:45-11:00 a.m. Dr. Ko Code: 0959

Section 04 M,TH 2:45-4:00 p.m. Dr. Shringarpure Code: 0960

This course will attempt to give students a brief overview of the important schools of literary theory and criticism. We will read selections from authors starting from Antiquity until now. Simultaneously, students will apply these theories and critical writings to various literary texts. Course requirements include 4 short response papers, one long paper and one final exam.

Section 05 T,F 11:10-12:25 p.m. Dr. Elliott Code: 0961

This course will follow some of the mainstreams in contemporary critical theory, including, but not limited to, psychoanalytic theory, Marxist theory, queer theory, feminism, and cultural materialism. In addition to various theoretical works themselves, we will read two of the following novels (to be determined) to put theory into praxis: Ernest Hemingway's *Garden of Eden*, Djuna Barnes's *Nightwood*, Virginia Woolf's *Mrs. Dalloway*. Requirements include several short homework assignments, an oral report on a particular theory and an interpretation of a canonical work from that perspective, a short answer and essay midterm exam, and a final paper of seven to ten pages using a selected theory to analyze one of the above novels. This section is not "writing intensive."

Section 06 T,TH 4:10-5:25 p.m. Ms. Davis Code: 0962

An introduction to the major branches of contemporary literary theory, including, but not limited to: New Criticism, Structuralism, Post-Structuralism, Psychoanalysis, Marxism, Deconstruction, Post-modernism, Post-colonialism, Feminism, and Queer Theory. We will explore how the application of these theoretical frameworks provides us with useful tools in interpreting the world around us, as well as the cultural products of that environment, namely, works of literature. Additional literary texts will supplement the primary readings in each field. Requirements include weekly response papers, a shorter analytical essay as well as a larger research project, a midterm and final exam.

Section 51 M,W 7:00-8:15 p.m. Dr. Tobin Code: 0964

Literary Theory will begin with a review of the classical sources of modern literary theory, including Plato's "Ion" and Aristotle's "Ethics", and move on to consider canonical critical works of the Enlightenment, 19th-century, and early Modernism. We will then examine such late-20th Century critical theories as post-structuralism/deconstruction, Marxist criticism, feminist theory, post-colonialism, cultural studies and reader-response theory. Our approach will be analytical and critical, with no one critical



method accorded precedence over another, and our goal that of learning to understand and apply the basic concepts and vocabulary of literary criticism.

Section 52 T,TH 5:35-6:50 p.m. Dr. Brown Code: 0965

This course is designed to introduce you to various schools of literary and critical theory. Throughout the semester, we will read and apply theory to literary texts in order to focus on the complex interconnections between readers, writers and texts. Loosely defined as the analysis and inquisition into the nature of meaning and language, literary theory asks that you examine the assumptions you bring to texts. We will investigate theory in order to ask ourselves questions such as: What happens when we read? How is meaning negotiated? What ideologies enable our act of reading? What is a text/author/reader? We will engage with a variety of theoretical ideas in order to broaden our understanding of what happens when we interact with language. This course will not stress the exclusiveness of any particular school of thought, but will emphasize the interconnectedness and interplay among many. By the end of the semester, students will understand the main concepts behind various theoretical schools and will be able to apply these ideas to literary works and other cultural phenomenon. Requirements: weekly responses to readings, mid-term exam, and an 8-10 page research paper.

### ENGLISH 308 ESSAY WRITING I

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

Section 01 T,W,F 9:10-10:00 a.m. Ms. Schaller Code: 0966

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 02 T F 3:45-5:00 p.m. Ms. Burnham Code: 0967

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 workshoping 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 51 T TH 5:35-6:50 p.m. Ms. Ribner Code: 0968

This workshop in Non-Fiction will explore the wide range of forms and techniques possible in personal essay and memoir writing. Using a variety of readings as models, students will write and revise two major essays/memoir pieces, experimenting with these various forms and techniques. Classroom work will be a mixture of in-class writing, discussion of assigned texts, and workshoping of students' writing. Authors we will likely consider include Montaigne, Virginia Woolf, George Orwell, James Baldwin, Joan Didion, Michael Ondaatje, Dorothy Allison, Patricia Hampl, Primo Levi, and Jamaica Kinkaid. Possible texts include Vivian Gornick, *The Situation and the Story*, Phillip Lopate, *The Art of the Personal Essay*, and Ann Lamott, *Bird by Bird*. Over the course of the semester, students will develop, workshop, revise, and submit three major essays.

### ENGLISH 309 ESSAY WRITING II

(3 credits) Prerequisites are English 220, English 300 and English 308 **Not recommended for Auditors.**

Section 01 T,F 12:45-2:00 p.m. Mr. Schulz Code: 3944

In this course, students will build from what they learned and practiced in English 308, continuing to explore the various modes of Creative Nonfiction and Literary Journalism. We'll begin with a refresher, revisiting major elements of craft and concerns/interests when writing in the Creative Nonfiction genre. We'll read selections from Lee Gutkind's *Keep It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction*

[http://www.creativenonfiction.org/cnfshop/product\\_info.php?cPath=21&products\\_id=103](http://www.creativenonfiction.org/cnfshop/product_info.php?cPath=21&products_id=103), considering larger issues of aesthetic, vision, and integrity as well as getting published. As our test case, we'll also

examine and mine George Orwell's *Down and Out in Paris and London*. Students will complete a variety of short writing assignments as well as two major nonfiction essays for an extensive workshop period.

Section 02 T,TH 4:10-5:25 p.m. Dr. Brown Code: 3945

This course explores nonfiction writing by examining the wide range of forms and techniques possible in current memoir, personal essay, autobiography, and the experimental essay. Using a variety of readings as models, we will examine the interstices between fact and fiction in order to produce texts that thoughtfully engage with our experiences and the world around us. Through a critical and concentrated attention to language, we will produce writing that works to effectively render our worlds into words. Requirements include in-class writing and assignments, reading and discussion of assigned texts, and workshops of student writing. Authors we may encounter are Philip Lopate, Kathryn Harrison, James Baldwin, Virginia Woolfe, Jonathan Franzen, David Sedaris, Joan Didion, Roland Barthes, Zora Neale Hurston, Isabelle Allende, and David Foster Wallace.

### **ENGLISH 311 WORKSHOP IN FICTION I**

(3 credits) Prerequisites: English 220 and English 300 **Not recommended for auditors**

Section 01 T,F 12:45-2:00 p.m. Professor Thomas Code: 0971

Section 02 T,F 2:10-3:25 p.m. Dr. Wetta Code: 0972

Section 51 T,TH 7:00-8:15 p.m. Ms. Singer Code: 0973

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.

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

(3 credits) Prerequisites: English 220, English 300, and English 311. **Not recommended for auditors**

Section 01 T,F 11:10-12:25 p.m. Professor Thomas Code: 3946

Section 02 T F 12:45-2:00 p.m. Ms. Daitch Code: 0974

Section 03 M, TH 11:10-12:25 p.m. Professor Nunez Code: 0975

Section 51 M,W 7:00-8:15 p.m. Professor Winn Code: 0976

Section 52 M 5:35-8:05 p.m. Ms. McConnell Code 0977

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.

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

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

Section 02 T,F 11:10-12:25 p.m. Dr. Paul Code: 0979

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 03 T,TH 4:10-5:25 p.m. Ms. Eggers Code: 3947

This workshop is meant for beginning students of poetry who wish to fine-tune their craft. Weekly exercises involve attention to narrative, lyric, persona, memory, monologue, witness and *duende*. We will read selected poems each week as a way of entering into discussions about personal vision, literary terms, poetic devices, and formal strategies. In-class guidance will help students understand future possibilities for their poems. The act of revision provides the discipline needed to make real poems from raw material. Students are expected to write and read consistently, experiment, and be passionate about creation. Writing is produced and discussed each week, followed by revision portfolios several times in the semester. The class culminates in a public NYC reading (optional).

Section 51 M,W 7:00-8:15 p.m. Mr. Dow Code: 0981

The first few weeks of the course will be devoted to close reading and discussion of assigned poems. Studying a range of short poems – from the Middle Ages to the 21<sup>st</sup> century -- will help prepare students to consider each other's work, and their own, with full attention to sound, voice, structure, and detail. Assigned exercises will often be based on models we read together or on experiments in form and sound. Course requirements include: portfolios of original poems, including revisions; short papers

about published poems; active participation in class discussions. Each student will also choose a poet to examine in depth for a short class presentation and final paper.

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

(3 credits) Prerequisite are English 220 and 314. **Not recommended for auditors.**

Section 01 M,TH 8:10-9:25 a.m. Ms. Gabis Code: 0982

This workshop continues the exploration of craft begun in Poetry I. Students will write multiple drafts of their poems and will learn, through in-class and take-home assignments, how the process of revision expands and deepens the voice of the writer and the individual poem. The tools students learn to employ in the revision of their poems will also enable them to move through writer's block. Extensive outside readings will focus on specific technical aspects of poetry. Requirements include a portfolio of revised poems and a reading journal.

Section 02 T,F 12:45-2:00 p.m. Dr. Paul Code: 0983

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

Section 51 T 5:35-8:05 p.m. Ms. Chang Code: 0984

This course is a continuation of Poetry I. Students ground their work in a deeper knowledge of language, communication, revision. Students will read one book a week as we discuss writers from different schools, cultures and traditions, examining how they define themselves. The other half of the class is devoted to poetic devices, formal strategies, structure, rhythm, and sound. We will have the opportunity to practice traditional forms (sonnet, sestina, pantoum, ghazal, villanelle and haiku) while moving toward your own invented form(s). This class provides instruction in analyzing and interpreting written texts and the development of clear writing. The course stresses exploration, inquiry, reflection, analysis, and collaborative learning. The class culminates in a public NYC reading.

