

SPRING 2017

ENGL 002SL READING II

3 hours. 2 credits

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

ENGL 005SL ENGLISH FOR BI-LINGUAL STUDENTS III

3 hours. 2 credits

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

ENGLISH 120 EXPOSITORY WRITING

3 hrs. a week plus conferences. 3 credits

This course is required of all freshmen. **GER: 1A HUNTER CORE: ENGLISH COMP**

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

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

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

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

ENGLISH 220 INTRODUCTION TO WRITING ABOUT LITERATURE

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

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

ENGL 25037 AMERICAN WAR STORIES

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

Section 01 T,F 11:10-12:25 p.m. Mr. Tayu-Schulz Class Number: 12000

"War, what is it good for, absolutely nothing," Edwin Starr sang. Yet, ironically, war has produced some of the most compelling and humanistic narratives the world over—you need look no further than Homer's *Iliad*—and certainly American war literature is no exception. From Walt Whitman's simple, elegiac prose written in the field hospitals at the close of the Civil War to Tim O'Brien's heart wrenching storytelling in *The Things They Carried*, these American writers unveil the reality of war, at once devastating and liberating in their insight into the human psyche and condition. In this course, we will explore the heart and mind of the American war story, and the catharsis, perhaps, attained through this greatest expression of human tragedy. Other writers considered in this course may include: Louisa May Alcott, Ernest Hemingway, Dalton Trumbo, Martha Gellhorn, Ernie Pyle, James Jones, Richard Hooker, Michael Herr, Tim O'Brien, Frances Fitzgerald, and one contemporary writer TBD.

ENGL 25038 COMIC AND GRAPHIC NOVELS

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

Section 01 M,W,TH 11:10-12:00 p.m. Ms. Haddrell Class Number: 12019

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

ENGL 25039 NARRATIVE MEDICINES

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

This section is for Macaulay Honors College students.

Section 01 W 10:10-1:00 p.m. Mr. Von Unwerth Class Number: 61111

Section HC1 W 10:10-1:00 p.m. Mr. Von Unwerth Class Number: 5346

This course will offer an introduction to the field of Narrative Medicine. Material will include historical and contemporary case studies as well as contemporary humanistic writings by such writers as Oliver Sacks, Lucy Grealy, Audre Lorde, and others. We will examine stories that have been told and retold in different ways throughout history, such as *Frankenstein* and tales of epidemics. We will read critical and creative works by such authors as Rita Charon, Anatole Broyard, Arthur Frank, Aleksander Hemon and others, and we will explore the various means by which issues in healthcare, science and ethics can be addressed and developed in different narrative genres, including work of graphic novel, film and theater (for example, the 1984 documentary *Dax's Case: Who Should Decide?*, which raises the issue of whether a patient has the right to refuse treatments; Margaret Edson's 1999 play *Wit*, which concerns a middle-aged professor's ordeal with terminal cancer, and films about illness outbreaks.) Topics to be explored include: How do physicians and scientists narrate pain? What are the different ways in which we consider medical evidence? How does the way that a medical case is told shape our interpretation and ethical judgment? What is the responsibility of the scientist in society, and how might we expand and enrich the communication of scientific research to peers as well as the lay public? Students will have the opportunity to write about their own scientific and medical research projects where applicable. Course requirements: Discussion posts, one mid-term paper, a final paper and class presentation.

ENGL 25040 ZORA NEALE HURSTON

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

Section 01 M,TH 4:10-5:25 p.m. Dr. Nims Class Number: 12020

In this course, students will examine single authors or a combination of authors in depth. Through close analysis, students will be able to identify the major literary works, themes and stylistic hallmarks of Zora Neale Hurston. Alice Walker coined Hurston as a “genius of the South,” which seems fitting given her status as a true renaissance woman of sorts, in that her work has been revived and subsequently she remains a giant in African American literature. In fact, on the 75th anniversary of her graduation from Barnard, in 2003 (Class of 1928), Hurston found herself the subject of a new biography, her letters were collected in a doorstop volume billed as a “Life in Letters,” and, fittingly for such a prolific letter-writer, she was honored by the US Postal Service with a new stamp. At Barnard, she studied with Franz Boas, the father of American anthropology, whose program at Columbia became the first Ph.D. program in anthropology in America. Hurston subsequently did field research recording the folklore and ways of African Americans, first in Harlem, then throughout the rural South. Her work played a large role in preserving the folk traditions and cultural heritage of African Americans. She expressed her genius by combining her field notes with some autobiography and a vivid imagination to create some of the most exciting, authentic literature of the twentieth century.

ENGL 25042 TRANSLATING CULTURE: THEORY AND PRACTICE

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

Section 01 T,F 11:10-12:25 p.m. Ms. Oroukhanyan Class Number: 5045

The course offers a general introduction to both theoretical and practical aspects of translation. It familiarizes the students with the seminal texts that define the theoretical field of translation, from the first part of the 20th century through the beginning of the 21st. The course discusses translation both as a

linguistic process and as a cultural and socio-political product. It contemplates post-colonial dynamics, the function of gender, and the advent of mechanical translation. It also poses questions and offers perspectives on the tenuous role of the translator in the translation process and the choices one inevitably must make when interpreting, negotiating, and recapturing meaning. All readings and discussions in English; knowledge of a second language a plus.

ENGLISH 25147 SCHOOL'S IN: THE TEACHER AND STUDENT IN LITERATURE

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

Section 01 T,TH 4:10-5:25 p.m. Mr. Eidelberg Class Number: 43737

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

ENGLISH 25152 LANGUAGE AND LITERATURE

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

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Wagle Class Number: 3112

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

ENGL 25153 SHAKESPEARE'S ROMAN PLAYS

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

Section 01 SAT 12:10-2:40 p.m. Ms. Korn Class Number: 4976

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

ENGLISH 252 INTRODUCTION TO LITERARY STUDIES

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

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course has three primary units, each of which focuses on reading, analyzing, and researching a text in a particular genre of literature. Special attention will be paid to research methods and to learning a range of critical and scholarly approaches to literary texts. Topics and content areas vary by instructor. Requirements include participation, short essays, and a research paper. **Please note: students under the 30 credit major can take the course as an elective with prior permission of a department adviser. All new majors are required to take English 252 within one semester of declaring the major.**

Section 01:	M,TH 2:45-4:00 p.m.	Professor Glick	Class Number: 3113
	Class Theme: Hell on Earth in the Modern Epic: Goethe, Melville, Baraka, Morrison		
Section 02:	M,WTH 11:10-12:00 p.m.	Ms. Haddrell	Class Number: 3114
	Class Theme: Comic and Graphic Novels		
Section 04:	T F 9:45-11:00 a.m.	Ms. Moriah	Class Number: 3116
	Class Theme: Slavery in American Literature		
Section 05:	T,F 2:10-3:25 p.m.	Ms. Martinez-Bilgrey	Class Number: 4240
	Class Theme: Texts in Conversation: Older Literature and its Modern Descendants		
Section 07:	SAT 3:10-5:40 p.m.	Ms. Demos	Class Number: 3118
	Class Theme: The Historical Novel		
Section 08:	M,W 5:35-6:50 p.m.	Mr. Plunkett	Class Number: 3119
	Class Theme: The Origins of Shakespeare		
Section 09:	M,W 7:00-8:15 p.m.	Dr. Tobin	Class Number: 3120
	Class Theme: Gender, Race, Class and the Narrative of Identity		
Section 10:	M, TH 9:45-11:00 a.m.	Dr. Ciaccio	Class Number: 4241
	Class Theme: Dreaming Literature and Reality		
Section 11:	T,TH 4:10-5:25 p.m.	Dr. Narramore	Class Number: 3121
	Class Theme: New York City in Literature		
Section 12:	M,TH 11:10-12:25 p.m.	Ms. Murray	Class Number: 5276
	Class Theme: Literatures of War and Human Rights around the Globe		
Section 13:	M,W 4:10-5:25 p.m.	Ms. Mondello	Class Number: 5435
	Class Theme: Race, Gender and the Environment in Literature		

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

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

Section 01	M,TH	8:10-9:25 a.m.	Ms. Aherin	Class Number: 3122
Section 03	T,F	2:10-3:25 p.m.	Ms. Williams	Class Number: 3124
Section 05	SAT	12:10-2:40 p.m.	Ms. Schaller	Class Number: 3126
Section 06	T,F	12:45-2:00 p.m.	Ms. Bunn	Class Number: 3127
Section 07	M,TH	8:10-9:25 a.m.	Mr. Hammer	Class Number: 3128
Section 09	M,TH	9:45-11:00 a.m.	Dr. Paul	Class Number: 3130
Section 10	T,F	11:10-12:25 p.m.	Ms. Regal	Class Number: 3131
Section 11	M,TH	1:10-2:25 p.m.	Ms. Leimsider	Class Number: 3132
Section 12	M,W	4:10-5:25 p.m.	Ms. Hunter	Class Number: 3133
Section 14	T,F	11:10-12:25 p.m.	Mr. Regan	Class Number: 3135
Section 15	M,W	7:00-8:15 p.m.	Ms. McBride	Class Number: 3136
Section 16	T,TH	7:00-8:15 p.m.	Ms. Goodman	Class Number: 3137
Section 17	T TH	8:25-9:40 p.m.	Ms. Goodman	Class Number: 3138
Section 18	W	9:10-12:00 p.m.	Ms. Lipshultz	Class Number: 4236
Section 19	T,TH	4:10-5:25 p.m.	Ms. DeTroy	Class Number: 4237

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** GER: 3A

Section 01	T,F	11:10-12:25 p.m.	Mr. Morales	Class Number: 3139
Section 02	M,TH	9:45-11:00 a.m.	Ms. Maceira	Class Number: 3140
Section 03	M,TH	2:45-4:00 p.m.	Ms. Leimsider	Class Number: 3141
Section 04	SAT	3:10-5:40 p.m.	Dr. Graziano	Class Number: 3142
Section 05	T,TH	7:00-8:15 p.m.	Ms. Ceriello	Class Number: 3143
Section 06	M,TH	11:10-12:25 p.m.	Ms. O'Neill	Class Number: 4239
Section 07	T,TH	5:35-6:50 p.m.	Ms. Ceriello	Class Number: 7309

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. Group D Pluralism and Diversity. GER: 3A

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

Section 01	T,TH	4:10-5:25 p.m.	Ms. Stein	Class Number: 3144
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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.

