

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: 0890

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.

ENGLISH 220 INTRODUCTION TO LITERATURE

(3 credits) Prerequisite is English 120. Satisfies Stage 2-- Broad Exposure, Group A
English 220 emphasizes close readings of representative texts drawn from British and American fiction, drama, and poetry. It is intended to increase the student's understanding and appreciation of literature. At least one play by Shakespeare is required. The written work includes quizzes, papers, a midterm and a final examination. This course is the prerequisite to all English courses above 220.

ENGLISH 250.55 LITERATURE ON BANNED BOOKS

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C
Section 01 SAT 12:10-2:40 p.m. Ms. Rial Code: 4219
At various times, books have been banned throughout the world. This course will examine literature about banned books and the nations that ban them. Readings include works by authors Da Sijie, Azar Nafisi, and Ray Bradbury. Required: Two papers, an academic journal, a final, and regular class participation. First book for class: Fahrenheit 451.

ENGLISH 250.67 HEROINES

(3 credits) Prerequisite is English 220; Satisfies Stage 2--Broad Exposure, Group C
Section 01 M,TH 11:10-12:25 p.m. Ms. Barile Code: 4821
“Heroines” will explore the notion of female heroism as it develops in prose fiction--in novels and in short stories. We will befriend several literature heroines and analyze how these women are constructed by author, genre, and period. We will begin with a discussion on heroism and the relationship between heroism and gender. Questions to be considered include: How do heroines subvert patriarchal structures? What happens if they are unable to? What changes are effected when they are successful? In addition to active class participation and regular attendance, requirements include reading quizzes, two short response papers and one final paper.

ENGL 250.71 18TH CENTURY BRITISH GOTHIC

(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: 4220
The British Gothic represents a new movement within the history of romance and the history of the novel; it brings to the mimetic genre of the novel a newfound sense of fantasy and romance. Theorized as a genre which subverts and complicates Enlightenment discourse, domesticity, gendered spaces, nationalisms, and racial identities, the Gothic provides intricate allegories for tension and struggle. This course will focus on the political, philosophical, and aesthetic motivations and contexts of various British Gothic productions during the eighteenth century, including Walpole's *Castle of Otranto*, Reeve's *The Old English Baron*, Godwin's *Caleb Williams*, and Lewis's *The Monk*. Requirements include three response essays, regular quizzes, and a take-home final exam.

ENGL 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. Dr. O'Malley Code: 0959
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 M,TH 4:10-5:25 p.m. Dr. Melvin Code: 0960

In this course, we will establish a theoretical grounding to explore contemporary Black Women Writers, beginning with the beginning: Toni Cade Bambara, Barbara Smith, Audre Lorde, Ama Ata Aidoo, Bessie Head, Yvonne Vera and other formative pioneers of contemporary Black Women's writing. 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 Black Women's Writing. In addition to those named above, we will read short selections from "avant garde" writers Toni Morrison, Harryette Mullen, Adrienne Kennedy among others and pair the literature with visual artists and musicians such as Kara Walker and Tamar-kali. Requirements: mid-term exam, a group presentation, and a research essay.

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: 0961

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

ENGLISH 251.82 THE OTHER: PRECONCEPTIONS AND STEREOTYPES

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

Section 51 T TH 7:00-8:15p.m. Ms. Cheng Code: 0963

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 Satisfies GER 3A requirement.

Section 01 M,W,TH 12:10-1:00 p.m. Dr. O'Malley Code: 0964

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

Section 02 M,TH 2:45-4:00 p.m. Ms. Barile Code: 4221
 This course offers a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. We will read representative poetry and fiction from three major literary periods: the Romantic (1785-1830), the Victorian (1830-1901) and the Modern (1901-1945). Several themes are interwoven--industrialism and capitalism, imperialism, aesthetics and literary production, gender and sexuality--which will inform our reading as we move through these historical periods. The reading list will include works by Wordsworth and Coleridge, Mary Shelley, Charlotte Bronte, Charles Dickens, Robert Browning, Christina Rossetti, Matthew Arnold, Oscar Wilde, James Joyce, D.H. Lawrence, Virginia Woolf, and T.S. Eliot. Attendance, class participation, two papers and a group presentation are required.

ENGLISH 256.50 FILIPINO AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group B. Pluralism and Diversity. Cross-listed with Asian 220.06.

Section 01 T,F 9:45-11:00 Mr. Francia Code: 0965
 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 51 F 5:40-8:40 p.m. Ms. Qidwai Code: 0966
 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 300 INTRODUCTION TO CREATIVE WRITING

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

Satisfies GER 3A requirement.

Section 01	M,TH	8:10-9:25 a.m.	Ms. Gabis	Code: 0968
Section 02	M,TH	9:45-11:00 a.m.	Ms. Rempe	Code: 0969
Section 03	M,TH	1:10-2:25 p.m.	Ms. Lacher	Code: 0970
Section 04	T,F	12:45-2:00 p.m.	Dr. Paul	Code: 0971
Section 05	T,F	3:45-5:00 p.m.	Ms. Hunter	Code: 0972
Section 06	T,F	12:45-2:00 p.m.	Ms. O’Neill	Code: 0973
Section 07	T,F	2:10-3:25 p.m.	Ms. Hunter	Code: 0974
Section 08	T,F	2:10-3:25 p.m.	Ms. Bunn	Code: 0975
Section 09	M,TH	1:10-2:25 p.m.	Mr. Healy	Code: 0976
Section 10	T,F	11:10-12:25 p.m.	Ms. Bunn	Code: 0977
Section 11	T,W,F	9:10-10:00 p.m.	Ms. Marquardt	Code: 0978
Section 12	T,F	11:10-12:25 p.m.	Mr. Schulz	Code: 0979
Section 13	M,TH	9:45-11:00 a.m.	Ms. Joblin Ain	Code: 0980
Section 14	M,TH	9:45-11:00 a.m.	Ms. Schneider	Code: 0981
Section 15	M TH	9:45-11:00a.m.	Ms. McDonald	Code: 0982
Section 16	M,TH	1:10-2:25 p.m.	Ms. Rempe	Code: 0983
Section 17	M,W	4:10-5:25 p.m.	Mr. Gaytan	Code: 4820
Section 51	M,W	5:35-6:50 p.m.	Mr. Dow	Code: 0984
Section 52	T,TH	5:35-6:50 p.m.	Ms. Goodman	Code: 0986
Section 53	T TH	7:00-8:15 p.m.	Ms. Goodman	Code: 0987
Section 54	M,W	5:35-6:50 p.m.	Ms. McBride	Code: 0988

Section 55 M,W 7:00-8:15 p.m. Ms. McBride Code: 0989
 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**
 Satisfies GER 3A requirement.

Section 01	M,TH	1:10-2:25 p.m.	Ms. Schaller	Code: 0991
Section 02	T,F	9:45-11:00 a.m.	Dr. G. Miller	Code: 0992
Section 03	T,,F	11:10-12:25 p.m.	Professor Jones	Code: 0993
Section 04	SAT	3:10-5:40 p.m.	Dr. Graziano	Code: 4222
Section 51	T,TH	8:25-9:40 p.m.	Ms. Ceriello	Code: 0995

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: 0996
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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	M,W	5:35-6:50 p.m.	Ms. Stein	Code: 0998
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We will trace the trajectory of the hero in Homer's *Odyssey* (trans. Richard Lattimore) and Virgil's *Aeneid* (trans. Robert Fagles), identifying heroic aims, characteristics and affiliations with others, both human and divine. We will then consider heroism, heroic figures and the heroic path in the following classical protagonists: Sophocles' *Oedipus Rex*, Aeschylus' *Agamemnon*, Orestes and Electra, Euripides' *Medea* and Aristophanes' *Lysistrata*. Finally, we will consider classic, medieval and modern depictions of the hero in fiction and film, among the following readings: the Bible, Ovid, Dante and Shakespeare.

Requirements: frequent short response papers, midterm, final, 5-8 page paper, and required visit to view and report on antiquities at the Metropolitan Museum of Art.

Section 52	T,TH	8:25-9:40 p.m.	Mr. Jockims	Code: 4224
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The aim of this course is to provide students with a firm grounding in Shakespeare studies. To achieve this, we will read across the four genres of Shakespearean drama: Comedy, History, Tragedy, and Romance. We will also devote significant time to Shakespeare's sonnets and narrative poems. Throughout our readings, we will turn our attention to the world of the visual arts and their relationship to Shakespeare's works, both in the Early Modern period and in our own. This means that as we become familiar with the works of Shakespeare, we will also come to terms with the uses the visual arts are put to in these works, and the uses the visual arts and digital media have put them to since. Plays may include *Love's Labor's Lost*, *Henry V*, *Anthony and Cleopatra*, *The Winter's Tale*, and *Cymbeline*. Course Requirements: Students will write a midterm paper as well as a final paper, and the course will also have midterm and final exams. In addition, in-class quizzes, mini-presentations, group work, and short writing assignments will occur throughout the term.

ENGLISH 305 CHILDREN'S LITERATURE

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Powell Code: 0999

Section 02 M,TH 11:10-12:25 p.m. Ms. Powell Code: 1000

This course explores the origins and development of children's literature through close reading of such texts as fairy tales and poems, as well as representative works of fantasy and realism by Lewis Carroll, Grimms, J.M. Barrie, and others. Students will evaluate a work's literary qualities through the lens of relevant literary criticism, including historicist, materialist, and (particularly) psychoanalytic criticism. Ongoing topics of discussion will be the seeming imperatives of children's books to instruct and entertain, and the defining features of a classic. Requirements will include in-class writing / quizzes, two papers (one research paper), and a final exam (short answer and / or multiple choice) are required.