## **ENGLISH 317.54 SURVEYING THE BLACK EXPERIENCE IN LITERATURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language,

Criticism core requirement "E," area of study "E" or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group A Pluralism and Diversity.

Section 01 M,TH 2:45-4:00 p.m. Ms. Nims Code: 0985

This course surveys the black experience both in Africa and the Diaspora, with emphasis on identity, loss of language and/or culture, and the social reconstruction of a race. This course develops your ability to write analytical essays based on the historical novel and the black experience, subject matter uniquely suited to the cultivation of sophisticated interpretative skills. Students will study different styles, uses of evidence, methods of interpretation, close readings of texts, and the interaction of literature and cultural values, with applications to other disciplines. Formal Essay: Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument with reference to the text(s). These essays must be five to seven pages in length. Since this is a writing intensive course, substantial revisions are required. Failure to meet the expected page length requirement will result in a grade of zero (20% of final grade).

Research Paper: Develop a research project examining the work of the author we have read for this course. This paper should combine a literary analysis within a historical, political, and/or anthropological framework. You may use no more than one primary text and no less than five critical sources to support your thesis. This paper must be 10-12 pages in length. All students must submit a formal proposal and working bibliography on the assigned due date. **FAILURE TO SUBMIT A PROPOSAL ON THE DUE DATE WILL RESULT IN THE GRADE OF F ON THE RESEARCH PAPER (40% of final grade).**

Presentations: Each student will present his/her proposal to the class. This presentation should include the title of the work, the topic/problem to be analyzed, the framework you intend to use, its contribution to research in the field and a bibliography (10% of final grade). Participation: Each student will be responsible for actively participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the

blackboard forum (10% of final grade). Final Exam: Based on assigned reading and in-class discussions (20% of final grade). As instructor I reserve the right to alter the syllabus to meet the needs of the students at any time during the semester.

### **ENGLISH 317.55 MUSLIM DIASPORAS**

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

Section 01 T,F 12:45-2:00 p.m. Ms. Talebi Code: 4898

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

### **ENGLISH 318.51 BLACK WOMEN WRITERS**

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

Section 01 M,TH 1:10-2:25 p.m. Dr. Gilchrist Code: 3949

Black Women Writers explores the prose generated by women of color on the continent and in the Diaspora. The workload will challenge you to read, think, and respond to novels at a rather fast pace. Seek to uncover the meaning and substance of voices resisting silence. Acknowledging the power of the word, decode the messages Black women writers have created for you, including Hurston, Emecheta, Larsen, Morrison, Danticat, and others. Requirements: 2 polished essays, 2 extemporaneous essays, and your contributions to class discussions.

### **ENGLISH 318.53 WEST ASIAN AMERICAN LITERATURE AND FILM**

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

Section 01 T,F 3:45-5:00 p.m. Ms. Talebi Code: 4928

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

### **ENGLISH 318.57 THE SELF IN POST CIVIL WAR AFRICAN AMERICAN LITERATURE**

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Biswas Code: 0987

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

works and aims to make the “Other” invisible. Requirements: two papers, response paper, class participation and attendance, and a group presentation.

### **ENGLISH 318.61 ASIAN AMERICAN LITERATURE AND POPULAR CULTURE**

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

Section 01 T,F 2:10-3:25 p.m. Professor Chon-Smith Code: 0989

This course focuses on Asian American literature and popular culture after the Civil Rights Movement. Through the analysis of literature, film, popular sport, hip-hop, and performance art, we will map the broad terrain of Asian American cultural productions during the post-civil rights era. This course provides an overview of race and gender relations in the United States embedded within the broader structure of culture and social institutions. More specifically, it introduces students to the interconnections between racial hierarchy, globalization, and multiculturalism. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

### **ENGLISH 318.62 ASIAN PACIFIC AMERICAN MEDIA**

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

Section 51 T,TH 5:35-6:50 p.m. Ms. Park Code: 4699

This course explores the enduring representations of Asian Pacific Americans as “yellow peril” and “model minority” in a variety of media, from film to theater to television, and in a number of famous figures, from Fu Manchu to Bruce Lee to Margaret Cho. It also highlights the ways in which Asian Pacific Americans have actively resisted, complicated, and transcended these dominant representations, forging new modes of being for Asian Pacific Americans. Rather than a broad and exhaustive survey of every genre and aesthetic practice in which Asian Pacific Americans are either represented or doing the representing, this course, instead, aims to construct a critical media vocabulary through the study of cultural theory and the close reading of a few prominent media texts in constructing (conflicting) visions of Asian Pacific America. Readings will include work by Walter Benjamin, Lisa Lowe, Celine Parrenas-Shimizu, Karen Shimakawa, David Henry Hwang, and David Eng. Requirements include two 3-4-page response essays, as well as a final research paper and presentation.

### **ENGLISH 318.63 SLAVE NARRATIVES 1750-2010**

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

Section 01 M,TH 2:45-4:00 p.m. Professor Neary Code: 4309

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

### **ENGLISH 319.65 WOMEN WRITERS AND THE METROPOLIS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study “D”; Adolescence Education core requirement “F”; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity. **Not recommended for auditors.**

Section 01 M,TH 4:10-5:25 p.m. Professor Luria Code: 3951

In this course we will look at literature by women writing about the city. We will explore how women writers frame the urban experience, the language they use, the content and dilemmas they pose, and the cultural boundaries and expectations they confront and question. We will consider how they shape

and transform the city as well as their own experience through their writing. Course requirements: response papers, midterm, term paper, presentation, and final exam.

### **ENGLISH 319.69 18<sup>TH</sup> CENTURY BRITISH WOMEN WRITERS**

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

Section 51 M,W 7:00-8:15 p.m. Dr. Kane Code: 0991

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

### **ENGLISH 319.71 WOMEN'S INTERTEXTUAL NARRATIVES**

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

Section 51 T,TH 7:00-8:15 p.m.. Ms. Davis Code: 0992

Originally coined by Julia Kristeva, the term "intertextuality" refers to the concept that all texts derive their meaning in relation to other texts, and that in fact, "any text is constructed as a mosaic of quotations, any text is the absorption and transformation of another." This course will explore Kristeva's theories of intertextuality as influenced by Mikhail Bakhtin, and how these theories provide us with a lens through which complex systems of culture may be interpreted through literary texts. Readings may include, but are not limited to works by Harriet Jacobs, Charlotte Lennox, Doris Lessing, Margaret Atwood, Octavia Butler, Audre Lorde, and Virginia Woolf. Students will be responsible for a class presentation, weekly journal entries, and a final research project.

### **ENGLISH 319.74 DICKINSON, MOORE, AND STEIN**

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

Section 51 M,W 5:35-6:50 p.m. Mr. Dow Code: 0994

Emily Dickinson (1830-1886), Gertrude Stein (1874-1946), and Marianne Moore (1887-1972), each put tremendous pressure on the English language to yield something new. But what, in each case, was that something? Stein once asked rhetorically, in a question we can apply to all three, "If it can be done why do it?" Stein and Moore were modernists *par excellence*, and Dickinson is now typically seen as a modernist before her time. But poetically and formally, what exactly were these writers up to? The three have in common that they were American women with impeccable ears, writing with defiant idiosyncrasy. The work of each forces the reader to ask what a poem is, what it is meant to accomplish, and what the difference might be between poetry and prose. In Dickinson and Stein, the two categories often overlap; Moore herself once told an interviewer, "What I write could only be called poetry because there is no other category in which to put it." In this course, we will read (and re-read) poetry and prose by each author, along with a selection of secondary readings (e.g. interviews and contemporary reviews). We will sample some of Moore's modernist contemporaries (e.g. H.D., Wallace Stevens, Mina Loy) in the context of Moore's critical writing about them. We will emphasize reading aloud -- essential to getting inside these works -- and class discussion. In addition to active participation, course

requirements are likely to include four papers, a variety of shorter written exercises, and brief staged performances of works by Stein.

## ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

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

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Nims Code: 0995

This course will examine the definition of cultural identity via literature presented by writers of African American, Caribbean, Asian- American, Latino-American, and Irish -American origins. Discussions involve both close reading of selected texts and comparison of the values the texts promote. Students engage in a variety of communication-intensive activities designed to enhance their appreciation of literature and their awareness of the way it shapes and reflects a multicultural world. **Requirements:**

**Formal Essays:** Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument *with reference to the text(s)*. These essays must be five to seven pages in length. Failure to meet the expected page length requirement will result in a grade of zero (40% of final grade). **Presentations:** Each student will teach some aspect of an assigned topic to the class in a group format. This may involve dramatic readings, critical commentary, and the presentation of online materials. This presentation should not be a summary of the assigned reading, but an interpretation that offers the audience a deeper understanding of the work itself (20% of final grade). **Participation:** Each student will be responsible for *actively* participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (20% of final grade). **Final Exam:** Based on assigned reading and in-class discussions (20% of final grade).

