

SPRING 2011

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. 1credit

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: 0863

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. Cheng Code: 0864

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 250.67 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. Derbyshire Code: 0927

"Heroines" will explore the notion of female heroism as it develops within prose fiction. We will befriend several literary heroines and analyze how these women are constructed by author, literary form, and period. This course covers texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. We will consider the relation between gender and the notion of heroism and how writing and literacy affect this relation. Our aim is to identify and analyze the different strategies and techniques used in the creation of various literary heroines as well as the authorial, historic, and cultural discourses that assist these strategies. Requirements include three response essays, regular quizzes, and a take-home final exam.

ENGLISH 250.73 THE MODERNS: EARLY 20TH CENTURY BRITISH FICTION

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

Section 01 M,W,TH 11:10-12:00 p.m. Mr. O'Malley Code: 0930

This course examines British fiction of the early 20th century, a period often referred to as the "modernist" era. The Moderns tried to come up with new and exciting ways of writing that perplexed many readers

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

ENGLISH 250.92 BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS

(3 credits) Prerequisite is English 220. Satisfies Stage 2--Broad Exposure, Group C.
 Section 01 SAT 12:10-2:40 p.m. Ms. S. Smith Code: 0932
 Approved for Group B and C Pluralism and Diversity; Satisfies Stage 2--Broad Exposure, Group C
 This course will concentrate on contemporary texts and the characteristics of the African American, Caribbean, and African literary traditions from the late 20th century to the present. Several of the themes we will address include religion, family ties, crisis of identity, social injustice, colonization and decolonization, traditionalism v. modernism race, gender, and class. We will examine not only the historical and political contexts of the works, but also the ways in which issues of gender, race, and class specifically inform them. Requirements: three 4-6 page papers, class participation, and a final exam.

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: 0933
 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 251.52 LITERATURE AND LANGUAGE

(3 credits) Prerequisite is English 220. Satisfies Stage 2--Broad Exposure, Group C.
 Section 01 M,W,TH 12:10-1:00 p.m. Ms. Wagle Code: 4569
 Literature is language. It literally “speaks” to us. And while the study of literature always includes attention to language, in this course language will be the star. In particular, we are interested in ways that literature uses language to represent human thought and words. Among the issues we will address are how language relates to social position, how representations of characters’ speech exploit social and cultural ideals and stereotypes, how narrative point of view impacts our understanding of character, and how novel approaches to narrative voice challenge conventional ideas of how stories are told and by whom. Throughout the course we will give particular attention to the changing role of dialect in literature and we will conclude with the emergence of new literary voices. Readings will span four centuries and include all literary genres: fiction, drama, and poetry – and even a brief foray into non-fiction. However, we will take a thematic approach rather than a chronological one, so that for one theme we will read Shakespeare’s *Henry V* and Anthony Burgess’s *A Clockwork Orange*. Additional authors may include: Jane Austen, Charles Dickens, Mark Twain, Emily Dickinson, Paul Lawrence Dunbar, James Joyce, George Bernard Shaw, Elizabeth Bishop, Zora Neale Hurston, Gwendolyn Brooks, Julia Alvarez, Adrienne Rich, and Junot Diaz. Requirements include: class participation, annotation of texts, one short and one longer paper (including multiple drafts), several informal writing assignments, and an in-class presentation.

ENGLISH 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. Cheng Code: 0934

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 12:10-1:00 p.m. Mr. O'Malley Code: 0935

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.

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 a.m. Mr. Francia Code: 0938

Because of the 20th-century colonial relationship between the Philippines and the United States— between periphery and center— there exists a continuum between literature in English created in the (now former) colony and the literature written by Filipino Americans. Thus, the course examines literature written in both countries. The course will enable the student to appreciate both the historical and social contexts in which Philippine-American literature has evolved, and the diverse aesthetics and themes of individual writers, whether they developed in the Philippines or matured as writers in the United States. 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 F 5:40-8:40 p.m. Ms. Ballal Code: 0939

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

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 M,TH 1:10-2:25 p.m. Ms. Shah Code: 0940

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	8:10-9:25 a.m.	Ms. Gabis	Code: 0941
Section 02	M,TH	9:45-11:00 a.m.	Ms. Rempe	Code: 0942
Section 03	M,TH	9:45-11:00 a.m.	Ms. Gabis	Code: 0943
Section 04	T,F	11:10-12:25 p.m.	Dr. Paul	Code: 0944
Section 05	T,F	3:45-5:00 p.m.	Ms. Hunter	Code: 0945
Section 06	T,F	12:45-2:00 p.m.	Ms. O'Neill	Code: 0946
Section 07	T,F	2:10-3:25 p.m.	Ms. Hunter	Code: 0947
Section 08	T,F	2:10-3:25 p.m.	Ms. Bunn	Code: 0948
Section 09	M,TH	1:10-2:25 p.m.	Ms. Rempe	Code: 0949
Section 10	T,F	11:10-12:25 p.m.	Ms. Bunn	Code: 0950
Section 11	T,W,F	9:10-10:00 a.m.	Ms. Schaller	Code: 0951
Section 12	T,F	11:10-12:25 p.m.	Mr. Schulz	Code: 0952
Section 13	T,F	12:45-2:00 p.m.	Ms. Palmer	Code: 0953
Section 14	T,W,F	10:10-11:00 a.m.	Ms. Vane	Code: 0954
Section 15	T,W,F	10:10-11:00 a.m.	Ms. Shreve	Code: 0955
Section 16	T,F	11:10-12:25 p.m.	Ms. Palmer	Code: 0956
Section 51	M,W	5:35-6:50 p.m.	Ms. Joblin Ain	Code: 0958
Section 52	T,TH	5:35-6:50 p.m.	Ms. S.K. Smith	Code: 0959
Section 53	T,TH	5:35-6:50 p.m.	Ms. Goodman	Code: 0960
Section 54	T,TH	7:00-8:15 p.m.	Ms. Goodman	Code: 0961
Section 55	M,W	5:35-6:50 p.m.	Ms. McBride	Code: 4118
Section 56	M,W	7:00-8:15 p.m.	Ms. McBride	Code: 4119

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.	Mr. B. Miller	Code: 0962
Section 02	M,TH	1:10-2:25 p.m.	Dr. G. Miller	Code: 0963
Section 03	T,W,F	10:10-11:00 a.m.	Ms. Schaller	Code: 0965
Section 04	T,F	9:45-11:00 a.m.	Dr. Larson	Code: 4120
Section 05	T,F	11:10-12:25 p.m.	Ms. O'Neill	Code: 0966
Section 51	T,TH	7:00-8:15 p.m.	Staff	Code: 0969

