

SUMMER SESSION ONE 2010: 01 June - 12 July 2010

ENGLISH 120 EXPOSITORY WRITING

3 hours; 3 credits. Placement test required.

Sec. 01	Code 0263	Mondays through Thursdays.	9:50-11:24 a.m.	Ms. Humphrey
Sec. 02	Code 0264	Mondays through Thursdays	11:40-1:14 p.m.	Ms. Leimsider
Sec. 03	Code 1196	Mondays through Thursdays	11:40-1:14 p.m.	Staff
Sec. 04	Code 0265	Mondays through Thursdays	1:30-3:04 p.m.	Staff
Sec. 05	Code 0266	Mondays through Thursdays	3:20-4:54 p.m.	Mr. Bastian
Sec. 06	Code 0267	Mondays through Thursdays	5:45-7:19 p.m.	Ms. Piscitello
Sec. 07	Code 0268	Mondays through Thursdays	7:45-9:19 p.m.	Mr. Piscitello
Sec. 09	Code 0269	Mondays through Thursdays	7:45-9:19 p.m.	Staff

This course fulfills the distribution requirement for category two: composition. English 120, an introductory expository writing course, has four related goals. Through reading, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions and support them persuasively; and to write with sound grammar, varied sentence structure, logic, and coherence. Class discussions and assignments are related to readings from such sources as essay collections, periodicals, reviews, and student writing. Eight 500-word papers or the equivalent are required. For at least one of these, students must locate research material for themselves and document their assertions by using a conventional reference system with a bibliography. Writing assignments may also include journal-keeping, note-taking, and summarizing as well, as rewriting and revising of drafts in preparation for final papers. Some of this writing may be accomplished during class periods. To complete the course, students must (1) produce a portfolio that includes the documented paper, another revised paper, and an in-class essay, and (2) write a departmentally administered final exam. Both these items must be satisfactory for a student to pass the course.

ENGLISH 218 ADVANCED EXPOSITORY WRITING

3 hours; 3 credits. Prerequisite is English 120.

Sec. 01	Code 0270	Mondays through Thursdays	7:45-9:19 p.m.	Mr. Bastian
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Anne Frank wrote in her diary, "When I write, I can shake off all my cares." Writing--even expository writing--need not be a burden. Serving as a bridge, this course will continue practices assumed in Expository Writing (English 120) even as it prepares students for Theory and Practice of Expository Writing (English 301). Exercising principles of good writing, students should expect to master the structure of the expository essay as we review ways to develop various rhetorical modes, most written in the first person, as a means by which to achieve mature writing. Classroom practices include freewriting, drafting and rewriting, observation and critiquing in small groups, and discussion of both the process and products of writing. Also, library visits for instruction in research. Requirements: a term-long daily journal; at least four personal essays; a brief research paper of 12-15 pp.; and the exit examination. The recommended text is Keys for Writers, Fifth Edition (w/2009 MLA Update) by Ann Raimes. \$71.30.

Sec. 01	Code 1197	Mondays through Thursdays	5:45-7:19 p.m.	Staff
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This course is a practical workshop on ways of telling your reader what you want your reader to know. Students will study and discuss various subjects, determine what they want to write and how it can best be done. The major forms of exposition and argument will be extensively practiced. Papers and a final required.

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours; 3 credits. Prerequisite is English 120. Satisfies Stage 2 – Broad Exposure, Group A

Sec. 01	Code 0271	Mondays through Thursdays	8:00-9:34 a.m.	Mr. Burgers
Sec. 02	Code 0272	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Baish
Sec. 03	Code 0273	Mondays through Thursdays	9:50-11:24 a.m.	Dr. Prescott
Sec. 04	Code 0274	Mondays through Thursdays	11:40-1:14 p.m.	Mr. Burgers
Sec. 05	Code 0275	Mondays through Thursdays	11:40-1:14 p.m.	Staff
Sec. 06	Code 1198	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Rial
Sec. 07	Code 0276	Mondays through Thursdays	3:20-4:54 p.m.	Ms. Rial

Sec. 08 Code 0277 Mondays through Thursdays 5:45-7:19 p.m. Dr. Warmbold

Sec. 09 Code 0278 Mondays through Thursdays 7:45-9:19 p.m. Mr. Fess

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

ENGL 250.86 TOPICS IN LITERATURE: THE FUTURE IS NOW—A SURVEY OF SCIENCE FICTION

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

Section 01: Code 1119 Mondays through Thursdays 9:50-11:24 a.m. Mr. Schulz

Perhaps no genre has reflected and anticipated the day and age we find ourselves increasingly in than science fiction. At that nexus where technology and humanity merge, one defining the other and vice versa, science fiction explores first and foremost the ethical concerns raised by our mighty techne, be it gene manipulation or positronic robot brains to hyper-drives and exploring distant galaxies. In this course, it is helpful to remember science began as philosophy and that one of the first science fiction writers was Plato himself, who wrote of the hypothetical scientific and cultural utopia known as Atlantis. Delving into some of the classics of this literature, you will discover more than philosophy and scientific invention. You will burrow into the psyche. Weigh parables on facism and harsh social critiques. Ponder the nature of God as the secrets of the universe are unraveled. And lot's more. We would of course be remiss if we didn't consider seminal science fiction films and some television shows as well. Science fiction as a genre in fact, developed early on in that most highly magical of new techne in the 20th Century--film. Requirements include a term essay, presentation, and final exam.

ENGLISH 250.92 TOPICS IN LITERATURE: BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS

3 hours; 3 credits. Prerequisite is English 220. Approved for Group B or C, Pluralism and Diversity; Satisfies Stage 2--Broad Exposure, Group C

Section 01: Code 0285 Mondays through Thursdays 1:30-3:04 p.m. Ms. Pisano

Black Women Writers will explore the written works of Black American women from the early 19th century through the early 70s in North America. This period of roughly 150 years takes us from the earliest African American writings – the slave narratives – through the crux of the modern Civil Rights movement. We will consider the ways in which the concept of “race” has been continuously redefined through literary self-representation, and the ways in which literature has functioned as a site of struggle over such definitions. We will critically examine our texts in order to see the history of the social, political, and cultural issues leading up to the major changes that occur in the latter half of the 20th century in North America. We will also periodically consider Black women writers from an international perspective. Course requirements include classroom discussions, short papers, and weekly blog posting.

ENGLISH 250.96 TOPICS IN LITERATURE: INTRODUCTION TO ASIAN AMERICAN LITERATURE

3 hours; 3 credits. Prerequisite is English 220. Approved for Group B & C Pluralism and Diversity; Satisfies Stage 2--Broad Exposure, Group C

Section 01: Code 1299 Mondays and Wednesdays 11:40-2:48 a.m. Ms. Hsu

The aim of this course is to look at the artistic/literary production of Asian Americans. We will look at the works of South Asian/Southeast Asian/Arab/Iranian/Afghan Americans. Course concentration will primarily be on poetry, short stories, a novel, and a few screenings of video art and film. Our focus will be on issues of representation, exilic consciousness, translating war through art/poetry, and assimilation. Requirements: two research papers; pop quizzes; and group presentations.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

3 hours; 3 credits. Prerequisite is English 220. No auditors

Section 01	Code 0288	Mondays through Thursdays	8:00-9:34 a.m.	Mr. Schulz
Section 02	Code 0289	Mondays through Thursdays	8:00-9:34 a.m.	Ms. Gabis
Section 03	Code 1200	Mondays through Thursdays	9:50-11:24 p.m.	Ms. Gabis
Section 04	Code 0290	Mondays through Thursdays	3:20-4:54 p.m.	Ms. Goodman
Section 05	Code 0291	Mondays through Thursdays	11:40-1:14 p.m.	Ms. O'Neill
Section 06	Code 0292	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Leimsider
Section 07	Code 0293	Mondays through Thursdays	5:45-7:19 p.m.	Ms. Rempe
Section 08	Code 0294	Mondays through Thursdays	7:45-9:19 p.m.	Ms. Ceriello

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 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 hours; 3 credits. Prerequisite is English 220. No auditors.