Section 02 M,TH 2:45-4:00 p.m. Ms. Pisano Code: 0996

Multicultural American Literature asks students to consider the varied, complex, and rich possibilities of how we can begin to understand the American experience. This course will introduce students to some of the many multicultural aspects of the American literary landscape through a socio-historical lens. Our readings will be located at two ends of the historical spectrum: pre-19<sup>th</sup> century and mid- to late 20<sup>th</sup> century, to be read in conjunction with each other in order to gain as full a picture as possible. We will begin with key early American texts and move forward in time and west in space, from New York to California, keeping our foundational materials in mind and adding to them as we go along. We will think about our texts – and therefore people – in terms of their various points of connection and intersection through geography, time, and culture. Requirements will include in-class writing, presentation and report, short papers.

Section 03 M,TH 4:10-5:25 p.m. Dr. Gilchrist Code: 0997

Section 04 SAT 3:10-5:40 p.m. Ms. Germain Code: 0998

This course will explore through literature and film the definition of cultural identity as presented by writers of African-, Caribbean-, Asian-Latino-, Judeo-, and Native-American origins. Requirements for this course include two critical essays, eight one-page reader responses, final project, and a final exam. This section is not “writing intensive.”

Section 05 T F 12:45-2:00 p.m. Professor Chon-Smith Code: 3952

Through the analysis of African American, Asian American, Latino/a. and Native American literature, this course looks at the various ways in which ethnic literatures and social movements define and reimagine American identity and national culture. This course maps the major movements and themes of multiethnic literatures and the historical contexts from which they were produced. 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. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

Section 06 T,F 2:10-3:25 p.m. Professor Dowdy Code: 3953

This course will study texts by Latina/o, Jewish, Native American, African American, and Asian American writers with particular attention to how they imagine and reshape the landscapes of U.S. cities. Course requirements will likely include regular attendance, active class participation, midterm and final exams, and two 5-page essays.

Section 51 T,TH 5:35-6:50 p.m. Mr. Perez Code: 0999  
Section 52 T,TH 7:00-8:15 p.m. Mr. Perez Code: 1000

In this course we will come to understand what is present in multicultural American Literature and what is lost from notions of ethnicity. Similarly, we will beg the question of what it means to be included in a genre of many voices in American multicultural literature— although the authors often do not know precisely well how to represent this. How can someone represent a strong sense of nationality while at the same time wish to be further depicted in depth that goes beyond the simple “us” and “them.” We will pay particular attention to Latino-, Asian-, Argentine-, Afro- Caribbean and Jewish American narratives to learn about how these authors are presented with a wish to be read as nothing less than human. Of particular interest will be the question of love, and pleasure. We will learn about what constitutes American ideas of “race”, “gender”, and belief systems based on religion and class. This course will consider the “street” as a site of thought, pity, and pleasure in developing new narratives of place and displacement. This course will question culture through extensive resources in music, film, media, and other cultural archives of knowledge. Course Requirements: 2 Research Papers (5-7 pages), and 2 Short Papers (2-3 pages). Participation in class discussions and short reading quizzes comprise 10% of the final grade.

### **ENGLISH 321 AFRICAN AMERICAN NARRATIVES**

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

Section 01 M,TH 1:10-2:25 p.m. Professor Neary Code: 3954

In this course we will examine the distinction between evidence and imagination in a number of 19<sup>th</sup> - century African American texts beginning with slave narratives. How do African American authors address the distinction between evidence and imagination when blackness is read as evidence of inferiority? What is the relationship between nonfiction narratives and the first African American novels? We will read narratives by Douglass, Jacobs, Keckly, Northup, Brown, Harper, Wilson, and Hopkins. Requirements include lively participation in class discussions, written reading responses, regular posts to the BlackBoard discussion forum, a mid-term paper, and a final research paper.

Section 02 T,F 11:10-12:25 p.m. Mr. Sussman Code: 3955

This class will, surprisingly enough, focus on the relationship between several African-American novels and "narrative." We'll read several novels, the earliest dating from the mid-19<sup>th</sup> century and the latest from the 1990's, and focus our analysis on the narrative techniques underpinning them. One of the meta-questions that will guide our discussion is, "What is an 'African-American narrative'?" Given that novels written by African-Americans have provided some of the richest and most provocative meditations on the notion of "identity" in world literature, we'll investigate the problems of the category itself. Readings will probably include texts by Harriet Jacobs, James Weldon Johnson, George Schuyler, Nella Larsen, Ralph Ellison, James Baldwin, Gayl Jones, Toni Morrison, and Colson Whitehead, among others. We'll also watch a film (most likely Charles Burnett's *Killer of Sheep*). Secondary readings will probably include texts by Langston Hughes, W.E.B. Du Bois, Zora Neal Hurston, Henry Louis Gates, and Walter Benn Michaels, among others. Requirements include two papers (one shortish, one longish) and weekly reading responses.

Section 51 M,W 5:35-6:50 p.m. Mr. Bobrow Code: 1002

Taking a largely historical approach, we will read a variety of 19<sup>th</sup> and 20<sup>th</sup> century African-American narratives, focusing on emerging and recurrent themes, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms; the interplay between literary and social movements; and the influence of other forms, such as poetry, music, and visual arts. Our primary readings will be supplemented by a broad range of critical essays, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Requirements: one short paper, one longer research paper, brief written in-class responses, and a final exam. NOT RECOMMENDED FOR AUDITORS

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

(3 credits) Prerequisite is English 220

Section 01 M,TH 11:10-12:25 p.m. Dr. Shringarpure Code: 1004

This course examines the works of European writers writing from and about colonies in the nineteenth and twentieth centuries. Colonial literature at the height of imperialism - whether in the form of travel writing, adventure fiction, memoirs or romances - raises key questions about race, gender, nation, geography, violence, representations of the self and the “other.” How did the encounters between the



"colonizer" and the "colonized" produce tropes such as "the noble savage" or "going native" or "civilized and uncivilized" in the writing of the time? Authors include Conrad, Orwell, Haggard, Dinesen, Kipling, Forster and others. Postcolonial theory will be introduced to provide an analytical frame. Requirements include participation in discussions, one short midterm paper, a longer research paper and an oral presentation.

Section 02      T,F      12:45-2:00 p.m.      Professor Glick      Code: 1005  
This course will provide a study of postcolonial narratives written in English by writers from a number of different countries or regions, including India, the Caribbean, Egypt, Africa, and Pakistan. Requirements: two research papers; pop quizzes; and group presentations.

Section 03      M,TH      2:45-4:00 p.m.      Professor Mallipeddi      Code: 4484  
This course introduces students to the work of authors from formerly colonized nations in the Caribbean, Africa, and South Asia. Focusing primarily, though not exclusively, on prose fiction, we will examine how postcolonial writers engage with issues of national identity and decolonization; negotiate the competing imperatives of English and vernacular literary traditions; and formulate both personal and collective strategies of self-representation. Possible writers include Chinua Achebe, V.S. Naipaul, Jamaica Kincaid, Salman Rushdie, Tayeb Salih, Arundhati Roy, and others. Requirements: short reports, two 3-page papers, and a final research paper. This course will be writing intensive.

### **ENGLISH 329.60      "THE COLOR LINE" AND THE "KINGDOM OF CULTURE" : AFRICAN AMERICAN WRITING: 1900-1940**

3 hours; 3 credits. Prerequisite is English 220. May be used for one of the following: Literature, Language, Criticism core requirement "E", area of study "D" or 2, or elective; English Language Arts elective.

Section 51      M,W      7:00-8:15 p.m.      Mr. Bobrow      Code: 3956  
"Culture has no color." So said philosopher and critic Alain Locke, one of the primary figures behind what came to be known alternately as the New Negro movement and the Harlem Renaissance, a period from about 1920 until about the mid-1930s. But if, as W. E. B. Du Bois claimed in The Souls of Black Folk, "the problem of the twentieth century is the problem of the color-line," how can culture transcend that "problem"? How can African Americans become, in Du Bois's words, "co-workers in the kingdom of culture?" In this course we will read some of the important literature by African Americans in the years leading up to the Harlem Renaissance, and we will examine a broad range of literature and criticism from and about the Renaissance years. Among the questions we will explore are: How were the terms culture and race defined by writers and critics of the time, and with what implications both for African Americans and for America at large? What were the conditions, both culturally and socially, that led to the New Negro movement? How were the political, cultural, and aesthetic differences among African-American writers representative of larger debates about race, culture, and art within the African-American community, and how were those differences articulated in the literature of the period?  
**Requirements:** active participation, a short paper (4 pages), a term paper (10-12 pages), several short response papers, and a final exam. **Primary readings will be chosen from among the following:** The Souls of Black Folk (selections); Tales of Conjure and the Color Line (selections) (Charles Chesnut); The Autobiography of an Ex-Colored Man (James Weldon Johnson); Cane (selections) (Jean Toomer); The New Negro (Alain Locke, ed.); Passing (Nella Larsen); Their Eyes Were Watching God (Zora Neale Hurston); "Long Black Song" (Richard Wright); and the poetry of Langston Hughes, Countee Cullen, Claude McKay, Sterling Brown, Georgia Johnson, and Gwendolyn Bennett, and Anne Spencer.

### **ENGLISH 329.76      20<sup>TH</sup> CENTURY POETRY OF THE AMERICAS**

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

Section 01      T F      12:45-2:00 p.m.      Professor Dowdy      Code: 4444  
This course will study a selection of Latin American (in translation) and U.S. Latina/o poetry from before the Spanish conquest into the twenty-first century, paying particular attention to the ways in which poems imagine the cultural and physical geographies of the Americas, including its cities, coasts, and mountains. Course requirements will likely include regular attendance, active class participation, midterm and final exams, and two 5-7 page essays.