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: 0970

Section 02 SAT 9:10-11:40 a.m. Ms. Korn Code: 0971

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 51 T TH 8:25-9:40 p.m. Dr. Sandler Code: 0973

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: 0974

Section 02 M,TH 11:10-12:25 p.m. Ms. Lauer Code: 0975

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

Section 03 T,F 12:45-2:00 p.m. Ms. Mitchell Code: 0976

Section 04 T,F 2:10-3:25 p.m. Ms. Mitchell Code: 0977

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

Section 51 T,TH 5:35-6:50 p.m. Dr. McFall Code: 0979

Section 52 T, TH 7:00-8:15 p.m. Dr. McFall Code: 4122

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: 0980

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 M, TH 2:45-4:00 p.m. Staff Code: 0981

The ways in which critical theories have affected our reading practices over the past twenty years have been complex, and often bewildering to students. From what makes a text literary, to the power relations inherent in critical judgments, to whether or not we can even establish the criteria for what we mean by "literary," it seems as if everything has been on the table. This course will examine theoretical works representing Marxist, psychoanalytic, poststructuralist, feminist, post-colonial and new historicist positions. Each approach poses slightly different questions, and, over the course, we will attempt to become self-aware of the questions each of us most wants to ask and the ideological assumptions and baggage those questions carry. The course will begin with a brief overview of philosophical aesthetics, the subject from which literary criticism emerges. We will ground our discussions by applying the various theories to specific novels and poems. Course requirements: six short response papers (1-2 pages), and a presentation of a critical theory to a specific literary work; term paper (7-10 pages); final exam.

Section 03 M, TH 11:10-12:25 p.m. Staff Code: 0982

Section 04 M, TH 2:45-4:00 p.m. Staff Code: 0983

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: 0984

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: 0985

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 07 M, TH 4:10-5:25 p.m. Professor Agathocleous Code: 4123

What is literary theory? What can you do with it? This class introduces students to the major theoretical paradigms of literary study, with attention to the historical context of these formations, their overlap and discontinuities, and their application to specific literary texts. Approaches we will survey include: New Criticism, Structuralism and Post-structuralism, Marxism, Psychoanalysis, Gender and Queer studies,

New Historicism, Cultural Studies, and Postcolonial theory. Requirements will include Blackboard postings, short papers and a final exam.

Section 51 M,W 7:00-8:15 p.m. Dr. Tobin Code: 0986
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: 0987
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 NON-FICTION WRITING I

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

Section 01 T,F 3:45-5:00 p.m. Ms. Burnham Code: 0989

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: 0990

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 NON-FICTION 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: 0991

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

Ms. Anderson

Code: 0992

In this course, students will build from what they learned and practiced in English 308, continuing to explore the various modes of Creative Non-fiction 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/cfnshop/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.

ENGLISH 311 WORKSHOP IN FICTION I

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

Section 01	T,F	12:45-2:00 p.m.	Professor Thomas	Code: 0993
Section 02	T,F	2:10-3:25 p.m.	Dr. Wetta	Code: 0994
Section 51	M,W	7:00-8:15 p.m.	Professor Winn	Code: 0995

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 are English 220, English 300, and English 311.

Not recommended for auditors

Section 01	T,F	11:10-12:25 p.m.	Professor Thomas	Code: 0996
Section 02	T,F	12:45-2:00 p.m.	Ms. Daitch	Code: 0997
Section 03	M, W	4:10-5:25 p.m.	Professor Nunez	Code: 0998
Section 51	M,W	7:00-8:15 p.m.	Ms. McConnell	Code: 0999

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 are English 220 and English 300. **Not recommended for auditors.**

Section 51	M,W	7:00-8:15 p.m.	Mr. Dow	Code: 1003
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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 21st 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.

Section 52	T,TH	7:00-8:15 p.m.	Ms. Singer	Code: 4126
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"Poetry is the journal of the sea animal living on land, wanting to fly in the air."

-Carl Sandburg

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

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

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

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

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

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

Requirements: All assigned exercises are required.

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

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

Required Texts: 1. The Vintage Book of Contemporary American Poetry (McClatchy)
2. The Poet's Companion (Addonizio, Laux)

ENGLISH 316 WORKSHOP IN POETRY II

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

Section 01 M,TH 2:45-4:00 p.m. Professor Masini Code: 1005

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

Section 02 T,F 12:45-2:00 p.m. Dr. Paul Code: 4127

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

Section 51 T,TH 5:35-6:50 p.m. Ms. Singer Code: 1006

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," 2, 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 M,Th 2:45-4:00 p.m. Ms. Nims Code: 1007

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

Presentations: Each student will present his/her proposal to the class. This presentation should include the title of the work, the topic/problem to be analyzed, the framework you intend to use, its contribution to research in the field and a bibliography (10% of final grade). Participation: Each student will be

responsible for actively participating in all in-class discussions and assignments. Participation includes, but is not limited to, in-class writing assignments, group work, attendance, and discussions in the blackboard forum (10% of final grade). Final Exam: Based on assigned reading and in-class discussions (20% of final grade). As instructor I reserve the right to alter the syllabus to meet the needs of the students at any time during the semester.

ENGLISH 317.55 MUSLIM DIASPORAS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "E," 3 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 2:10-3:25 p.m.

Ms. Qidwai

Code: 1008

This course surveys the Muslim experience in the west, looking specifically at ways in which Muslim diasporic identities are constructed and contested in Europe and the United States. The approach of this course will be interdisciplinary – the first half will consist of mostly historical explorations of the migrations of Muslim peoples to western countries in the 19th and 20th centuries. We will explore this history through the multiple lenses of race, class, gender and sexuality. The second half will shift into a contemporary study of these transnational communities, in which students will watch films and news media, read literature and analyze critical texts that are relevant to the intersections of Islam and the West today. These two identities are often reduced, in mainstream discourses, to binary oppositions, in which it is presupposed that identity is a static concept and that any intersectionality of Muslims and the west will result in a "clash of civilizations". Yet, thriving, hybrid cultures created in Muslim diasporas contest this "clash". This course seeks to deconstruct such reductive rhetoric in order to explore what it means to be Muslim in the west. We will utilize post-colonial and critical race theories to investigate factors that have impacted Muslim diasporic communities such as colonialism, imperialism, orientalism, migration, xenophobia, globalization, terrorism, hate crimes, stereotyping and economic injustice. This course will further develop critical thinking and writing skills, with particular emphasis on developing interpretive methodologies. Students will also be introduced to different critical theories and will apply the understanding of those theories to their close readings of texts and media. Coursework will include 3 short papers, 2 in-class group presentations and one final essay.

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," 4 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.