Section 01	Code 0297	Mondays through Thursdays	11:40-1:14 p.m.	Dr. Graziano
Section 02	Code 0298	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Burnham
Section 03	Code 0299	Mondays through Thursdays	5:45-7:19 p.m.	Mr. B. Miller

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 OF BRITISH AND AMERICAN LITERATURE

3 hours; 3 credits. Prerequisite is English 220

Section 01	Code 0301	Mondays through Thursdays	9:50-11:24 a.m.	Mr. Krause
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This section of Western Literary Backgrounds will focus on origins: on narratives, myths, poems, and other stories of creation and foundation, i.e., the creation of the world and the foundation of human society. We will focus on three distinct yet interrelated ancient cultures, ancient Mesopotamia, biblical Israel, and classical Greece, and their unique narratives of creation (of the universe, of the natural world, the gods, humans, etc.) and foundation (the founding of a city or dynasty, the adoption of a rite or ritual, a custom, etc.). Our texts will include: for ancient Mesopotamia, creation myths and stories of the gods (the Babylonian Flood, Inanna's adventures, the creation of humanity) from *Myths from Mesopotamia* (ed. and trans. Stephanie Dalley), and *The Epic of Gilgamesh* (trans. Andrew George); for biblical Israel, the books of Genesis and 1, 2 Samuel from the Tanakh, or Old Testament (both trans. Robert Alter, with commentary); and for classical Greece, Hesiod's *Theogony* (trans. M. L. West), *The Homeric Hymns* (trans. Jules Cashford), Aeschylus's *Persians* (trans. Janet Lembke), and Euripides' *Bacchae* (trans. C. K. Williams). There will be daily short writing assignments, a short mid-course paper, and a final paper.

ENGLISH 305 CHILDREN'S LITERATURE

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0305 Mondays through Thursdays 11:40-1:14 p.m. Ms. Mitchell

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

ENGLISH 306 LITERARY THEORY

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0306 Mondays through Thursdays 3:20-4:54 p.m. Dr. Elliott

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

ENGLISH 308 WORKSHOP IN NON-FICTION I

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0308 Mondays through Thursdays 11:40-1:14 p.m. Ms. Schaller

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

ENGLISH 309 WORKSHOP IN NON-FICTION II

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 1201 Mondays through Thursdays 1:30-3:04 p.m. Dr. Graziano

"I have never seen a greater monster or miracle in the world than myself," claimed Michel Montaigne, a French writer and father of the essay form. In his birthing of a Renaissance version of MySpace, he blended commentary on subjects as diverse as drunkenness (he was against it) and cannibals (he was pro-carnivore) with self-examination. Ever since Montaigne, the essay has been a repository of critical thinking, contemplation and navel gazing: a form that circles around the writer's personal demons and obsessions, while directing attention to the oddities and miracles that surround us. We'll begin the course with Montaigne and then move to the mid-twentieth century, an intense period of self-exploration and a fertile time for the essay form, taking up writers such as E.B. White, James Baldwin and Natalia Ginzburg. Requirements include reading responses, participation in writing workshops, and three 5-7 page essays.

ENGLISH 311 WORKSHOP IN FICTION I

3 hours; 3 credits. Prerequisites: English 220 and English 300. No auditors.

Section 01 Code 0309 Mondays through Thursdays 9:50-11:24 a.m. Ms. Daitch
Section 02 Code 0310 Mondays through Thursdays 1:30-3:04 p.m. Staff

In this beginning workshop in fiction writing, students will explore their potential to transform experience, through imagination, into fictions. Each student will produce three completed short stories (or their equivalent in sections from a longer work), and one of these stories must be duplicated for workshop discussion. Students will also continue to develop their understanding of the craft of fiction through reading and discussing modern and contemporary works of fiction from the class text.

ENGLISH 313 WORKSHOP IN FICTION II

3 hours. 3 cr. Prerequisite is English 220. No auditors.

Section 01 Code 0312 Mondays through Thursdays 9:50-11:24 a.m. Ms. O'Neill

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

ENGLISH 314 WORKSHOP IN POETRY I

3 hours; 3 credits. Prerequisites: English 220 and English 300. No auditors.

Section 01 Code 0313 Mondays through Thursdays 5:45-7:19 p.m. Ms. Goodman

In this workshop students will write free-form poetry based primarily on their own life experiences. Workshop participants are encouraged to listen actively to each other's work in order to give sensitive and intelligent feedback. Special attention will be paid to the art of crafting and revising in order to maximize the impact of each student's poetic voice. Eight finished poems required in addition to class exercises.

ENGLISH 319.68 18TH CENTURY BRITISH WOMEN NOVELISTS

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

Section 01 Code 1202 Mondays through Thursdays 5:45-7:19 p.m. Dr. Kane

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

ENGLISH 319.76 SENSATIONAL & REEL: WOMEN WRITING THE

FALLEN WOMAN

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

Section 01 Code: 1224 Mondays through Thursdays 9:50-11:24 a.m. Mr. Arnett

In this summer class, we'll read through four major novels by women writers of the nineteenth century, all of whom center their fictions on the topic of the "fallen woman." A major concern of the Victorian era, the "fallen woman" narrative is typically about adultery, infidelity and/or sexual relations outside of the prescribed contract of marriage. These narratives centralize a number of Victorian anxieties about morality, sexuality, gender, class, and propriety. This class will explore two wildly different modes of novel writing popular novels in Victorian era: the popular, "low culture" sensation novel of the 1860s and the more enduring, classic and "high culture" realist novel. We will look at how women writers carefully worked through the problems with sensitivity and empathy not found in male-authored "fallen woman" novels (of which we will read snippets for comparison's sake). We will be reading the following novels: Elizabeth Gaskell's *Ruth* (1853), George Eliot's *Adam Bede* (1859), Ellen Wood's *East Lynne* (1860) and Mary Elizabeth Braddon's *The Doctor's Wife* (1864).

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

3 hours; 3 credits. Prerequisite is English 220. Approved for Group B, Pluralism and Diversity.

Section 01 Code 0317 Mondays through Thursdays 9:50-11:24 a.m. Ms. Halstead

In this course we will examine multi-ethnic American literature by emphasizing close readings of representative texts drawn from Native American, Asian-American, African-American, Latino/a and Chicano/a, and Jewish-American prose, drama, and poetry. We will take on the following dilemmas: What does it mean to be an "ethnic" American? Who counts as "ethnic" and who doesn't count? What is the relationship between ethnicity and race? Is literature by ethnic writers inherently different from that of white American writers? How do authors attempt to integrate their American heritage with that of their parents or ancestors? Contemporary writers will be the primary focus of this course, but we will also explore the evolution of ethnicity and ethnic writers over the course of the nation's history. Texts will include literature by Sherman Alexie, Alice Walker, Gish Jen, and Isaac Bashevis Singer among others. In addition to primary texts, we will also explore critical essays by Toni Morrison, bell hooks, Gloria Anzaldúa, and Jessica Hagedorn. Because of the abbreviated nature of this course, participation and attendance will make up a major portion of the grade. Additional assignments will consist of three short response papers (3-4 pages), a group presentation, and a final exam.