## **ENGLISH 331                      STRUCTURE OF MODERN ENGLISH**

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

Section 02      T,F      9:45-11:00 a.m.                      Ms. Garrison                      Code: 1008

Section 03      T,F      11:10-12:25 p.m.                      Ms. Garrison                      Code 1009

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

Section 51      M,W      5:35-6:50 p.m.                      Professor K. Greenberg                      Code: 4700

Section 52      M,W      7:00-8:15 p.m.                      Professor K. Greenberg                      Code: 4701

This course will provide a linguistically-based investigation of the structure and uses of modern American English. You will learn the tools and skills required to analyze how we produce and understand English words and sentences, and we will explore usage problems associated with contemporary grammar in both speech and writing. We will focus primarily on the structure of "Standard English," but we will also investigate the ways in which it differs from other dialects and varieties of English and the implications of these differences for teaching English. Requirements: two response essays, three tests, and a final exam. In addition, one-quarter of the class meetings will take place on Blackboard. You will be expected to access the materials and assignments on the course website on a regular basis and send your work via e-mails. In addition, you must use WORD and must be willing to devote time to doing the online reading and writing assignments. Note: This is not a grammar improvement course; students must have an adequate command of "Standard Written English" to succeed in this course. No auditors.

## **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.

Section 01      M,TH      2:45-4:00 p.m.                      Mr. Funk                      Code: 1013

Section 02      M,TH      1;10-2:25 p.m.                      Mr. Funk                      Code: 3959

English 332 examines the development of English from earliest records to the present. Diachronic changes to the sound system, orthography, morpho-syntax and lexicon are considered in the context of the regional variation, sociolinguistic pressures, and geo-political circumstances that contributed to them. Students work with historical texts to find evidence of these developments; several short papers and a classroom presentation are required.

Section 51      M W      5:35-6:50 p.m.                      Ms. Vinitzkaya                      Code: 1014

Section 52      M W      7:00-8:15 p.m.                      Ms. Vinitzkaya                      Code: 1015

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

## **ENGLISH 333.51                      ADVANCED TOPICS IN LINGUISTICS: LANGUAGE IN AMERICA**

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

Section 01      T, TH      4:10-5:25 p.m.                      Ms. Bakht                      Code: 1016

This course is a socio-political and linguistic investigation of English in the United States. Areas of studies include language variation and change in English, American English dialects, issues in considering "Standard English" in the United States, the English-Only movement, youth language as it pertains to language and style and language and identity, and newer communication genre such as computer-mediated discourses such as instant messaging (AIM, gchat), blogging, and microblogging (Twitter). Course requirements will include a data-driven class project, individual term papers and

presentations, class debates, and reaction papers.

### **ENGLISH 333.55 SOCIO-LINGUISTICS**

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

Section 01 M TH 4:10-5:25 p.m. Professor Smoke Code: 1017

This course is an introduction to the study of the ways language functions in society in relation to class, gender and sex, ethnicity, race, and age. Some of the aspects of English that we examine include dialects, code-switching, pidgins and creoles as well as the ways speakers adapt to different audiences and social contexts for purposes of politeness, power, and prestige. We explore the use of critical discourse theory in our analysis of the relationship of language and education, social mobility and power. Course requirements include attendance and participation, exams, short response papers, a longer documented final paper, and a class presentation.

### **ENGLISH 335 CHAUCER: THE CANTERBURY TALES**

(3 credits) Prerequisite is English 220

Section 01 T,F 8:10-9:25 a.m. Ms. Foster Code: 1018

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

### **ENGLISH 336 MEDIEVAL LITERATURE**

(3 credits) Prerequisite is English 220

Section 01 M,TH 11:10-12:25 p.m. Professor Hennessy Code: 1019

In this course we will examine a broad range of medieval genres, including epic, lyric, ballad, dream-vision, and drama focusing where possible on works by major medieval authors. Texts to be read include *Beowulf*, *Sir Gawain and the Green Knight*, *Pearl*, and the *Book of Margery Kempe*, as well as plays such as *The Second Shepherd's Play* and *The Fall of Lucifer*. The course will also have a special focus on the outlaw in medieval culture and will examine famous bandits such as the legendary Robin Hood. Topics include: the role of violence and crime in medieval society; concepts of justice, punishment, and penal practices; women mystics; and medieval death. Requirements: response papers, oral report, full research paper.

### **ENGLISH 338 SURVEY OF ENGLISH LITERATURE: ANGLO-SAXON TO ROMANTICISM**

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Code: 1020

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

Section 02 M,W,TH 11:10-12:00 p.m. Ms. Haddrell Code: 1021

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

midterm and a final exam, plus two essays will be required

Section 03      M,W,TH 12:10-1:00 p.m.      Mr. Krause      Code: 1022  
English 338 will survey nearly 800 years of English literature, from the Anglo-Saxon poem *Beowulf* to the comedies and satire of the eighteenth century. While attention will be given to the historical and cultural contexts of the works we'll be studying, our primary focus will be on close readings of primary texts, with special attention given to matters of language and style. The class text will be the eighth edition of *The Norton Anthology of English Literature*, vol. 1: other texts, including nonliterary works—music, images, a film or two—will be assigned. There will be frequent in-class writing assignments, two shorter papers, and a longer, documented, final paper.

Section 04      M,TH 1:10-2:25 p.m.      Dr. Graziano      Code: 1023  
In this sweeping survey of British literature, we will begin with the Old English epic *Beowulf* (translated by Seamus Heaney), a poem of marauding Scandinavian heroes, monstrous others and cycles of violence, and conclude with the rebellious yet relatively peaceful English Romantic poets. In between these two works, we will survey Shakespeare's collected sonnets, a narrative of desire and the dangers of romance; a few verses from Queen Elizabeth I on power, love and politics; Aphra Behn's *Oroonoko*, a travelogue of slave revolt and imperialism; and Milton's *Paradise Lost*, an epic poem of the Biblical Fall retold and the rebellion of Satanic archangels. Each work will be situated in its historical and biographical context, yet we will also attend to motifs and ideas that wander across literary history. Requirements will include a final exam, three in-class essays, and a 5 to 7 page paper.

Section 06      T,F 11:10-12:25 p.m.      Dr. Narramore      Code: 1025  
Section 08      T,F 12:45-2:00 p.m.      Dr. Narramore      Code: 3963  
An introduction to English literature from the Anglo-Saxon to the Romantic period, this course will focus on major writers such as Chaucer, Spenser, Milton, Austen and Mary Shelley. This course will provide students with an historical background to English literature and will emphasize the relatedness of literary texts and periods and the influence of major authors on one another. Requirements include regular quizzes, midterm and final examinations and a final paper.

Section 07      T,F 2:10-3:25 p.m.      Mr. W. Goldstein      Code: 3962  
This course provides a broad overview of English literature from the Anglo-Saxon period through the rise of Romanticism in the early 19th century, focusing in particular on the ways in which two predominant -- and contradictory -- impulses, the depiction of romantic love on the one hand and the desire for private meditation on the other -- work together to create a portrait of an evolving human consciousness. We will tour all the highlights of this vast era -- from *Beowulf* and Sir Gawain and the Green Knight to the works of Chaucer, Spenser, Sidney, Mary Wroth, Shakespeare, Donne, Amelia Lanyer, Milton, Wordsworth, Coleridge, Keats, Shelley, Byron and Blake, as well as other essential poets and dramatists, paying attention along the way to the many forms they develop and perfect, from the sonnet, ode, elegy and ballad to the epic, tragedy, comedy, and the novel, as well as to the vital way in which these men and women writers influence and build upon each other's achievements, and on the way they are in conversation with one another over time. Requirements: two four-page essays, brief in-class writing assignments, mid-term, final.

Section 51      T,TH 7:00-8:15 p.m.      Dr. Hatch      Code: 1026  
This course will cover some eight hundred years of English literature. It will attempt to give students a historical background to some of the major and representative works in the Middle Ages, the Renaissance, the English Revolution, the Restoration, and the Enlightenment. Attention will also be given to the formation of genres (such as epic, romance, the Petrarchan sonnet, the ode, and satire) and their persistence through the centuries covered. In class we will cover *Beowulf*, parts of the *Canterbury Tales*, representative works by the Elizabethan and Restoration theaters (including works by Marlowe, Ben Jonson, and Congreve), Spenser's *Fairie Queene*, Milton's *Paradise Lost*, eighteenth-century satire (Pope, Johnson, and Swift) and examples of pre-Romantic "sensibility" and empiricism (Goldsmith, Gray, Thomson, and Cowper). We can only glance at the development of the novel, which will be represented by Behn's *Oroonoko* and Walpole's *The Castle of Otranto*. Students will read one major work on their own and write a reaction essay or reading journal.

Section 52      M,W 5:35-6:50 p.m.      Ms. Sherwood      Code: 1027  
This course will offer a survey of English Literature from the Anglo-Saxon period through the Romantics. Beginning with Sir Thomas Malory's *Le Morte d'Arthur* and ending with Mary Shelley's *Frankenstein*, we

will cover both canonical and lesser read texts surrounding the notion of love triangles and homosocial relationships. This survey will explore multiplicities of desire that are taken up within the texts, as well as the often complicated relationships that helped produced them. Requirements: weekly responses, mid-term exam, final exam, two papers.