Ms. Sama

Code: 1009

Common trope in African Diasporic writings by and about women include hauntings, ghostliness, and the woman's body as landscape. In this course, we will examine how Black women writers reinvent these tropes and own them. By looking at the works of Tsitsi Dangaremba, Assia Djebar, Chimamanda Adiche, Dionne Brand, Shani Mootoo, Edwidge Danticat, Toni Morrison, and Octavia Butler, we will query travel, literary palimpsests, and spiritual/physical embodiment in order to think through how the old tropes are made new. Requirements: 2 polished essays, 2 extemporaneous essays, and your contributions to class discussions.

ENGLISH 318.55 ASIAN AMERICAN MEMOIR

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

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

Mr. Francia

Code: 4327

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

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

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E", area of study "D," 2 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: 1011

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," 2 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: 1012

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

Novels: *Bone*, Fae Myenne Ng; *No-No Boy*, John Okada; *Dictee*, Theresa Hak Kyung Cha; *Dogeaters*, Jessica Hagedorn

Films: *Rush Hour*, Brett Ratner; *Romeo Must Die*, Andrej Bartowiak; *Three Seasons*, Tony Bui; *A.K.A. Don Bonus*, Sokly Ny

Discs: *Broken Speak*, I Was Born With Two Tongues; *Self: Volume 1*, Mountain Brothers

Supplements: *The Elements of Style*, 4th ed., William Strunk Jr., and E.B. White

Assignments and Grading: Attendance and Class Participation: 25%; Critical Thinking Response Papers: 25%; Midterm Exam: 25%; Research Paper (4-6 pp.): 25%

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 "D," 2, 5 or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 M,TH 4:10-5:25 p.m. Ms. Velasco Shaw Code: 1013

Who are Asian/Pacific Americans as cultural producers today? How do they imagine themselves? What kinds of images and narratives do they create? In this survey course, participants will have the opportunity to explore the diversity of Asian/Pacific American cultures through a wide range of film screenings, critical and fictional writings. We will examine Asian/Pacific American experiences such as: migration, assimilation, displacement, generational and class differences, multiculturalism, youth culture, religion, and various forms of discrimination within our respective communities as well as across them. Throughout the semester, we will be analyzing mainstream stereotypical representations of Asian/Pacific Americans, the effects of such representations in relationship to more complex narratives produced by Asian/Pacific Americans whose works address cultural, political, and social issues. They include, but are not limited to: class, ethnicity, race, gender, community politics, nationalism, and sexual identities through cinema and literature within mainstream, independent, and alternative lenses.

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 "G," 4 or elective; 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 2:45-4:00 p.m. Professor Luria Code: 1015

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 319.68 WOMEN AND WRITING IN THE MIDDLE AGES

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

Section 01 M,TH 11:10-12:25 p.m. Professor Tomasch Code: 4128

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

ENGLISH 319.69 18TH CENTURY BRITISH WOMEN WRITERS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism core requirement "C", area of study "B," "G," 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: 1016

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" or 4; Adolescence Education core requirement "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: 1017

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 "D," "G," 2 or 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: 1018

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 319.77**WOMEN CENTERED LITERATURE: THE BRONTE SISTERS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study "B," "G," 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 01 M,TH 9:45-11:00 a.m. Dr. Bloom Code: 4129

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

ENGLISH 320**MULTI-ETHNIC AMERICAN LITERATURE**

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

Section 01 M, TH 1:10-2:25 p.m. Ms. Nims Code: 1019

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 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. Dr. Gilchrist Code: 1020

Organized around the literary depictions of major American historical crises, such as slavery, Indian Removal, Japanese-American internment, and 9/11, this section of "Multi-Ethnic American Literature" introduces select novels, short stories, poetry, film, and cultural essays by contemporary American writers including Toni Morrison, Barbara Fields, Louise Erdrich, Junot Diaz, and Lawrence Joseph. Students will be required to write two formal English essays, to delivery a 10-minute research presentation, and to participate actively in class discussions.

Section 04 SAT 3:10-5:40 p.m. Ms. Washburn Code: 1022

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 3:45-5:00 p.m. Professor Chon-Smith Code: 1023

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 multi-ethnic 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 Tolchin Code: 1024
 We will read writers of African-American, Asian-American, Judeo-American, Latino-American and Native American backgrounds, with an attention to the implicit theories of cultural identity in their work.
 Requirements: take-home midterm and final essays, class participation, attendance.

Section 51 T,TH 5:35-6:50 p.m. Staff Code: 1025
 Section 52 T,TH 7:00-8:15 p.m. Staff Code: 1026
 Section 53 M,W 5:35-6:50 Mr. Matthew Goodman Code: 4130
 Section 54 M,W 7:00-8:15 Mr. Matthew Goodman Code: 4131

The literature we study in this course will explore the way in which ethnic, racial, and feminist claims in the mid-to-late 20th century in the United States have altered the traditional literary canon. Through a study of both the theoretical and imaginative works of African, Caribbean, Asian, and Native American writers we will examine the historical and cultural backgrounds that inspired a sea of change in our understanding and experience of American culture. Requirements include a midterm and final essay and two papers.

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

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

Section 01 M,TH 4:10-5:25 p.m. Professor Neary Code: 1027

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

Section 02 T,F 11:10-12:25 p.m. Mr. Sussman Code: 1028

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-19th 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 Crafts, James Weldon Johnson, Ralph Ellison, Octavia Butler, and Toni Morrison, among others. We'll watch a film (most likely Charles Burnett's *Killer of Sheep*) and read theory by the Russian Formalists, Mieke Bal, Jonathan Culler, and Manthia Diawara, among others. Two papers (one shortish, one longish) and weekly reading responses.

Section 03 M,TH 2:45-4:00 p.m. Ms. Sama Code: 4132

James Smethurst defines "avant-garde" as "a bold journey into the future. . . that made things new" and suggests that in the 1960s this term shifted to embody popular culture: "avant-garde has roots in actually existing and close-to-home popular culture and is in some senses genuinely popular, while retaining a counter-cultural, alternative stance". In this course, we will establish a theoretical grounding to explore avant-garde African American narratives in literature, visual art, and music. This is a course with a lyric sensibility and a modest belief in lyricism as form of communication, a course with a moody embrace of the specificities of what makes and defines (Avant-garde) African American narrative as (Avant-garde) African American narrative, and a course with a tempestuous (dis)regard of categorizing the (non)categorical. We will read Ellison, Butler, Morrison, among others and pair the literature with visual artists and musicians such as Kara Walker and the Detroit punk band Death.