ENGLISH 305 CHILDREN'S LITERATURE

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

Section 01	T,F	9:45-11:00 a.m.	Dr. Paparella	Class Number: 3146
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In our course, we will be considering children's literature in its widest sense: literature for children, literature about children, and literature by children. Children's literature was consolidated as a genre in the nineteenth century; it emerged in the context of other disciplines (including philosophy, law, art, science, and psychology). These disciplines drew upon, and influenced, one another. The child became both a thing in itself to be studied, as well as a figure that came to symbolize so much more. We'll be reading historically, culturally, and generically, considering the engagement between literary form and the thematic issues it engages—such as the rise of the child narrator. Our course will take us through various genres and disciplines, which are both foundational to the study of children's literature as well as timely. Genres will include fairy tales, poetry, novels, diaries, and illness narratives. Writers will include Rousseau, Blake, the Brothers Grimm, the Brontës, Dickens, Lewis Carroll, Louisa May Alcott, Mark Twain, Henry James, Freud, Anne Frank, Maurice Sendak, P. D. Eastman, Alison Bechdel, and Hillary Rodham. Writing requirements: two shorter papers and one longer paper.

Section 02	M,TH	8:10-9:25 p.m.	Ms. Slutzky	Class Number: 3147
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This course aims to be a comprehensive introduction to children's literature through the various literary historical periods, from 19th century fairy tales which blend elements of romanticism and the gothic, through Tolkien's modernist intervention in the form of the fantasy, *The Hobbit*, to late 20th century stories of individualism that challenge morality, norms, and normality, and figure as modern-day adaptations of

the quest narrative. We will read classics like Grimm's fairy tales and Barrie's *Peter Pan*, in addition to books-you-know-as-movies, like *The Neverending Story* and *The Princess Bride*, and critically-celebrated texts like Juster's *The Phantom Tollbooth* and Gaarder's *Sophie's World*. Students will be responsible for two 5-7 page papers, a final exam, and one class presentation.

Section 03 T,F 12:45-2:00 p.m. Ms. Nicholson Class Number: 3148
In this course, we will examine children's literature spanning the globe, and crossing cultures, genres, narrative traditions, and historical eras. We will explore how these texts serve as a rich source of information about cultural beliefs, including epistemologies, philosophical beliefs, gender roles, explanations for natural processes, and morality. We will examine themes including: Heroes and Heroines; Humans and Gods; Errands, Journeys, Quests; Loss/Death; The Loner; Courtship/Romance/Marriage. We will also pay close attention to narrative structure, linguistic choices, and illustrations, which are key components of children's literature. We'll apply a theoretical lens to these concepts in order to explore them in depth. Finally, we will become familiar with the American Library Association's Children's Literature and YA Literature awards, examining how these awards confer status not only to specific authors and illustrators, but also to specific topics, ideas, narrative choices, and illustrative styles. Requirements for the course include: illustrator/author essay, thematic essay, oral presentation, contributions to class wiki/blog, and active class participation.

Section 05 T,TH 5:35-6:50 p.m. Ms. Hsieh Class Number: 3150
Children's literature is fun, fascinating, and important because it provides children and young adults with a window to the world. It shows readers how to respond to literature and see the beauty of things through the eyes of a child. It teaches us to creatively cope with difficulties in life, to appreciate our own cultural heritage as well as those of others, and it passes down universal themes from generation to generation. We will explore the universal themes in children's literature by going back to the storytelling foundation, move onto the classic novels of the 19th and the 20th century, and finish with contemporary issues in young people's literacy. Course requirements will include three 2-3 page papers, a mid-term exam, a class presentation on selected texts, present their final projects at our mini conference and submit a 6-8 page research paper on time.

ENGLISH 306 LITERARY THEORY

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Bolin Class Number: 3152
Theory provides you with the conceptual tools to unpack, analyze, and understand a literary text in myriad ways—that you can read a text from many different perspectives. In this course we will endeavor a study of the major fields of literary theory: New Criticism, Structuralism, Post-structuralism, Marxism, Psychoanalysis, Feminism, New Historicism, Postcolonial theory, and queer theory. With the *Norton Anthology of Theory and Criticism* as our primary source, we will read the seminal texts at the foundation of these respective fields. Students will be responsible for two 5-7 page papers, a final exam, and one class presentation.

Section 02 T,F 12:45-2:00 p.m. Professor Miller Class Number: 3153
This class will give students an overview of several prominent schools of thought in 20th century literary theory, including Marxism, psychoanalysis, deconstruction, queer theory, and postcolonial theory. Throughout the course we will apply these theoretical frames to a few key literary texts, gaining in the process a sense of the similarities and differences between various theoretical standpoints and the skills to apply them to our own critical work. Course requirements include several short response papers (2-3 pp.), a presentation on a particular theory/theorist, and a longer (8-10 pp.) term paper.

Section 03 M,W 5:35-6:50 p.m. Dr. Weinstein Class Number: 3154
What is literary theory? And what is there to glean from exploring its history and varied schools of thought? How can having a working vocabulary in theory serve one in the field of contemporary literary studies? Throughout the semester, we will examine the history and major trends in theoretical writing (Marxist, Psychoanalytic, Feminist, Structuralist, to name a few) to answer these questions and to experiment with employing theory to the critical practice of reading, interpreting, and writing about poetry and prose. We will explore the connections between and among various theoretical positions to arrive at a

multifaceted approach to the project of reading and interpreting literature as well as other cultural phenomena. One of our objectives will be to demystify theory's reputation of being so arcane and abstract as to make it nearly impossible to understand, and to show that far from being a discourse that has nothing to do with "real life," "theory" is relevant to how we think about, negotiate, and interpret just about everything we experience. Course requirements will include class participation and attendance, midterm, writing projects (two short response pieces 4-5 pages each, final take-home exam).

Section 04 T,F 11:10-12:25 p.m. Mr. Knip Class Number: 4249
This writing-intensive course is designed to introduce students to modern literary theory and criticism and to cultivate the skills associated with learning to think and write *analytically, critically, and theoretically* about literature. Perhaps the most basic yet important insight gleaned from "theory" is that there is no such thing as a non-theoretical interpretation of literature. Human beings are *always-already* theorizing machines, and acknowledged or not, every interpretation has a viewpoint. By *disentangling* different, contradictory (and sometimes confusing and intimidating) ways of reading, the course aims to help students become comfortable thinking and writing with theory, to position themselves within that complex world, and to cultivate their own voices and perspectives. We will read representative material from New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Deconstruction / Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial criticism. Literature for analysis will include the work of Tillie Olsen, F. Scott Fitzgerald, Langston Hughes, Herman Melville, Kate Chopin, J. R. Ackerley, and Annie Proulx. We will finish the semester reading and thinking about affect, interstitial subjectivity, and significant otherness in J.R. Ackerley's short novel *My Dog Tulip* and the films "Buck" and "Her." Requirements include attendance and participation, quizzes, a three four short (four-page) essays and a final exam.

Section 05 M,TH 1:10-2:25 p.m. Dr. Ciaccio Class Number: 3155
This course will provide a historical overview of the rise of literary theory, tracing major developments from Marxism, Deconstruction, Poststructuralism, etc. to the advent of "identity politics" in waves of Feminism, Queer and Trans theory, Critical Race Theory, Postcolonialism, and Disability Studies. We will conclude with the turn toward Affect Theory, Ecocriticism, Critical Animal Studies, and Posthumanism. The course will focus on how theory has been and can be applied to works of literature with an emphasis on intersectionality. We will take William Shakespeare's *The Tempest* and Mary Shelley's *Frankenstein* as two canonical test cases for the controversies and stakes in using theory in literary criticism. Coursework will consist of group presentations, short papers designed to analyze and compare theories, and an individualized final project applying one or more theoretical lenses to any chosen primary text.

Section 06 M,TH 11:10-12:25 p.m. Dr. Brickley Class Number: 3156
Using as a point of entry Jonathan Culler's argument that "theory is the disputing of 'common sense,'" this class will explore the important schools, methods, and debates of this central field in contemporary literary studies. Over the course of the semester, we will study semiotics, psychoanalysis, Marxism, feminist and queer theory, postcolonial critique, affect theory, and new materialism, among others. If theory is a mode of framing questions or a tool for critical investigation rather than a lens to be applied to texts, we will look to tease out important dialogues that emerge within and between theoretical works and texts designated as "literary," (always questioning the politics and effects of this generic distinction in the first place). This writing-intensive course will have a dense reading load and require multiple short essays, a longer final paper, and an oral presentation.

Section 07 M,W 4:10-5:25 p.m. Mr. Plunkett Class Number: 4250
We'll get the basics from Culler's bracing Very Short Introduction and go from there, exploring an array of classic and cutting-edge theoretical texts. 3 6-page papers required: one on Barthes, one on a text you choose, another to be determined. We'll gear our discussions and written work toward useful takeaways for you as English majors and writers.

Section 08 T,TH 7:00-8:15 p.m. Ms. L. Light Class Number: 4251
Literary theory, broadly defined, examines the social, historical, ideological and linguistic elements that shape and motivate works of literature. Literary theory and criticism together seek to locate and

anatomize the underlying forces that influence how texts are written, disseminated, and read. This course offers a general, if necessarily limited, survey of theoretical works and critical approaches including classical theory, aesthetics, new criticism, semiotics, structuralism and post-structuralism, psychoanalysis, Marxist theory, gender and queer theory, reader-response theory and post-colonial theory. This course will not emphasize a particular theoretical approach but seek instead to explore the interconnectedness and applicability of multiple schools of thought. Course requirements include class participation, a short oral presentation, weekly written responses to readings, a mid-term exam and a final

ENGLISH 308 WORKSHOP IN NON-FICTION WRITING I

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

Section 01 M,TH 1:10-2:25 p.m. Ms. Burnham Class Number: 3157

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

Section 02 F 3:45-6:15 p.m. Ms. Schaller Class Number: 3158

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

Section 03 M,W 7:00-8:15 p.m. Mr. Klein Class Number: 3159

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

Section 04 M,W 4:10-5:25 p.m. Ms. Holmes Class Number: 4677

In this section, we'll study and write creative nonfiction in the form of personal essays. We'll read essays by contemporary writers and discuss craft—how writers achieved the effects they did, how to learn from the choices they made, and how to make choices in your own work. You'll learn where to find inspiration, how to mine your experiences for material, and how to write about yourself in ways that are compelling to others. You'll write two 10-12 page personal essays and revise one of them. We'll workshop each essay as a class, and you'll learn how to critique others' work in order to better draft and revise your own work.

ENGLISH 309 WORKSHOP IN NON-FICTION WRITING II

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

Section 01 T,F 12:45-2:00 p.m. Mr. Tayu-Schulz Class Number: 3160

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 SAT 10:30-1:00 p.m. Ms. S. Smith Class Number: 4248
This section of English 309 will focus on reading and writing creative non-fiction. We will write one long piece (20 pages) of prose taken through several stages of the composing process, and reflect on our process in a process journal. We will read three book-length memoirs to learn about craft. Requirements: attendance; class contribution; quizzes on readings; drafts of the work-in-progress, the 20-page completed piece, process journal.