Section 03 T,F 12:45-2:00 p.m. Ms. Raabe Code: 1001

Section 04 T,F 11:10-12:25 p.m. Ms. Raabe Code: 1002

"Children's and Young Adult literature: The Landscape of Fantasy"

Children's and Young Adult literature is an emerging area in English studies; scholars continue to uncover the aesthetic depth and ideological complexities of literature for younger readers. This course approaches both foundational and more recent texts in the field of children's fantasy literature with an eye toward the landscape of fantasy, a framework that will encompass such themes as the concept of home, the geography of childhood, the pastoral, and the utopian/dystopian novel. Our reading will range from fairy tales to golden age fantasies such as *Peter Pan* and *The Wind in the Willows* to more contemporary fantasy novels by authors such as Lois Lowery, Madeline L'Engle, Philip Pullman, and Suzanne Collins. This course is **reading intensive** and requires students to engage critically and thoughtfully with a wide array of source material. In-class writing / quizzes, two papers, and a final exam are required.

Section 51 T,TH 5:35-6:50 p.m. Dr. McFall Code: 1003

Section 52 T TH 7:00-8:15 p.m. Dr. McFall Code: 1004

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. Satisfies GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Dr. Brown Code: 1006

Section 52 T,TH 5:35-6:50 p.m. Dr. Brown Code: 1013

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.

Section 02 M,TH 1:10-2:25 p.m. Ms. Hsieh Code: 1007

Section 03 M,TH 2:45-4:00 p.m. Dr. Shringarpure Code: 1008

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 04 T,W,F 9:10-10:00 a.m.

Dr. Elliott

Code: 1009

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

Ms. Davis

Code: 1010

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

Mr. Lubing

Code: 1011

This section of literary theory works from a simple premise: how do we respond to literature? We will be drawing texts from a number of different critical traditions, including psychoanalysis, gender theory, post-structuralism, postmodernism, and others. We will discuss these critical texts in concert with short fiction and poetry, allowing us to apply our critical readings to literature. Requirements include regular class attendance and participation, responses to readings on the BlackBoard discussion forum, a take-home midterm exam, a short oral presentation, and a final research paper.

Section 51 M,W 7:00-8:15 p.m.

Dr. Tobin

Code: 1012

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

Mr. Knip

Code: 4641

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*.

ENGLISH 308

WORKSHOP IN NON-FICTION WRITING I

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

Satisfies GER 3A requirement.

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

Ms. Schaller

Code: 1014

This course will be a process oriented workshop devoted to the development of personal essays and memoirs. Although primarily a writing class, students will also learn to read as writers, which is to say,

glean writing techniques from readings, and then implement these techniques in their own writing. Workshop will also provide students with the opportunity to read as writers—by articulating what is successful and what may be improved in classmates' writings. The use of conventional storytelling devices will be discussed, i.e. characterization, place, dialogue, voice, and tone, as well as issues particular to the genre of nonfiction, such as the slippery nature of both truth and memory. Students will write weekly responses that will be developed into longer essays. Readings may include essays by Joan Didion, Phillip Lopate, Jamaica Kincaid, Jo Ann Beard, Sigrid Nunez, and James Baldwin.

Section 02 T,F 3:45-5:00 p.m. Ms. Burnham Code: 4225
This class will focus on the development of well-crafted personal essays. Students will write three major essays during the term. Classroom work will be a mixture of in-class writing, discussion of assigned texts, and workshopping of students' writing. Please be advised that this is not a skills course. Students are expected to have had experience in using various rhetorical modes.

Section 51 T TH 5:35-6:50 p.m. Mr. Bankowski Code: 1015
This course will look to expand the range of your writing and the definition of the essay to something more creative. To this end, we will integrate various styles--personal reflection or memoir, investigation and journalism, scientific inquiry and explanation--and disciplines, borrowing from history or psychology, medicine or economics, as your subject requires. You will develop your own particular essay topics from guidelines that look toward the simple yet profound elements of our everyday lives: food, a wise person or book, illness, a city block, a body of water. We will look to discover as we write, to digress and explore the odd and subtle links between disparate things, always working to develop your unique voice as an author as we do so. We will read and discuss other essays carefully, and will help each other by way of peer workshop critiques.

ENGLISH 309 WORKSHOP IN NON-FICTION WRITING II

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

Section 01 T,F 12:45-2:00 p.m. Mr. Schulz Code: 1016
In this course, students will build from what they learned and practiced in English 308, continuing to explore the various modes of Creative Nonfiction and Literary Journalism. We'll begin with a refresher, revisiting major elements of craft and concerns/interests when writing in the Creative Nonfiction genre. We'll read selections from Lee Gutkind's *Keep It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction* http://www.creativenonfiction.org/cnfshop/product_info.php?cPath=21&products_id=103, considering larger issues of aesthetic, vision, and integrity as well as getting published. As our test case, we'll also examine and mine George Orwell's *Down and Out in Paris and London*. Students will complete a variety of short writing assignments as well as two major nonfiction essays for an extensive workshop period.

Section 02 T,TH 4:10-5:25 p.m. Dr. Brown Code: 1017
This course explores nonfiction writing by examining the wide range of forms and techniques possible in current memoir, personal essay, autobiography, and the experimental essay. Using a variety of readings as models, we will examine the interstices between fact and fiction in order to produce texts that thoughtfully engage with our experiences and the world around us. Through a critical and concentrated attention to language, we will produce writing that works to effectively render our worlds into words. By the end of the semester, students will understand some of the specific considerations of nonfiction writing and will be able to apply and illustrate these ideas in their own creative works. Along with required readings and various in-class and out-of-class writing assignments, students will write two 8-10 page works of nonfiction that will be collectively discussed and workshopped by the class. Students are also asked to briefly read from one of their revised essays during our scheduled final exam time. It is of utmost importance that you are present on workshop days, as participation is vital during these class meetings and students are expected to provide constructive feedback and critique of student essays. Because this is a creative writing workshop, it requires active and lively participation at all stages of the reading and writing process.

ENGLISH 311 WORKSHOP IN FICTION I

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

Section 01	T,F	12:45-2:00 p.m.	Professor Thomas	Code: 1018
Section 02	T,F	2:10-3:25 p.m.	Dr. Wetta	Code: 1019
Section 51	SAT	2:10-2:40 p.m.	Ms. Lipschultz	Code: 1020

English 311 is the introductory workshop in fiction writing. Students study the works of established authors and write their own stories as they become familiar with the craft of fiction writing and its various genres, traditions, and conventions.

ENGLISH 313 WORKSHOP IN FICTION II

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

Section 01	T,F	11:10-12:25 p.m.	Professor Thomas	Code: 1021
Section 02	T,F	12:45-2:00 p.m.	Ms. Daitch	Code: 1022
Section 03	W	10:30-1:00 p.m.	Professor Nunez	Code: 1023
Section 51	W	5:35-8:05 p.m.	Ms. Daitch	Code: 1024

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

ENGLISH 314 WORKSHOP IN POETRY I

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

Section 01	T,F	11:10-12:25 p.m.	Dr. Paul	Code: 4227
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This class will work with new poems created by the students during the term. Students will present their own poems and consider poems by their classmates in a safe, intelligent workshop setting. We will also discuss published poems, learn lessons on craft, and do in-class writing assignments.

Section 51	T, TH	7:00-8:15 p.m.	Ms. Singer	Code: 1026
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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) Prerequisite are English 220, 300 and 314. **No auditors.** Satisfies GER 3A requirement.

Section 01 M,TH 9:45-11:00 a.m. Ms. Gabis Code: 1027

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

Section 02 M,TH 2:45-4:00 p.m. Professor Masini Code: 1028

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 51 T,TH 5:35-6:50 p.m. Ms. Singer Code: 1029

This workshop is an extension of Workshop in Poetry I. Here, students will hone their craft in more depth, concentrating on content and poetic voice (use of language, music, line breaks, etc.). Special emphasis will be on revision work and emotional connection. Reading and discussion of books by numerous recognized poets will help to expand vision and technical writing possibilities. Exercises focus on specifics of form and style. We'll also explore publishing possibilities, the submission process and writing retreats. In this standard workshop setting, students will present their poems for in-class critiquing on a regular basis and create a full portfolio of revised work. A special event is the end of semester reading with music. Required texts: (all books \$10 or less) Anne Sexton, *Selected Poems*; Allen Ginsberg, *Kaddish* and other Poems; Audre Lorde, *The Black Unicorn*; Margaret Atwood, *Murder in the Dark*; Lawrence Joseph, *Into It*; Sandra Cisneros, *Loose Woman*; Li-Young Lee, *In The City Where I Loved You*; Mary Oliver, *American Primitive*.

FOR ADVANCED WRITING COURSES, SEE ENGLISH 484 ON PAGES 32-33.

ENGLISH 317.54 SURVEYING THE BLACK EXPERIENCE IN LITERATURE

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

Section 01 M,TH 2:45-4:00 p.m. Ms. Nims Code: 1030

This course surveys the black experience both in Africa and the Diaspora, with emphasis on identity, loss of language and/or culture, and the social reconstruction of a race. This course develops your ability to write analytical essays based on the historical novel and the black experience, subject matter uniquely suited to the cultivation of sophisticated interpretative skills. Students will study different styles, uses of evidence, methods of interpretation, close readings of texts, and the interaction of literature and cultural values, with applications to other disciplines. Formal Essay: Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument with reference to the text(s). These essays must be five to seven pages in length. Since this is a writing intensive course, substantial revisions are required. Failure to meet the expected page length requirement will result in a grade of zero (20% of final grade). Research Paper: Develop a research project examining the work of the author we have read for this course. This paper should combine a literary analysis within a historical, political, and/or anthropological framework. You may use no more than one primary text and no less than five critical sources to support your thesis. This paper must be 10-12 pages in length. All students must submit a formal proposal and working bibliography on the assigned due date. FAILURE TO SUBMIT A PROPOSAL ON THE DUE

DATE WILL RESULT IN THE GRADE OF F ON THE RESEARCH PAPER (40% of final grade). Presentations: Each student will present his/her proposal to the class. This presentation should include the title of the work, the topic/problem to be analyzed, the framework you intend to use, its contribution to research in the field and a bibliography (10% of final grade). Participation: Each student will be responsible for actively participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (10% of final grade). Final Exam: Based on assigned reading and in-class discussions (20% of final grade). As instructor I reserve the right to alter the syllabus to meet the needs of the students at any time during the semester.