ENGLISH 325 POST COLONIAL LITERATURE IN ENGLISH

(3 credits) Prerequisite is English 220. Cross-Listed with COMPL 381.66.

Section 01 M,TH 4:10-5:25 p.m. Professor Mallipeddi Code: 1030

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.

Section 02	M,TH	11:10-12:25 p.m.	Professor Perera	Code: 1031
Section 03	M,TH	2:45-4:00 p.m.	Professor Perera	Code: 1032

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

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

ENGLISH 329.75 WRITING THE NEW SOUTH AFRICA

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement “E,” area of study “E,” 3 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 Shute	Code: 4135
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This course will explore South African literature both before and after the end of apartheid, with particular attention to problems of narrativity and storytelling posed by the Truth and Reconciliation Commission. Texts will include works of fiction and nonfiction, as well as recent documentary and feature films. We will read established authors such as J.M. Coetzee, Nadine Gordimer, Andre Brink, Zakes Mda, Damon Galgut, and Antjie Krog, along with emerging writers of the post-apartheid era. Requirements will include a midterm exam and a research paper.

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

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

Section 01	T,F	9:45-11:00 a.m.	Mr. Funk	Code: 1035
Section 02	T,F	11:10-12:25 p.m.	Mr. Funk	Code: 1036

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

Section 51	T,TH	5:35-6:50 p.m.	Professor K. Greenberg	Code: 1038
Section 52	T,TH	7:00-8:15 p.m.	Professor K. Greenberg	Code: 1037

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	1:10-2:25 p.m.	Professor Parry	Code: 1040
Section 02	M, TH	2:45-4:00 p.m.	Professor Parry	Code: 1041

This course will present the history of English as the history of its speakers, and it will trace patterns of migration, cultural change, and political domination to show how that history is reflected in the language. Particular emphasis will be laid on the global expansion of English and on the variation within it. Students will write four papers, and or all of which may be revised, and there will be a take-home final exam. Sections 01 and 02 are Writing Intensive sections.

Section 51	M,W	5:35-6:50 p.m.	Ms. Vinitzkaya	Code: 1042
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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.

Section 52	M,W	7:00-8:15 p.m.	Dr. Cao	Code: 1043
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This course covers basic linguistic concepts (phonology, morphology, syntax) and focuses on language acquisition in order to characterize the linguistic properties of Standard American English. As many of the students taking the course are ELA majors and language learners themselves, taking the point of view of the learner helps to better understand the complex linguistic system of Standard American English. The majority of the course focuses on the syntax (grammar) of Standard American English.

COURSE OBJECTIVES: By the end of the semester students should know the components of language. They should have a basic understanding of the linguistic terms used to describe the structure of language. Students should be able to analyze sentences and words of modern English, understanding their parts and the way they are put together. **COURSE REQUIREMENTS:**

- Attendance and Class Participation: 20%
- Quizzes: 20%
- Midterm Exam 30%, Final Exam 30%

ENGLISH 333.51 ADVANCED TOPICS IN LINGUISTICS: LANGUAGE AND STYLE IN AMERICAN ENGLISH

(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.	Dr. Bakht	Code: 1044
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In sociolinguistics, there is a growing body of work that adopts a framework that examines the way people negotiate language to create a certain style or persona, building on the growing scholarship in the study of language and identity. This course reviews the key literature regarding language and identity and linguistic style. The different notions of this scholarship will be examined through close examination

of interactional examples of modern spoken English, which will be considered the object of study for the course as a whole. Class requirements include active participation, four short papers (3-5 pages), presentations, and a multi-part term research project.

ENGLISH 333.55 SOCIO-LINGUISTICS AND LANGUAGE RIGHTS

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study "F," 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: 5092

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

ENGLISH 333.59 SEMANTICS AND DISCOURSE

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

Section 01 T,F 2:10-3:25 p.m. Professor K. Greenberg Code: 4857

In this course, we will explore current theories of semantics and semiotics, with a focus on the various ways in which systems of representation set the rules, norms and conventions which order and govern the linguistic expression of social and personal identities. To do this, we will examine oral and written texts from a variety of cultural traditions and consider the complex relationships among meaning, reference, genre, and social context. **Requirements:** Weekly response papers, research project, oral presentation. This class is not recommended or appropriate for auditors. **NOTE:** You must be able and willing to access Blackboard daily and do reading and writing assignments online.

ENGLISH 335 CHAUCER: THE CANTERBURY TALES

(3 credits) Prerequisite is English 220.

Section 01 T,F 8:10-9:25 a.m. Ms. Martinez-Bilgrey Code: 1046

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 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: 1048

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: 1049

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: 1050
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 SAT 12:10-2:40 p.m. Dr. Graziano Code: 1051
Section 52 SAT 3:10-5:40 p.m. Dr. Graziano Code: 1056
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 05 T,F 12:45-2:00 p.m. Prof. D. Robbins Code: 4137
This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18th Century). The course will encourage you to arrive at a given text's range of meanings through close reading, but close reading that takes into account the historical and social context within which the text was created. The early texts include *Beowulf* and *Sir Gawain and the Green Knight*, and the later ones include, among others, a sampling of the following authors: Chaucer, More, Spenser, Shakespeare, Donne, Bacon, Milton, Pope, Blake, Coleridge, and Wordsworth. Requirements: active class participation, a brief presentation, a midterm, a research paper, and a final exam. A Hunter email address is also a requirement.

Section 06 T,F 11:10-12:25 p.m. Dr. Narramore Code: 1052
Section 08 T,F 9:45-11:00 a.m. Dr. Narramore Code: 1054
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: 1053
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 09 M,TH 2:45-4:00 p.m. Dr. Clare Code: 4138
Section 51 T,TH 7:00-8:15 p.m. Dr. Clare Code: 1055

This course will offer a broad overview of British literature from the 14th to the end of the 17th centuries, with a particular focus on lyric poetry and several major works in the canon. Among the authors on the syllabus will be Chaucer (excerpts from *Canterbury Tales*), Wyatt, Sidney, Spenser, Shakespeare (both sonnets and a play), Jonson, Donne, Herbert, Marvell, Milton (shorter poems and excerpts from *Paradise Lost*), Dryden, and Pope. Prose will be represented by More, Bacon, Donne, and Milton. Requirements will include three or four short papers, a longer final paper, a mid-term, final, class presentation and participation.

Section 53 M,W 5:35-6:50 p.m. Dr. Henry-Offor Code: 4808

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

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 T,F 9:45-11:00 a.m. Professor Jones Code: 1059

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 352 SHAKESPEARE SURVEY

(3 credits) Prerequisite is English 220.