ENGLISH 311 WORKSHOP IN FICTION I

(3 credits) Prerequisites: English 220 and English 300. **GER: 3A**

Section 01	M,TH	9:45-11:00 a.m.	Dr. Wetta	Class Number: 3003
Section 03	SAT	6:00-9:00 p.m.	Professor Winn	Class Number: 3005
Section 04	M,W	5:35-6:50 p.m.	Ms. McBride	Class Number: 4675
Section 06	M,TH	2:45-4:00 p.m.	Ms. Holmes	Class Number: 7317

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

Section 02 T,F 12:45-2:00 p.m. Ms. Winograd Class Number: 3004
This a special section of English 311. This course is an introductory fiction workshop that will consider the craft of fiction with special emphasis on the specific needs of writers from diverse linguistic backgrounds. In addition to the basic elements of fiction writing, we will ask the following questions: How does one write in English about characters who speak, think, and live in Spanish, Chinese, Russian, Korean, Arabic, Igbo, and/or any other language? How does one write about diverse cultures or from marginal perspectives with "authenticity"? It is even possible to use non-English words in fiction without scaring away readers? **To secure permission to register for this class, please email the instructor a note explaining why you are interested in this particular section of English 311. Please include your full name and EMPLID# in your email. Email Ms. Basia Winograd at basiawinograd@yahoo.com.**

Section 05 M,TH 11:10-12:25 p.m. Ms. Daitch Class Number: 4678
For the first few weeks we will be doing assignments which involve writing stories in increments, thinking about the architecture of a story, taking it apart, and sometimes re-arranging the pieces. Assignments should be at least one page with no limit as to length. When these are completed we will establish a schedule for each of you to present your own stories to the class. Stories should be at least ten pages in length, and each student will be required to complete two pieces before the end of the semester. If time permits each student will present two stories in class. Rewrites are acceptable as second pieces if the re-writing is extensive. Copies of each piece should be made, one for me, one for each member of the class, to be passed out the week before the story is due to be discussed. This is so you will have a week to read and think about each story. For the first assignments we will be unable to get a week ahead and so work will be distributed and read in class.

ENGLISH 313 WORKSHOP IN FICTION II

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

Section 01	T,F	11:10-12:25 p.m.	Professor Thomas	Class Number: 3006
Section 02	M,TH	1:10-2:25 p.m.	Ms. Daitch	Class Number: 3007
Section 03	T,F	12:45-2:00 p.m.	Professor Thomas	Class Number: 3008
Section 04	W	10:30-1:00 p.m.	Professor Nunez	Class Number: 47822

English 313 is the advanced workshop in writing fiction. Students will be expected to concentrate on the

ENGLISH 316 WORKSHOP IN POETRY II

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

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

Ms. Rempe

Class Number: 3012

This workshop is designed for students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work in a safe environment, with the goal of gaining expertise as writers. In workshop sessions we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision. When we are not workshoping we will discuss and learn from the poems and essays in the coursepack. We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it everyday. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements: You will complete all reading and writing assignments I assign verbally and/or on Blackboard. Read *all* assigned work at least twice, as this will be the cornerstone of many discussions in class. Print and bring the appropriate readings/books to class each time we meet. I will post additional reading material on Blackboard; you are responsible for printing all additional readings and making copies of your workshop pieces. The work you bring to workshop must be typed, as it will be collected. Bring a copy for each person in the group, as well as a copy for yourself and one for me. Failure to hand out copies of your piece on the day it is due (for any reason) results in the forfeit of your turn to workshop that piece of writing. You are expected to read your classmates' work at home, write detailed notes (based on the feedback worksheet posted on Blackboard) to be returned to each writer, and be ready to discuss the writing during workshop. Submit a mid-semester project: a "cycle" or "series" of 3-7 related poems. Submit a final portfolio at the end of the semester with the appropriate material included. Recite at least one memorized poem (6 or more lines). Complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately. This is an advanced course in writing poetry and will take a detailed approach to craft. We'll study contemporary poetry throughout the semester, devoting about half the class time to analysis of individual poems. Poets will present their own poems in workshop several times. Each student will complete the term with a presentation/performance of work, accompanied by the production of an eight-poem portfolio, composed of work created and revised over the course of the term.

Section 02 T,TH 5:35-6:50 p.m.

Ms. Singer

Class Number: 4736

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*.

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

Professor Masini

Class Number: 7318

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.

ENGLISH 31757 20TH AND 21ST CENTURY AFRICAN LITERATURE

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

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

Professor Webb

Class Number: 12001

This course is a study of narratives by contemporary African writers since the period of decolonization to the present. We will examine their representations of the African struggle to transform the political and cultural legacies of colonialism and the post-independence challenges of political conflict and globalization. Of particular interest, will be how these writers address problems of language and literary form, and how they see their roles as artists and social critics. In his recent book, *Globalectics: Theory and Politics of Knowing* (2012), the postcolonial writer, cultural critic and activist, Ngugi wa Thiong'o calls for "the liberation of literature from the straitjackets of nationalism" and defines the concept of *globalectics* as "a way to thinking and relating to the world...in the era of globalism and globalization" that recognizes multiple centers of knowledge production and multiple forms of modernity. We will discuss how a younger generation of writers transform colonial and postcolonial discourse about nationalism and cultural identities, experiment with formal techniques, and maintain a strong critique of ethnic and class conflict, gender and sexual politics, and human rights abuses. We will also exam how they negotiate the complex and often treacherous spaces of economic and cultural globalization, migration and transculturation. Our readings will include novels, essays, and autobiographical writings. Our primary texts will include: Ngūgĩ wa Thiong'o, *Globalectics*, Binyavanga Wainaina, *One Day I will Write About This Place: A Memoir*, Nuruddin Farah, *Maps*, Ben Okri, *The Famished Road*, Chimamanda Adichie, *Purple Hibiscus*, and Chris Abani, *GraceLand*. In addition we will read selections by cultural and literary critics and theorists, such as Arjun Appadurai, Frantz Fanon, Simon Gikandi, Achille Mbembe, and Obioma Nnaemeka among others. Requirements: Regular attendance and class participation, an oral presentation, a midterm essay, final exam and a research paper (10-12 pages).

ENGLISH 31851 BLACK WOMEN WRITERS

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

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

Dr. Nims

Class Number: 3013

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

ENGLISH 31865 20TH AND 21ST CENTURY BLACK AESTHETICS

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

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

Dr. Nims

Class Number: 5267

This writing intensive course offers a survey of African American, African Diasporic, and African literature organized around the themes of black aesthetics, mixed media, and experimentations in narrative form. From the Harlem Renaissance to the Black Arts Movement, from Negritude to Créolité, from black feminism to frotuturism, the complex range of cultural and artistic movements that have emerged across the African diaspora during the 20th and 21st centuries offer different ways of thinking about blackness as a source of creativity. Rather than search for a definitive notion of *the* black aesthetic, this class focuses on the ways black writers and artists tested the conventional limits of genres and other artistic forms in order to refashion the meaning of blackness. We will examine various instances of "cross-fertilization" in which African American, African, and African Diasporic narratives come in contact with other expressive modes such as music and visual art.

ENGLISH 31986 THE FEMALE BILDUNGSROMAN

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

Section 01 M,W 5:35-6:50 p.m. Dr. Tobin Class Number: 4281

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

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

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

Section 01 T,F 9:45-11:00 a.m. Professor Tolchin Class Number: 3014

Section 09 T,F 2:10-3:25 p.m. Professor Tolchin Class Number: 3023

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

Section 02 T,F 11:10-12:25 p.m. Ms. Suzuki Class Number: 3015

This section of ENGL 320 focuses on how American history is constructed (or, more often, reconstructed) through literature by American authors of diverse backgrounds in the 20th and 21st centuries. By closely reading works that explore the relationship between past and present, between silenced voices and silencing ones, between the myths of ancestral heritage and the myths of popular culture, this class will explore questions like: How are lines between ethnicity, culture, and race drawn? What is the role of literature and art in addressing social issues and enacting social change? How does our language, both casual and formal, affect our understanding of ourselves and other people? We will be using both literary and critical texts in our inquiry, which will help us utilize the intersecting questions of gender, class, sexuality, legality, diaspora, and exile in discovering what a “multicultural” reading of American literature is, and what its significance in academic and social life might be. Requirements will include class participation and attendance, weekly forum posts, a close reading paper, a methodological paper, and a research paper.

Section 03 SAT 12:10-2:40 p.m. Ms. Rempe Class Number: 3016

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

Section 04 M,TH 2:45-4:00 p.m. Dr. Brickley Class Number: 3018

At its most basic level, this course will examine literature written by twentieth century U.S. authors from a range of minoritized groups. Through these texts, we will question the rubric of “multi-ethnic American literature,” interrogating the meanings and histories of the terms “ethnicity,” “America” and even “literature.” Where does race figure within this dynamic? How do class, gender, sexuality and questions of

transnationality and diaspora further complicate our object of study? Over the course of the semester, students will be asked to think critically about these issues and to investigate the very stakes involved in debates over “diversity” and “multiculturalism.” Shifting between literary and critical texts, we will engage topics that move us toward a deeper understanding of the politics of difference in our current moment. Course Requirements will include: in-class writing, participation, response papers, two short papers, a literary analysis, and a final paper.

Section 05 M,TH 2:45-4:00 p.m. Ms. Ulen Richardson Class Number: 3019
English 320 will explore the prose of Africans and Asians in America, Latinos, Native Americans, and contemporary voices from younger American writers of color. We will bring the marginalized to the center, exploring the complex dynamics of race, gender, and generation in the U.S. Two essays, a midterm, a final, and contributions to class discussions will determine the final grade.

Section 06 T,F 9:45-11:00 a.m. Mr. Baldwin Class Number: 3020
Reading “multi-ethnic American literature” is an opportunity to engage with the political, personal, and cultural discourses that operate on and through us. This course we will be structured around asking not only where political/personal/cultural lines are drawn, but how they are produced, how they are deployed, and how they are resisted and reworked. Through analyzing literary engagements with the complexities of these distinctions—the divisions that organize identities and identifications—we will explore some of the ways that culture, nation, citizenship, and political consciousness can be thought together and separately, and we will try to work our way into a clearer understanding of our own “positionality” by imagining our way into others. Inquiring into how different authors engage their presumed audience and the peculiar nature of “mass” culture will also offer us a chance to compare the ways that ethnicity is figured in political terms. Readings will include novels, short stories, poems, and critical texts. Possible authors may include Edwidge Danticat, Junot Diaz, Ha Jin, Jhumpa Lahiri, Nathan Englander, Nella Larsen, Sherman Alexie, Walter Mosley, James Baldwin, and Percival Everett. Course requirements will include: in-class writing, class participation, informal response papers, a literary analysis paper, and a final research paper.