ENGLISH 317.55 MUSLIM DIASPORAS

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

Section 01 T,F 12:45-2:00 p.m. Staff Code: 1031

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

ENGLISH 318.51 BLACK WOMEN WRITERS

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

Section 01 M,TH 2:45-4:00 p.m. Dr. Melvin Code: 1032

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 **contemporary and avant-garde Black Women Writers**. 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) Black Women Writers as (Avant-garde) Black Women Writers, and a course with a tempestuous (dis)regard of categorizing the (non)categorical. We will read, Assia Djebar, Toni Morrison, Harryette Mullen, Adrienne Kennedy among others and pair the literature with visual artists and musicians such as Kara Walker and Tamar-kali. Requirements: two short critical essays, a presentation, and a research essay.

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 2 or "E" or elective; Writing core requirement "C" or Multi-Ethnic requirement; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 T,F 11:10-12:25 p.m. Mr. Francia Code: 1033

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 318.60**QUESTIONS OF CITIZENSHIP IN LATINA/O 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 “E,” 2, “D” or elective; Writing core requirement “C”; Adolescence Education core requirement “G”; English Language Arts elective.

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

Professor Dowdy

Code: 4229

This course offers a critical examination of 20th Century Latina/o literature, exploring how Latina/o poets, fiction writers, and cultural critics have envisioned “America” and the ways in which U.S. laws and cultural practices have historically limited citizenship for Latinos. By analyzing how texts figure possibilities for citizenship, with its attendant rights of full participation in society, we will see how Latina/o writers depict the systematic, structural forces that have constrained Latinos’ freedoms. We will attempt to understand how the selected texts negotiate the tensions between striving for acceptance by the dominant culture and resisting that same culture’s oppression. Although the texts we read will be primarily in English, we will view them with an eye toward how they depict the fluid borders (cultural, geopolitical, economic, and linguistic) between Spanish-speaking and English-speaking worlds. Authors may include: José Martí, William Carlos Williams, John Rechy, Julia Alvarez, Helena María Viramontes, Ana Castillo, Sandra Cisneros, Gloria Anzaldúa, Arturo Islas, José Montoya, Rolando Hinojosa, Jimmy Santiago Baca, Martín Espada, Gary Soto, Luis J. Rodríguez, Lorna Dee Cervantes, Tino Villanueva, Gary Soto, and others. Requirements: regular class participation, short response papers, midterm exam, final research paper.

ENGLISH 318.61 ASIAN AMERICAN LITERATURE AND POPULAR CULTURE

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

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

Professor Chon-Smith

Code: 1035

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

ENGLISH 318.63**SLAVE NARRATIVES 1750-2011**

(3 credits) Prerequisite is English 220. Approved for Group B Pluralism and Diversity. Satisfies GER 3A requirement. May be used to fulfill one of the following: Literature, Language and Criticism area of study 2, “D” or elective, Core requirement “E,” Adolescence Education core requirement “F,” “G”; English Language Arts elective.

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

Professor Neary

Code: 4230

Section 900 will be for Macaulay Honors College students.

Code: 5264

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

ENGLISH 319.65**WOMEN WRITERS AND THE METROPOLIS**

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

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

Professor Luria

Code: 1037

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

the cultural boundaries and expectations they confront and question. We will consider how they shape and transform the city as well as their own experience through their writing. Course requirements: response papers, midterm, term paper, presentation, and final exam.

ENGLISH 319.69 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 “B;” Area of Study 1 or “B;” 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: 1039

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

ENGLISH 319.71 WOMEN'S INTERTEXTUAL NARRATIVES

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study “G,” 4; Creative Writing, elective; 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: 1040

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 319.79 FEMINISM AND GLOBALIZATION

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

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

Professor Perera

Code: 4523

A significant document in the official annals of globalization and development, the 1980 Brant Report titled “North-South: A Program for Survival” maps the world in the simplest, starkest terms—divided between the rich nations (the North) and the poor (the South). In Culture and Imperialism, Edward Said, among other critics, finds such “global thinking” to be dangerously reductivist—unwittingly reifying the very terms it proposes, in the name of poverty alleviation, to erase. And yet, beyond the Brandt Report, “the global South” retains value as an interpretative framework—as metaphor, rather than precisely demarcated territory—for Marxist, and especially Marxist-feminist creative writers and theorists across the international division of labor (Mohanty, Mitter, Spivak, Devi, Olsen). Antonio Gramsci called our attention to the “Southern Question.” How is the (global) “Southern question” negotiated in the age of globalization? What is at stake in making claims for feminism predicated not on comfortable solidarities, but based on an avowal of difference? In this class we will enter into the debates on gender and globalization by focusing on the texts of women writers and theorists of the global South. We will also read a range of interdisciplinary material drawing from examples of working-class literature, subaltern history, Marxist theory, feminist theory, activist journalism as well as selected UN and World Bank documents. While texts from the global South provide us with our departure point, we will constantly

place these writings in conversation with other theorists of postmodernism and globalization including Hardt and Negri and Jameson. How do feminist cartographies of labor complicate the North-South divide? What ethical models of socialized labor—of “an impossible un-divided world”—are represented in the literature of labor and of radical ecology? What does it mean to invoke “working-class literature” in the age of outsourcing? These are some of the questions that I hope we will direct our inquiries over the course of the semester. Required Texts may include: Michael Hardt and Antonio Negri, Empire (selections); Gayatri Spivak, “Can the Subaltern Speak?” (selection); Jenny Sharpe and Gayatri Spivak, “Politics and the Imagination”; Karl Marx, “The Eighteenth Brumaire of Louis Bonaparte” (selections); Antonio Gramsci, “Some Aspects of the Southern Question” (from Pre-Prison Writings); Timothy Brennan, “Antonio Gramsci and Post-colonial Theory: ‘Southernism’”; Bessie Head, When Rain Clouds Gather; Mahasweta Devi, Imaginary Maps; Tillie Olsen, “I Want You Women Up North to Know”; Ethel Brooks, “The Ideal Sweatshop?: Gender and Transnational Protest”; Saskia Sassen, “Toward a Feminist Analytics of the Global Economy”; Monica Ali, Brick Lane; Swasti Mitter, “Industrial Restructuring and Manufacturing Homework: Immigrant Women in the UK Clothing Industry”; Chandra Mohanty, “‘Under Western Eyes’ Revisited: Feminist Solidarity Through Anti-Capitalist Struggles”; Chela Sandoval, “US Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World”; Helen Cixous, “The Laugh of the Medusa”; Assia Djebar, “Women of Algiers in their Apartment”; Arundhati Roy, “The Ladies Have Feelings...” Nilita Vachani, When Mother Comes Home for Christmas (film) Sonali Gulati, Nalini by Day, Nancy by Night (film) or Stephen Frears, Dirty Pretty Things (film). Objectives: Students will learn to write analytically sound, well-supported essays about the literature of globalization. Course Requirements: in-class writing 20%, 5 page paper 20%, in-class exam 20%, 2 page prospectus for final paper 5%, 8 page final paper (revision/elaboration of short paper) 25%, attendance, active participation 10%. In-class writing will be assigned Pass/Fail Grades.

ENGLISH 320

MULTI-ETHNIC AMERICAN LITERATURE

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

Section 01 M,TH 8:10-9:25 a.m. Ms. White Code: 1043

This course considers the relationship of ethnicity to American-ness in literature by Anglo, African, Caribbean, Native, Asian, Persian and Jewish Americans. We will ask these writers and texts: What are the material and spiritual facts of personal identity? What do these facts mean? Does the fact/meaning of ethnicity enhance or impede the relation to an America they/we wish to inhabit? Requirements will include two 5-7 page essays, response papers, class participation and presentations, and a final exam.

Section 02 M,TH 1:10-2:25 p.m. Ms. Nims Code: 1044

This course will examine the definition of cultural identity via literature presented by writers of African American, Caribbean, Asian- American, Latino-American, and Irish -American origins. Discussions involve both close reading of selected texts and comparison of the values the texts promote. Students engage in a variety of communication-intensive activities designed to enhance their appreciation of literature and their awareness of the way it shapes and reflects a multicultural world. **Requirements:** **Formal Essays:** Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument *with reference to the text(s)*. These essays must be five to seven pages in length. Failure to meet the expected page length requirement will result in a grade of zero (40% of final grade). **Presentations:** Each student will teach some aspect of an assigned topic to the class in a group format. This may involve dramatic readings, critical commentary, and the presentation of online materials. This presentation should not be a summary of the assigned reading, but an interpretation that offers the audience a deeper understanding of the work itself (20% of final grade). **Participation:** Each student will be responsible for *actively* participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (**20% of final grade**). **Final Exam:** Based on assigned reading and in-class discussions (20% of final grade).

Section 03 M,TH 2:45-4:00 p.m. Dr. Gilchrist Code: 4231

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 deliver a 10-minute research presentation, and to participate actively in class discussions.