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Code: 1062

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 51 T,TH 7:00-8:15 p.m. Dr. Sandler Code: 1064

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 1:10-2:25 p.m. Professor Schmidgall Code: 5194

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 355.54 SHAKESPEARE: THE POET AND HIS CONTEMPORARIES

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

Section 01 M,TH 9:45-11:00 a.m. Professor Schmidgall Code: 4860

This course in late 16th- and early 17th-century British poetry will be centered on Shakespeare, focusing in particular on the Sonnets, the long erotic poem *Venus and Adonis*, and on his great comedy about lovers, poets and poetizing, *Love's Labors Lost*. We will look at some earlier poets whose work prepared for the "golden age" of 1590-1610 (Wyatt and Sidney), then later sample the work of Shakespeare's three great contemporaries, Christopher Marlowe (notably his *Hero and Leander*), John Donne and Ben Jonson. Blackboard will be an active part of the course. There will be four papers, midterm and final exams.

ENGLISH 360 THE 17TH CENTURY

(3 credits) Prerequisite is English 220.

Section 01 T,F 11:10-12:25 p.m. Professor L. Greenberg Code: 1067

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: 1069

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 362 ENGLISH DRAMA OF THE RESTORATION AND THE 18TH CENTURY

(3 credits) Prerequisite is English 220.

Section 01 M,TH 2:45-4:00 p.m. Professor Mallipeddi Code: 4140

When playhouses reopened in 1660, after public stage performances had been prohibited in England for 18 years by the Commonwealth, the theater became a place of unusual excitement and innovation. Between 1660 and 1800, the theater not only stayed in close touch with contemporary London life, but also became an active site of social criticism. In this seminar, we will read representative plays from the period, including the aristocratic or "hard" comedies of Dryden (*Marriage à la Mode*, 1671) and Wycherley (*The Country Wife*, 1675); sentimental or "weeping" comedies of Steele (*The Conscious Lovers*, 1722) and Farquhar (*The Beaux's Stratagem*, 1710); pathetic tragedies of Otway (*Venice Preserv'd*, 1682) and Rowe (*The Fair Penitent*, 1703); and the laughing comedies of Goldsmith (*She Stoops to Conquer*, 1773) and Sheridan (*School for Scandal*, 1777). Requirements include one 5-page essay, a midterm, and a final research paper.

ENGLISH 368 THE 18TH CENTURY ENGLISH NOVEL

(3 credits) Prerequisite is English 220.

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

Ms. Derbyshire

Code: 1070

This course aims to help students situate the English novel's development historically and formally. 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 address the philosophical, ideological, and material forces that caused this shift in reading preference, including the rise of print and periodical culture. Students will also learn about formal, structural, and narratological developments in the 18th century English novel. Particular emphasis will be placed on the evolution of style. The class will cover any number of various sub-genres, including: the realist fiction of Defoe, sentimental fiction, satire, the amorous intrigue, epistolary fiction, and the gothic. Class work includes two response papers, reading quizzes, discussion preparation, and a final essay exam. Please see course listing in the Registrar's online schedule of classes for further information.

ENGLISH 372 ROMANTIC POETRY

(3 credits) Prerequisite is English 220.

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

Professor Vardy

Code: 1073

This course offers a detailed examination of the poetry of William Blake, Samuel Taylor Coleridge, and William Wordsworth, and the journals of Dorothy Wordsworth. The first quarter of the course will concentrate on Blake's "Songs of Innocence and Experience," "The Marriage of Heaven and Hell," "Europe," and "Visions of the Daughters of Albion." The remainder of the course will look at the writing of the Wordsworth and Coleridge circle as an intense collaboration leading to an eventual estrangement. Many of the poems will be read as lyrical conversations between the two poets, and some of their poems will be considered as arguments about the process of poetry and the nature of the poet's task. Special effort will be made throughout the course to place the works in their historical context. Course requirements: 6 short response papers (1-2 pages), term paper (7-10 pages), final exam.

ENGLISH 373 VICTORIAN LITERATURE

(3 credits) Prerequisite is English 220.

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

Professor Kaye

Code: 1074

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

ENGLISH 375 20TH CENTURY AMERICAN POETRY

(3 credits) Prerequisite is English 220.

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

Professor Brown

Code: 4141

Section 51 W 5:35-8:05 p.m.

Professor Brown

Code: 4142

This course will focus on several prominent poets and poetic movements of the 20th century. We will explore a variety of texts that helped to fashion and reconfigure a dynamic poetic landscape by considering several representative works from the Modernist Poets, the Beats, the Black Mountain Poets, the New York School, the San Francisco Renaissance Poets, Language Poets, and Performance Poets (among others). We will examine how a multitude of perspectives have been engaged with constructing an innovative and often radical poetics throughout the twentieth century. We will trace the structural and formal concerns of many major works and ask such questions as: what social, historical, theoretical and aesthetic influences have helped to shape poetic practices throughout the 20th century? What constitutes tradition? What factors may inform an experimental poetics? Requirements include class attendance and active participation, two short papers, a research paper, a presentation, attending a poetry reading and a written response to this event.

ENGLISH 377 **20th CENTURY AMERICAN FICTION**

(3 credits) Prerequisite is English 220.

Section 01 T,F 3:45-5:00 p.m. Professor Allred Code: 4144

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

Section 51 M,W 5:35-6:50 p.m. Mr. Bobrow Code: 4145

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

ENGLISH 380 **IRISH LITERARY RENAISSANCE**

(3 credits) Prerequisite is English 220.

Section 01 M,TH 4:10-5:25 p.m. Mr. Paoli Code: 1076

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

ENGL 386.67 **TRANSATLANTIC 19TH CENTURY LITERATURE**

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

Section 01 T,F 2:10-3:25 p.m. Professor Black Code: 4923

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

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 5:35-6:50 p.m. Dr. Tobin Code: 1081

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

ENGL 387.81 CONTEMPORARY BRITISH NOVEL

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", area of study "C," 1, or elective; Adolescence Education core requirement "E"; English Language Arts elective. **No auditors.**

Section 01 T,F 3:45-5:00 p.m. Professor Shute Code: 4146

We will read a variety of British novels from the 80's to the present, paying particular attention to the political and historical context of the works, as well as to questions of form and technique. We will also examine what it means to be a "British" writer in the current postmodern, postcolonial global context. Texts will include works by writers such as Monica Ali, Martin Amis, Julian Barnes, Pat Barker, Kazuo Ishiguro, Ian McEwan, Salman Rushdie, Zadie Smith, and Jeannette Winterson. Requirements will include a midterm quiz and a final paper.

ENGLISH 388.68 THE BRITISH NOVEL AND DECOLONIZATION

(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," "E," 1, 3, or elective; Adolescence Education core requirement "E"; English Language Arts elective.