Section 02 Code 0318 Mondays through Thursdays 3:20-4:54 p.m. Ms. Pisano

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

Section 03 Code 0319 Mondays through Thursdays 5:45-7:19 p.m. Dr. Brown

This course will examine the definition of cultural identity via literature presented by writers of African American, Caribbean, Asian- American, Latino-American, and Irish -American origins. Discussions involve both close reading of selected texts and comparison of the values the texts promote. Students engage in a variety of communication-intensive activities designed to enhance their appreciation of literature and their awareness of the way it shapes and reflects a multicultural world. **Requirements: Formal Essays:** Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument *with reference to the text(s)*. These essays must be five to seven pages in length. Failure to meet the expected page length requirement will result in a grade of zero (40% of final grade). **Presentations:** Each student will teach some aspect of an assigned topic to the class in a group format. This may involve dramatic readings, critical commentary, and the presentation of online materials.

3 hours; 3 credits. Prerequisite is English 220. This is a linguistics and language class. This class is a "Writing Intensive" class.

Section 01 Code 0326 Mondays through Thursdays 7:45-9:19 p.m. Ms. Vinitzkaya
This is a thematically focused course. The emphasis in this course is on the diversity of English throughout its history and the changing social meanings of different varieties of English. We will be looking at how political, social and cultural forces influence a language. We will investigate the processes of language change through peoples' history, memoirs, fiction, poetry, and essays. Required Texts include: 1. *English History, Diversity, and Change*. by David Graddol, Dick Leith and Joan Swann. 2. *A History of the English Language* by Albert C. Baugh. Requirements: a midterm, final, several quizzes, and a paper.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0328 Mondays through Thursdays 11:40-1:14 p.m. Dr. Prescott
This course will concentrate on representative works from eight centuries of English literature. Although we will look at cultural factors surrounding the literature, our primary purpose will be an understanding of the authors' intentions through close readings. We will travel from the male-centered world of *Beowulf* to the feminine vision of nature featured in Wordsworth. The course will include works by Chaucer, Shakespeare, Milton, Pope, Dryden, Johnson, and Austen. If we have time, we will also discuss Donne and Wycherley. Requirements: mid-term, final exam and research paper.

Section 02 Code 0329 Mondays through Thursdays 1:30-3:04 p.m. Dr. D. Robbins
This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18th Century). The course will encourage you to arrive at a given text's range of meanings through close reading, but close reading that takes into account the historical and social context within which the text was created. The early texts include *Beowulf* and *Sir Gawain and the Green Knight*, and the later ones include, among others, a sampling of the following authors: Chaucer, More, Spenser, Shakespeare, Donne, Bacon, Milton, Pope, Blake, Coleridge, and Wordsworth. Requirements: active class participation, a brief presentation, a midterm, a research paper, and a final exam. A Hunter email address is also a requirement.

Section 03 Code 1204 Mondays through Thursdays 9:50-11:24 a.m. Ms. Haddrell
This course is a chronological survey of English literature from the Anglo-Saxon period to the end of the Seventeenth Century, with attention paid to stylistic analysis as well as the historical, cultural, and political contexts surrounding the assigned works. The authors and texts we will read include *Beowulf*, Chaucer (selections from the *Canterbury Tales*); *Sir Gawain and the Green Knight*; Shakespeare; Donne, Spenser (selections from *The Faerie Queene*); Marlowe's *Doctor Faustus*; Milton (selections from *Paradise Lost*); Behn's *Oroonoko*; Swift (selections from *Gulliver's Travels*); and finally, a representative sampling of the works of the Romantics (including Coleridge, Shelley, and Keats). A midterm and a final exam, plus two essays will be required

ENGLISH 352 SHAKESPEARE SURVEY

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0331 Mondays through Thursdays 9:50-11:24 a.m. Professor Hollis
Shakespeare's plays—his comedies, tragedies, histories, and romances—are full of characters who question the nature of their existence, who worry that their sense of self is diminishing (because they are far from home, because they are in love, because they are about to die), and who fear what will happen to their bodies and souls should the worst come to the worst. His plays are also full of characters who question the nature of theatricality, who behave like actors and disguise themselves (for example, as people of the opposite sex), or who (in the words of one of Shakespeare's characters) contend that "All the world's a stage." Some of these characters are the famous heroes and villains of Shakespearean drama, while others are among those who occupy less exalted positions, such as servants, foreigners, women, and children. In this course, we will use these voices and these questions about identity and theatricality to structure our discussions of the major dramatic genres in the Shakespeare canon from across his career. And we will begin our discussions of each play by asking, if this play is a comedy, a tragedy, a history, or a romance, just whose comedy, tragedy, history, or romance is it? Our readings will include (but will not be limited to) *Twelfth Night*, *King Lear*, *Henry V*, *The Winter's Tale*, and *Hamlet*. Course Requirements: There are three written assignments (1 short assignment, 2

long assignments) and a final exam. Grades will be determined by these assignments, the exam, and regular participation in the class.

ENGLISH 361 MILTON

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0333 Mondays through Thursdays 5:45-7:19 p.m. Staff

This course will introduce the works of one of England's most extraordinary writers, a poet who stands at the threshold of the modern world while looking back at two thousand years of classical and Christian tradition. Besides being a courageous defender of republican government, freedom of the press, and freedom of thought, Milton was a writer who believed poetry was a form of prophecy that could "justify the ways of God to men." We will read his account of the Fall of Man in his epic *Paradise Lost*, and compare its view of the universe with the one found in his difficult and searching tragic drama, *Samson Agonistes*. Selections from his political writings and shorter poems will also be covered. Requirements: two essays, two short examinations, and a final exam.

ENGLISH 369 19TH CENTURY ENGLISH NOVEL

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0335 Mondays through Thursdays 1:30-3:04 p.m. Mr. Arnett

Dickens and Capitalism

In the wake of the Bernie Madoff scandal, the fall of Iceland, the Great Recession, and the impending EU currency crisis, Charles Dickens has never been so relevant. The novels of Dickens, known for their playful brand of Victorian realism, were deeply concerned with the rise and development of capitalism. Himself a young factory worker, pasting labels onto the bottles of shoe polish, Dickens knew first-hand the difficulties and privations of poorly-paid industrial labor, a fact reflected in many of his novels. In this summer class, we will be looking at two of Dickens's major, but less read, novels for the ways in which they reflect and interrogate capitalism. In the first half of the session, we will look closely at two novels. The first of these is *Hard Times* (1853), the shortest of Dickens's novels, and read it with an eye to its critique of industrialism, utilitarianism, and capitalism. We will also read the at times incredibly bizarre *The Old Curiosity Shop* (1841), and investigate the ways in which human bodies are circulated and look at his allegorical treatment of capitalism. For the second half of the session, we will be looking at *Little Dorrit* (1857), with a special focus on his sometimes humorous, sometimes heartbreaking, exposure of the rapid rises and falls in fortune tied to financial capitalism, the cyclical experiences of poverty, debt, and success, and the way in which people are constituted as subjects within the economic system. Augmenting our readings of both of these texts will be occasional readings in Adam Smith, Karl Marx, Thomas Malthus, Jeremy Bentham, JS Mill, and others. Required Texts:

Dickens, Charles. *Hard Times for These Times*. Penguin PB. ISBN: 9780141439679. List Price: \$9.00

Dickens, Charles. *The Old Curiosity Shop*. Penguin PB. ISBN: 9780140437423. List Price: \$13.00

Dickens, Charles. *Little Dorrit*. Penguin PB. ISBN: 9780141439969. List Price: \$12.00

ENGLISH 372 ROMANTIC POETRY

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0336 Mondays through Thursdays 1:30-3:04 Ms. Powell

This course will focus primarily on the poetry of William Blake, William Wordsworth, and Percy Shelley, with a particular emphasis on the way each writer's ideas and forms speak to political, philosophical and aesthetic developments during the Romantic Period in Britain and Europe. To highlight this engagement with the world around them, a small sampling of political and philosophical texts by others will be part of the course (for example, those of Locke, Burke, Smith, Wollstonecraft, Paine, and Kant), as will a few texts of some of the other great poets of Britain (for example, a section of Lord Byron's *Don Juan*, or some of John Keats' Great Odes). Requirements: Active class participation; brief presentation; midterm; research paper; and final exam.