Section 04 SAT 3:10-5:40 p.m. Dr. Washburn Code: 1045
 This course will explore narratives of American cultural identity as presented by writers of African-, Caribbean-, Asian-, Latino-, Judeo-, and Native-American origins, looking at the ways in which gender, class, politics, sexuality and immigration status shape these narratives, while paying special attention to the ways in which the authors re-imagine and re-conceptualize American experience and history. We will read works by Marshall, Brooks, Olsen, Cha, Spiegelman, Baldwin, Alexie, Anzaldúa, Perdomo, De Burgos and Larsen, among others. Class expectations: three short response papers, an in-class presentation and a final research paper.

Section 05 T F 3:45-5:00 p.m. Professor Chon-Smith Code: 1046
 Through the analysis of African American, Asian American, Latino/a. and Native American literature, this course looks at the various ways in which ethnic literatures and social movements define and reimagine American identity and national culture. This course maps the major movements and themes of multiethnic literatures and the historical contexts from which they were produced. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance. Requirements include a midterm paper and final revision, reading quizzes, and final exam.

Section 06 T,F 2:10-3:25 p.m. Professor Tolchin Code: 4232
 Section 07 T,F 9:45-11:00 a.m. Professor Tolchin Code: 4883
 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. Ms. Douglas Code: 1048
 Section 52 T,TH 8:25-9:40 p.m. Ms. Douglas Code: 1049
 This course is meant to introduce students to a wide range of Multicultural Literature, drawing from drama, poetry and prose. A fluency in Multi-ethnic literature is not required; however, willingness to learn and to participate in class discussions is essential. The course will focus on several writers of the Americas as well as Asia, Africa and the Middle East. Although students may be unfamiliar with some of the texts it is mandatory that students come to class prepared to discuss the readings and questions they have about the material. Out of class reading/writing assignments and in-class discussion/writing are designed to improve students' writing skills and develop a foundation in Multi-ethnic literature. In this course particular attention will be paid to the relationship between Multicultural literature and music.

Section 53 M,W 5:35-6:50 p.m. Mr. Matthew Goodman Code: 1050
 Section 54 M,W 7:00-8:15 p.m. Mr. Matthew Goodman Code: 1051
 This course will examine the works of writers investigating the notion of belonging, strangeness, and identity within the multiracial, multiethnic construct that is American Society. We will pay particular attention to the works of American born writers of color, but we will also investigate the work of immigrants and refugees as they relate to selfhood and belonging, and the fragmentation, dissolution, and the championing of unique narratives and cultures. We will also investigate the role of memory, both real and imagined, and discuss marginalization, empowerment, and the representations and negotiations of both minorities and majorities within texts. Active participation in class discussion is not only a portion of your grade, but it is a requirement of passing. Requirements will include a short paper #1: 20%; short paper #2: 20%; a research Paper: 35%; and class participation 25%.

ENGLISH 321 TOPICS IN AFRICAN AMERICAN LITERATURE

(3 credits) Prerequisite is English 220 Approved for Group B Pluralism and Diversity. May be used to fulfill one of the following: Literature, Language and Criticism area of study 2, "D" or elective; Adolescence Education core requirement "F," "G"; English Language Arts elective.

Satisfies GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Ms. S. Smith Code: 1054
 Our focus this semester will be on how identity and history are created through the written word. Through an exploration of the social, political, and cultural significance of important time periods in the development of African American Narratives and an analysis representative works, we will examine how the African American identity shaped, and was shaped by, this exciting literary genre. Course

requirements will include : 4 short papers and a final research paper; quizzes/In-class writing; class participation, and a final exam.

Section 02 T,F 11:10-12:25 p.m. Mr. Sussman Code: 4233
The phenomenon of "passing" was, at least for a time, a central theme in writing by black Americans. While initially understood as a technique of integration, "passing" soon came to take on a complex set of political and philosophical meanings. This course will look at passing in an expanded sense, both as an actual social practice and as an overdetermined metaphor manipulated to suit the changing needs of the political scene in the U.S. We'll read texts by Nella Larsen, James Weldon Johnson, John Howard Griffin, Frank J. Webb, Charles Chesnutt, and George Schuyler, among others. Two papers (one long, one short), response papers, quizzes, and final exam.

Section 51 M,W 5:35-6:50 p.m. Mr. Bobrow Code: 4234
Taking a largely historical approach, we will read a variety of 19th and 20th century African-American narratives, focusing on emerging and recurrent themes, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms; the interplay between literary and social movements; and the influence of other forms, such as poetry, music, and visual arts. Our primary readings will be supplemented by a broad range of critical essays, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Requirements: one short paper, one longer research paper, brief written in-class responses, and a final exam. NOT RECOMMENDED FOR AUDITORS

ENGLISH 322.50 QUEER VOICES

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

Section 01 T,F 9:45-11:00 a.m. Ms. O'Neill Code: 4881
What are "queer voices"? In this introductory course, we will explore what makes a piece of literature "queer" by looking at a range of LGBTQ perspectives in fiction, memoir, drama, and poetry. We will also consider the historic and cultural influences that contributed to the literature and the work's literary and social impact. Our readings will focus on iconic queer texts by writers such as Tony Kushner, Audre Lorde, James Baldwin, Virginia Woolf, Alison Bechdel, William S. Burroughs, Allen Ginsberg, Paul Monette, Reynaldo Arenas, and Jeanette Winterson, among others. Grading: Twenty-five percent of the course grade will be based on short essays (in and out of class); twenty-five percent on a group presentation; twenty-five percent on a final paper (analytical or personal narrative); and twenty-five percent on class participation.

ENGLISH 323.51 ASIAN AMERICAN POETICS

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

Section 01 M,TH 4:10-5:25 p.m. Staff Code: 4698
This course examines and participates in the practice and project of Asian American poetics, with particular emphasis on the following questions: How can we better understand what it means to read poetry, and then Asian American poetry in particular? What is the history of Asian American poetics, and how have those two labels, Asian American and poetics, been challenged by Asian American cultural producers and critics? How might topics embedded in Asian American Studies migration, exclusion, diasporic identity, transnationalism, acculturation, resistance, linguistic isolation, influence and potentially problematize our readings of work by Asian American poets? Students will become familiar with historical and conceptual trajectories of Asian American poetics; in addition, they will study and apply a selection of relevant literary theories and practices which are specific to the analysis of poetry and poetics. Assignments will include journal responses, one critical essay, as well as a creative final project to be developed by the student. No prior experience reading or writing poetry is necessary for this course. Readings will include texts by Sui Sin Far, Staceyann Chin, Lawson Inada, Marilyn Chin, Linh Dinh, Theresa Hak Kyung Cha, R. Zamora Linmark, John Yau, Amitava Kumar, Myung Mi Kim, Mei-Mei Berssenbrugge, Kimiko Hahn, Li-Young Lee, Prageeta Sharma, and many others. Required textbook: Premonitions: The Kaya Anthology of New Asian North American Poetry, ed. Walter K. Lew. New York: Kaya Press. 1995. \$22.95 ISBN-10: 1885030142

ENGLISH 323.52 ASIAN AMERICAN LITERATURES: NY AND LA

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, "D"; Adolescence Education core requirement "G;" English Language Arts elective. Satisfies GER 3A requirement.

Section 01 W 10:10-1:00 p.m. Mr. Leong Code: 4769

New York - "the Big Apple" - and L.A. - "the Big Orange" - have spawned writers as well as their novels, essays, creative non-fiction and poetry since the settlement of the two areas. From Korean immigrant Younghill Kang's *East Goes West* to Indian American writer Jhumpa Lahiri's *The Namesake* and Frank Chin's *Bulletproof Buddhists* these regions have provided rich material for the literary imaginary of the ethnic American writer. This course will contrast and compare approaches to modern 20th and 21st century writing about NY and LA from primarily an Asian American perspective and the larger metropolitan and suburban areas for which they are the locus. While the emphasis is on writers of Asian descent, selected Latino and African American writers who write about these locales will be utilized as points of comparison, style, and voice, since both cities are truly multiracial and multicultural. A unique feature of this course will be the final writing project: each student will be asked to write a fictional or non-fictional account of the community in which they live, in story form. An essential requirement for the project will be the profiling of a character and stories found inside their community. Part of the class schedule will be devoted to your writing project.

ENGLISH 323.53 ASIAN AMERICAN LITERARY THEORY

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

Section 01 M,TH 9:45-11:00 a.m. Dr. Hyon Code: 5221

This course is an advanced study of critical and theoretical concepts in Asian American cultural studies. We will study Kandice Chuhâ's book, *Imagine Otherwise: on Asian Americanist Critique* as the framing text for our conversations about Asian American literature and culture. Drawing from Chuhâ's arguments, we will examine how Asian American literature and culture offers theoretical knowledges that disrupt nation-based formations of identity and belonging. The course will be framed around chapters from Chuhâ's books, and key primary and secondary texts such as John Okadaâ's *No No Boy* and Homi Bhabaâ's *The Location of Culture* that she reads to ground her arguments. The goals of the course are to teach students: a vocabulary to approach and discuss Asian American representations, how to ask questions, bolster their skills in textual analysis, practice reading theory, and engage in Asian Americanist critique as a critical framework that challenges regimes of power and inequality that attempt to discipline and regulate how we should be. This class will be styled as a graduate school seminar, and the bulk of the grade will focus on student participation.

ENGLISH 323.56 PACIFIC ISLANDER LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 3, "E"; English Language Arts elective. Satisfies GER 3A requirement.