Section 07 M,W 5:35-6:50 p.m. Dr. Kadish Class Number: 3021
This course will be structured as an exploration of all of the terms in its title, asking first of all how national literatures are defined and canons of “literary” works established, whose literature has and hasn’t been counted as “American” in the past and present, what exactly “ethnicity” and “race” are and have been thought to be, and what benefit, if any, is derived from dividing American literature according to the “ethnic” heritage of its authors. We’ll read works written by Americans from a variety of ethnic heritages: Chinese, African, Vietnamese, Indian, Jewish, Haitian, Dominican, and Native American. Issues addressed will include: the influence of the literary and oral traditions of these cultures on the authors’ writing styles; the emotional and imaginative relationship of Americans of various ethnic backgrounds to their ancestral homelands; the pressure for writers to limit themselves to stories centered on their ethnicity and writers’ efforts to wrestle with and move beyond these limitations; the relationship between so-called “ethnic literatures” and “mainstream” American literature and culture. Possible authors include Nam Le, Edwidge Danticat, Junot Diaz, Ha Jin, Jhumpa Lahiri, Charles Yu, Nathan Englander, Nella Larsen, Bernard Malamud, Sherman Alexie, Fredrick Douglass, Walter Mosley, Tony Kushner. In addition, students will read works by some Anglo-Saxon American writers—Cooper, Jefferson, Stowe, Emerson, Whitman-- to whose depictions of other races many of the course’s authors were responding and attempting to create counter-narratives. **Course Requirements:** Attendance, consistent preparation for and participation in class discussions (25% of final grade); a 3-page report providing critical or historical context to a class reading, to be delivered in print to professor and read to class as a presentation (15 %); short reading responses (10%); and two 8-page papers (50%).

Section 08 M,TH 1:10-2:25 p.m. Ms. Biswas Class Number: 3022
Section 10 M,TH 9:45-11:00 a.m. Ms. Biswas Class Number: 3024
In this course we will examine multicultural American literature by emphasizing close readings of representative texts drawn from 20th century African American, Asian American, Latino/a and Chicano/a, and Jewish American essays, short stories, novels and drama. The focus of this course will be the definition of multiculturalism in the U.S., with special attention paid to the formation and fragmentation of

cultural identity. We will explore the complex dynamics of race, class, gender, and generation to understand how all these work together and aim to make the “*Other*” invisible in the United States and how such “Othering” is resisted as well. Course Requirements: 2 Research Papers (5-7 pages), and 2 Short Papers (2-3 pages). Participation in class discussions and attendance comprise 10% of the final grade.

ENGLISH 32161 19th CENTURY AFRICAN AMERICAN NARRATIVES

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

Section 01 M,TH 1:10-2:25 p.m. Professor Neary Class Number: 7289

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 32164 VOICED EXPRESSIONS OF RADIANT BLACKNESS

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

Section 01 M,TH 1:10-2:25 p.m. Ms. Ulen Richardson Class Number: 43767

This course examines the prose generated by women and men of African descent. The Middle Passage figures prominently as both a literal and a psychic space in the work of African American and Afro-Caribbean authors. We will enter this liminal space to consider the cultural retentions that survived the Middle Passage and created diverse and beautiful diasporic cultures. As motifs consistent across cultural lines emerge from the literature, we will discover the ways Black authors resist invisibility and silencing, marginalization and displacement. Voiced expression within the narratives liberates characters - and readers - from the chains of dispossession that would otherwise negate the humanity of Black people. Two essays, a midterm, a final, and contributions to class discussions will determine the final grade.

ENGLISH 32250 QUEER VOICES

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

Section 01 M,TH 9:45-11:00 a.m. Ms. O'Neill Class Number: 3025

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.

ENGL 32252 SEX AND GENDER IN THE MIDDLE AGES

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

Section 01 T,F 12:45-2:00 p.m. Ms. Martinez-Bilgrey Class Number: 3026

Sex, and gender in the Middle Ages were no less complicated than in our own time; it was never as simple as the jolly “wenches” and “manly” knights of contemporary pop culture depictions of the Middle Ages. We will consider how medieval beliefs about sex and gender shaped the literature of the period in such texts as the Anglo-Saxon poems “The Wife’s Lament,” “Wulf and Eadwacer”, and “Judith”; excerpts from *The Canterbury Tales*; several lais of Marie de France; and selections from Chretien de Troyes’ *Arthurian Romances*. Final paper, midterm and final exam, quizzes, brief homework assignments required.

ENGLISH 32258 DISSIDENT DESIRES AND PLEASURES IN BOHEMIAN NEW YORK

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

Section 01 T,F 2:10-3:25 p.m. Mr. Knip Class Number: 12003

The course will explore the bending, folding, and twisting incoherencies of desire, from the psychoanalytic mappings of Freud (*Three Essays on the Theory of Sexuality*) and Klein (*Love, Hate, and Reparation*) to the reappraisals of Deleuze and Guattari (*Anti-Oedipus*), and Foucault. Moving away from the normal and the universal toward what Lauren Berlant calls “more expansive and generous sociabilities and worlds,” we will engage a set of Bohemian New York writers, potentially including Poe, Winthrop (*Cecil Dreeme*), Whitman, Barnes, Henri-Ford and Tyler, Ginsberg, and Delany. Requirements include a mid-term and final research paper.

ENGL 32357 ASIAN AMERICAN LITERATURE AND POPULAR CULTURE

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

Section 01 M,TH 4:10-5:25 p.m. Professor Chon-Smith Class Number: 5027

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

ENGLISH 324 STUDIES IN NATIVE AMERICAN LITERATURE, 1500-1900

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

Section 01 T,F 11:10-12:25 p.m. Professor Miller Class Number: 7290

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

ENGLISH 325 POST COLONIAL LITERATURE IN ENGLISH

(3 credits) Prerequisite is English 220. Cross-Listed with COMPL 381.66. **W P&D: A GER: 3A**

AREA OF STUDY: 3

Section 01 M,TH 1:10-2:25 p.m. Ms. Douglas Class Number: 3027

This course is designed to introduce students to works of literature written by authors from former colonized nations in Africa, Asia, and the Americas. The central focus of postcolonial discourse is the aftermath of colonialism; the consequences of slavery and its abolition; as well as the struggles of individuals, groups, and nations for independence and self-identity. This course will engage with concerns raised by authors, such as the reclamation of spaces and places, the assertion of cultural integrity, the appropriation of language, and the revision of history. In tandem with prose fiction, students will read

theoretical texts to gain a better understanding of the social, political, and historical underpinnings explored in each of the novels. Students will expand their knowledge of world geography and develop definitions of terms and concepts, including the postcolonial and the postmodern, nations and nationalism, imperialism and colonialism, (strategic) essentialism, subalternity and representation, Western versus Third World feminism, hybridity, historiography, and Orientalism. Possible writers include: Sam Selvon, Chinua Achebe, Ngũgĩ wa Thiong'o, Salman Rushdie, Arundhati Roy, Lois Ann Yamanaka, Zadie Smith, Chimamanda Ngozi Adichie, and Viet Thanh Nguyen. Requirements: one five page paper, one ten page paper, and one in-class presentation.

ENGLISH 32651 U.S. LATINO/A LITERATURE

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

Section 01 M,TH 11:10-12:25 p.m. Ms. Douglas Class Number: 4243

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

ENGLISH 330 SOCIO LINGUISTICS

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

AREA OF STUDY: 6

Section 01 M,TH 1:10-2:25 p.m. Professor McPherron Class Number: 3028

This course provides is an introduction to the study of language as social and cultural practice. The course provides an overview of foundational topics in sociolinguistics (including dialects, variation, registers, pidgin and Creole languages, bilingualism, code-switching, and language and gender); as well as more recent issues in the field (such as language policy, language ideologies, social identity, and critical discourse analysis). Through course readings and assignments, students will gain a comprehensive understanding of the field of sociolinguistics and be prepared to complete sociolinguistic research projects on their own. Class time will include a variety of activities: lectures, demonstrations, discussion of readings, and applications of concepts from them. Some background in language teaching, linguistics, and/or cognitive psychology is quite helpful but not absolutely necessary. We will use the following book: Mesthrie, R., Swann, J., Deumert, A. & Leap, A. (2009), *Introducing Sociolinguistics* (2nd edition). Philadelphia: John Benjamins Publishing Company. Course requirements will include class participation, three exams (2 out of class, one in-class), and article presentation, and a research project.

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

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

AREA OF STUDY: 6

Section 01 M,TH 9:45-11:00 a.m. Ms. Swift Class Number: 3029

This course is an introduction to the systematic study of language, with a focus on Modern English and its various dialects. We will analyze the formal features of language from the perspectives of the core fields of linguistics - phonology, morphology, syntax, and semantics. We will also discuss topics in applied linguistics and sociolinguistics, including multilingualism, variation, and language ideology. By the end of the course, you will have a basic understanding of the field of linguistics and the ability to apply its concepts to the language phenomena around you. Requirements include attendance and active participation, homework, in-class exams, and a project.

Section 02 M,TH 11:10-12:25 p.m. Ms. Nove Class Number: 3030

This course is an overview of what language is and what knowledge of a language consists of. Focusing on Modern English, we will analyze the systematic organization of sounds, words, and sentences by applying theories from the core areas of linguistics: phonetics/phonology, morphology, semantics and syntax. We will also explore topics in applied linguistics and sociolinguistics, such as how children learn language, how and why dialects vary, and how ideology affects the way we think about language. No prior training in linguistics is assumed. By the end of the course you will have a basic knowledge of linguistics as a field, and the ability to apply this knowledge to the way you think about, write and teach the English language. Requirements include attendance and participation, short papers and/or exercises, and two exams.

Section 03 T,F 3:45-5:00 p.m. Professor K. Greenberg Class Number: 3031

Section 08 T,F 2:10-3:25 p.m. Professor K. Greenberg Class Number: 61530

This course provides a linguistic analysis of the morphological, grammatical, syntactic, lexical, and stylistic structures of regional and social varieties of contemporary American English as it is used in authentic discourse. Most perceptions of and beliefs about language (and dialect) have no factual basis; they are myths perpetuated by family, teachers, and culture. Thus one of the goals of this course is to interrogate these myths and unlearn much of what you were taught about "grammar," "grammatical rules," and "correctness." Requirements include active participation in whole class and small group activities, timely completion of daily homework assignments, and a passing grade on three "chapter tests" and a final exam. Familiarity with Blackboard is critical to success in this course. **The course is not appropriate for auditors.**

Section 04 T,F 8:10-9:25 a.m. Ms. Chen Class Number: 4581

This class is intended to give a general introduction to modern English linguistics. The core areas in linguistics, namely, phonology, phonetics, morphology and syntax will be covered. Students will learn how to represent the structure of English sounds, words and sentences. We will also explore topics in pragmatics, including Grice's conversational maxims, implicature and the impact of the context on meaning. By the end of this class, students will be able to:

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

Section 06 M,W 5:35-6:50 p.m. Mr. Kenigsberg Class Number: 7292

This course provides an introduction to linguistics, using Modern English as a convenient test case. There will be a particular focus on morphology and syntax, though the class will also touch upon language acquisition, semantics, pragmatics, sociolinguistics, and corpus linguistics, among other topics.