ENGLISH 373 VICTORIAN LITERATURE

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 1205 Mondays through Thursdays 9:50-11:24 a.m. Ms. Mitchell
The Victorian literary period is marked by an increased interest in family, cities, gender, love, marriage, sex, gossip, money, mystery, and the art of narration. We will be dabbling into all of these spheres, paying specific attention to the way that they interact and shape the lives of characters within the Victorian period. With that in mind, this course covers a wide range of Victorian literature including fiction and drama. We will be reading works by authors such as Wilkie Collins, Oscar Wilde, George Gissing, and Charlotte Bronte. Requirements include active class participation, a reading presentation and writing assignments: both in-class and take-home.

ENGLISH 375 20TH CENTURY AMERICAN POETRY

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0337 Mondays through Thursdays 11:40-1:14 p.m. Mr. Sussman
This course will organize itself around the notion of "modernism" as a defining moment in twentieth century American poetry. Beginning with three canonical modernist poets (Eliot, Pound, and Stein), we will examine the ways in which various poets and poetry movements reacted to, reacted against, sought to incorporate, dismiss, or repudiate the legacy of the multifaceted beast known as "modernism." This class will focus on the technical aspects of poetry (rhythm, meter, etc.) as well as the political and literary historical import of the poets we read. Though the notion of poetic "schools" does little to clarify what actually goes on in and around various poems, for the sake of convenience we'll organize the syllabus around readings from the the Modernists, the Harlem Renaissance, the Confessional Poets, the Black Mountain poets, the Beats, the New York School, the Black Arts Movement, Language Poetry, conceptual poetry, and various poets who don't really settle into any of those schools or categories. Requirements include two papers (one short, one long) plus weekly readings responses.

ENGLISH 376 20TH CENTURY BRITISH FICTION

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0338 Mondays through Thursdays 5:45-7:23 p.m. Dr. Elliott
This course will survey several major trends and seminal works in 20th century British literature. Readings will include novels, short stories, and plays, beginning with modernism and moving through to postmodernism and what's sometimes called the New Britain. Sub-themes will include class, gender, and national identity, and how these issues are figured and reconfigured in the twentieth century. A tentative and partial reading list: Virginia Woolf's *Mrs. Dalloway*, Evelyn Waugh's *Brideshead Revisited*, John Osborne's *Look Back in Anger*, Joe Orton's *What the Butler Saw*, Harold Pinter's *The Homecoming*, Julian Barnes' *Flaubert's Parrot*. Grading and assignments, also tentative: a midterm and final exam (short answer and essay), one or two response papers (a page or two each), and a brief research assignment on an author not studied in class.

ENGLISH 377 20TH CENTURY AMERICAN FICTION

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0339 Mondays through Thursdays 7:45-9:19 p.m. Dr. Warmbold
The theme of this summer course will be *The American Dream: Desire and Disillusionment*
Readings: There will be three novels: 1) F. Scott Fitzgerald, *The Great Gatsby* 2) John Steinbeck, *The Grapes of Wrath* 3) John Updike, *Rabbit, Run* These novels also reflect major themes and ideas from the decades in which they were published. There will be short stories by Joyce Carol Oates, Zora Neale Hurston, Langston Hughes, Steven Vincent Benet, Sherwood Anderson, John Updike, Gish Jen and John Cheever. There will be the viewing and discussion of the film *Alice Doesn't Live Here Anymore*. There will be supplemental material on various aspects relating to the novels and the short stories, which I will place on Blackboard. You may purchase any version of the novels you wish. The short stories will be available in a course packet available at Shakespeare and Company at a future specified date. Requirements: There will be a midterm, final and final paper of 5-8 pages. The midterm and final will cover what was discussed in class; the final paper will discuss themes in the novels and in the short stories of Sherwood Anderson.

ENGLISH 385.66 WOMEN WRITERS OF THE ROMANTIC PERIOD

3 hours; 3 credits. Prerequisite is English 220. May be used to satisfy one of the following: Literature,

Language, Criticism area of study “B” and “1” or elective; Writing core requirement “A”; Adolescence Education core requirement “E”; English Language Arts elective.

Section 01 Code 0341 Mondays through Thursdays 9:50-11:24 p.m. Prof. D. Robbins
Between 1780 and the early 1830s, women writers in Britain substantially influenced numerous public debates, including those surrounding the place of reason and sensibility, the relative “rights of man,” the institution of slavery, the nature of women, the nature of the working class, the purpose of female education, and the impact of art on the public, especially novel reading. This course will focus on these writers’ texts, which took diverse forms (poetry, novels, essays, letters, etc.) and were often widely consumed by both genders and various social classes, a fact that helped to reinforce or change public thinking on the relevant issues. The course will also explore significant connections between these writers’ ideas and those of William Wordsworth, Percy Shelley, and other major male poets of the period. The authors studied will include Jane Austen, Joanna Baillie, Anna Barbauld, Maria Edgeworth, Felicia Hemans, Mary Lamb, Hannah More, Mary Prince, Ann Radcliffe, Clara Reeve, Mary Robinson, Mary Shelley, Charlotte Smith, Mary Wollstonecraft, Dorothy Wordsworth, and Ann Yearsley, among others. Requirements: active participation; presentation; 3-5 page take-home midterm; in-class midterm; 8-10 page term paper; and in-class final exam.

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

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0342 Mondays through Thursdays 8:00-9:34 a.m. Mr. Barosky
In 1846, Margaret Fuller wrote, “it does not follow because many books are written by persons born in America that there exists an American literature.” But what is American literature if it isn’t literature made in America? In a way, the question implies its own answer: American literature is writing shaped by the compulsion to somehow be American—different, strange, *sui generis*. Arguably, it is this self-consciousness that makes many of the major literary works so difficult to classify. Can *The Scarlet Letter* and *Moby Dick* comfortably be called novels? Are Emerson’s lectures philosophy, performance, or poetry? What is *Walden* anyway? Indeed, the question that preoccupied writers in the nineteenth century turns out to be an extension of one that preoccupied those of the seventeenth and eighteenth centuries: *What is an American?* In this course, we will read representative works from the Puritan era to the “American renaissance,” with an emphasis on the connections between the imperatives of cultural and literary uniqueness. A tentative list of writers to be considered: Winthrop, Rowlandson, Edwards, Franklin, Crèvecoeur, Irving, Cooper, Emerson, Hawthorne, Poe, Fuller, Thoreau, Douglass, Stowe, and Melville. Requirements include short analytical papers and a midterm exam.

Section 02 Code: 0343 Mondays through Thursdays 5:45-7:19 p.m. Mr. Knip
This course will be an introductory survey of literatures of the United States from colonial times to the Civil War era. A diverse range of works, genres, movements, and cultural narratives will be explored, including American Indian mythology, exploration and slave narratives, autobiography and political writings. Authors we’ll read include John Winthrop, Jonathan Edwards, Phillis Wheatley, Benjamin Franklin, Washington Irving, Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Harriet Jacobs, Herman Melville, and Emily Dickinson. Course requirements will include weekly 2-page reading responses and one longer (4-5 page) final essay.