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

This course will provide a study of 20th century literature(s) written by authors in or from the Philippines, Hawaii, Fiji, Samoa, New Zealand, and other Pacific regions. The focus will be on the role of language and its relationship to recognition (or misrecognition), mobilization, colonization/decolonization, resistance, reparation, and sovereignty. Furthermore, we will consider the political potential of various literary forms, ranging from oral chants, music, and dance (these three often labeled the unwritten literature of the Pacific) to essays, cartoons, short stories, novels, films, plays, and poetry. Our course reading will cover authors such as Epeli Hauâofa, Lydia Liliuokalani, Alan Duff, Patricia Grace, Haunani-Kay Trask, Vilsoni Hereniko, Witi Ihimaera, Albert Wendt, Jose Rizal, Jose Garcia Villa, Salvador Ponce Lopez, and N.V.M. Gonzalez. Furthermore, this class will offer students opportunities to participate in cultural dance, to connect with New York-based branches of Pacific organizations, as well as to go on a few class field trips.

ENGLISH 325**POST COLONIAL LITERATURE IN ENGLISH**

(3 credits) Prerequisite is English 220. Cross-Listed with COMPL 381.66. Satisfies GER 3A requirement.

Section 01 M,TH 4:10-5:25 p.m. Dr. Shringarpure Code: 1055

This course is an overview of postcolonial writers starting from the second half of the twentieth century until the present day. We will primarily read novels from authors of varied origins, each of them tied by the overarching questions of identity, history, space and aesthetics that are raised within a postcolonial framework. Writers will include Salman Rushdie, Sara Suleri, Mouloud Feraoun, Nuruddin Farah, Ferdinand Oyono, Abdelwahab Meddeb, Tayeb Salih, Assia Djebar and others. Students will be asked to watch related films and some introductory theory will also be examined. Requirements for the class include six short response papers, one long research paper and an oral presentation.

Section 02 M,TH 1:10-2:25 p.m. Professor Perera Code: 1056

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 area of study “E” or core requirement “E” or elective; Writing core requirement “C”; Adolescence Education core requirement “G”; English Language Arts elective. Satisfies GER 3A requirement.

Section 01 T,F 2:10-3:25 p.m. Professor Shute Code: 1058

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 329.76 20TH CENTURY POETRY OF THE AMERICAS

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

Section 01 T F 12:45-2:00 p.m. Professor Dowdy Code: 5263

Section 900 is for Macaulay Honors College students. Code: 4826

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

ENGLISH 330 SOCIO LINGUISTICS

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

Section 01 M,TH 4:10-5:25 p.m. Professor Smoke Code: 4664

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

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

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

Section 01 M,TH 9:45-11:00 a.m. Professor Luria Code: 1059

This course is a general introduction to the study of language, including phonology (sound patterns), morphology (word formation), and syntax (sentence structure) of English. It provides a foundation for understanding language universals, varieties of English grammatical constructions, language diversity in the United States, and applications of language theories to the teaching and learning of English. Requirements: quizzes, response papers, term paper, and final exam. **Not recommended for auditors.**

Section 02 T,F 2:10-3:25 p.m. Professor K. Greenberg Code: 1060

This course provides an in-depth study of the structure of contemporary English. Students will learn linguistic tools and methods for identifying, describing, and categorizing word and sentence constituents and their grammatical functions. We will also explore dialect diversity and myths about "Standard English." Homework will be assigned for every session and will include a Blackboard component. **Requirements:** regular participation in class and on Blackboard, weekly readings and homework exercises, four chapter tests, and a final exam. **This class is not recommended—nor is it appropriate—for auditors.**

Section 03 T,F 11:10-12:25 p.m. Staff Code: 4822

While paying close attention to the social and cultural contexts of language, this course offers an exploration of the phonological, morphological and syntactic structures of Modern English. This course also explores aspects of language use and particular language varieties, including social class, ethnic, and gendered patterns of speech, particularly with relevance to educational concerns. In addition to two exams, the course format relies heavily on attendance, class participation in small group, whole class and electronic discussions of readings and course topics, short assignments and papers, and group project presentations.

Section 04 M,W 4:10-5:25 p.m. Dr. Bakht Code: 4824

This course offers an introduction to the study of linguistic structures of Modern English. Some of the topics of focus for the course are: phonology (sound systems), morphology (word formation), and syntax (sentence structures), as well as language and variation in English, language use in context, and the notion of "Standard English" and prescriptive language ideologies in English. Course requirements

include: attendance and participation; short papers; exams; and a research presentation.

Section 51 T,TH 5:35-6:50 p.m. Ms. Graves Code: 1061

Section 52 T,TH 7:00-8:15 p.m. Ms. Graves Code: 1062

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.

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 include attendance and class participation: 20%; quizzes: 20%; midterm Exam 30%, final exam 30%.

ENGLISH 332 HISTORY OF THE ENGLISH LANGUAGE

(3 credits) Prerequisite is English 220. Note: This class is a linguistics and language class. It cannot be used to fulfill any literature requirement.

Section 01 M,TH 2:45-4:00 p.m. Professor Parry Code: 1063

Section 02 M,TH 4:10-5:25 p.m. Professor Parry Code: 1064

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 03 T,F 12:45-2:00 p.m. Mr. Funk Code: 5052

Section 03 T,F 2:10-3:25 p.m. Mr. Funk Code 5054

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

ENGLISH 333.61 LANGUAGE, IDENTITY AND EDUCATION

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

Section 01 T,F 3:45-5:00 p.m. Professor K. Greenberg Code: 4665

This course provides an in-depth study of the ways in which people use language performatively to construct and negotiate their personal, social, and cultural identities and realities. We will examine how linguistic forms take on social meanings through their association with particular kinds of speakers and settings and how these associations can be reinforced or altered in specific contexts. We will also investigate the discursive co-construction of identity, knowledge, and power in schools and classrooms.

Requirements: regular participation in class **and** on Blackboard, weekly readings and response papers, a research project that culminates in a paper and a presentation, and a final exam. This class is **not** recommended—nor is it appropriate—for auditors.

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: 1071

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: 1072
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 T,F 3:45-5:00 p.m. Ms. Martinez-Bilgrey Code: 1073
Section 08 T,F 2:10-3:25 p.m. Ms. Martinez-Bilgrey Code: 1079

No one survey course can hope to do more than touch on some of the features of the vast landscape of British literature but we will do our best to explore a wide variety of different periods and genres. Readings will include *Beowulf*, selections from Chaucer, *Macbeth* and *The Tempest*, "Lycidas," *Pride and Prejudice*, *Jane Eyre*, and poems by Blake and Keats. We will approach these texts through close reading as well as by incorporating a sense of context which can help render even the most remote work accessible. Requirements include in-class free writes, midterm and final exams, and two drafts of a ten page research paper.

Section 04 SAT 12:10-2:40 p.m. Dr. Graziano Code: 1074

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 11:10-12:25 p.m. Dr. Narramore Code: 1076
Section 07 T,F 9:45-11:00 a.m. Dr. Narramore Code: 1078

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 06 T,F 2:10-3:25 p.m. Dr. W. Goldstein Code: 1077

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 1:10-2:25 p.m. Professor Schmidgall Code: 4237

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 the *The Canterbury Tales*), Wyatt, Sidney, Spenser, Shakespeare (both sonnets and a play), Jonson, Donne, Herbert, Marvell, Milton (shorter poems and excerpts from "Paradise Lost"). Prose will be represented by More (his *Utopia*), 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 51 T,TH 7:00-8:15 p.m. Dr. Hatch Code: 1080

This course will survey major and representative works in the Middle Ages, the Renaissance, the English Revolution, the Restoration, and the Enlightenment. Attention will be given to the development of genres such as epic, romance, the Petrarchan sonnet, the ode, pastoral, devotional poetry, and satire. We will cover *Beowulf*, Chaucer's *The Knight's Tale*, parts of Spenser's *Fairie Queene*, parts of Milton's *Paradise Lost*, and poems from the Augustan and Romantic eras. Requirements include in-class writing, a midterm and final, and a five- to eight-page paper.

Section 52 M,W 7:00-8:15 p.m. Ms. Stein Code: 1081

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

ENGLISH 341.50 RHETORICAL PRINCIPLES OF EXPOSITORY WRITING

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

Section 01 T,F 9:45-11:00 a.m. Professor Jones Code: 4835

In this course, we will examine rhetorical approaches to writing. As we study rhetorical strategies, students will develop a critical awareness of how to be most persuasive in their academic writing for a variety of contexts. The course will focus on writing style choices and include a significant research component. Requirements include two major writing assignments and several shorter assignments.

ENGLISH 346 DISCOURSE ANALYSIS

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

Section 01 T,F 2:10-3:25 p.m. Professor Reyes Code: 4666

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

ENGLISH 350 RENAISSANCE DRAMA

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

Section 51 M,W 5:35-6:50 p.m. Dr. Henry-Offor Code: 4238

Course Overview: The objective of this course is to provide students with critical knowledge for an insightful reading of Renaissance drama texts, while at the same time minimizing the anxieties that accompany the readings. Students will read the work of principal writers of the period such as Kyd, Lyly, Greene, Marlowe, Dekker, Marston, Cary, Jonson, Beaumont, Fletcher, Middleton and Webster from formal, historical and intertextual perspectives. We will read aloud from the plays as a means of understanding the complexity of the language. We will ask what were the cultural determinants for female chastity? Why did men have such a vested interest in women's chastity? How did women respond to patriarchal, cultural socializing and expectations? Assigns for the course includes, but is not

limited to, four five-page essays, weekly readings and responses on our Renaissance blog and additional readings on the plays.