Requirements include readings, participation, homework, quizzes, two short papers, and a final exam.

Section 07 M,TH 4:10-5:25 Ms. Durovic Class Number: 30977

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

ENGLISH 332 HISTORY OF THE ENGLISH LANGUAGE

(3 credits) Prerequisite is English 220 Note: This class is a linguistics and language class. It cannot be used to fulfill any literature requirement. **W AREA OF STUDY: 6 MAY BE USED**

FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT.

Section 01 T,F 9:45-11:00 a.m. Ms. Huidobro Class Number: 3032

Section 02 T,F 11:10-12:25 p.m. Ms. Huidobro Class Number: 7293

This course introduces students to the development of the English language from its Anglo-Saxon roots to its present status as the World's dominant language. By the end of term, students should be able to

explain the characteristics of the English language during the various stages of its development, including the cultural and linguistic forces that shape English. Special attention will be paid to the spread of English across the globe and the effect on English of contact with other languages. Requirements for the course will include attendance and participation, assigned readings, two short tests, and a final exam.

Section 03 T,TH 7:00-8:15 p.m. Mr. Strouse Class Number: 3033
This course provides a background in the history of the English language, namely the linguistic structures and systems of Old English, Middle English and Early Modern English. Areas covered include principles of historical linguistic study and the social contexts and mechanisms of language change. Course requirements include: attendance and participation; essays; homework and quizzes; exams; and a research presentation.

ENGLISH 33366 YOUTH AND LANGUAGE

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

Section 01 W 10:00-12:00 p.m. Professor Clementepesudo Class Number: 5224
The objective of this course is to provide an introduction to the study of childhood and youth from four interdisciplinary perspectives within the social sciences and the humanities: linguistic anthropology, language socialization, sociology of childhood, and childhood. In this class we will examine theoretical debates about questions such as: Who is considered a child? When does childhood end? What are children's capabilities, responsibilities, and rights? How have ideologies of childhood and youth changed historically and culturally? Using a language-focused inter-disciplinary approach, we will locate childhood(s) within their political, market economic, and power structural conditions, as we critique idealized notions of childhood innocence, development, naturalness, and universality.

ENGLISH 33371 LANGUAGE AND IDENTITY

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

Section 01 T,F 12:45-2:00 p.m. Professor K. Greenberg Class Number: 4719
This course explores language from a postmodern/poststructuralist perspective that views talk as a way of communicating meaning and instantiating identity and culture. In the first half of the course, we will examine various theoretical perspectives on the ways in which people enact, contest, and alter culturally specific personal and social identities through communicative interactions and discourses in different contexts. In the second half, students will conduct research on language use in naturally occurring interactional contexts—recording, coding, and analyzing what people say and how they say it—in order to determine how discourse and speech communities shape interpersonal ideologies and how power is linguistically and discursively constructed, negotiated, maintained, and challenged. Requirements include active participation in and on Blackboard, three response papers, and a research project culminating in a paper and an oral presentation. This course is designed for English majors; **it is not recommended for auditors.**

ENGLISH 33373 PHONOLOGY AND MORPHOLOGY: THE COMPOSITION OF SOUNDS AND WORDS

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Spradlin Class Number: 11661
Have you ever wondered why English has thousands of words that start with *h*, but not a single word that ends with the same sound? Has the fact that the *v* sound in *perceive* becomes an *p* sound in *perception* been keeping you up at night? Have you ever pondered how speakers unconsciously know (and usually agree) that *perf*, rather than *per*, is how *perfect* is abbreviated? If so, Phonology and Morphology: The Composition of Sounds and Words is the class for you! This course will explore the linguistic sub-disciplines of phonology and morphology, as well as the interaction between the two, using Modern English as our primary object of study. Topics relevant to phonology include: how the sounds of a language are organized, which sounds do and do not co-occur, how sounds interact with each other, and how sounds are grouped into larger units like syllables. The field of morphology is concerned with the study of words' forms, meanings, and relationships to other words, as well as words' internal structure and which meaningful parts of words co-occur. Morphophonology, as its name suggests, is the interface between the two fields, and is concerned with how sounds and parts of words interact. We will cover

topics relevant to both sub-disciplines and engage in phonological, morphological, and morphophonological analysis of natural language data sets. Requirements for this class include class attendance and active in-class participation, weekly homework assignments, and a final summative assessment.

ENGLISH 33377 LANGUAGE AND BODY

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

Section 01 M/W/Th 12:10-1:00 p.m. Professor Clementepesudo Class Number: 55827

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

ENGLISH 334 BEOWULF AND OTHER EARLY TEXTS

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

Section 01 T,F 9:45-11:00 a.m. Mr. Strouse Class Number: 7294

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

ENGLISH 335 CHAUCER: THE CANTERBURY TALES

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

Section 01 T,F 12:45-2:00 p.m. Mr. Strouse Class Number: 4244

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

ENGLISH 337 LITERARY ASPECTS OF FOLKLORE

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

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Haddrell Class Number: 4245

Divided into two sections (the first focusing on fairy tales and the second on Arthurian legends), this discussion-based class examines the literary roots of folklore and the manner in which tales

metamorphose over time. The focus of the course will be on European folklore, but non-Western source material will also be read and discussed. Course requirements include two papers (6-8 pages each) and a final examination.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I: EARLY TEXTS TO THE 18TH CENTURY

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Dr. Prescott Class Number: 3034

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

Section 02 M,TH 11:10-12:25 p.m. Ms. Bolin Class Number: 3035

This course will offer an overview of British literature from Geoffrey Chaucer to John Clare. We will delve into themes of scandal, identity, and writing as self-creation. We will explore texts through close readings, considering relationships between form and content and between reader and text. Other authors that will figure in our course are Shakespeare, Milton, Pope, Swift, William and Dorothy Wordsworth, Coleridge, and De Quincey. Requirements will include two short papers, in-class writing, a class presentation, class participation, a longer final paper, a midterm, and a final.

Section 03 T,F 9:45-11:00 a.m. Mr. Rachmani Class Number: 4246

Section 05 T,F 11:10-12:25 p.m. Mr. Rachmani Class Number: 3037

This wide-ranging exploration of British Literature, from its wild origins through to the subtle sensibilities of the Romantic poets, will focus on themes of love, war, social space, gender, and religion. We will begin in the ancient world of the Anglo-Saxons, reading key sections from the warrior epic *Beowulf* and the female-centered Biblical poem, *Judith*. Further texts will include, among others, Chaucer's transgressive *Wife of Bath's Tale*, Shakespeare's sweeping play of love and war, *Antony and Cleopatra*, selections from Milton's poem of Satanic rebellion, *Paradise Lost*, Swift's biting satire, *Gulliver's Travels*, and Coleridge's uncanny *The Rime of the Ancient Mariner*. Through close readings, investigation of literary influence, and a survey of changing cultural and historical conditions, we will uncover both the continuities and sudden upheavals that make British literature such a dynamic tradition. Requirements will include a brief presentation, three in-class essays, a 5 to 7 page research paper, and a final exam.

Section 06 SAT 12:10-2:40 p.m. Dr. Graziano Class Number: 3038

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 08 M,W 7:00-8:15 p.m. Dr. Sireci Class Number: 3040

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

ENGLISH 34051 HISTORY OF RHETORIC: ANCIENT AND MODERN

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

Section 01 M,W 5:35-6:50 p.m. Professor Hayden Class Number: 7296

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

ENGLISH 34251 U.S. NATIONAL RHETORIC

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

Section 01 T,F 2:10-3:25 p.m. Professor Jones Class Number: 52709

This course will examine the role of rhetoric in forming the ideological boundaries around U.S. citizenship and the nation. We will focus on some of the American rhetorical traditions and counter-traditions that have served to construct and reconstruct our ideas about the nation. Reading will include works by rhetorical theorists including Aristotle and Kenneth Burke, scholars of early American rhetoric including Sacvan Bercovitch, theorists who complicate traditional ideas about rhetoric including David Howard-Pitney, and scholarship on nationalism. Students will apply their understanding of national rhetoric in a research paper assignment. Students are encouraged to choose research topics that relate to their majors, future professions, and/or personal interests. In addition, students will complete a short final examination paper, an oral presentation, and several informal writing assignments.

ENGLISH 34252 RHETORICAL CRITICISM

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

Section 01 T,F 11:10-12:25 p.m. Professor Jones Class Number: 4582

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

ENGLISH 350 RENAISSANCE DRAMA: SHAKESPEARE AND HIS CONTEMPORARIES

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

Section 01 M,TH 2:45-4:00 p.m. Professor Alfar Class Number: 30976

This course will study the drama of William Shakespeare's contemporaries along side of three of Shakespeare's plays. Our aims are to examine how the playwrights during and after Shakespeare's career both modified and extended his vision of the drama as a spectacle and as a vision of the early modern world. The course will study questions of gender, sexuality, race, religion, revenge, marriage, and monarchy in plays such as, *The Winter's Tale* (Shakespeare), *The Tragedy of Mariam* (Elizabeth Cary), *Philaster* (Francis Beaumont, John Fletcher), *Titus Andronicus* (Shakespeare), *The Revenger's Tragedy* (author in dispute), *As You Like it* (Shakespeare), *The Roaring Girl* (Thomas Middleton). Assignments will include participation, two papers, weekly in-class writing, and a final exam.

ENGLISH 352 SHAKESPEARE SURVEY

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

Section 01 M,TH 11:10-12:25 p.m. Ms. Sommers Class Number: 3042

This course is dedicated to the plays of William Shakespeare, which have enjoyed continuous popularity throughout the past 400 years. We will read several examples from Shakespeare's body of work, spanning from the beginning of his career to his final artistic contributions, and explore the full array of genres in which he wrote: comedy, history, tragedy, as well as the so-called "problem plays" that defy such conventional categorization. As one of the Renaissance's foremost writers, Shakespeare lived at a time when the literatures, philosophies, and mythologies of past and present societies intersected; as a result, his work is a mosaic of different cultural traditions and allusions to other texts pervade his plays. This semester, we will consider Shakespeare as both writer and reader, examining his adaptation of both ancient and contemporaneous sources. We will pay special attention not only to how these alterations differentiate him from his predecessors, but to how they illuminate Shakespeare's own interpretations of the works that inspired him. Shakespeare's reflections were not limited solely to the work of other authors, as he frequently used his plays as a means to examine his own art form. We will therefore consider how Shakespeare's plays meditate upon the nature of language and theatre, examining the simultaneous authority and skepticism with which he regarded his chosen medium, and determining its implications for the play's audience. By the end of this course, we will not only gain greater insight into Shakespeare's relationship with his own artistic productions, as well of those of his predecessors and contemporaries, but we will attempt to determine why Shakespeare's oeuvre has consistently been a dominant force in cultures throughout the world. Course requirements will include weekly responses to the plays, an oral presentation, and two formal papers.