ENGLISH 396 AMERICAN PROSE 1871-1914

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 0344 Mondays through Thursdays 11:40-1:14 p.m. Mr. Krause
This section of American Prose, 1870-1914 will look at American texts written during and responding to pivotal years of change, as the country became increasingly urbanized and industrialized, with an ever-widening gulf between wealth and poverty; as women, African Americans, and other groups struggled for equality and social justice; as the West was finally settled and became a new focus of American life; and as new media and new literary genres, the dime novel, science fiction, Modernism, came into being. The texts we will read are Jacob Riis, *How the Other Half Lives*; Stephen Crane, *Maggie: A Girl of the Streets*; Edith Wharton, *The House of Mirth*; W. E. B. Dubois, *The Souls of Black Folk*; James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Frank Norris, *McTeague* (along with scenes from Erich von Stroheim’s fragmentary film based on the novel, *Greed*); the anthology *Dashing Diamond Dick and Other Classic Dime Novels*; Edgar Rice Burroughs, *A*

Princess of Mars; and Gertrude Stein, *Tender Buttons* and selections from *A Stein Reader* (ed. Ulla E. Dydo). There will be daily short writing assignments, a short mid-course paper, and a final paper.

ENGLISH 397 AMERICAN POETRY TO 1914

3 hrs. 3 credits Prerequisite is English 220

Section 01 Code 0346 Mondays through Thursdays 9:50-11:24 A.M. Mr. Barosky

This course will survey the poetry of the United States from the colonial period to the start of the 20th century, a period during which American poets began to seek and proclaim a distinctive national literature even as the country itself dissolved into Civil War. It could be argued that much of what we recognize as modern poetry today evolved during the second half of the 19th century with the advent of Walt Whitman, Emily Dickinson, and Stephen Crane. While tracing the history of such themes, we will examine the Puritan, Republican, Transcendentalist, and popular poetics of such writers as Anne Bradstreet, Phillis Wheatley, Henry David Thoreau, and Henry Wadsworth Longfellow. Some topics within our investigation will include how the canon of American poetry has been formed and continues to change, how the poets of this period both construct and critique national and personal identities, and how the very syntactical capacities of language are challenged and expanded in the vigorous, urgent experiments of 19th century American poetics. In addition to two exams and two papers, class participation is a major component of the final grade.

ENGLISH 484.55 ADVANCED FICTION WRITING

3 hours; 3 credits. Prerequisite is English 220. This is a 400-level writing class for writing majors.

Section 01 Code 0349 Mondays through Thursdays 11:40-1:14 p.m. Professor Daitch

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

ENGLISH 498 INTERNSHIP

1-3 hrs. 1 credit for each hour

498.01 (1 credit) Code 0355

498.02 (2 credits) Code 0356

498.03 (3 credits) Code 0357

The In-Service Learning Program offers opportunities for working in positions of responsibility in professional institutions for academic credit. Open to qualified students; may be taken only with the permission of Professor Evelyn Melamed, Department representative for In-Service. Her office is room 1210 West.

MASTERS PROGRAM CLASSES FOR SUMMER SESSION ONE

ENGLISH 615 RHETORIC AND COMPOSITION

2 hours, plus conferences.

Section 01 Code: 0962 Mondays and Wednesdays 1:30-4:00 p.m. Dr. G. Miller

Section 02 Code: Mondays and Wednesdays 1:30-4:00 p.m. Dr. G. Miller

Section 01 is for program code G88. Section 02 is for program codes 521, 523, and 188.

This course will explore the current theoretical views of teaching composition in secondary schools. We will also examine and discuss current views of rhetorical theories. To these ends, students will read and respond to topics that relate to teaching writing to secondary students such as evaluation and assessment, responding to writing, revision and the writing process. In addition, students will complete lesson plans and inquiry field reports to apply the theories to current classroom practices. Students will leave the course with an array of practical tools to support their efforts to teach secondary students in an urban setting. Requirements: Students will create their own "writer's notebook" and explore various ways that writing expresses both human emotion and experience. A "multi-genre" paper and other writing exercises will be assigned

ENGLISH 702.50 MARXIST LITERARY THEORY

2 hours plus conferences.

Section 01 Code: 1411 Mondays and Wednesdays 5:45-7:19 p.m. Professor Glick

This graduate seminar presents an opportunity to enter into discussion with the variegated and multi-layered challenge that is Marxist Literary Theory. Students will become acquainted with key foundational concepts in Marxist and dialectical and cultural materialist thought. Of course this endeavor and the time constraints of a summer session necessitates setting up some limits. In the spirit of such a venture, we will be primarily reading original works by Marx and Engels this summer. Students will explore excerpts of key Marxian classics: including but not limited to: *The Economic and Philosophical Manuscripts*, *The German Ideology*, *Capital Volume I*, *Capital Volume III*, *The Grundrisse*, *The Communist Manifesto*, *The Eighteenth Brumaire of Louis Bonaparte*, *Wage Labor and Capital*, and *Theories of Surplus Value*. After the main labor of setting up our foundational work, we will examine two classics in the British Marxist Literary Tradition—Excerpts from Raymond Williams's *Marxism and Literature* and *The Country and The City*. We will also look at the work of Marxist feminist Rosemary Hennessy: excerpts from *Materialist Feminism and The Politics of Discourse* and "Queer Theory and Left Politics". We will conclude our investigation by thinking about our theoretical explorations as it relates to three cultural texts: Herman Melville's magazine story sketch "The Paradise of Bachelors and The Tartarus of Maids"(1855), selections from Samuel R. Delany's sci-fi classic *Neveryona* (1983), and the John Sayles film *Matewan* (1987). Spinoza, Marx, and Hegel scholar Professor Michael Pelias will be attending class one session to help us understand the development of the dialectical method from Heraclitus to Hegel to Marx. We will be reading some Bertell Ollman to help us in this task. **Students are responsible for preparing all reading in advance, active participation, maintaining a blog on Blackboard, and completing two eight to ten page papers on the assigned reading.**

Required Texts:

Robert C. Tucker ed., *The Marx-Engels Reader*, 2nd ed. (NORTON ISBN: 0-393-09040-x)

Raymond Williams, *Marxism and Literature* (Oxford, 978-0-19-876061-0)

Raymond Williams, *The Country and The City* (Oxford, 0195198107)

Samuel R. Delany, *Neveryona* (Wesleyan, 0-8195-6271-8)

ENGLISH 715.58 SHAKESPEARE'S NEW WORLDS: EARLY MODERN ENGLAND AND THE GEOGRAPHICAL IMAGINARY

2 hours, plus conferences.