ENGLISH 352 SHAKESPEARE SURVEY

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

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Code: 1084

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

Section 02 SAT 9:10-11:40 a.m. Ms. Korn Code: 4239

In this course we will survey selected works of Shakespeare taken from different periods of his development as a playwright and covering the genres established in the First Folio [comedy, tragedy, and history] plus romance. We will consider the plays both as literature and as texts for performance; place them in the context of the social and cultural world of Elizabethan and Jacobean London; and trace some of their subsequent production history. Requirements for the course include [1] regular attendance and active participation in discussions; [2] recitation of one speech and, for those who are willing, participation in occasional impromptu acting exercises; [3] a handwritten journal kept in response to the readings and class discussions; [4] attendance at one live performance of a Shakespeare play and a review of that performance; [5] a research project on a significant production of one of the plays resulting in a substantial paper plus bibliography and a class presentation; and [6] a final in-class essay exam.

Section 51 T,TH 5:35-6:50 p.m. Mr. Jockims Code: 1085

The aim of this course is to provide students with a firm grounding in Shakespeare studies. To achieve this, we will read across the four genres of Shakespearean drama: Comedy, History, Tragedy, and Romance. We will also devote significant time to Shakespeare's sonnets and narrative poems. Throughout our readings, we will turn our attention to the world of the visual arts and their relationship to Shakespeare's works, both in the Early Modern period and in our own. This means that as we become familiar with the works of Shakespeare, we will also come to terms with the uses the visual arts are put to in these works, and the uses the visual arts and digital media have put them to since. Course Goals will include engaging Engage critically and closely with major works of Shakespearean drama across four primary genres: Comedy, History, Tragedy, and Romance; considering the ways the poems and plays absorb and reflect the visual culture of the Early Modern period within themselves; critically engage with subsequent periods' visual representations—including those of our own epoch—of Shakespeare's works; and to develop a vocabulary for expressing the intricacies of Shakespeare's various poetics – lyric, narrative, and dramatic. Course Requirements: Students will write a midterm paper as well as a final paper, and the course will also have midterm and final exams. In addition, in-class quizzes, mini-presentations, group work, and short writing assignments will occur throughout the term.

ENGLISH 354 SHAKESPEARE II: THE LATER PLAYS

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

Section 01 M,TH 9:45-11:00 a.m. Professor Schmidgall Code: 4240

This course will concentrate on plays that premiered during the latter half of Shakespeare's career, when he reached his full artistic maturity and wrote his most memorable, probing works. Though he wrote his *Sonnets* much earlier, we will begin with a dozen of these by way of introduction to his style and to issues that he later addressed on the stage. Among the seven plays chosen—which will be studied in the order they were written—are remarkable achievements in three genres: comedy, tragedy, and romance. We will begin with one of his last comic masterpieces, *Twelfth Night*, followed by four of his most remarkable tragedies, *Othello*, *King Lear*, *Coriolanus*, and *Antony and Cleopatra*. Then we will turn to the greatest of his last romances, *The Tempest*. Access to a personal computer will be very important, since the Blackboard site is active in this course.

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ENGLISH 360 THE 17TH CENTURY

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

Section 01 T,F 11:10-12:25 p.m. Dr. W. Goldstein Code: 1088

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

ENGLISH 361 MILTON

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

Section 01 M,TH 1:10-2:25 p.m. Dr. Prescott Code: 1089

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

ENGLISH 368 THE 18TH CENTURY ENGLISH NOVEL

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

Section 01 M,TH 11:10-12:25 p.m. Ms. Derbyshire Code: 1091

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 369 THE 19TH CENTURY ENGLISH NOVEL

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

Section 01 M,TH 1:10-2:25 p.m. Dr. Bloom Code: 4241

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

ENGLISH 372 ROMANTIC POETRY

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

Section 01 M,W 4:10-5:25 p.m. Professor Vardy Code: 1092

This course will begin by focusing on William and Dorothy Wordsworth and Samuel Taylor Coleridge.

The three writers lived near one another in Somerset in 1798, and the result was William Wordsworth's and Coleridge's *Lyrical Ballads*, and Dorothy Wordsworth's "Alfoxden Journal." We'll investigate the nature of the intense collaboration that created this tremendous artistic output. The course will then turn to John Clare, a poet of the next generation, a landless peasant who became a literary sensation. We'll read his poetry in light of Wordsworth's fascination with "rustic language" and rural life. Specific emphasis will be given to the historical context of the works throughout. The course texts (available at Shakespeare and Co.) will be: *Coleridge's Poetry and Prose* (Norton), William Wordsworth, *Selected Poems* (Penguin), John Clare's, *Selected Poetry* (Farrar, Straus, Giroux). Dorothy Wordsworth's journal will be available on e-reserve from the library website. Students will gain a comprehensive understanding of the poetry of the period, and have the opportunity to translate that understanding into effective academic prose. **REQUIRED TEXTS:**

Coleridge, S.T.	<i>Poetry and Prose</i>	Norton
ISBN: 978-0-393-97904-6, \$17.20		
Clare, John	<i>I Am: Selected Poetry of John Clare</i>	Farrar, Straus
ISBN: 978-0374528690, \$20.52		
Wordsworth, Dorothy	"The Alfoxden Journal" e-reserve	
Wordsworth William	<i>Major Works</i>	Oxford
ISBN: 0-19-284044-4, \$16.95		

Course requirements will include: an essay (7-10 pages); final exam; participation (attendance, class discussion, 5 short papers). The 5 short papers should be 1-2 pages in length, and can take several forms: close readings of passages from poems (please do not submit simple paraphrase), comments on how a work is representative of an author's work or of the period, etc. Students are invited to submit an outline or the Introduction of their term paper as one of their papers. Essay topics will be assigned by the end of the 4th week. Any student who wishes to discuss topic proposals with me before then, please feel free to come to see me in office hours. Attendance is mandatory. Unexcused absences will lower your course grade half a letter grade per 2 absences. The use of electronic devices in the classroom is not permitted.

ENGLISH 373 VICTORIAN LITERATURE

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

Section 01 M,TH 2:45-4:00 p.m. Dr. Bloom Code: 4243

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

ENGLISH 375 20th AND 21st CENTURY AMERICAN POETRY

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

Section 01 M,TH 1:10-2:25 p.m. Professor A. Robbins Code: 1094

Section 02 M,TH 4:10-5:25 p.m. Professor A. Robbins Code: 4244

This course will approach American poetry of the 20th century with an emphasis upon major literary movements and key figures within those movements, together with critical foci upon the relationship of form to content and of both content and form to politics. We will study poetries of several co-existent and competing strains of American modernism before moving to the poetries of subjectivity and formal innovation of the mid-century, concluding our study with a look at some of the competing discourses and conventions among American poetry emergent after 1950. Throughout the course, we will attend to the shape and texture of the speaking subject/s of the poems, and to the ways in which the presence or absence of that speaker reveals much about the poem's place within the American poetry canon. Poets studied may include Whitman, Dickinson, Stein, Eliot, Hughes, Pound, H.D., Williams, Stevens, Bishop, Brooks, Lowell, Plath, Wright, Roethke, Rich, Clifton, Olds, Cervantes, Armantrout, Hejinian, Major, Baca, Susan Howe, Notley, Mullen, Yau, Chin, and Sherman Alexie. In-class response writings, one short papers (5 pages), and one longer paper (8-10 pages)

ENGLISH 380 IRISH LITERARY RENAISSANCE

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

Section 01 M,TH 4:10-5:25 p.m. Mr. Paoli Code: 1098

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

Requirements: A five-page textual analysis; a ten-page research essay, in two drafts; a variety of required ungraded writing; a final exam.

ENGLISH 382.50 READINGS IN CHAUCER

(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, “A” or elective; Adolescence Education Core requirement “E;” English Language Arts elective. Satisfies GER 3A requirement.

(3 credits) Prerequisite is English 220.

Section 01 T,F 12:45-2:00 p.m. Professor Tomasch Code: 4667

The works of Geoffrey Chaucer written prior to *The Canterbury Tales*: the three dream visions, *The Book of Duchess*, *The Parliament of Fowls*, and *The House of Fame*; the framed narrative, *The Legend of Good Women*; various short lyrics; and one of the greatest long love poems written in English, *Troilus and Crisedye*, will be the focus of this course. Requirements include presentations, two short essays, mid-term and final exams.

ENGLISH 384.56 THE AUGUSTAN AGE

(3 credits) Prerequisite is English 220. Satisfies GER 3A requirement. May be used to satisfy the Literatures, Language, Criticism Core requirement “C,” area of study 1, “B;” Adolescence Education Core requirement “E;” English Language Arts elective.

Section 01 T,F 12:45-2:00 p.m. Professor Connor Code: 4245

Satire flourished during the early eighteenth century; indeed, a common literary theme was the connection between moral and social issues. We will look at the work of both major and minor poets—from the aristocracy as well as the laboring class. Writers will include Jonathan Swift, Alexander Pope, Stephen Duck, Anne Finch, Mary Leapor, and Lady Mary Wortley Montagu. The course will emphasize an interdisciplinary approach to literature. Requirements will include three short papers; mid-term and final exams; research paper.

ENGL 385.68 VICTORIAN COSMOPOLITANISMS

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

Section 01 M,TH 2:45-4:00 p.m. Professor Agathocleous Code: 4527

Cosmopolitanism is often used today to describe an ethical commitment or world citizenship or a position of mobility and privilege (or both). This course examines the way cosmopolitanism emerged as a discourse in nineteenth-century Britain and the ways it can be used to describe the formal and thematic concerns of Victorian writers. At a time when the advent of railways, steamships and telegraphs and the growth of the British Empire were making Britain seem inseparable from a wider world, writers grappled with questions such as: should local or universal concerns dominate? What does it mean to be British and part of a vast empire? Is the city a reflection of the world or of the nation? We will examine how these questions shaped and were shaped by poetry, novels, non-fiction writing and visual culture.

Possible writers include: Charlotte Brontë, Charles Dickens, George Eliot, Arthur Conan Doyle, Henry James, Elizabeth Barrett Browning, Amy Levy.