Section 02 T,TH 7:00-8:15 p.m. Dr. Narramore Class Number: 3043

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

ENGLISH 354 SHAKESPEARE II: THE LATER PLAYS

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

Section 01 M,TH 1:10-2:25 p.m. Ms. Sommers Class Number: 4607

This course is dedicated to the late plays of William Shakespeare. We will read several examples from Shakespeare's body of work, and explore the full array of genres in which he wrote: comedy, history, tragedy, romance, as well as the so-called "problem plays" that defy such neat and conventional categorization. As one of the foremost Renaissance writers, Shakespeare lived at a time when the literatures, philosophies, and mythologies of past and present societies intersected and his work is a mosaic of different cultural traditions, as allusions to other texts pervade his plays. This semester, we will consider Shakespeare as both writer and reader, exploring his adaptation of both ancient and contemporaneous sources, particularly the romance novel. We will pay special attention not only to how these alterations serve to differentiate him from his predecessors, but to how they play with genre and illuminate Shakespeare's own interpretations of the works that inspired him. Shakespeare's reflections

were not limited solely to the work of other authors, as he frequently used his plays as a means to examine his own art form. We will therefore explore how Shakespeare's plays meditate upon the nature of language and theatre, examining the simultaneous authority and skepticism with which he regarded his chosen medium, and determining its implications for the play's audience. By the end of this course, we will not only gain greater insight into Shakespeare's relationship with his own work as well of that of his predecessors and contemporaries, but we will attempt to determine why Shakespeare's oeuvre has consistently been a dominant force in cultures throughout the world.

ENGLISH 360 THE 17TH CENTURY

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

Section 01 M,TH 2:45-4:00 p.m. Professor L. Greenberg Class Number: 3044
This course will survey selected poets of the seventeenth century, chosen for the diversity of their poetic techniques, styles and genres and for their contrasting responses to the Civil War. This course will place special emphasis on the lyric poetry of the metaphysical poets and is designed to assist students in gaining an expertise in close, technical reading of poetry, learning sensitivity to stanzaic form, meter, rhyme, allusion, and analogical language. We will also explore how such readings are ultimately incomplete without contextualizing the poets and poetry within the turbulent religious, political and gender upheavals of the period. Poets include: John Donne, Mary Wroth, Ben Jonson, George Herbert, Robert Herrick, Sir John Suckling, Andrew Marvell, Lucy Hutchinson and Katherine Philips. Requirements: regular quizzes, 5-7 page response paper and midterm and final examinations.

ENGLISH 361 MILTON

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

Section 01 M,TH 11:10-12:25 p.m. Dr. Prescott Class Number: 4725
We will engage with John Milton through analytical immersion in his writings, with special emphasis on *Paradise Lost*, his magnum opus. Other works we will study are *Paradise Regained*, *Samson Agonistes*, and *Comus*. Since all writers are inextricably linked with the historical milieu in which they write, we will consider how Milton's belief system—religious and political—distinguished him as an active, vital participant in his world. Requirements: one term paper, a midterm, and a final examination.

ENGLISH 372 ROMANTIC POETRY: WORDSWORTH AND COLERIDGE ROMANTICISM, REVOLUTION AND LYRICAL RADICALISM

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

Section 01 M,W 5:35-6:50 p.m. Professor Black Class Number: 7299
This course aims to explore how Wordsworth and Coleridge, politically engaged friends and poets credited with initiating an important phase in the Romantic literary movement in England, responded to and were shaped by the socio-political context in which they lived. The course texts will feature work by the two poets written during the French Revolution and the Napoleonic Wars. This course is reading and writing intensive. In addition to weekly writing assignments, there will be two formal essays.

ENGLISH 375 20th CENTURY AMERICAN POETRY

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

Section 01 M,TH 11:10-12:25 p.m. Professor A. Robbins Class Number: 3046
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)

Section 02 M,W 5:35-6:50 p.m. Mr. Dow Class Number: 7300
How have American poets (since modernism) attempted to bring together the "vernacular" or so-called "natural" language with the artifice of the poem? How have they used poems to explore the movements of consciousness? What is a poem, anyway? While far from being a comprehensive survey, this course will include a range of poetic approaches to these questions. Readings are likely to include complete books by: A.R. Ammons, John Ashbery, Mei-mei Bersenbrugge, Killarney Clary, Adrienne Rich, Michael Sweeney, Cole Swenson, and Robert Penn Warren; we may also read poems by Robert Creeley, Michelle Glazer, Robert Hayden, John Koethe, Cynthia McDonald, James Merrill, Carl Phillips, and Anne Winters. Our consistent focus will be on a close reading of the poems; we will also read a significant amount of prose by and about these poets, as well as analyses of poetic form, metaphor, and related issues in linguistics (e.g. birdsong research from the Hunter Psychology Department). Requirements will likely include class presentations; a midterm essay (5-7 pp.) or exam; a longer, final essay (10-12 pp.) examining one poet in depth; and about a dozen brief writing assignments/exercises.

ENGLISH 377 20th & 21ST CENTURY AMERICAN FICTION

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

Section 01 M,TH 11:10-12:25 p.m. Dr. Wetta Class Number: 7301
This course will use Mikhail Bakhtin's concept of the novel to examine how various American novels and short stories have functioned as vehicles for dialogue in the social, political and literary discussions that have been, and still are, influential in the 20th and 21st centuries. Writers examined will include James Branch Cabell, Ernest Hemingway, Zora Neale Hurston, William Faulkner, Flannery O'Connor, James Baldwin, Philip Roth and Jennifer Egan. Requirements: two short papers, one longer research paper, and a final exam.

ENGLISH 38253 THE VIKINGS IN BRITAIN AND IRELAND

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

Section 01 W 10:10-1:00 p.m. Professor Hennessy Class Number: 7303
The story of the Viking raids and Scandinavian settlement of Britain and Ireland in the ninth and tenth century can rightly be called a "Game of Thrones." This course will focus on literature that depicts the conquest of the British Isles by the kings of Norway and Norse earls. Not only will we examine chronicle accounts written by English and Irish monks that tell a grim story of conquest, raids, and pillage, but we will also read many of the great Icelandic sagas, including *Orkneying Saga*, *Njal's Saga*, *Laxdaela Saga*, *Hrafnkell's Saga*, and *Egil's Saga*, which were written down several centuries later but describe the settlement period from a Norse perspective. The Icelandic sagas are widely considered some of the most imaginative, enduring works of early literature and are filled with highly subtle, witty, and often violent stories of family history, revenge, doomed romance, and the supernatural. Equal attention will be given to Norse reactions as they encountered new lands and the new religion of Christianity, as well as to the wider political, institutional, and religious contexts they faced upon their arrival. Topics to be studied include the role of violence, blood feud, and revenge; social structures and the role of law; sexual mores and "shield-maidens"; myth, religion, and superstition; and Norse attitudes towards ghosts, death, and burial. Requirements: take-home midterm; 10-minute oral report; 3-4-page paper; 8-10-page research essay submitted in two drafts. **Required texts:** *The Saga of the Volsungs*, ed. Jesse Byock (Penguin, paper \$12.66); *The Saga of Ragnar Lodbrok*, ed. Ben Waggoner (paper, Troth publications, \$12.61); *Orkneying Saga: History of the Earls of Orkney* (Penguin paper \$13.95); *Laxdaela Saga* (Penguin, paper \$12.95) *Beowulf: A Dual-Language Edition* (ed. Howell D. Chickering (paper \$15.95); and *The Vikings in Britain and Ireland*, ed. Jayne Carroll, Stephen H. Harrison, and Gareth Williams (British Museum, 2014, \$19.50).

ENGLISH 38455 EARLY 18TH CENTURY POETRY

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

Section 01 T,F 11:10-12:25 p.m. Professor Connor Class Number: 7304

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: three short papers; mid-term and final exams; final research paper.

ENGL 38642 DIGITAL STORYTELLING

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

Section 01 T,F 9:45-11:00 a.m. Dr. Hightower Class Number: 12008

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

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

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

Section 01 M,TH 1:10-2:25 p.m. Professor Black Class Number: 4728

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

ENGLISH 38783 THE DECADENT IMAGINATION

(3 credits) Prerequisite is English 220. **P&D: D GER: 3A AREA OF STUDY:1,2**

Section 01 SAT 12:10-2:40 p.m. Mr. Wermer-Colan Class Number: 7305

This course will explore the history of decadent literature in the context of Euro-American imperialism, from the age of New Imperialism to the rise of neo-colonialism after World War II. Taking our current political moment as a time equally preoccupied with fears of imperial decline and cultural decay, we will look back to the so-called *fin-de-siècle*, when the French and British empires grew to fear their loss of global power, especially at the hands of invading barbarian hordes and a degenerate ruling class. In light of the bourgeoisie’s cynical justifications for persecuting the poor and the colonized, we will seek out the potentially subversive effects of shocking, obscene, frequently reactionary texts by controversial writers who brood over the decline of civilization. Although we will start with key texts of French and British literary decadence, such as Arthur Rimbaud’s *A Season in Hell* (1873) and Joseph Conrad’s *Heart of Darkness* (1899), we will spend most of the class investigating the proliferation during the twentieth century of imperial decadent literature across the globe, both in such Euro-American literary classics as Franz Kafka’s “In a Penal Colony” (1919), Paul Bowles’s *The Sheltering Sky* (1949), and Doris Lessing’s

African Stories (1964), and in such post-colonial novels as Tayeb Salih's *Season of Migration to the North* (1966) and V.S. Naipaul's *Bend in the River* (1979). Requirements: two papers

ENGLISH 38789 BECKETT AND HIS HERITAGE

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

Section 01 TH 5:30-7:30 p.m.

Professor Kalb

Class Number: 56963

The subject of this seminar is the theatrical achievement and legacy of Samuel Beckett. The focus of its first half is Beckett's dramatic writing, selected examples of its production, and the challenges his work posed to received theatrical ideas, practices and theories during his lifetime. The class' second half examines innovative artists working since Beckett and seeks the traces of his theatrical legacy in those artists as well as in larger cultural crosscurrents. We will be less concerned with narrow questions of direct influence—indeed Beckett had few direct artistic heirs—than with broader inquiries into his enduring aesthetic presence and the nature of serious theatrical innovation in a theatrical environment he permanently transformed.