Section 53      M,W      5:35-6:50 p.m.      Dr. Henry-Offor      Code: 1028  
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, blog responses and a final paper.

### **ENGLISH 340.51      HISTORY OF RHETORIC: ANCIENT AND MODERN**

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

Section 01      M,TH      4:10-5:25 p.m.      Professor Hayden      Code: 1030  
This course explores developments in the history of rhetoric to show how modern conceptions of audience, argument, and persuasion evolved. Participants will read ancient and modern rhetorical theories and apply these theories to persuasive texts in different fields. Readings will include the theories of the Sophists, Plato, and Aristotle, as well as the modern updates of these theories by Bitzer, Burke, and Perelman. Readings will also include marginalized voices in the history of rhetoric and persuasive texts for analysis. Texts for analysis may include political speeches, advertisements, literature, blogs, and other texts drawn from popular culture. Participants will become more critical consumers of the symbols they encounter everyday and hone their written and analytical skills. Assignments will include reading responses, a mid-term and final exam, and two 5-7 page analysis papers. Books to purchase are *Rhetorica Ad Herennium* (ISBN 9780674994447; \$24.00) and Perelman, *The Realm of Rhetoric* (ISBN 9780268016050; \$17.00). Other texts will be available on Blackboard.

### **ENGLISH 342.51      U.S. NATIONAL RHETORIC**

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

Section 01      M,TH      11:10-12:25 p.m.      Professor Jones      Code: 4311  
This course will examine the role of rhetoric in imagining the ideological boundaries around U.S. citizenship and the nation. We will focus particularly on some of the unique American rhetorical traditions and counter-traditions that have served to construct or deconstruct our ideas about the nation. Reading will include works by rhetorical theorists such as Aristotle and Kenneth Burke, scholars of early American rhetoric such as Sacvan Bercovitch, theorists who complicate traditional ideas about rhetoric, such as David Howard-Pitney and Victor Villanueva, as well as scholarship on nationalism. Students will apply their understanding of national rhetoric in two research paper assignments. Students are encouraged to choose research topics that relate to their majors, future professions, and/or personal interests. In addition, students will complete a short final examination paper, an oral presentation, and several informal writing assignments

### **ENGLISH 350      RENAISSANCE DRAMA**

(3 credits) Prerequisite is English 220

Section 01      T,F      2:10-3:25 p.m.      Professor Hollis      Code: 1031  
In this course we will explore the popular genres of sixteenth and seventeenth century drama (Domestic Tragedy, Revenge Tragedy, City Plays, Adventure Plays, Court Masques, Civic Pageants, Closet Drama). We will also consider the material conditions of performance and place the plays in their socio-cultural/historical contexts. Authors will include Elizabeth Cary, Christopher Marlowe, Thomas Kyd, John Webster, Thomas Dekker, Thomas Middleton, Francis Beaumont, John Ford, and Ben Jonson. Assignments will comprise weekly readings, a series of papers, an exam, and regular participation in class and on-line.

## **ENGLISH 351 THE AGE OF ELIZABETH**

(3 credits) Prerequisite is English 220

Section 01 M,W,TH 11:10-12:00 p.m. Mr. Krause Code: 1032

The Age of Elizabeth I will look at the life, times, and culture of England's greatest monarch, Queen Elizabeth I. Using Elizabeth's own writings as a guide, we will follow her throughout her troubled life and turbulent times, from imprisonment as a young girl to the leadership of a burgeoning imperial power. Texts we'll look at include: Edmund Spenser's *Faerie Queene* and his controversial writings on Ireland; Philip Sidney's poems and his *Defense of Poesy*; Shakespeare's *Love's Labour's Lost* and *Henry V*; Thomas Nashe's horror-filled picaresque novel *The Unfortunate Traveler*; women poets like Isabella Whitney and Mary Sidney; and more. We'll also look at some non-verbal texts, such as representations and portraits of Elizabeth, as well as, time permitting, later views of the queen, such as Shekhar Kapur's 1998 film *Elizabeth*. There will be frequent short writing assignments; a shorter, close-reading paper; a longer research paper; and a midterm and a final exam.

## **ENGLISH 352 SHAKESPEARE SURVEY**

(3 credits) Prerequisite is English 220.

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Code: 1033

This course is a chronological survey of Shakespeare's major plays with representative selections from all periods of his work and all genres. Readings will include *A Midsummer Night's Dream*; *Richard III*; *Henry IV, Part One*; *Henry V*; *As You Like It*, *Othello*; *The Winter's Tale*; and *The Tempest*, as well as primary and secondary source readings from the Bedford Companion to Shakespeare. A midterm and a final exam, plus two essays will be required.

Section 02 T,F 11:10-12:25 p.m. Professor Hollis Code: 1034

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

Section 51 T,TH 7:00-8:15 p.m. Dr. Sandler Code: 1035

The course is a survey of representative plays by Shakespeare with emphasis on the comedies and the tragedies. The readings will include: *Much Ado About Nothing*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV, Part One*, *Measure for Measure*, *Othello*, *Hamlet*, *King Lear*, *Macbeth*, *The Tempest*. Requirements: mid-term, final, term paper.

## **ENGLISH 353 SHAKESPEARE I: THE EARLY PLAYS**

(3 credits) Prerequisite is English 220.

Section 01 M,TH 9:45-11:00 a.m. Professor Schmidgall Code: 3969

This survey course will focus on six of the approximately twenty plays Shakespeare wrote in the first half of his career during the 1590's, the final decade of the Elizabethan Age. We will begin with two dozen of Shakespeare's 154 sonnets, which were written circa 1592-96 when Shakespeare was in his late 20's or early 30's. We will begin with my favorite Shakespearean play, the early comedy *Love's Labor's Lost*. Shakespeare's first hugely successful tragedy (*Romeo and Juliet*) and comedy (*A Midsummer Night's Dream*) will follow. Shakespeare wrote all but one of his nearly dozen history plays early in his career, and we will sample two of the finest, *1 Henry IV* and *2 Henry IV*. We will conclude with one of Shakespeare's last comedies, *Twelfth Night*. Grading will be based on three short papers and one longer final paper; quizzes; mid-term and final exams; class participation. Blackboard will be very active in this course: registered students can visit the course site beginning early in January.

## **ENGLISH 354 SHAKESPEARE II: THE LATER PLAYS**

(3 credits) Prerequisite is English 220

Section 51 M,W 8:25-9:40 p.m. Ms. Sherwood Code: 1037

In this course we will focus on Shakespeare's plays written during the reign of James I. We will read a selection of plays, including: *Macbeth*, *King Lear*, *The Tempest*, *Cymbeline*, *Winter's Tale*, and *The Two Noble Kinsmen*. Using *The Two Noble Kinsmen*, one of Shakespeare's works with Fletcher, as a starting point, we will explore questions of collaboration in Shakespeare's writing. We will examine Middleton's

*The Witch*, the play's connection to *Macbeth*, and how Middleton's revision of *Macbeth* furthers questions of authorship in plays published after Shakespeare's death. We will also analyze various printings of a single play in order to understand the nature of publication in Jacobean times and the instability of texts. Requirements: weekly responses, short paper, mid-term, research paper.

## ENGLISH 360 THE 17<sup>TH</sup> CENTURY

(3 credits) Prerequisite is English 220

Section 01 T,F 11:10-12:25 p.m. Mr. W. Goldstein Code: 1038

This course surveys selected poets and dramatists, focusing on love poetry in the broadest sense. The course emphasizes the conflicting erotics of religion and politics, with which ideas of ecstasy and passion and romance are intertwined in the work of Shakespeare, Donne, Marvell, Herbert, Lanyer, Katherine Philips, Jonson, Milton, Dryden and others. We will pay attention to the unfolding of the 17th century as a period with an internal dialogue over time, traced through the eulogies of a poet upon predecessors and through adaptations. (Dryden, for example, adapted both Milton's *Paradise Lost* and Shakespeare's *Antony and Cleopatra*, which we read in the course, in two of his own plays.) *Romeo and Juliet* and selections from *Paradise Lost* about Adam and Eve bookend the course; we move from the depiction of young love to the representation of mature love, keeping in mind the irony that Milton's Adam and Eve are taken to represent the love of adults; actually they are more "innocent" than Shakespeare's lovers, who though seemingly younger are actually, post-Fall, a man and woman of experience. The selected poetry suggests the range of genres of the period: epic, sonnet, lyric, ode, elegy, drama, etc. Finally, we examine some contemporary ideas of romantic love and how they relate to the works at hand. Requirements: one 4-page essay, one 8-10 page research paper; midterm and final exams.

Section 02 T,F 2;10-3:25 p.m. Professor L. Greenberg Code: 1039

This course is designed to provide students with an introduction to the poetry and prose of John Milton. Emphasis will be placed on *Paradise Lost*, to which we will devote a significant portion of the semester. We will also read a number of his earlier poems and excerpts from some of his controversial prose writings. Attention will be given to exploring Milton's sense of vocation and prophecy; the development of Miltonic style; his generic transformations; and his re-visioning of biblical stories. Milton studies are necessarily interdisciplinary and require engagement with the politics, religion and cultural assumptions of the seventeenth century, an age when many of the ideologies that we associate as our own were in the process of formation. Accordingly, we will also pay close attention to the political, religious and ideological forces at work in Milton's poetry. Requirements: regular quizzes, two 5-7 page papers and midterm and final examinations.