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. Satisfies GER 3A requirement.

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

This course will examine American texts that address the source, authority and scope of the law. Our aim will be to identify and analyze competing and evolving attitudes toward the law as these are

reflected and examined in American essays and fiction. Our focus will be the manner in which law has been defined and applied in such texts to justify, explain or reject the status quo, particularly in matters relating to class, race and gender. Requirements will include three 2-3 page essays; one 5-6 page research paper; take-home final.

ENGL 386.99 TALKING AND SINGING: 20TH AND 21ST CENTURY POEMS FROM THE U.S. AND U.K.

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

Section 01 M, W 7:00-8:15 p.m. Mr. Dow Code: 4836

In 1798, Wordsworth and Coleridge announced an experiment in which they hoped to connect the "poetic" with "the real language of men." More than 200 years later, the poet-protagonist of Nicholson Baker's *The Anthologist* explains the connection between baby talk and rhyme. The experiment continues. In this course, we will read the work of some two dozen poets from both sides of the Atlantic working between the mid-20th and early 21st centuries, all of whom attempt to connect the "poetic" (as they conceive it) with the "real language" of women and men (as they hear it). How -- and why -- do these poets attempt to bring together the "vernacular" or so-called "natural" language with the artifice of the poem? What kind of communication is a poem, anyway? Our consistent focus will be on a close reading of the poems: we will learn to read each on its own terms, but we will also trace the cross-currents among them. We will consider formal choices, too; that means we will spend time studying poetic forms in English, since these provide a common history, even if it's one in which some poets are more interested than others. From the U.S.: A.R. Ammons (1926-2001), John Ashbery (b. 1927), Robert Creeley (1926-2005), Michelle Glazer, Louise Glück (b. 1943), Cynthia McDonald (b. 1928), James Merrill (1926-1995), Adrienne Rich (b. 1929), Cole Swenson, Anne Winters (b. 1932). From the U.K.: Sujata Bhatt (b. 1956 in India), Eavan Boland (b. 1944 in Dublin), Veronica Forrest-Thomson (1947-1975), Thomas Gunn (1929-2004), Philip Larkin (1922-1985), Craig Raine (b. 1944), Carol Rumens (b. 1944), Charles Tomlinson (b. 1927), Rosemary Tonks (b. 1932), Paul Muldoon (b. 1950 in Northern Ireland). In addition to poems (the list above is subject to change), we will read some poets' prose about poems; interviews with selected poets; an excerpt from *The Anthologist*; and some scientific perspectives on the origins and function of music and language. In addition to active class participation, requirements are likely to include two or three short papers; a longer, final paper examining one poet in depth; and numerous shorter writing assignments.

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. Satisfies GER 3A requirement. **No auditors.**

Section 01 T,F 3:45-5:00 p.m. Professor Shute Code: 1101

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 389.80 ONE MAJOR WRITER: WALT WHITMAN: THE ART OF SUBVERSION

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

Section 01 M,TH 4:10-5:25 p.m. Professor Schmidgall Code: 4884

This course will offer a comprehensive introduction to the poetry and other writings of Walt Whitman, focusing centrally on the several editions of his life's work, *Leaves of Grass*, which grew from eleven poems in the first edition of 1855 to several hundred poems in the "deathbed" edition of 1892. Study of the poems will be enhanced by examination of manuscript versions and consideration of Whitman's habits of revision, as well as readings in his own private conversations, in Whitman biography, and in studies of American history and culture of the time. The Blackboard site for the course will be very active (those registered should visit the site in early January). Requirements include four papers (one a term paper), mid-term exam, final exam.

ENGLISH 390.50 MODERNIST POETRY AND POETICS

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

Section 01 T,F 3:45-5:00 P.M. Professor Israel Code: 4668

This course will explore British and American poetry of the earlier twentieth century, with special attention to the attempts to "make new" both the technical elements of poetry (metrical and syntactical rhythm, sound and rhyme, line and stanza organization) and its subject matter. Topics to be discussed include poetry's approach to mass (or popular) culture, its exploration of the idea of the object, its connections to performance and recitation, and, above all, its fascination with temporality. In taking account of the vast transformations of the period—two world wars, rapid urbanization, nascent decolonization movements, ever-increasing commodification—we will also necessarily attend to the shifting geographies of modernism. Finally, we will address modernist poetry's deliberate difficulty, perceived elitism and failure to engage with material social relations (or outright reactionary-seeming politics). Works to be explored include those of Yeats, Eliot, Pound, Lewis, Williams, Stevens, Cummings, HD, Stein, Moore, Hughes, Zukovsky, Oppen and Auden, We will read not only poems, but poetic statements and criticism written both by poets and a then-emerging group of critics based in the university.

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 Core requirement "E", area of study 3, "E" or elective; English Language Arts elective. Satisfies GER 3A requirement.

Section 01 T,W,F 10:10-11:00 a.m. Dr. Elliott Code: 1106

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

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

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

Section 1 M,TH 11:10-12:25 p.m. Ms. White Code: 1110

This course surveys American literature from the colonial period through the Civil War, with emphasis on understanding how writing by persons in the US is related to – *creates* – "American" identity. We will read autobiographies, sermons, poems, essays and fiction by writers including (tentatively) Jonathan Edwards, Mary Rowlandson, Benjamin Franklin, Ralph Waldo Emerson, Walt Whitman, Harriet Jacobs, Herman Melville, Abraham Lincoln and Emily Dickinson, supplemented with critical materials. Requirements: active class participation, bi-weekly response papers, one presentation and a 5-7 page final essay.

Section 02 M,W,TH 11:10-12:00 p.m. Mr. Krause Code: 1112

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 03 T,F 11:10-12:25 p.m. Professor Miller Code: 1113

Section 04 T,F 3:45-5:00 p.m. Professor Miller Code: 1114

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 03 and 04 will not be writing intensive.

Section 05 T,F 12:45-2:00 p.m. Professor Tolchin Code: 5023
This course surveys major and canon-breaking texts by Native American, Puritan, Revolutionary Era, and American Renaissance (Emerson, Hawthorne, Melville, Thoreau, Whitman) writers. Special emphasis will be placed on the politics of canon formation (how we decide which texts deserve to be read in a course like this), especially as it is shaped by class, race, gender and ethnicity. We will explore the cultural and social contexts of the period. Our reading will include recently re-discovered women and African-American writers. Requirements include a midterm, final, and reading journal. Attendance, preparation and participation are crucial as your responses to the literature will be the focal point of our discussions.

Section 51 M,W 7:00-8:15 p.m. Mr. Barosky Code: 1115
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.

Section 52 T,TH 5:35-6:50 p.m. Mr. Knip Code: 4819
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.

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR ONE

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

Section 01 M,W,TH 12:10-1:00 p.m. Mr. Krause Code: 1116
This section of American Prose, 1870-1914 will look at American texts written during and responding to pivotal years of change, as the country became increasingly urbanized and industrialized, with an ever-widening gulf between wealth and poverty; as women, African Americans, and other groups struggled for equality and social justice; as the West was finally settled and became a new focus of American life; and as new media and new literary genres, the dime novel, science fiction, Modernism, came into being. The texts we will read are Jacob Riis, *How the Other Half Lives*; Stephen Crane, *Maggie: A Girl of the Streets*; Edith Wharton, *The House of Mirth*; W. E. B. Dubois, *The Souls of Black Folk*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Frank Norris, *McTeague* (along with scenes from Erich von Stroheim’s fragmentary film based on the novel, *Greed*); the anthology *Dashing Diamond Dick and Other Classic Dime Novels*; Edgar Rice Burroughs, *A Princess of Mars*; and Gertrude Stein, *Tender Buttons* and selections from *A Stein Reader* (ed. Ulla E. Dydo). There will be daily short writing assignments, a short mid-course paper, and a final paper.

Section 02 M,W 4:10-5:25 p.m. Mr. Barosky Code: 1117

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 PRE-20TH CENTURY AMERICAN POETRY

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

Section 01 T,F 12:45-2:00 p.m. Mr. Sussman Code: 1118

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

ENGLISH 398.81 ASIAN AMERICAN SOCIAL PROTEST LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Core requirement "E", Area of Study 2, "D"; Adolescence Education core requirement "G"; English Language Arts elective. Satisfies GER 3A requirement.

Section 01 W 10:10-1:00 p.m. Professor Hayashida Code: 5031

Asian American Studies emerged out of the longest campus strike in U.S. history, initiated by a broad-based movement of students, faculty, administrators, and community activists, and lasting for five months at San Francisco State College in 1968-1969. Coalitions that were part of this grassroots movement for a curriculum that was relevant to students of color and working-class students crossed lines of class, gender, race, sexuality, and age. One of the central principles that emerged out of this movement was the belief that Asian American Studies always remain relevant to the Asian American community's needs and experiences. As a reflection of this belief, this course seeks to provide a space of discourse and praxis for students to examine and utilize Asian American texts (literature, film, video, performance) as a means of considering and enacting modes of social change. As a reflection of this belief, this course seeks to provide an space of discourse and praxis for students to examine and utilize Asian American texts (literature, film, video, performance) as a means of considering and enacting modes of social change. "Asian American Social Protest Literature" utilizes literatures of Asian American resistance from the past and present as tools in the research, mobilization, and realization of student-initiated community-based projects. Literature will be the foundation of this course, and action will be its end result. To begin these projects, we must first expand the meaning of "social protest" and look at how these words both liberate and constrict us in our conception of ourselves as agents of change. Student projects are intended to effect some form of transformation, but the scope and nature of that change must be determined by the student's willingness to challenge what they conceive of as an "activist" effort. So, we will remain generous and flexible in our collective understandings of social protest and activist practices: some students may seek to organize a large-scale movement or develop a community-based initiative, whereas others may attempt to teach a family member how to develop English fluency or tutor a friend in preparation for the citizenship examination. Past student projects include a documentary short on gender and immigration, a screen-printing workshop for immigrant youth, a Union Square (!) performance about racialization, as well as a campus project on Asian American history. All projects have equal value: for this class, what will determine the quality of each endeavor is the student's level of engagement and thoughtfulness, as well as her/his willingness to invest not only in individual success, but also in that of the class.