ENGLISH 38857 YEATS, JOYCE, BECKETT

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

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

Dr. Gordon

Class Number: 12009

Ireland gave birth to the greatest poetry, fiction, and drama of the twentieth century. We will read Yeats's poems on love and war; Joyce's *Dubliners* and *Portrait of the Artist as a Young Man*; and Beckett's *Waiting for Godot*. We will also watch Joyce's *Ulysses in Nighttown*. Many consider W. B. Yeats the greatest poet since Shakespeare. "Easter 1916" describes the rebellion of several friends against the English before facing brutal execution. Simple words paint the horror of the times, and the poem concludes with each hero's name--line by line—who has been immortalized in the repeated refrain: "A terrible beauty is born." Yeats has defined the idealism, sacrifice, and martyrdom of the tragic figure. He also writes some of the most beautiful love poems of modern times--pleas to the beautiful actress Maud Gonne, also involved in the Uprising, to marry him. During the nearly three decades he courted her, she remarked more than once, "Willy, had I married you, the world would have lost a great poet."

Perhaps the most innovative and influential writer of the 20th Century, James Joyce was another brilliant writer who evoked the emotional and psychological richness of human experience. His early short stories in *Dubliners* anticipated the subtleties of his later *Portrait of the Artist as a Young Man*, with each story (or chapter) gaining depth and concrete meaning from the preceding story (and chapter), also anticipating the recurrent symbols, colors, and motifs that delight and provide exquisite pleasure to the reader, guaranteed to fall in love with Stephen Dedalus.

In the daily routines of Samuel Beckett's characters trying to understand the meaning of life, two old friends spend their days in variations of joy and sorrow. They console each other with great humor and affection, and when it becomes hilarious or inadequate, they try again and dance, sing, eat, jump, or weep, stirring in the audience a kindred spirit of raucous laughter and deep sympathy. Two strangers arrive who introduce their own humor and distress. Beckett's revelations of love and helplessness in a world devoid of God is the basis of his internationally acclaimed *Waiting for Godot*, which transformed the artificial conventions of preceding comedy and tragedy.

ENGLISH 38954 ONE MAJOR WRITER: VIRGINIA WOOLF

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

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

Dr. Davis

Class Number: 7307

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

ENGLISH 39001 20th CENTURY POETRY AND POETICS

(3 credits) Prerequisite is English 220. **W P&D: D GER 3A AREA OF STUDY: 1, 2**

Section 01 M,W 4:10-5:25 P.M. Professor Israel Class Number: 12010

This course will explore British, Irish and American poetry of the twentieth century, with an emphasis on the modernist movement, in which poets attempted 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 history and 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. We will address modernist poetry’s deliberate difficulty, perceived elitism and failure to engage with material social relations (or outright reactionary-seeming politics). At the end of the course we will also explore some poetry from the later twentieth century, associated with L*A*N*G*U*A*G*E poetry and its aftermath. Works to be explored include those of Yeats, Eliot, Pound, Lewis, Williams, Stevens, Cummings, HD, Stein, Moore, Hughes, Zukovsky, Oppen, Auden, Ashbery, Bernstein, Armantrout and others. We will read not only poems, but poetic statements and criticism written both by poets and critics based in universities. REQUIREMENTS: Regular attendance and preparation, 2000-word Midterm paper, midterm exam, 4000-word final paper, quizzes and possible final exam.

ENGLISH 39079 20th CENTURY PROSE STYLISTS

(3 credits) Prerequisite is English 220. **W P&D: D GER 3A AREA OF STUDY: 1, 2**

Section 01 T,F 12:45-2:00 p.m. Dr. Elliott Class Number: 3047

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

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

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

Section 01 T,F 11:10-12:25 p.m. Dr. Elliott Class Number: 3048

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

Section 02 M,TH 4:10-5:25 p.m. Mr. Schneiderman Class Number: 3049

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

Section 03 T,F 12:45-2:00 p.m. Professor Tolchin Class Number: 3050

This course surveys major and canon-breaking texts by Native American, Puritan, Revolutionary Era, and American Renaissance (Emerson, Hawthorne, Melville, Thoreau, Whitman) writers. Special emphasis

will be placed on the politics of canon formation (how we decide which texts deserve to be read in a course like this), especially as it is shaped by class, race, gender and ethnicity. We will explore the cultural and social contexts of the period. Our reading will include recently re-discovered women and African-American writers. Requirements include a midterm, final, and reading journal. Attendance, preparation and participation are crucial as your responses to the literature will be the focal point of our discussions.

Section 04 M,W 7:00-8:15 p.m. Mr. Bailey Class Number: 3051
English 395 is an introduction to the major authors and literary texts that comprise what is loosely defined to be American Literature. The collection of texts for this survey spans roughly four centuries, from the colonial period (late 1500s to early 1600s) to the 1860s. Because of the breadth of material covered in this class, our inquiry will not be specialized or topical but instead general; it will include such considerations as: colonialism and post-coloniality; female perspectives and the role of women in generic literature; discourses of slavery and anti-slavery, slave narratives, and life writing; intellectual histories, movements, and philosophy. This class will be discussion based and will require a significant (though reasonable) amount of reading prior to each class meeting. Course requirements will include weekly responses, midterm, participation/attendance, and a research paper.

Section 05 T,TH 5:35-6:50 p.m. Mr. Van Wormer Class Number: 3052
This course will offer an introductory survey of American literature from the early colonial period to the Civil War. By examining different genres sermons, poems, slave narratives, essays, and novels the class will explore the many different visions of life, community, and government in the United States. We will analyze texts for the rhetorical and aesthetic methods employed by the authors and as windows into their historical and cultural contexts. Through careful attention to this literature the class will develop questions about the conflict in America both past and present between freedom and slavery, liberty and equality, individualism. Course requirements will include weekly reading responses, annotations, midterm, end of semester essay, and revision reports.

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR 1

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

Section 01 M,TH 2:45-4:00 p.m. Dr. Wetta Class Number: 3053
In this survey course of American prose from the end of Reconstruction to the beginning of World War I, we will examine how fiction writers employ what Mikhail Bakhtin calls “dialogue” to tackle the ideological issues and social polemics of the broader American culture of the day. After a brief introduction to Bakhtin, we will examine the exemplary works of the major literary movements—realism, naturalism and modernism. The authors may include James Branch Cabell, Mark Twain, H.L. Mencken, Charles Chesnut, Edith Wharton, Frank Norris, Theodor Dreiser, Henry James, Gorge Washington Cable and Kate Chopin. Requirements: much reading, class participation, two papers, a mid-term and a final exam.

Section 02 T,TH 7:00-8:15 p.m. Mr. Bobrow Class Number: 3054
In this course we will read a broad selection of fiction and essays that address the following issues: the aesthetic development, practice, and subversion of the most prevalent narrative forms of the period (Realism, Naturalism, Local Color, and early Modernism); contested ideas about culture, both “high” and “low,” and the constructed meanings of American cultural and social identity in the Gilded Age, especially in light of massive immigration, rapid urbanization, and deepening class inequities; the place and influence of post-bellum African-American literature and cultural critique, especially in the context of Jim Crow laws and the period’s ideologies of race; the women’s movement and changing social attitudes among and toward women; the social and cultural impact of developments in science, technology and industry; and the emergence of popular culture and consumerism. Authors may include: Henry Adams, Jane Addams, Charles Chesnut, Kate Chopin, Anna Julia Cooper, Stephen Crane, Theodore Dreiser, W. E. B. Du Bois, Sui Sin Far, Charlotte Perkins Gilman, Henry James, William James, James Weldon Johnson, Jose Marti, Gertrude Stein, Mark Twain, Booker T. Washington, and Edith Wharton. Requirements: active reading and participation; several short response papers (300-500 words each); a

mid-semester paper (5-6 pages); a research paper (9-10 pages); and possibly a take-home final exam (approximately 750 words).

ENGLISH 39844 HEROINES

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

Section 01 T,F 12:45-2:00 p.m. Dr. Barile Class Number: 54518

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

ENGLISH 39993 "AMERICA'S COMING OF AGE": LITERATURE AND CULTURE, 1900-1930

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

Section 01 T,TH 5:35-6:50 p.m. Mr. Bobrow Class Number: 4729

In this course we will read a broad selection of American fiction, supplemented by a generous sampling of cultural and literary criticism from and about the period. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development of American modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the cultural concerns and debates that shaped and were shaped by the literature of the period. Among the issues we will examine are: the ongoing debate over American cultural identity, tradition, and values during the period of America's cultural "coming of age"; emerging ideas about language, mind, and literature among novelists, critics, and philosophers; the place and influence of African-American literary and musical forms, particularly in the context of the Harlem Renaissance; the influence of modern art and music on the literature of the period; the social and cultural impact of World War I; the impact of mechanization and technology; the emergence of popular culture and consumerism; the effects of massive immigration and migration from rural to urban areas; and the changing social attitudes among and toward women. Primary readings will likely include: "Melanctha" (Gertrude Stein); selections from *Winesburg, Ohio* (Sherwood Anderson); *My Antonia* (Willa Cather); selections from *In Our Time* (Ernest Hemingway); *The Great Gatsby* (F. Scott Fitzgerald); selections from *Cane* (Jean Toomer); *Passing* (Nella Larsen); and *The Sound and the Fury* (William Faulkner). Secondary readings from the period will likely include essays by: Henry Adams, Randolph Bourne, William James, Van Wyck Brooks, John Dewey, T. S. Eliot, W. E. B. Du Bois, Alain Locke, Langston Hughes, and Gertrude Stein. Requirements: A short paper (1,500-1,800 words); either a bibliographic project or a critical evaluation of a secondary reading, including a brief class presentation (750-1,000 words); a research paper (3,000-3,500 words); and several short response papers (300-600 words each). Regular attendance and active participation are expected. NOTE: Honors students will be expected to produce a research paper of approximately 6,500-7,000 words and an additional critical evaluation of a secondary reading.

ENGLISH 482 SPECIAL STUDIES SEMINAR

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

Section 01 Hours to be arranged Staff Class Number: 3081
Section 02 Hours to be arranged Staff Class Number: 5456

Independent studies credit for English majors.

ENGLISH 483 SPECIAL STUDIES SEMINAR

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

Section 01 Hours to be arranged. Staff Class Number: 3083
Section 02 Hours to be arranged Staff Class Number: 5486

Independent studies credit for English majors.