## ENGLISH 361 MILTON

(3 credits) Prerequisite is English 220

Section 01 M,TH 1:10-2:25 p.m. Dr. Prescott Code: 1040

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 368 THE 18<sup>TH</sup> CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220

Section 01 M,TH 11:10-12:25 p.m. Ms. Derbyshire Code: 1041

This course aims to help students situate the English novel's development historically, formally, and culturally. From its source in the latter half of the 17th century, to its rapid growth in the 1740s, to its expansion in the 1790s and throughout the Regency period, the "novel" was an increasingly popular genre that displaced the structured, rationalistic verse of the Augustan Age. We will investigate the political, philosophical, and ideological forces that caused this shift in reading preference. Secondary readings will examine particularly the role that the rise of print culture played in the success of the novel. The class will cover various sub-genres, including the "realist" fiction of Behn (*The Fair Jilt*) and Defoe (*Moll Flanders*); the picaresque fiction of Tobias Smollet (*The Adventures of Peregrine Pickle*); the satire of Fielding (*Shamela*), Burney (*Evelina*), and Austen (*Sense and Sensibility*); the Sentimental fiction of Richardson (*Pamela*) and Mackenzie (*A Man of Feeling*); and the Gothic fiction of Anne Radcliffe (*The*

*Italian*). Requirements: regular quizzes, reading responses, a midterm, and a final research paper of 10-15 pages.

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

(3 credits) Prerequisite is English 220.

Section 01 M,TH 1:10-2:25 p.m. Dr. Bloom Code: 1042

During the nineteenth century the novel evolved from what has been called the “drama of the broken teacup” to encompass the horrors of the modern world. Novels developed a dynamic quality of psychological depth while attempting to increase sympathy and teach morality. In this course we will examine how the concerns of the age -- secrets and lies, the past, religion, science, class, the place of women, gender and sexuality, and colonialization—were explored within the genre of the novel. These themes will be examined in Austen, *Emma*; Bronte, *Jane Eyre*; Dickens, *Great Expectations*; Hardy, *Tess of the d’Urbervilles*; Stevenson, *Dr. Jekyll and Mr. Hyde*; and Conrad, *Heart of Darkness*. Course requirements: informal writings, oral report, two papers, midterm and final exams.

Section 02 M,TH 4:10-5:25 p.m. Professor Kaye Code: 3971

This class will cover the major novelists of the nineteenth century, including Austen, Dickens, George Eliot, the Brontes, Wilkie Collins, Hardy, Stoker, Wilde, and Conrad. We will explore the variety, richness, and complexity of British fiction from the early part of the century, encompassing the Victorians, reading the decadent novel of the 1890s, and tracing the first rumblings of modernist fiction. Among the questions addressed in the course: What are the thematic concerns and formal strategies of novelists in this period? For whom are Victorian novelists writing? Why did the marriage plot become such a crucial feature of the nineteenth-century novel and what were the countervailing plots of desire that the novel engendered? How did certain social, political, and aesthetic issues (the "Woman Question," vivisection, industrialization, aestheticism) animate nineteenth-century fictionalists? Do novels differ from—or compete with—other kinds of narrative, such as history? In addition to viewing film adaptations, we will read excerpts from relevant critical and theoretical writings. Two papers, mid-term, and final.

## ENGLISH 372 ROMANTIC POETRY

(3 credits) Prerequisite is English 220

Section 01 M,TH 11:10-12:25 p.m. Professor Vardy Code: 3972

This course will begin by focusing on William and Dorothy Wordsworth and Samuel Taylor Coleridge. The three writers lived near one another in Somerset in 1798, and the result was William Wordsworth and Coleridge’s *Lyrical Ballads*, and Dorothy Wordsworth’s “Alfoxden Journal.” We’ll investigate the nature of the intense collaboration that created this tremendous artistic output. The course will then turn to John Keats, a poet of the next generation, and we’ll read his poetry and letters in light of his response to his famous forbearers. Specific emphasis will be given to the historical context of the works throughout. The course texts (available at Shakespeare and Co.) will be: *Coleridge’s Poetry and Prose* (Norton), William Wordsworth, *The Major Works* (Oxford), John Keats, *Poetry and Prose* (Norton). Dorothy Wordsworth’s journal will be available on e-reserve from the library website. Students will gain a comprehensive understanding of the poetry of the period, and have the opportunity to translate that understanding into academic prose. REQUIRED TEXTS:

Coleridge, S.T.	<i>Poetry and Prose</i>	Norton
Keats, John	<i>Poetry and Prose</i>	Norton
Wordsworth, Dorothy	The Alfoxden Journal”	e-reserve
Wordsworth William	<i>The Major Works</i>	Oxford

COURSE REQUIREMENTS: Essay (7-10 pages) 45%; Final exam (two hours) TBA 35%; participation (attendance, class discussion, 6 short papers) 20%. The 6 short papers should be 1-2 pages in length, and can take several forms: close readings of passages from poems (please do not submit simple paraphrase), comments on how a work is representative of an author’s work or of the period, etc. Students are invited to submit an outline or the Introduction of their term paper as one of their responses. Essay topics will be assigned by the end of the 4th week. Any student who wishes to discuss topic proposals with me before then, please feel free to come to see me in office hours. Attendance is mandatory. Unexcused absences will lower your course grade half a letter grade per 2 absences.



## **ENGLISH 373 VICTORIAN LITERATURE**

(3 credits) Prerequisite is English 220

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

Dr. Bloom

Code: 1044

The creative energy of nineteenth-century England can be seen in the sheer volume of great novels, histories, essays, poetry, and letters produced. During the years of the Victorian era (1834-1901) life in England changed dramatically. Industrialization scarred the countryside; the population increased, moved to cities, and became literate. The literature of England changed with the population as people from all classes sought to express their ideas, their ideals, and the reality of their lives. Among the authors whose works we read are Dickens, Tennyson, Browning, Nightingale, Rossetti, and Wilde. Requirements: 2 papers, midterm, and final exam.

## **ENGLISH 377 20<sup>TH</sup> CENTURY AMERICAN FICTION**

(3 credits) Prerequisite is English 220

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

Dr. Brown

Code: 1048

This course examines how various cultural, social, and political forces have impacted 20th century modern and postmodern American fiction. We will focus on the way in which various texts are marked by significant transformations in media, urbanization, and new ways of communicating and receiving information. We will examine how American writers have specifically negotiated this dynamic cultural landscape by invoking oftentimes conflicting visions of utopia and dystopia. In addition, we will consider how various critical and theoretical perspectives have informed and influenced notions of identity, meaning, and truth. Our list of authors may include Sherwood Anderson, William Faulkner, Gertrude Stein, Ernest Hemmingway, Zora Neale Hurston, Flannery O'Connor, Carson McCullers, Richard Wright, Phillip Roth, Maxine Hong Kingston, Toni Morrison, Kurt Vonnegut, Sherman Alexie, Don DeLillo, and William Gass. Course requirements include regular attendance and participation, weekly in-class response papers, a group presentation, and two essays.

## **ENGLISH 380 IRISH LITERARY RENAISSANCE**

(3 credits) Prerequisite is English 220.

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

Mr. Paoli

Code: 1050

In Ireland in the decades around the turn of the 19<sup>th</sup> into the 20<sup>th</sup> 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 383.63 THE AGE OF DONNE AND JONSON**

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

(3 credits) Prerequisite is English 220.

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

Professor Schmidgall

Code: 3974

This course will focus on what is arguably the golden age of Early Modern English poetry: the fifty years between 1590 and 1640. We will pay some attention to Shakespeare's sonnets (which were published in 1609 though written in the 1590s), but our principal focus will be on the rich oeuvres of the two great poets of the age: John Donne (1572-1631), with the exhilarating love poems of the 1590s when he was Jack and his religious poems written after he became Dr. John and one of Britain's great preachers; and Ben Jonson (1572-1637), the great neo-classical poet of the day and all-around pugnacious and colorful character – the first English author to publish his own collected works. Toward the end of the course we will sample the splendid religious verse of George Herbert and some of the poets who belonged to The Tribe of Ben, followers in Jonson's style like Robert Herrick and Thomas Carew. The Blackboard site will be very active for this course, with many course materials posted on it. There will be several short papers and a long final paper; midterm and final exam.

### **ENGLISH 385.65 THE VICTORIAN CITY**

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

Section 01 M,TH 1:10-2:25 p.m. Professor Agathocleous Code: 3975

Section 02 M,TH 2:45-4:00 p.m. Professor Agathocleous Code: 3976

During the nineteenth century, Britain's major cities expanded at an unprecedented rate. For writers of the period, these newly populous cities came to embody some of the most pressing concerns of modern life: crime, anonymity, prostitution, materialism, immigration and terrorism. Despite its evident problems, however, the city also inspired utopian imaginings of global community. This course will consider both utopian and dystopian visions of the city and their intersection in literature of the period. We will pay particular attention to questions of form: to how writers in various genres and at different moments within the period give shape to urban space and to the kinds of communities it enabled. The course will cover poetry, non-fiction prose, short stories and novels about the city and will address such topics as: the pastoral vs. the urban; industrialization and the social problem novel; the city as imperial center; the flaneur, urban investigation, and the discourse of degeneration. Requirements include one mid-term paper, a final paper and participation in class and on the discussion board.