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: 1122

Section 02 Hours to be arranged Staff Code: 1123

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: 1124

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. Satisfies GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m. Ms. Daitch Code: 1125

Students in this class will be encouraged to go to galleries and museums as well as to read and to produce their own work. Reading assignments are both tailored to a student's individual interests and the objectives of the class as a whole. Discussions of short stories, sections of novels, as well as non-fiction are included in workshop classes. Students will be encouraged to explore various narratives from the traditional designed to develop plot and characters to the experimental which pulls the rug out from under that particular table. Students will be asked to consider how fiction can maintain a linear tradition, preserving certain conventions of storytelling and at the same time looking at the disruption of the received ideas that come with certain kinds of characters and plot trajectories.

ENGLISH 484.69 ADVANCED WORKSHOP IN POETRY

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

Section 01 W 10:10-12:40 p.m. Professor Levi Code: 1126

This advanced workshop is designed specifically for students who have a passion for poetry, who have already begun to work hard (but also to have fun) in writing poems and who who to go on to graduate school in creative writing at some point. 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 the twelve weeks between, we'll explore 5 forms –the list poem, blank verse, the sonnet, the villanelle, the praise poem (based on the African praise poem model) – and everyone will write (at least) one poem in each of these forms. In addition, we'll explore the forms of other cultures, through individual presentations (10 minutes) by each member of the class. In the final weeks of the semester, each one of you will invent a form yourself, and teach the class how to write a poem in it in it. **Learning Goals:**

- (1) To discover directly -- by writing in traditional, alternative, and invented forms -- just what the nature of poetic form truly is – a way of helping us to bring our feelings and perceptions to the page.
- (2) To gain familiarity with some fundamental forms of the English tradition – Blank verse, the sonnet and villanelle -- which means acquiring some confidence in “hearing” lines of poetry metrically.
- (3) To widen and deepen our understanding of forms, traditions, approaches to poetry, that have not been part of the English tradition; to experiment with and honor, but not to colonize, those resources.
- (4) To share in the experience of writing poems in traditional forms with other writers; to experience how other's people's poems can instruct us, enlighten us, delight us, incite us, and how other people's creativity and ideas can foster our own (and vice versa, of course).

ENGLISH 484.76 NARRATIVE FORMS: STRATEGIES IN FICTION WRITING

(3 credits) Prerequisites are English 220, 300, 311, 313 or instructor permission. May be used to satisfy the following: Writing 400-level writing seminar. Satisfies GER 3A requirement. No Auditors.

Section 01 T,F 3:45-5:00 p.m. Professor Thomas Code: 4250

This advanced workshop in fiction writing will focus on those aspects of craft that short story writers and novelists consciously employ to shape and direct their fiction. We will be looking at what constitutes a “major” or “full” character, as opposed to a minor or partial character. We will examine how writers design and compose their story's settings, with particular emphasis upon perspective through the use of point-of-view, tense and time chronology, continuity and diction. We will consider the question of what constitutes effective conflict in the generation of fictive possibilities that confront both character and the reader as they define the story's limits. Finally, we will examine the work of established authors— both

their fiction and their writing about fiction—in the light of our own work. Writers examined this semester will include Alice Munro, William Maxwell, Frank O'Connor, Charles Johnson, Robert Olen Butler, Edgar Allan Poe, Sandra Cisneros, Eudora Welty, Katherine Ann Porter, Susan Minot, Isaac Babel and others. Two complete short stories and two revisions are required for the semester.

ENGLISH 484.83 CHARACTER, CLASS, CONFLICT IN CONTEMPORARY FICTION

(3 credits) Prerequisites: English 220, 311, 313. May be used to fulfill the 400-level writing seminar requirement. Satisfies GER 3A requirement. **No Auditors.**

Section 51 M,W 5:35-6:50 p.m. Professor Winn Code: 1127

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: 1128
Section 02	Hours to be arranged	Staff	Code: 1129
Section 03	Hours to be arranged	Staff	Code: 1130
Section 04	Hours to be arranged	Staff	Code: 1131
Section 05	Hours to be arranged	Staff	Code: 1132

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: 1133
Section 02	Hours to be arranged	Staff	Code: 1134
Section 03	Hours to be arranged	Staff	Code: 1135

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: 1136
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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: 1137
Section 02	Hours to be arranged	Staff	Code: 1138

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: 1139
Section 02	Hours to be arranged	Staff	Code: 1140

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 494.48 STUDIES IN THE ROMANTIC NOVEL

(3 credits) Permission of the instructor required. Satisfies GER 3A requirement.

Section 51 T 7:30-9:30 P.M.

Professor D. Robbins

Code: 5201

In Britain, the years 1780 to 1833 witnessed the blossoming of Romanticism in poetry and expository prose, and historically the works that are seen as most embodying the literary movement are taken usually from these two genres. However, the Romantic Period was also significant in the continuing development of the novel, with the advancement or emergence of notable sub-genres such as gothic novels (of Radcliffe, Lewis and others), Jacobin novels (of Godwin, Wollstonecraft and others), novels of comic domestic realism (of Austen, Edgeworth and others), satirical novels (of Peacock and Hogg), historical novels (of Scott), orientalist fiction (of Beckford), and quasi-science fiction (of Mary Shelley). What connection, if any, do any of the important novels of the period, and the genres they represent, have with traditional Romanticism? One central focus of the course will be an attempt to answer this question, and to help with this, a small sampling of poetry and expository prose works will attend our readings of the novels. A concurrent emphasis of the course will be to consider these novels in all their individual complexity – beyond their possible connections with Romantic texts of other genres -- in order to give a fuller picture of the era's myriad and conflicting concerns. In this way, the novels in this course will be studied for the ways they speak to the various social, political, and philosophical contexts out of which they sprang, in keeping with Richard Maxwell's understanding of the novel as "a form deeply open to politics and history." One or more novel by each of the following authors will likely be considered: Jane Austen, William Beckford, Maria Edgeworth, William Godwin, James Hogg, Matthew Lewis, Charles Maturin, Thomas Love Peacock, Ann Radcliffe, Walter Scott, Mary Shelley, and Mary Wollstonecraft. Critical essays on individual works, the novel genre during the Romantic period, and the novel genre generally will be studied as well. Course requirements: active class participation; oral presentation; short midterm paper; term paper.

ENGLISH 494.69 MESTIZO, MULATTO AND "HYBRID" EARLY AMERICAN LITERATURE

(3 credits) Permission of the instructor required. Satisfies GER 3A requirement.

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

Professor M. Miller

Code: 4251

"[Reading this literature,] one is faced with the thorny questions surrounding how to announce a public subjectivity that is also black... It is literally the case that individuals enter black households as white and leave as black... Hence, only the black household, properly constituted, can produce the black body while interracial households produce only anomaly." — Robert Reid-Pharr, *Conjugal Union*

In this course we will read African American and Native American writing from the 17th-19th centuries. We will pay special attention to the formation of African American and Native American subject-positions by Afro-Native, Black-White, mestiza/o, and other authors who announce their "anomalous" or "mixed" status. Primary readings will include Olaudah Equiano's *Interesting Narrative* (1789), James Everett Seaver's *Narrative of the Life of Mary Jemison* (1824), William Apess' *A Son of the Forest* (1829), Frank Webb's *The Garies and their Friends* (1857), William Wells Brown's *Clotel; or, The President's Daughter* (1853), and Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1862). Secondary reading will consider questions of publicity, the public sphere, counterpublics, and print culture. These will include feminist, black, working class, queer and other critiques of Habermas' classic formulation of the bourgeois public sphere. The most basic question we will ponder is how the texts we study speak to notions of publicity, and vice-versa. In other words, what else can we learn about literature, publicity and race if we look at the formation of publics alongside the formation/deformation of "white," "black" and "Indian" bodies, cultures, and texts? Requirements include active class participation, two short papers, and a longer final research paper.

ENGLISH 494.71 CYBER CULTURES

(3 credits) Permission of the instructor required. Satisfies GER 3A requirement.

Section 01 T,F 11:10-12:25 p.m. Professor Shute Code: 4882

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.

ENGLISH 494.86 FREDERICK DOUGLASS

(3 credits) Permission of the instructor required. Satisfies GER 3A requirement.

Section 01 M,TH 2:45-4:00 p.m. Professor Neary Code: 4837

This seminar examines the extensive speeches and writings of Frederick Douglass, who was both an important literary figure and a central social and political theorist of the 19th century. Key texts include Douglass' *Narrative* (1845), *My Bondage and My Freedom* (1855), “What to the Slave is the 4th of July” (1852), and his novella *The Heroic Slave* (1852). We will take up the questions which motivated Douglass, and which mark significant shifts in his thinking, such as whether or not the Constitution is a pro- or anti-slavery document. We will also be reading other writers of the period Douglass was in conversation with, as well as a variety of critical essays on Douglass' work. In addition to a traditional literary analysis and research paper, students will also learn how to conduct archival research and will complete a creative project in which they reflect on the significance of the 150 year anniversary of the Emancipation Proclamation (Jan. 1st, 1863), using Douglass' writings as a foundation.

ENGL 498 INTERNSHIP

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

English 498.01-01 (code 1145); 498.02-01 (code 1146); 498.03-01 (code 1147)

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.