ENGLISH 48463 STARTING A NOVEL

(3 credits) Prerequisites are English 220, 311,313. May be used to fulfill the 400-level writing seminar requirement. **GER: 3A**

Section 01 W 10:30-1:00 p.m. Mr. Packard Class Number: 19512

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

ENGLISH 48476 NARRATIVE FORMS: STRATEGIES IN FICTION WRITING

(3 credits) Prerequisites are English 220, 300, 311, 313 or instructor permission. May be used to satisfy the following: Writing 400-level writing seminar. **GER: 3A**

Section 01 TH 5:35-8:05 p.m. Professor Winn Class Number: 3087

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

ENGL 48493 WRITING, MULTIMEDIA, PERFORMANCE

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

Section 01 T,TH 7:00-8:15 p.m. Ms. Singer Class Number: 5038

Writing poetry or prose and sharing it with an audience can be taken to a new level when multimedia components are added. In this course, you compose theme-based pieces, and combine them with visual elements (photos, drawings, collage, video, etc.) for a final portfolio/performance. Writing is developed in a workshop setting. Guest artists discuss their creative process with words and multimedia, helping you to sharpen your ear for rhythm and sound. At semester's end, you will present project excerpts, accompanied by live musicians.

ENGLISH 48501 INDIVIDUAL TUTORIAL PROJECTS

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

GER: 3A

Section 01	Hours to be arranged	Staff	Class Number: 3089
Section 02	Hours to be arranged	Staff	Class Number: 3090
Section 03	Hours to be arranged	Staff	Class Number: 7310
Section 04	Hours to be arranged	Staff	Class Number: 3091
Section 05	Hours to be arranged	Staff	Class Number: 7311

Independent studies credit for English writing majors.

ENGLISH 48502 INDIVIDUAL TUTORIAL PROJECTS

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

GER: 3A

Section 01	Hours to be arranged	Staff	Class Number: 3093
Section 02	Hours to be arranged	Staff	Class Number: 4175
Section 03	Hours to be arranged	Staff	Class Number: 7312
Section 04	Hours to be arranged	Staff	Class Number: 7313
Section 05	Hours to be arranged	Staff	Class Number: 7314

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

ENGLISH 48503 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 7315
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Independent studies credit for English Preparation for Secondary School Teaching majors.

A research paper is required.

ENGLISH 48504 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 7316
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Independent studies credit for English Language Arts majors. A research paper is required.

ENGLISH 48505 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 4233
Section 02	Hours to be arranged	Staff	Class Number: 4234

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

ENGLISH 48506 INDIVIDUAL TUTORIAL PROJECTS

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

Section 01	Hours to be arranged	Staff	Class Number: 4235
Section 02	Hours to be arranged	Staff	Class Number: 5404
Section 03	Hours to be arranged	Staff	Class Number: 5455

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

DEPARTMENT HONORS IN ENGLISH

In order to qualify for departmental honors, students must take the Honors Seminar ([ENGL 494](#)) and write an honors essay. The essay is normally written in relation to the Honors Seminar and under the supervision of the professor teaching the seminar. To take the Honors Seminar, students must first complete at least 24 credits of 300- and/or 400-level English classes with a GPA of at least 3.5 in those courses and an overall GPA of at least 2.8. Of these credits, 21 (or in exceptional cases, 18) must be taken at Hunter. The Honors Seminar requirement is in addition to the specified required courses in the student's concentration. Students interested in pursuing departmental honors should consult an undergraduate adviser. Please see the college rules on Academic Honors for more information in [Academic Programs and Policies](#).

Students are eligible for English departmental honors only if their GPA in the major or field (all upper level classes taken in English) is not less than 3.5, and if they have completed the required Honors Seminar, English 494.

Students must have permission from the Professor teaching the Honors Seminar before the Department issues registration permission. To receive permission, students must provide the Professor with the latest

calculation of their GPA in all upper level English classes and a copy of their transcript. **ALL** 300-level and 400-level major courses are to be counted in the GPA calculation.

This semester's seminars are:

ENGL 49418 ADVANCED LITERARY THEORY

(3 credits) Permission of the instructor required. **GER: 3A** **AREA OF STUDY: 1, 2, 3, 4, 5**

Section 01 M TH 11:10-12:25 p.m. Professor Chinn Class Number: 12013

This class picks up where English 306, Literary Theory, leaves off. Using foundational theoretical texts as our jumping off points, this class will explore in-depth contemporary trends in literary theory and criticism. Students must have received at least a B+ in English 306 to participate; especially recommended for students considering post-graduate study in English. Course requirements will include midterm and final papers, and a research presentation. Readings may include work by Frantz Fanon, CLR James, Homi Bhabha, Judith Butler, Eve Kosofsky Sedgwick, José Muñoz, Rosemarie Garland-Thomson, Robert McRuer, Robert Reid-Pharr, Sianne Ngai.

ENGL 49419 STATECRAFT/STAGECRAFT: THEORY AND TEXT EXPLORATIONS IN PERFORMANCE STUDIES

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

Section 01 M,W 5:35-6:50 p.m. Professor Glick Class Number: 12014

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

ENGLISH 49423 "AMERICA'S COMING OF AGE": LITERATURE AND CULTURE, 1900-1930

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

Section 01 T,TH 5:35-6:50 p.m. Mr. Bobrow Class Number: 61245

In this course we will read a broad selection of American fiction, supplemented by a generous sampling of cultural and literary criticism from and about the period. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development of American modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the cultural concerns and debates that shaped and were shaped by the literature of the period. Among the issues we will examine are: the ongoing debate over American cultural identity, tradition, and values during the period of America's cultural "coming of age"; emerging ideas about language, mind, and literature among novelists, critics, and philosophers; the place and influence of African-American literary and musical forms, particularly in the context of the Harlem Renaissance; the influence of modern art and music on the literature of the period; the social and cultural impact of World War I; the impact of mechanization and technology; the emergence of popular culture and consumerism; the effects of massive immigration and migration from rural to urban areas; and the changing social attitudes among and toward women. Primary readings will likely include: "Melanctha" (Gertrude Stein); selections from *Winesburg, Ohio* (Sherwood Anderson); *My Antonia* (Willa Cather); selections from *In Our Time* (Ernest Hemingway); *The Great Gatsby* (F. Scott Fitzgerald); selections from *Cane* (Jean Toomer); *Passing* (Nella Larsen); and *The Sound and the Fury* (William Faulkner). Secondary readings from the period will likely include essays by: Henry Adams, Randolph Bourne, William James, Van Wyck Brooks, John Dewey, T. S. Eliot, W. E. B. Du Bois, Alain Locke, Langston Hughes, and Gertrude Stein. Requirements: A short paper (1,500-1,800 words); either a bibliographic project or a critical evaluation of

a secondary reading, including a brief class presentation (750-1,000 words); a research paper (3,000-3,500 words); and several short response papers (300-600 words each). Regular attendance and active participation are expected. NOTE: Honors students will be expected to produce a research paper of approximately 6,500-7,000 words and an additional critical evaluation of a secondary reading.

ENGL 498 INTERNSHIP

(1-3 credits; 1 credit for each hour) Hours to be arranged.
English 49801-01 (class number 3094); 49802-01 (class number 3095); 49803-01 (class number 3096).
Opportunities for working in positions of responsibility in professional institutions for academic credit. Open to qualified students. May be taken only with the permission of the department representative for In-Service, Dr. Stephen Wetta, Room 1236 Hunter West. Please contact Dr. Wetta before the current semester ends to sign up for an internship for the following semester.

ASIAN AMERICAN LITERATURE COURSES FOR SPRING 2017

ASIAN 22004 ARAB AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. Satisfies Stage 2--Broad Exposure, Group C
Section 01 M,TH 1:10-2:25 p.m. Ms. Brown Class Number: 1732
In this course we will mainly be using literature to understand the diverse history, experience, and struggles of Arab Americans, and in particular, Arab American women. In order to gain multiple perspectives from this diverse ethnic community, we will be looking at short stories, poetry, critical essays and short films. Some of the questions we will consider through the course will be: How has the position of Arab Americans shifted over time in multicultural America? What are the politics of general Arab American identity and specifically of Arab American women's identity? How is all of this manifested in the poetics of twentieth century Arab American Literature? Requirements will include presentation, quizzes, mid-term, final, reports on two external events, attendance and participation.

ASIAN 22005 SOUTH ASIAN WOMEN'S LITERATURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group C Pluralism and Diversity. Cross-listed with Asian 220.05 and WGS 258.52.
Section 01 T,F 12:45-2:00 p.m. Ms. Qidwai Class Number: 4148
The objective of this course is to examine how colonialism and nationalism have intersected with migration in the formation of the South Asian diaspora in the U.S. and New York city in particular. We will analyze literary, historical, and theoretical texts with a focus on the cultural production and social movements of South Asian women in the context of globalization. Students' work will be assessed based on active class participation, written assignments, and projects on New York City's South Asian community.

ASIAN 22006 FILIPINO AMERICAN LITERATURE

(3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group B Pluralism and Diversity. Cross-listed with Asian 220.06.
Section 01 T,F 8:10-9:25 a.m. Staff Class Number: 4149
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.

ASIAN 22012 ASIAN AMERICAN LITERATURE

(3 credits) Prerequisite is English 220 Approved course for Stage 3– Focused Exposure Group C
Pluralism and Diversity

Section 01 F 5:40-8:40 p.m. Ms. Qidwai Class Number: 4147

Survey of Asian American Literature is an interdisciplinary course will focus on reading and discussing literary texts by Asians in the United States and the western diaspora. The primary task of the course is to introduce to students how Asian American literature is a formative site to investigate history, identity, citizenship, and belonging. In addition to the novels, poems, and short stories, students will also read scholarly articles and engage with visual materials from films to websites. Some of the core questions of this course include: How do we define "Asian American" in "Asian American literature"? How does Asian American literature "imagine" other kinds of belonging that are outside the nation? Students are expected to participate in a scholarly and creative community that will process ideas and concepts together.

ASIAN 22100 INTRODUCTION TO WRITING ABOUT ASIAN AMERICAN LITERATURE

(3 credits) Prerequisite is English 220 Approved course for Stage 3– Focused Exposure Group C
Pluralism and Diversity

Section 01 T,F 11:10-12:25 Ms. Rehman Class Number: 19506

Please contact the Asian Studies Program for information on this course.

ASIAN AMERICAN COURSES FOR ENGLISH MAJOR/MINOR REQUIREMENTS

The following courses offered by ASIAN AMERICAN STUDIES can be used to fulfill English major requirements. These courses are equivalent to English 323, Topics in Asian American Literature, and can be applied to the American Literature Area of Study for Literature, Language and Criticism majors.

ASIAN 32005 ASIAN AMERICAN MEMOIR

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

Section 01 T F 12:45-2:00 p.m. Ms. Rehman Class Number: 5213

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

ASIAN 32100 ASIAN AMERICAN SOCIAL PROTEST LITERATURE

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

Section 01 T,F 9:45-11:00 a.m. Professor Hayashida Class Number: 19507

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.

ASIAN 33008 MUSLIM DIASPORAS

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

Section 01 T,F 2:10-3:25 p.m. Ms. Qidwai Class Number: 19508

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

ASIAN 34001 ASIAN PACIFIC AMERICAN MEDIA

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

Section 01 M,TH 1:10-2:25 p.m. Staff Class Number: 1734

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