Section 01 M,TH 1:10-2:25 p.m. Professor Agathocleous Code: 4366

This course examines twentieth-century British and post-colonial literature and culture in the context of war, decolonization and immigration. Drawing upon primary texts as well as readings from critical and postcolonial theory, we will examine the ways in which writers responded to the traumatic historical events and national transformations of the twentieth century. We will ask such questions as: How do writers represent the scale of war, national transformation and collapse of empire that marked the last century? How, in particular, is decolonization imagined in literary terms? How do notions of Britain, Britishness and "English" literature change over the course of the century? What kinds of communities are imagined instead of/alongside/across nations? What is the relation between form, history and national identity? What is the relation between national and international literary traditions? Though we will primarily be analyzing fiction, we will also look at short stories, poems, and non-fiction writing, as well as film. Requirements will include an oral report, short paper, abstract and bibliography for research paper and final research paper.

ENGLISH 389.55 ONE MAJOR WRITER: JANE AUSTEN

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

Section 01 M,TH 11:10-12:25 p.m. Dr. Bloom Code: 4148

Jane Austen was the first great woman novelist in the English language. Her works, centered on the experiences of a marriageable daughter, are known for their ironic style and social criticism. Although continuously popular with readers since their publication, many critics believe her two inches of ivory, as she described her own canvases, lack a larger vision of the world. In this course we will read her novels, juvenilia, and letters and examine criticism of her works as well as film adaptations. Course requirements include response writings, oral presentation, two papers, midterm and final exams, and participation in class discussions.

ENGLISH 389.59 ONE MAJOR WRITER: JAMES JOYCE

(3 credits) Prerequisite is English 220. May be used to fulfill one of the following: Literature, Language, and Criticism core requirement "C", area of study "C," 1 or elective; Adolescence Education core requirement "E"; English Language Arts elective. **No Auditors.**

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

Professor Israel

Code: 4149

A close analysis of Joyce's major narratives: *Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*, and parts of *Finnegan's Wake*. Special attention (i.e., at least seven weeks) to be spent on *Ulysses*, the text recently voted the Best English Language Novel of the Twentieth Century, but often viewed as so difficult as to be virtually unreadable outside of a class setting. Issues to be discussed include Joyce's his philosophy of history, aesthetic theory, global vision, depiction of Irish politics and cultural geography, and wicked, corrosive sense of humor; we will also be reading recent critical engagements with Joyce's work, on questions concerning colonialism, gender, language as such and techniques of power. Requirements will include a 2000-word analytical paper, 4000-word research paper, oral presentation, and midterm and final examination.

ENGLISH 390.53 NATION, SELF AND ASIAN IDENTITY

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

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

Professor Hayashida

Code: 4329

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

ENGLISH 390.79 20th CENTURY PROSE STYLISTS

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

Section 01 T,W,F 10:10-11:00 a.m.

Dr. Elliott

Code: 4111

This course will focus on significant twentieth-century novelists and short story writers known for their innovative, sometimes experimental, but always recognizable and unique prose style. We'll consider the relationship between form and substance, and examine issues related to narratology, voice, and point of view (with assistance from several literary critics and theorists). We'll also explore questions of genre and historicize our study in the context of realism, modernism, and postmodernism. Authors will likely include Virginia Woolf, Djuna Barnes, Gertrude Stein, James Joyce, Ernest Hemingway, William Faulkner, Vladimir Nabokov, Saul Bellow, Dashiell Hammett, and Kurt Vonnegut. Requirements (subject to change): two short essays, a research assignment of some sort, an oral presentation on an author not covered in the readings, and a final exam. This section will not be writing intensive.

ENGLISH 390.81 THE NOVEL AND THE NET: WAYS OF READING NEW MEDIA

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study "F," 6 or elective; English Language Arts elective.

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

Professor Allred

Code: 4368

This class will examine what is perhaps the dominant cultural technology of the nineteenth century, the novel, in conjunction with the emergent cultural technologies of our own time on the world wide web. We will do this theoretically, through a range of critical writings looking at the novel genre (e.g., essays by Henry James, Georg Lukacs, Walter Benjamin, Mikhail Bakhtin, and Nancy Armstrong) but the course will also feature a practical, quasi-laboratory component in which we will *do* things with novels in independent small group projects. Here, possibilities include making a public domain audiobook and posting it on the web, creating an annotated HTML version of a novel, and creating maps depicting various aspects of a novel using map-making software. Requirements: several short response papers and a final creative project along the lines discussed above.

ENGLISH 390.82**MODERNISM/POST MODERNISM: TRANSFORMATIONS OF MODERNITY, 1914 TO THE PRESENT**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study “C,” “D,” “E,” 1, 2, 3, or elective; English Language Arts elective. For Macaulay Honors College Students.

Section 900 T,TH 4:10-5:25 p.m.

Professor Kaye

Code: 4844

This course explores the intellectual and cultural phenomenon of modernism and postmodernism as it considers the relation between both in Europe and America. We will begin with the brilliant outpouring of modernist work in the literary achievement of T.S. Eliot, Virginia Woolf, D.H. Lawrence, Rainer Maria Rilke, Joseph Conrad, and James Joyce, the visual innovations of Picasso and Matisse, the discordant music of Igor Stravinsky and Richard Strauss, the philosophical writings of Henri Bergson, and the psychological breakthroughs of Sigmund Freud. Suddenly difficulty, fragmentation, and a heightened anti-realist subjectivity are given a high premium in all of the arts. We will consider, too, the impact of the First World War not only in generating news modes of thought and expression, but in reviving older traditions, beliefs, and models (in the return to classicism in the arts, for example, and the popularity of spiritualism as a way of communicating with the dead.) In the aftermath of World War II, we will trace the avant-garde’s shift from Paris and London to New York, as Abstract Expressionism becomes dominant. With a reading of the political philosopher Hannah Arendt’s *Eichmann in Jerusalem*, we will examine how moral and political certainties have been upturned by totalitarianism, as the banality of bureaucrats supplants an earlier epoch’s radical evil. As the class turns to the anti-humanist challenge of postmodernism to modernism’s claims of universality and radical breakthrough, we will investigate the writings of such diverse thinkers Theodor Adorno, Walter Benjamin, Michel Foucault, and Rosalind Krauss. Finally, we will consider the recent fiction of novelists such as Don DeLillo, Alan Hollinghurst, and Susan Daitch for their experimental attempts at questioning the conventions of narrative. We will consider two films—Jean-Luc Godard’s *Contempt*, which contrasts contemporary despair, mass culture, and personal betrayal with an exalted epic Homeric past, and Bernardo Bertolucci’s *The Conformist*, which offers a psychological rationale for fascism. Among the works we will read: Eliot, *The Waste Land*, Conrad, *Heart of Darkness*, Woolf, *Jacob’s Room*, Joyce, *Portrait of the Artist as a Young Man*, Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, Meyer Schapiro, *Modern Art*, Harold Rosenberg, *The American Action Painters*, Sontag, *On Photography*, Rosalind Krauss, *The Myth of the Avant-Garde*, Robert Venturi, *Learning from Los Vegas*, Don DeLillo, *White Noise*. Requirements: two papers and a final exam.