Section 01 Code: 1211 Tuesdays and Thursdays 5:45-7:19 p.m. Professor Hollis

William Shakespeare's grasp of geography has long been described as, well, rather shaky. His friend and rival Ben Jonson, in a conversation with the Scottish poet William Drummond, berated Shakespeare for bequeathing a coastline to Bohemia in *The Winter's Tale*, even though there is no sea near by some 100 miles. We might be tempted to dismiss Jonson's mockery: after all, we find plentiful examples of geographical errors not just throughout the Shakespeare canon but also in the work of other contemporary playwrights; as the critic Douglas Bruster reminds us, [t]he Renaissance stage remained notorious for its ability to compress, mingle, alter, interchange, and disguise geographic places, and Jonson's penchant for geographical exactitude marks him out as something of an exception. But Jonson's complaint points us to a paradox. The early modern era saw the development of modern spatial sciences (cartography, surveying, geometry), and was a period when land started to be quantified and represented in new and increasingly accurate ways. It has also been characterized as the age of discovery, when Europeans came into contact with alien spaces and foreign peoples, and began working out ways to describe, categorize, and map them. Not only was it well known that Bohemia had no coast; knowledge about places far beyond Europe was becoming ever more commonplace. So, given the rise of this new knowledge about the globe, why do we find these geographical errors propagated in Shakespeare's Globe Theatre? Why did the Renaissance stage bend space and time, and how? What does the presence of the coast of Bohemia tell us about the circulation of geographical knowledge in the early modern period? And if all the world's a stage, what happens when that stage reflects back a different, strange, new world? In this course we will look at plays that map out specific locales (however altered)—Brittain, Athens, Elsinore, Venice, the Mediterranean, Bohemia. We will examine Shakespeare's map plays (*Henry IV Part One*, *King Lear*), plays

that stage the mapping of the body (*The Comedy of Errors*, *Cymbeline*, plus the poem *The Rape of Lucrece* and selected sonnets), plays of empire (*Hamlet*, *The Tempest*), plays of Otherness (*Othello*, *The Merchant of Venice*), and plays which invite their audience to re-map the relationship between the world and the stage (*Henry V*, *A Midsummer Night's Dream*). We will read these plays alongside recent criticism and contemporary sources (travel tales, geographical treatises, maps). Students will be expected to do in-class presentations, short written assignments, write a research paper, and contribute regularly to classroom discussion.

ENGL 756.50 AUTHORSHIP AND OWNERSHIP IN 20TH CENTURY AMERICAN FICTION AND NON-FICTION

(2 hours, plus conferences)

Section 01 Code: 1324 Mondays and Wednesdays 7:45-9:19 pm. Dr. Brown

Section 02 Code: 1374 Mondays and Wednesdays 7:45-9:19 p.m. Dr. Brown

Section 01 is for program codes 521, 523, 188. Section 02 is for program code G88.

In this course we will examine how the notion of authorship has changed throughout the twentieth century, particularly beneath the lens of New Critical, Reader Response and Post-Structuralist theories. How do readers, writers and various modes of textual production contribute to an understanding of the Modern and Postmodern American author? We will examine the complex relationship between authors and editors, agents, other writers and intellectual companions in order to investigate the complications of textual and authorial agency. To what extent do these relationships contribute to the composition, production and reception of these texts? How does a community of readers and writers affect the presence or absence of an author? What is the connection of authorship to ownership? How have technology and the reconfiguration of public and private space affected the notion of the author? We may read literature by Gertrude Stein, Theodore Dreiser, Truman Capote, Paul Auster, E.L. Doctorow, Dave Eggers, Kurt Vonnegut, Gloria Anzaldua, Audre Lorde and Kathy Acker in addition to various critical and theoretical articles in order to examine how a multiplicity of authorial positions may function with each textual encounter. Requirements include a presentation; two short papers (approximately 5-7 pages); formal proposal and annotated bibliography for a research paper; research paper (approximately 15-20 pages).

ENGL 769.51 FANONIAN ECHOES IN AFRICAN DIASPORIC LITERATURE

(2 hours, plus conferences)

Section 01 Code: 1412 Mondays and Wednesdays 7:45-9:19 pm. Professor Glick

Psychiatrist, Humanist, and Revolutionary Martinique born and Algerian committed combatant Frantz Fanon is one of the greatest foundational figures in three disciplines of literary and cultural studies: African American literary studies, Post-Colonial Literature, and African Diasporic Literary Studies. His scholarship and praxis has also left an indelible mark on trauma studies, psychoanalysis, and thinking about the relationship between revolution and cultural production. This course will read Fanon's work in English as well as a portrait of Fanon by Alice Chekri, who worked alongside him in a psychiatric ward during the Algerian war as a frame to read a sampling of African Diasporic Literature. We will read Fanon alongside Mayotte Capecia's *I am A Martinician Woman*, a work that figures heavily in Fanon's doctoral thesis, *Black Skin White Masks*. We will look at Fanonist themes pertaining to gender and sexuality/colonial desire in Cecil Brown and Capecia; Questions of political organization and subject formation as it relates to questions of internationalism in Sam Greenlee's spy novel *Baghdad Blues* and Ngugi's play *The Trial of Dedan Kimathi*; and, questions of artistic production, madness, and mental illness in Ondaatje's *Coming Through Slaughter* and excerpts from Charles Mingus's autobiography, *Beneath the Underdog*. We will also examine three films: *The Battle of Algiers* (dir. Pontecorvo, 1966) and Isaac Julien's *Frantz Fanon: Black Skin, White Mask* (1996) and *Bamako* (2006, dir. Abderrahmane Sissako). **Students are responsible for preparing all reading in advance, active participation, maintaining a blog on Blackboard, and completing two eight to ten page papers on the assigned reading.**

Required Texts:

Alice Chekri. *Frantz Fanon: A Portrait*. (Cornel University Press, 080147308X)

Frantz Fanon. *Black Skin, White Masks*. Trans. Richard Philcox. (Grove Press, 0-8021-4300-8)

Frantz Fanon. *The Wretched of the Earth*. Trans. Richard Philcox. (Grove Press, 0-8021-4132-3)

Frantz Fanon. *A Dying Colonialism*. (Grove Press, 0802150276)
 Frantz Fanon. *Toward the African Revolution*. (Grove Press, 0802130909)
 Michael Ondaatje. *Coming Through Slaughter* (Vintage, 0679767851)
 Cecil Brown. *The Life and Loves of Mr. Jiveass Nigger* (Frog Books, 1583942106)
 John Edgar Wideman. *Fanon: A Novel* (Houghton Mifflin Harcourt, 0618942637)

SUMMER SESSION TWO: 13 JULY TO 13 AUGUST 2009

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours. 3 credits. Prerequisite is English 120

Sec. 10	Code 1212	Mondays through Thursdays	8:00-9:53 a.m.	Ms. Davis
Sec. 11	Code 0279	Mondays through Thursdays	4:00-5:53 p.m.	Ms. Smith
Sec. 12	Code 0280	Mondays through Thursdays	6:00-7:53 p.m.	Mr. Fess

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

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

3 hours. 3 credits. Prerequisite is English 220. No auditors.

Section 09	Code 0295	Mondays through Thursdays	12:00-1:53 p.m.	Staff
Section 10	Code 0296	Mondays through Thursdays	6:00-7:53 p.m.	Ms. Hunter

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 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 hours; 3 credits. Prerequisite is English 220. No auditors.

Section 04	Code 0300	Mondays through Thursdays	12:00-1:53 p.m.	Mr. Morales
Section 05	Code 1215	Mondays through Thursdays	2:00-3:53 p.m.	Mr. Morales

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 hours. 3 credits. Prerequisite is English 220

Section 02	Code 1222	Mondays through Thursdays	10:00-11:53 a.m.	Ms. Korn
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This section will focus on close readings of selected literary and philosophical texts from Archaic and Classical Greece through late Medieval Europe. We will analyze the historical and cultural traditions that produced these texts and trace the influence of their content, themes, arguments, and generic conventions on British, American and postcolonial literature. Requirements: reading journal, two short papers, midterm, final examination.