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

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

Section 01 T,F 9:45-11:00 a.m. Professor D. Robbins Code: 3977

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

### **ENGL 386.94 LAW AND LITERATURE**

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

Section 51 M W 5:35-6:50p.m. Dr. Tobin Code: 3978

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

### **ENGLISH 388.66 HARDY AND LAWRENCE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", area of study "C," 1 or elective; English Language Arts elective. **Not recommended for auditors.**

Section 01 M,TH 1:10-2:25 p.m. Professor Kaye Code: 3979

This course considers two overlapping epochs of British literary history through an exploration of the Victorian realist Thomas Hardy and the innovative modernist writer D.H. Lawrence. Hardy's absorption in the thematics of working-class consciousness, sexual scandal, tragic fate, female transgression, and besieged masculinity in such novels as *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, *The Return of the Native*, *Jude the Obscure*, coupled with his intense attention to the spirit of place, shapes the terms

for Lawrence's bold experiments in literary form in *Sons and Lovers*, *The Rainbow*, *Women in Love*, and *Lady Chatterley's Lover*. Like Hardy, Lawrence struggled in his fiction with Victorian sexual norms and class divisions even as he registered historical trauma in indirect terms throughout his fiction. In Lawrence's essay "Study of Thomas Hardy," Lawrence developed a major statement on his aesthetic, revealing, as well, his conflicted relation to Hardy as Lawrence insists on a more visionary form of the novel. Greed, overreaching, the experimental excitement in human relationships sometimes expressed as a male or female homoerotic sublime—as well as the lyrical power of man's animal self and an undestroyed natural landscape—emerge as Lawrence's central concerns. Readings: Hardy, *The Mayor of Casterbridge*, *Far from the Madding Crowd*, *The Return of the Native*, *Tess of the D'Urbervilles*, *Jude the Obscure*; Lawrence, *Sons and Lovers*, *The Rainbow*, *Women in Love*, *Lady Chatterley's Lover*. In addition to seeing clips from film adaptations—John Schlesinger's *Far from the Madding Crowd*, Roman Polanski's *Tess*, Michael Winterbottom's *The Claim* and *Jude*, Ken Russell's *Women in Love*, Michael Almeyreyda's *The Rocking-Horse Winner*—there will be critical readings. Requirements will include a mid-term exam, mid-term paper, final paper.

### **ENGLISH 390.60 GENDER OF MODERNISM**

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

Section 01 T,W,F 10:10-11:00 a.m. Dr. Elliott Code: 1057

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

### **ENGLISH 394 WORLD LITERATURE: DRAMA**

3 hours; 3 credits. Prerequisite is English 220

May be used to satisfy one of the following: Literature, Language, Criticism area of study "E" or elective, Core requirement "E"; Writing core requirement "C", Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 T F 2:10-3:25 p.m. Professor Glick Code: 3980

C.L.R. James's major work, *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution* thinks the Haitian Revolution alongside the French Revolution. This course follows his lead and examines using a comparative framework historiography and dramatic literature of both events. We will take seriously the question of musical theater and opera in our comparative investigation as well as developments in Performance Studies. Some of the authors examined include: Buechner, Coleridge, Robspierre, Beaumarchais, Mozart, Marx, Hunt, Arasse, Hansberry, Glissant, and Walcott. Students are required to complete one class presentation, three papers, and a short annotated bibliography.

### **ENGLISH 395 AMERICAN PROSE BEFORE THE CIVIL WAR**

(3 credits) Prerequisite is English 220

Section 01 M,W,TH 12:10-1:00 p.m. Mr. Knip Code: 1059

This course will be an introductory survey of literatures of the United States from colonial times to the Civil War era. A diverse range of works, genres, movements, and cultural narratives will be explored, including American Indian mythology, exploration and slave narratives, autobiography and political writings. Authors we'll read include John Winthrop, Jonathan Edwards, Phillis Wheatley, Benjamin Franklin, Washington Irving, Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Harriet Jacobs, Herman Melville, and Emily Dickinson. Course requirements will include weekly 2-page reading responses and one longer (4-5 page) final essay.

Section 02 M,TH 11:10-12:25 p.m. Ms. White Code: 1060

This course surveys American literature from the colonial period through the Civil War, with emphasis on understanding how writing by persons in the US is related to – creates – "American" identity. We will read autobiographies, sermons, poems, essays and fiction by writers including (tentatively) Jonathan Edwards, Mary Rowlandson, Benjamin Franklin, Ralph Waldo Emerson, Walt Whitman, Harriet Jacobs,

Herman Melville, Abraham Lincoln and Emily Dickinson, supplemented with critical materials  
Requirements: active class participation, bi-weekly response papers, one presentation and a 5-7 page final essay.

Section 03      M,TH    1:10-2:25 p.m.      Ms. Pisano      Code: 1061

American Literature: Origins to the Civil War will investigate evolving constructions of American identity through its texts. We will read a wide variety of early American literature, looking closely at the shape of history in North America. We will critically examine the social, political, and cultural issues presented through the words of some of the many people who create and become Americans: Native Americans, colonists and settlers, slaves and former slaves. Our texts will cover a range of styles and forms, including speeches, narratives, sermons, poetry, short stories, and novels; we will supplement the literary texts with critical materials. Requirements will include class participation and discussion leading, at least two formal papers, and several short, informal writings.

Section 04      T,F      2:10-3:25 p.m.      Professor Tolchin      Code: 3981

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 51      M,W      7:00-8:15 p.m.      Mr. Barosky      Code: 1062

In 1846, Margaret Fuller wrote, "it does not follow because many books are written by persons born in America that there exists an American literature." But what is American literature if it isn't literature made in America? In a way, the question implies its own answer: American literature is writing shaped by the compulsion to somehow be American—different, strange, *sui generis*. Arguably, it is this self-consciousness that makes many of the major literary works so difficult to classify. Can *The Scarlet Letter* and *Moby Dick* comfortably be called novels? Are Emerson's lectures philosophy, performance, or poetry? What is *Walden* anyway? Indeed, the question that preoccupied writers in the nineteenth century turns out to be an extension of one that preoccupied those of the seventeenth and eighteenth centuries: *What is an American?* In this course, we will read representative works from the Puritan era to the "American renaissance," with an emphasis on the connections between the imperatives of cultural and literary uniqueness. A tentative list of writers to be considered: Winthrop, Rowlandson, Edwards, Franklin, Crèvecoeur, Irving, Cooper, Emerson, Hawthorne, Poe, Fuller, Thoreau, Douglass, Stowe, and Melville. Requirements include short analytical papers and a midterm exam.

## **ENGLISH 396      AMERICAN PROSE 1871-1914**

(3 credits) Prerequisite is English 220

Section 01      T,W,F    9:10-10:00 a.m.      Mr. Harkey      Code: 1063

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

Section 02 M,W 4:10-5:25 p.m. Mr. Barosky Code: 3982

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

### **ENGLISH 397 AMERICAN POETRY TO 1917**

(3 credits) Prerequisite is English 220

Section 01 T,W,F 10:10-11:00 a.m. Mr. Sussman Code: 3983

This course will focus on poetry written in American from the colonial period through the beginnings of American modernism. Broadly speaking, we'll try to trace the dynamics of the development of a kind of poetry we might call specifically "American," though of course we'll work to contest and complicate that term. Ultimately we'll try to construct an account of American poetry that helps us deal with aesthetic and historical upheavals surrounding modernism. Readings will include poetry by Anne Bradstreet, Edward Taylor, Phyllis Wheatley, Ralph Waldo Emerson, Walt Whitman, Herman Melville, Emily Dickinson, Ezra Pound, T.S. Eliot, and Gertrude Stein, among others. We'll read some secondary material contemporaneous with whatever poetry we happen to be reading, and also some modern criticism and theory. We'll also use a guide to prosody to help develop the technical vocabulary necessary to the discussion of poetry. Two papers (one shortish, one longish) and weekly reading responses.

### **ENGLISH 399.68 JEWISH AMERICAN LITERATURE**

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

Section 01 M,TH 1:10-2:25 p.m. Dr. Weir Code 1066

They came from Europe to America, seeking escape from the want and oppression of the past. But with them they brought a part of the past they treasured, a religion, a tradition, an emotional and intellectual stance nurtured by many years. Is there a Jewish-American canon? Is it all about New York? This course will explore the prose, poetry and drama created by Jewish writers as they sought to find their voice in a new country. We will examine themes of alienation, ambition, generational conflict and, above all, hope. To fully appreciate these writers, we will also discuss their historical background, the places from whence they came. Texts by Tillie Olsen, Bernard Malamud, Cynthia Ozick, Saul Bellow, Phillip Roth, E.L. Doctorow, Allegra Goodman Requirements: One group presentation, class discussion leaders, two short(5 page)papers, one long individual research paper 10 - 15 pages.

### **ENGLISH 399.92 ASIAN AMERICAN POETICS**

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

Section 01 M,TH 4:10-5:25 p.m. Ms. Hayashida Code: 4915

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

**ENGLISH 482 SPECIAL STUDIES SEMINAR**  
**ENGLISH 483 SPECIAL STUDIES SEMINAR**

(1-3 credits) Written permission of a full-time faculty member required before registering.  
Hours to be arranged. Codes: 482-01 (1067); 483-01 (1068)  
Students will work on independent studies projects on topics in American and British literature, creative writing or linguistics.