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

(3 credits) Prerequisite is English 220.

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

Mr. Knip

Code: 1085

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.

Professor Neary

Code: 1086

Section 03 M,TH 1:10-2:25 p.m.

Professor Neary

Code: 1087

This course examines the tradition of American literature from the early colonial period through the Civil War. Through a diverse selection of readings, we will investigate evolving constructions of “American identity” using the concepts of Nature, Religion, and Race as touchstones of our discussion. For example, how has nature been used to account for or produce differences between people? What is the nation’s changing relationship to the landscape? How did religion provide the foundation for social coherence in early settlements, but become socially divisive during debates over slavery? How have nature and religion contributed to discourses of race which have been used to organize, dominate, and exploit African Americans in the context of racial slavery? Texts will be situated in cultural, philosophical, social, and historical context. We will consider the impact of Puritanism, American Romanticism, slavery and abolition, the first wave of women’s rights, and the role of the United States within early networks of world trade on the formation of a national identity. In addition to these social and political questions, we will pay close attention to the generic constructs that have shaped American thought: songs, jeremiads,

spiritual autobiography, captivity narratives, slave narratives, sermons, and gothic fiction. Requirements include active participation in class discussion including participating in BlackBoard discussion forums, periodic response papers, a midterm and a final exam.

Section 04 M,W,TH 11:10-12:00 p.m. Mr. Krause Code: 1088

English 395 will be a semester-long study of American literature, both prose and poetry, beginning with narratives from native cultures and stories of European conquest, continuing through the Puritan period and the New England Renaissance, and ending with the growing tensions that heralded the coming of the Civil War. Using *The Norton Anthology of American Literature*, we'll read texts from these periods: Native American myths, Puritan sermons, Thoreau's *Walden*, Emily Dickinson's poems, etc. We will also read one of the greatest American novels, Herman Melville's *Moby Dick*, in its entirety. There will be frequent informal response papers, a short paper and a longer paper, and a midterm and a final exam.

Section 05 T,F 2:10-3:25 p.m. Professor Miller Code: 4150
Section 06 T,F 12:45-2:00 p.m. Professor Miller Code: 4151

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

Section 51 M,W 7:00-8:15 p.m. Mr. Barosky Code: 1089

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. Ms. White Code: 1090

1871 marks the beginning of "The Age of Realism" in American literature, the passage of The Civil Rights Act of 1871 (enacted to curtail the increasing power and boldness of the Ku Klux Klan), and, it falls squarely in the special zone identified by Henry Adams, who writes in the *Autobiography* that "between 1850 and 1900 nearly everyone's existence was exceptional." What are we to make of the tensions/harmonies indicated by the simultaneous acceleration of interest in the "real," the bloody and the exceptional? What did American writing make of them? We will read the work of Henry James, William James, Kate Chopin, W.E.B. Du Bois and Gertrude Stein, among others, toward the goal of answering these questions. Requirements include two 5-7 page essay, occasional response papers and a presentation.

Section 02 M,W 4:10-5:25 p.m. Mr. Barosky Code: 1091

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 1914

(3 credits) Prerequisite is English 220.

Section 01 T,W,F 10:10-11:00 a.m. Ms. White Code: 1092

This course will survey developments in American Poetry through the First World War. We will begin by asking where to begin -- *why* should we begin with Puritan and colonial poetries? Our readings will include the work of Anne Bradstreet, Phillis Wheatley, Edgar Allan Poe, Walt Whitman and Emily Dickinson, Ezra Pound, as we consider the role of the poet in America, and her role in, as Gertrude Stein puts it, "the making of Americans." Requirements: two 5-7 page papers, occasional response papers and a presentation.

Section 03 T,F 12:45-2:00 p.m. Mr. Sussman Code: 4143

This course will focus on poetry written in America 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 398.60 WORKSHOP IN POPULAR CULTURE

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

For Macaulay Honors College Students.

Section 900 F 3:45-6:15 p.m. Mr. Goldstein Code: 4154

Popular culture presents itself as a relief from everything that must be taken seriously in life. That is perhaps its greatest pleasure, but also its greatest illusion. In reality, pop culture is as complex and sophisticated as any art form, and its codes convey messages that have a significant impact on our lives. This course will take entertainment seriously, by examining the theories of American and European philosophers and sociologists, and by applying these ideas to contemporary films, TV shows, recordings, games, and advertising. You will understand how an icon is created, how subcultures shape style, how race and sex influence entertainment, how industry and ideology compliment and subvert each other's intentions, and how pop is changing the way we experience art. Finally, you will reach conclusions about what all this has to do with the political currents our time. The ability to look deeply at what insists on seeming shallow is what this course is all about. Requirements: three short papers (3 pages each), one longer final paper (six pages), quizzes, attendance and class participation.

ENGLISH 482 SPECIAL STUDIES SEMINAR

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

Section 01 Hours to be arranged Staff Code: 1095

Section 02 Hours to be arranged Staff Code: 4809

Independent studies credit for English majors.

ENGLISH 483 SPECIAL STUDIES SEMINAR

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

Section 01 Hours to be arranged Staff Code: 1096

Independent studies credit for English majors.

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.

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

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 POETRY WRITING

(3 credits) Prerequisites are English 220, 300, 314, 316. May be used to fulfill the 400-level writing seminar requirement.

Section 01 W 10:10-12:40 p.m. Professor Levi Code: 1098

The semester is 14 weeks; in the first week, we'll get to know one another, in the last week, we'll have a class reading to celebrate what we've done all spring. In between, you'll produce a poem a week on a theme or subject of your choice (but it will be the same theme or subject throughout the semester), and each week we'll concentrate on a particular form. The order in which we'll do so isn't engraved in stone yet, but forms will include: one sonnet, one villanelle, one praise poem (based on the African praise poem model), one ghazal, one prose poem, one performance poem (that also works on the page), one poem in a form you invent yourself, one poem in a form you discover from another culture. There will be more. This class is designed for students who have completed poetry 314 and 316, and who are prepared to work hard but also want to have fun as we experiment with lots of poetic possibilities and traditions. Your final project will be the creation of a chapbook of the poems you produced during the semester, (yes, this means revising, too), and participation in a final class reading from your chapbook. You will also be asked to read a lot of poetry during the semester. There will be lots of handouts, but you may also have to buy one textbook – not because I like textbooks – but it may be the most cost-conscious way for us to get, in one book, a good deal of the information we'll need and a good number of the model poems we can use as springboards. Factor into your thinking, then, up to a possible \$30.00 for books, and any additional costs you'll incur in copying and/or printing poems for workshopping.