ENGLISH 306 LITERARY THEORY

3 hours; 3 credits. Prerequisite is English 220

Section 02 Code 0307 Mondays through Thursdays 12:00-1:53 p.m. Ms. Fadem

In *English 306* we'll study a number of the theories employed by critics in analyzing literary work. Our chief goal is to develop skills for practicing *literary criticism*: bringing theoretical concepts into play when we write about literature, using theories as "lenses" through which to articulate the implications of poetry, drama and fiction. As Paul de Man wrote, theories give us ways to "root" literary analysis in "conceptual systems," to evaluate literature through pre-established modes of thought—such as psychoanalysis, Marxism or feminism. Despite how we segregate relevant theories into these distinct "schools," the ideas actually intersect in profound and vital ways—connections we can more readily make through a historical approach. Thus, our study of theory will be chronological. First, we'll take a brief look at Western philosophy and critical history before the 19th Century followed by reviewing foundational theories of the late 19th and early 20th Centuries. The remainder of our time will comprise an in-depth survey of critical theory since the 1960s. For each school studied, we will read both primary (the original theory) and secondary (others' explanations of the theories) texts. Throughout the course, we'll enrich and professionalize our writing by applying theories under review to texts by Mary Shelley, Joseph Conrad and Toni Morrison. *Frankenstein*, *Heart of Darkness* and *Beloved* are novels with individual existences that profoundly depend on other, earlier texts—the latter two sharing deep connections with the former, and each text bearing strong 'genetic' relations with a host of other works students will not be asked to read (*Paradise Lost*, *Hamlet*, *Medea*, *The Oresteia*, to name a mere few). For the final project, class members will write a long "inter-textual" term paper on *Beloved*. Through the process of applying theory to literary text, I will encourage students to work on developing a literary critical 'identity.' To think, as we go through the material, about how and where you 'place' yourself or identify as a critic, about what most interests you in terms of the theories we're studying and, given that, about the interpretive direction your readings of the texts will take. Students will write regular journal responses; one short essay that responds to or "dialogues" with a theorist under study (4 pages); one in-class essay-exam; and one term paper (including theoretical and critical research, 12 - 15 pages);

ENGLISH 314 WORKSHOP IN POETRY I

3 hours. 3 credits Prerequisite is English 220. No auditors.

Section 02: Code 0314 Mondays through Thursdays 4:00-5:50 p.m. Ms. Hunter

What is your poetry communicating to others? How can you develop range and depth in your writing? This workshop aims to help you answer such questions, by encouraging revision, experimentation in form, and freewriting. In addition to workshopping their own poetry, participants will read and analyze outside texts (poems) in order to acquaint themselves with possible models for writing and in order to work collectively on defining concepts that may be useful for critiquing the poetry of their workshop peers, as well as their own poetry.

ENGLISH 318.57 THE SELF IN POST CIVIL WAR AFRICAN AMERICAN LITERATURE

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

Section 01 Code 0315 Mondays through Thursdays 2:00-3:53 p.m.. Ms. Biswas

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

ENGLISH 318.62 ASIAN PACIFIC AMERICAN MEDIA

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

Section 01 Code: 1320 Mondays through Thursdays 2:00-3:53 p.m. Staff
Asian Pacific American Media is an exploration of both APAs in American mainstream media as well as APA independent media. The definition of media in this class will be: film; video art; music; zines/blogs; and independent publishers. Theoretical texts we will turn to in order to discuss APA representation in media will be Edward Said, Ella Shohat, David Eng, and Peter Feng. Readings will be theoretical as well as literary. Work required: heavy analysis of film, video media; responses on blackboard after each class; four papers due; external event reports are also a requirement. Expect visits from local New York Asian Pacific Americans involved in media.

ENGLISH 320 MULTICULTURAL AMERICAN LITERATURE

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

Section 04 Code 0320 Mondays through Thursdays 4:00-5:53. Ms. Biswas

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. This section will be writing intensive.

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

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

Section 02 Code: 1216 Mondays through Thursdays 10:00-11:53 a.m. Ms. Davis

African American Narratives explores the prose generated by Black writers in the United States. We will bring the marginalized into the center, exploring the complex dynamics of race, gender, and class through the characters created by authors such as Hurston, Larsen, Morrison, Ellison, Jacobs, and others. Requirements: Paper, midterm and final exams.

ENGLISH 325 POST COLONIAL LITERATURE

3 hours; 3 credits. Prerequisite is English 220. This is a “Writing Intensive” class.

Section 02 Code 1217 Mondays through Thursdays 4:00-5:53 p.m. Ms. Fadem

English 325 is a survey course on literature and theory important in the field of Postcolonial Studies. Broadly concerned with imperialism and colonialism as historical, national and cultural phenomena, work in the field centers on issues of “postcoloniality:” the cultural, individual and political outcomes of colonization; the means and effects of building *and* dismantling European imperial projects. Originally centered on Asia, Africa and the Caribbean, scholarship in the field has expanded and now encompasses a fuller range of impacted geographies: in the western hemisphere: Ireland, the West Indies and the Americas (North, Central, South), and in the eastern: Asia, Africa, Oceania and the Middle East. Focusing on literatures in English, we’ll read (or screen) work by authors from all these areas—possibly: WEST INDIES: Junot Díaz, Jamaica Kincaid, Edwidge Danticat, Shani Mootoo; AMERICAS: Toni Morrison, Jean Toomer, Theresa Cha, Gabriel García Márquez; AFRICA: J. Nozipo Maraire, Ngũgĩ Wa Thiong’o, J.M. Coetzee, Tsitsi Dangarembga, Ousmane Sembene, Gavin Hood; MIDDLE EAST: Ghassan Kanafani, Etel Adnan, Elias Khoury; SOUTH ASIA: Bapsi Sidhwa, Salman Rushdie, Amitav Ghosh, Satyajit Ray; IRELAND: Brian Friel, James Joyce, Eavan Boland, Neil Jordan; OCEANIA: Alan Duff, Doris Pilkington. In addition, we’ll read poems and short stories by various other writers. Historical/cultural contexts will be reviewed for each major text and grounding in postcolonial theory will serve to broaden and deepen our analyses of the literature—possibly: Kincaid, Ngũgĩ, Césaire, Rushdie, Dubois, Bhabha, Said, Chakrabarty, Cleary, Spivak, Alexander, Anzaldúa, Cunard, Fanon, Paz. Through discussion and debate, the group task for this seminar course will be to uncover the web of concerns—as represented in literatures of

colonialism—implicated in imperialism and anti-colonial struggle and in the life of the nation and individual citizen after decolonization. As adjunct to our work as postcolonial critics, we'll think "meta-critically" and consider the debates in/on the life and place of Postcolonial Studies. Requirements: There will be five or six required literary texts, a selection of short literary pieces (provided by me), plus theoretical readings (one or two required texts plus several short excerpts provided by me). Regular journal responses; two short essays (3 – 4 pages); and one term paper (10 - 12 pages). Students are welcome to e-mail me with questions anytime: mfadem@hunter.cuny.edu

ENGLISH 335 CHAUCER

3 hrs.; 3 credits Prerequisite is English 220

Section 01 Code: 0327 Mondays through Thursdays 12:00-1:53 p.m. Ms. Foster

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

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hrs. 3 credits Prerequisite is English 220

Section 04 Code: 1218 Mondays through Thursdays 10:00-11:53 a.m. Dr. Narramore

An introduction to British literature and covering Anglo-Saxon through Romantic literature, this course will focus on major writers such as Chaucer, Spenser, Shakespeare, Milton, Behn, Pope, and Austen. Additionally, we will examine particular literary moments and movements that become characteristically associated with British literature, including: the development of lyric and sonnet, English epic as an increasingly political genre, early modern theater, the standardization of language in the eighteenth century, satire and comedy, and the beginnings of the novel. This course will provide students with a historical background to British literature and will emphasize the relatedness of literary texts, genres, and periods and the influence of major authors on one another. We will seek to develop close reading skills while also examining how works comment on and yet are produced by their cultural moments. Requirements: class participation and regular quizzes, an oral presentation, midterm and final examinations, and papers.