**ENGLISH 484.55 ADVANCED PROSE WRITING**

(3 credits) Prerequisites are English 220, 311,313. May be used to fulfill the 400-level writing seminar requirement. **Not recommended for auditors.**  
Section 01 T,F 11:10-12:25 p.m. Ms. Daitch Code: 4006  
Students in this class will be encouraged to go to galleries and museums as well as to read and to produce their own work. Reading assignments are both tailored to a student's individual interests and the objectives of the class as a whole. Discussions of short stories, sections of novels, as well as non-fiction are included in workshop classes. Students will be encouraged to explore various narratives from the traditional designed to develop plot and characters to the experimental which pulls the rug out from under that particular table. Students will be asked to consider how fiction can maintain a linear tradition, preserving certain conventions of storytelling and at the same time looking at the disruption of the received ideas that come with certain kinds of characters and plot trajectories.

**ENGLISH 484.69 ADVANCED WORKSHOP IN POETRY**

(3 credits) Prerequisites are English 220, 300, 314, 316. May be used to fulfill the 400-level writing seminar requirement. **Not recommended for auditors.**  
Section 01 M 2:45-5:15 p.m. Professor Masini Code: 3984  
This advanced workshop will include a variety of techniques and exercises designed to help students develop their poetic voices and deepen their approach to writing through the reading of outside texts (poems), by exploring the process of revision as well as grappling with issues of craft. Students will learn ways to push past the initial impulse to the more fully realized poem, to deal artfully with the material of the inner life. In-class and take-home exercises will be required.

**ENGLISH 484.76 NARRATIVE FORMS: STRATEGIES IN FICTION WRITING**

(3 credits) Prerequisites are English 220, 300, 311, 313 or instructor permission. May be used to satisfy the following: Writing 400-level writing seminar. **Not recommended for auditors.**  
Section 01 T, F 3:45-5:00 p.m. Professor Thomas Code: 3985  
This advanced workshop in fiction writing will focus on those aspects of craft that short story writers and novelists consciously employ to shape and direct their fiction. We will be looking at what constitutes a "major" or "full" character, as opposed to a minor or partial character. We will examine how writers design and compose their story's settings, with particular emphasis upon perspective through the use of point-of-view, tense and time chronology, continuity and diction. We will consider the question of what constitutes effective conflict in the generation of fictive possibilities that confront both character and the reader as they define the story's limits. Finally, we will examine the work of established authors— both their fiction and their writing about fiction— in the light of our own work. Writers examined this semester will include Alice Munro, William Maxwell, Frank O'Connor, Charles Johnson, Robert Olen Butler, Edgar Allan Poe, Sandra Cisneros, Eudora Welty, Katherine Ann Porter, Susan Minot, Isaac Babel and others. Two complete short stories and two revisions are required for the semester

**ENGLISH 484.83 CHARACTER, CLASS, CONFLICT IN CONTEMPORARY FICTION**

(3 credits) Prerequisites: English 220, 311, 313. May be used to fulfill the 400-level writing seminar requirement. **Not recommended for auditors.**  
Section 51 M,W 5:35-6:50 p.m. Professor Winn Code: 4445  
The course will have two objectives. First, it will focus on the methods and origins of effective characterization through reading a variety of contemporary authors who are acknowledged masters of the short form and whose stories effectively suggest and explore the influence of social issues. Robert Olen Butler, Alice Munro, Tobias Wolff, Andre Dubus, Thom Jones, Bobbie Ann Mason, Alice Walker,

Ray Carver, Charles Johnson, John Edgar Wideman, Sandra Cisneros, Rudolfo Anaya, Amy Tan, Bharati Mukherjee among others will be assigned. Second, students will work on a single, original short story which will be discussed and criticized in the workshop and redrafted and revised a number of times (at least three) over the length of the semester. Also, each student will analyze one of the anthologized authors assigned to the workshop, leading and directing discussion for that class period. The link between compelling and persuasive characterization and the larger events of history and culture that so often may determine character will be the focus of our attention.

## **ENGLISH 485 INDIVIDUAL TUTORIAL PROJECTS**

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

**485.01 FOR WRITING MAJORS**

Code: 1073

**485.02 FOR LITERATURE, LANGUAGE, CRITICISM MAJORS**

Code: 1074

**485.03 FOR ADOLESCENCE EDUCATION MAJORS**

Code: 1075

**485.04 FOR ENGLISH LANGUAGE ARTS MAJORS**

Code: 1076

**485.05 FOR MAJORS DOING A SECOND PROJECT**

Code: 1077

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

## **DEPARTMENT HONORS IN ENGLISH**

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

### **ENGL 494.77 POETICS OF NATURE**

(3 credits) Permission of the instructor required. May be used to satisfy Literature, Language, Criticism core requirement "C", area of study "B," 1 or elective.

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

Professor Vardy

Code: 4292

This course examines the shifting relationships between literature and the natural world over a fifty-year period. The title of the course signals such a shift. The course begins in a period where ideas of landscape originating in painting, gardening and the philosophy of aesthetics were introduced into the natural world, shaping it to create human pleasure. By the end of the course, we will see nature take on a "natural" value for its own sake. Poetry, philosophy and painting will serve as our measures in mapping these changes. Students will have the opportunity to explore and conduct research on Romantic writers within a rich interdisciplinary context. REQUIRED TEXTS: Burke, Edmund, *A Philosophical Enquiry*, Oxford; Clare, John, *I Am: The Selected Poetry of John Clare* Farrar, Straus & Giroux; Coleridge, S.T., *Coleridge's Poetry and Prose*, Norton; Wordsworth, William, *The Major Works*, Oxford; Vardy, Alan (Ed.) *Course Reader* on e-reserve. COURSE REQUIREMENTS: One 15-20 page paper due in the final week (75%); Seminar participation including 6 response papers (25%).

### **ENGL 494.79 MEDIEVAL WOMEN IN LITERATURE**

(3 credits) Permission of the instructor required. May be used to satisfy Literature, Language, Criticism core requirement "B," area of study "A," 1, or elective; Creative Writing core requirement "A"; Adolescent Education core requirement "E".

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

Professor Hennessy

Code: 4294

This course will examine a broad range of texts written by, for, and about medieval women. From the scandalous fabliaux to the orthodox lives of saints, from mystical writings and texts of religious instruction to medical treatises, the texts read in this course will be used to explore some of the dominant ideas about gender and sexuality, as well as the often paradoxical discourses of medieval misogyny, present in medieval literature and culture. Texts to be read include works by major women authors such as the Women Troubadours, Hildegard of Bingen, Marie de France, Heloise, Margery Kempe, and Christine de Pizan. In addition, we will read texts that allow us to think about how sources were generated and preserved, including poems on the cult of Mary, anti-marriage tracts, women's weaving songs (chansons de toile), and the anonymous "Why I Can't be a Nun." We will also examine issues of

women's literacy and consider the conditions under which women wrote, read, and patronized writers, and how they imagined themselves in the textual tradition. No previous experience in medieval literature is necessary. Course Objectives:

1. To encounter and explore literary and non-literary texts from the European Middle Ages written by, about, or for women.
2. To understand the historical contexts for these literary and non-literary texts
3. To produce and share research to aid the contextualization of these texts

Course Requirements:

1. Regular attendance and participation
2. One research project leading to a research paper (10-12 pages)
3. One research-based in-class presentation and one short 3-5 page paper

Required books: you will need to purchase: *The Book of Margery Kempe*, (Norton Critical Edition, ed. Lynn Staley (\$12); *The Women Troubadours*, ed. and transl. Meg Bogin (Norton paperback, \$11), *The Lais of Marie de France*, ed. Robert Hanning and Joan Ferrante (Baker Academic Publishers, \$15); *The Letters of Abelard and Heloise*, ed. MT Clanchy and Betty Radice (Penguin Classics, \$10). A course pack of other reading materials will be made available the first week of classes.

### **ENGL 494.80 BECKETT AND SUSTAINABILITY**

(3 credits) Permission of the instructor required. May be used to satisfy Literature, Language, Criticism core requirement "C," area of study "C," 1, or elective; Adolescent Education core requirement "C".

Section 01	T	2:10-4:40 p.m.	Professor Israel	Code: 4702
Section 900	T	2:10-4:40 p.m.	Professor Israel	Code: 4295

The writing of Irish author Samuel Beckett (1906-1989), who lived most of his adult life in France, is desperately spare, utterly uncompromising, and often terribly funny. Our seminar will explore texts from Beckett's long, long, writing career, from the early poems and critical essays (of the late 1920s-early 30s), through the novelistic trilogy and major plays (40s and 50s), to the incursions into film and television (60s and 70s), to the late prose experiments (of the 80s). We will approach Beckett's writing as a constellation into the study of language, literature, theatre, genre, ethics and politics (especially postcolonial politics) across the century. In the latter part of the semester we will explore Beckett's impact on a variety of arenas, including especially literature, philosophy and visual art.

Readings/viewings might include works by Sartre, Blanchot, Fanon, the Brazilian Concrete Poets, Adorno, Bernhard, Derrida, Deleuze, Andre, Hesse, Smithson, Nauman, Kelman, Coetzee, Sebald, Badiou, Cavell and Agamben. Reading knowledge of French helpful but not essential. Requirements: regular attendance and participation, ten-minute oral presentation, 2000-word midterm paper, 4000-word final research paper (topics and approaches to be discussed). Enrollment is by instructor permission. Please send an email to [nisrael@hunter.cuny.edu](mailto:nisrael@hunter.cuny.edu).

### **ENGL 498 INTERNSHIP**

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

English 498.01-01 (code 1082); 498.02-01 (code 1083); 498.03-01 (code 1084)

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