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. **No Auditors.**

Section 51 M,W 5:35-6:50 p.m. Professor Winn Code: 1100

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 485.01 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1101
Section 02	Hours to be arranged	Staff	Code: 4810
Section 03	Hours to be arranged	Staff	Code: 4811
Section 04	Hours to be arranged	Staff	Code: 4812
Section 05	Hours to be arranged	Staff	Code: 4813

Independent studies credit for English writing majors.

ENGLISH 485.02 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1102
Section 02	Hours to be arranged	Staff	Code: 4814
Section 03	Hours to be arranged	Staff	Code: 4815

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

ENGLISH 485.03 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1103
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Independent studies credit for English Preparation for Secondary School Teaching majors.

A research paper is required.

ENGLISH 485.04 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1104
Section 02	Hours to be arranged	Staff	Code: 4816

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

ENGLISH 485.05 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Code: 1105
Section 02	Hours to be arranged	Staff	Code: 4817

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

DEPARTMENT HONORS IN ENGLISH

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

ENGLISH 494.49 CHAUCER

(3 credits) Permission of the instructor required. **For Macaulay Honors College Students.**

No auditors.

Section 900	M,TH 9:45-11:00 a.m.	Professor Tomasch	Code: 4602
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This course is an introduction to Chaucer's *Canterbury Tales* that considers him as the great poet of the later Middle Ages as well as a social critic of fourteenth-century England. Particular attention will be paid to the cultural, social, political, and religious contexts of the poem, to Middle English as a literary language, and to the use of new media in the exploration of old texts. Requirements include oral presentations, short essays involving research, online investigations and contributions, and exams.

ENGLISH 494.71 CYBER CULTURES

(3 credits) Permission of the instructor required.

Section 01 T,F 11:10-12:25 p.m. Professor Shute Code: 4156

Where are we when we are in cyberspace? And what does it mean to become “post-human”? This course aims to explore the various ways in which cyberspace as a cultural phenomenon is being charted and imagined, both in theory and in art. The scope of the course is as wide-ranging as cyberspace itself, but our texts will include films such as *Blade Runner* and *The Matrix*, novels by writers such as William Gibson, Don DeLillo and Gary Shteyngart, and the work of theorists such as Jean Baudrillard, Donna Haraway, N. Katherine Hayles, and Allucquere Rosanne Stone. Cyberpunk, cyberbodies, cybersex, and cyberfeminisms will all be on the menu as we examine questions of identity, body, and community in a virtual world. Requirements will include an oral presentation and a research paper.

Note for Spring 2011: Departmental approval is required for this class, and, since I'm on leave from Hunter for the Fall 2010 semester, I won't be able to meet with you in person before registration. To receive permission to register, please email me (1) a copy of your transcript (unofficial is OK) to establish that you are eligible for departmental honors, & (2) a brief statement (half a page) explaining why you are interested in the class. **Contact:** jshute@hunter.cuny.edu

ENGLISH 494.81 STRATEGIES IN FICTION WRITING

(3 credits) Permission of the instructor required. May be used to satisfy the following: Writing 400-level writing seminar. **No Auditors.**

Section 01 T F 3:45-5:00 p.m. Professor Thomas Code: 4843

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 494.98 LITERATURE AND GLOBALIZATION: REAL AND IMAGINED WOMEN: POST-INDEPENDENCE NARRATIVES

(3 credits) Written permission of the instructor required.

Section 51 M, W 5:35-6:50 p.m. Professor Perera Code: 4157

How and to what end is the figure of the “liberated” woman used in the literature and film of “newly” independent countries? How does her image circulate? What truth claims are made in her name? How do different women, and feminist writers (and filmmakers) negotiate the politics of these questions? How do we begin to talk about the cultural politics of representation—self-representation? These are some of the questions that we will attempt to think through in this class. Through an examination of works responding to different post-independence narratives, we will look at how writers and filmmakers have attempted to depict the historical moment of transformation after colonialism. Over the course of the semester, we will look at examples of literature and film from within postcolonial and human rights traditions from India, Sri Lanka, Algeria, Iran, Botswana, South Africa, Britain and the United States. Over the course of our study, we may also avail ourselves of the resources of Hunter's own Roosevelt House, Public Policy Institute.

REQUIRED BOOKS (AVAILABLE AT SHAKESPEARE & CO BOOKSTORE):

Marjane Satrapi, *Persepolis* vol. 1 & 2, Bessie Head, *A Question of Power*, Arundhati Roy, *The God of Small Things*, Frantz Fanon, *A Dying Colonialism*, Assia Djebar, *Women of Algiers in Their Apartment*, J.M. Coetzee, *Disgrace*, Michael Ondaatje, *Anil's Ghost*

ADDITIONAL REQUIRED READINGS AVAILABLE ON E-RESERVE:

Jacqueline Rose, “Apathy and Accountability”

Qadri Ismail, “Anil's Ghost: A Flippant Gesture”

Radhika Coomaraswamy, “In Defense of a Humanistic Way of Knowing”

Walter Benjamin, “Theses on the Philosophy of History”

Gayle Rubin, "The Traffic in Women: Notes on the 'Political Economy' of Sex"

Hillary Chute, "Comics as Literature? Reading Graphic Narrative"

Shirin Ebadi, Nobel Lecture

Afsaneh Najmabadi, "Hazards of Modernity and Morality: Women, State and Ideology in Contemporary Iran."

Gayatri Chakravorty Spivak, "Can the Subaltern Speak?"

FILMS: The Battle of Algiers (directed by Gillo Pontecorvo); Persepolis (Marjane Satrapi and Vincent Paronnaud)

Course Requirements will include a 5 page paper (25%), a 1 page prospectus for the final paper (5%), a 7-10 page final paper (35%) and a brief (15-20 minute) oral presentation of the political historical "setting" of one of the literary or film texts (25%). Engaged, focused daily class participation will count towards 10% of your grade. ABSENCE POLICY: Engaged attendance is expected at all classes. After 4 absences, you risk failing the course.

ENGL 498 INTERNSHIP

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

English 498.01-01 (code 1110); 498.02-01 (code 1111); 498.03-01 (code 1112)

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