ENGLISH 352 SHAKESPEARE SURVEY

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code 1219 Mondays through Thursdays 4:00-5:50 p.m. Dr. Sandler

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

ENGLISH 368 18th CENTURY ENGLISH NOVEL

3 hours; 3 credits. Prerequisite is English 220

Section 01 Code: 0334 Mondays through Thursdays 10:00-11:53 p.m. Ms. Derbyshire

This course will help students situate the English novel's development historically and formally. From its source in the latter half of the 17th century, to its rapid growth in the 1740s, to its expansion in the 1790s and throughout the Regency period, the "novel" was an increasingly popular genre that displaced the structured, rationalistic verse of the Augustan Age. We will investigate the philosophical and ideological forces that caused this shift in reading preference. Students will fortify their skills of literary evaluation, enlarge their knowledge base of literature and its uses of language, and build a vocabulary and set of tools for describing and examining literary texts. Students will also learn about formal, structural, and narratological developments in the 18th century English novel; they will identify trends in narrative prose that augur later developments in the Victorian novel. Particular emphasis will be placed on the evolution of style. The class will cover various sub-genres,

including the “realist” fiction of Defoe (*Moll Flanders*); the sentimental fiction of Richardson (*Pamela*); the satire of Fielding (*Joseph Andrews*) and Lennox (*The Female Quixote*); and the Gothic fiction of Radcliffe (*The Italian*), Lewis (*The Monk*), and Godwin (*Caleb Williams*). Readings are subject to change. Please consult registrar's course schedule for more specific information. Requirements include three response essays, regular quizzes, and a take-home final exam.

ENGLISH 396 AMERICAN PROSE 1871 TO 1914

3 hrs.; 3 credits Prerequisite is English 220

Section 01 Code: 0345 Mondays through Thursdays 12:00-1:53 p.m. Mr. Perez

The immense physical and psychological devastation of the Civil War and Reconstruction ushered in a period of radical transformation in American life. Rapid industrialization, urbanization, and immigration coupled with changes in the economic structure of the nation gave rise both to appalling urban poverty and spectacular wealth. Reform movements of all kinds radically altered the way people thought about race, gender, and property and the way they conceived of themselves and their roles in society. These changes found their way into literature in a variety of new forms and through a number of new and exciting voices. Henry James, Stephen Crane, and Mark Twain, for instance, offered stunning critiques of American society while simultaneously challenging what it meant to tell a story “realistically.” Women like Kate Chopin and Edith Wharton boldly questioned established gender norms, and African-Americans like Charles W. Chesnut took on new roles as both the authors and subjects of the period's fiction. In this class we will explore the changing face of American literature from the close of the Civil War to the beginning of WWI. Grades will be based on participation, two papers (5-8 pages), and a final exam.

ENGLISH 482-01 SPECIAL STUDIES: 1 HR. 1 CREDIT Code: 0347

ENGLISH 483-01 SPECIAL STUDIES: 2 HRS. 2 CREDITS Code: 0348

Hours to be arranged. Students will pursue a topic of special interest under the direction of a full-time member of the department. A research paper or a substantial creative work is required. Open to juniors and seniors who have arranged for permission of the instructor by registration. Students need to bring written permission of the instructor to the department office for approval to register.

ENGLISH 485.01-01 INDIVIDUAL TUTORIAL PROJECT:

3 HRS. 3 CREDITS (485.01 is for writing majors)

Code: 0350

ENGLISH 485.02-01 INDIVIDUAL TUTORIAL PROJECT:

3 HRS. 3 CREDITS (484.02 is for Literature, Language and Criticism majors) Code: 0351

ENGLISH 485.03-01 INDIVIDUAL TUTORIAL PROJECT:

3 HRS. 3 CREDITS (484.03 is for Adolescence Education majors)

Code: 0352

ENGLISH 485.04-01 INDIVIDUAL TUTORIAL PROJECT:

3 HRS. 3 CREDITS (484.04 is for English Language Arts majors)

Code: 0353

ENGLISH 485.05-01 INDIVIDUAL TUTORIAL PROJECT:

3 HRS. 3 CREDITS (484.05 is for all majors who are working on a second project) Code: 0354

Hours for these independent studies classes will be arranged between the faculty member supervising the project and the student. Students will pursue a topic of special interest under the direction of a full-time member of the department. A research paper or a substantial creative work is required. Open to juniors and seniors

who have arranged for permission of the instructor by registration. Students need to bring written permission of the instructor to the department office for approval to register.

MASTERS PROGRAMS: SUMMER SESSION TWO

ENGLISH 681.01 READING (M.A. PROGRAM) 1 CREDIT

SECTION 01 HOURS TO BE ARRANGED CODE: 0963

ENGLISH 681.02 READING (M.A. PROGRAM) 2 CREDITS

SECTION 01 HOURS TO BE ARRANGED CODE: 0964

ENGLISH 681.03 READING (M.A. PROGRAM) 3 CREDITS

SECTION 01 HOURS TO BE ARRANGED CODE: 0965

ENGLISH 715.61 SHAKESPEARE'S QUEER WOMEN

2 hours plus conferences.

Section 01 Code: 1413 Mondays and Wednesdays 6:00-7:50 pm. Ms. Sherwood

Section 02 Code: 1414 Mondays and Wednesdays 6:00-7:50 p.m. Ms. Sherwood

Section 01 is for program code G88. Section 02 is for program codes 521, 523, 188.

At the end of Shakespeare's *Measure for Measure*, the Duke attempts to establish Mariana's social status as he asks in succession, "What, are you married? ... Are you a maid? ... A widow, then?" (5.1.177–180). Mariana responds each time in the negative, leaving the Duke to question, "Why you are nothing then, neither maid, widow, nor wife?" (5.1.183). Lucio suggests that perhaps Mariana is "a punk" (5.1.184), but the Duke quickly dismisses the comment. Though secretly the Duke understands Mariana's complicated position within the world of the play, his public bewilderment at the notion that a woman can exist beyond the categories traditionally assigned to her—daughter, wife, or widow—highlights the pervasive cultural acceptance of these categories within early modern drama. Throughout this course, then, we will focus on female characters in Shakespeare's plays that trouble the social divisions of daughters, wives, and widows. In reading *Measure for Measure*, *All's Well That Ends Well*, *Antony and Cleopatra*, *The Winter's Tale*, *Two Noble Kinsmen*, and *Henry VIII*, we will encounter women who often heed Judith Butler's warning that "perhaps we make a mistake if we take the definitions of who we are, legally, to be adequate descriptions of what we are about" (*Undoing Gender* 20). These queer women attempt to negotiate for their own autonomies and identities—often in messy and unsuccessful ways—during a time that would rather discount or discredit their existence and their struggle, or relegate them to a recognizable category based on their relationship to a masculine authority. Our readings of the plays will be accompanied by recent criticism and Judith Butler's *Undoing Gender*. Course requirements include, short written responses, in-class presentations, a research paper, and class participation.

ENGLISH 788 READING 3 CREDITS

SECTION 01 HOURS TO BE ARRANGED CODE: 1220

ENGLISH 789 MASTERS ESSAY 3 CREDITS

SECTION 01 HOURS TO BE ARRANGED CODE: 1221

ENGLISH 798 WRITING IN CONFERENCE (MFA) 3 CREDITS

SECTION 01 HOURS TO BE ARRANGED CODE: 0971

ENGLISH 799 MFA THESIS 3 CREDITS

SECTION 01 HOURS TO BE ARRANGED CODE: 0972