

SUMMER SESSIONS ONE AND TWO 2014

DEPARTMENT OF ENGLISH

HUNTER COLLEGE, CUNY

SUMMER SESSION ONE 2013: 02 June - 10 July 2014

ENGLISH 120 EXPOSITORY WRITING

3 hours. 3 credits. Placement test required.

Sec. 01	Class Number: 1213	Mondays through Thursdays	8:00-9:34 a.m.	Dr. Sage
Sec. 02	Class Number: 2389	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Humphrey
Sec. 03	Class Number: 1214	Mondays through Thursdays	1:30-3:04 p.m.	Ms. Piscitello
Sec. 04	Class Number: 1215	Mondays through Thursdays	5:45-7:19 p.m.	Ms. Piscitello
Sec. 05	Class Number: 1216	Mondays through Thursdays	7:45-9:19 p.m.	Ms. Wishengrad
Sec. 06	Class Number: 4531	Mondays through Thursdays	11:40-1:14 p.m.	Professor Jones

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 220 INTRODUCTION TO WRITING ABOUT LITERATURE

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

Sec. 01	Class Number: 1264	Mondays through Thursdays	8:00-9:34 a.m.	Ms. Baish
Sec. 02	Class Number: 1265	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Baish
Sec. 03	Class Number: 1266	Mondays through Thursdays	9:50-11:24 a.m.	Dr. Prescott
Sec. 04	Class Number: 1267	Mondays through Thursdays	1:30-3:04 p.m.	Dr. Gilchrist
Sec. 05	Class Number: 1268	Mondays through Thursdays	11:40-1:14 p.m.	Dr. Burgers
Sec. 06	Class Number: 1269	Mondays through Thursdays	7:45-9:19 p.m.	Mr. Mercier

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.

ENGLISH 250.55 LITERATURE ON BANNED BOOKS

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

Section 01	Class Number: 2390	Mondays through Thursdays	9:50-11:24 a.m.	Ms. Rial
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At various times, books have been banned throughout the world. This course will examine literature about banned books and the nations that ban them. Readings include works by authors Da Sijie, Azar Nafisi, and Ray Bradbury. Required: Two papers, an academic journal, a final, and regular class participation. First book for class: *Fahrenheit 451*.

ENGL 250.86 SCIENCE FICTION

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

Section 01 Class Number: 1340 Mondays through Thursdays 11:40-1:14 p.m. Mr. Schulz

Perhaps no genre has reflected and anticipated the day and age we find ourselves in than science fiction. At the nexus of technology and humanity, one defining and anticipating the other, classic 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 the origin of the big bang. In this course, it is essential to remember science began as philosophy. One of the first science fiction writers was Plato himself, who wrote of the 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 pit of the human psyche and consciousness. You will weigh parables on fascism as well as harsh social critiques. Ponder the nature of the Godhead as the secrets of the universe are unraveled, going where few humans dare to go. Requirements include response essays, out-of-this-earth group presentation, and a final essay exam.

ENGLISH 250.92 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 Class Number: 1620 Mondays through Thursdays 1:30-3:04 p.m. Ms. Anderson

This is a sophomore-level seminar featuring the fiction of black women writers across the African Diaspora. Focusing on depictions of slavery, colonization, and immigration, we will explore the writing strategies of a selection of twentieth and twenty-first century, female authors of color to imagine and reimagine critical sites of cross-cultural exchange. Novels such as Toni Morrison's *A Mercy* and Jamaica Kincaid's *Lucy*, as well as short stories by Chimamanda Ngozi Adichie and Edwidge Danticat, poetry by Rita Dove, Nikki Giovanni, and Natasha Trethewey, and theoretical essays by Hortense Spillers and Kimberle Crenshaw will help us fully appreciate the rich range and tremendous depth and talent of contemporary black women writers. Students will be required to write two formal English essays and research and deliver a short oral presentation.

ENGLISH 252 INTRODUCTION TO LITERARY STUDIES

3 hours. 3 credits. Prerequisite is English 220.

Section 01 Class number: 2391 Mondays through Thursdays 8:00-9:34 a.m. Ms. Rial

Class Theme: The Textual Father From Shakespeare to Modernity

Section 02 Class number: 2392 Mondays through Thursdays 11:40-1:14 p.m. Ms. Haddrell

Class Theme: Comic Books and Graphic Novels

Section 03 Class Number: 2393 Mondays through Thursdays 1:30-3:04 p.m. Ms. Stein

Class Theme: The Persona on the Page and the Stage: Narrative Voice in Fiction and Poetry; Characterization in Drama

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.**

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

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

Section 01 Class Number: 1370 Mondays through Thursdays 8:00-9:34 a.m. Ms. O'Neill

Section 02 Class Number: 1371 Mondays through Thursdays 11:40-1:14 p.m. Ms. Leimsider

Section 03 Class Number: 1372 Mondays through Thursdays 1:30-3:04 p.m. Ms. Rempe

Section 04 Class Number: 1373 Mondays through Thursdays 5:45-7:19 p.m. Ms. Goodman

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 Class Number: 1418 Mondays through Thursdays 1:30-3:04 p.m. Ms. Burnham

Section 02 Class Number: 2400 Mondays through Thursdays 9:50-11:24 a.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 OF BRITISH AND AMERICAN LITERATURE**

3 hours. 3 credits. Prerequisite is English 220.

Section 01 Class Number: 1515 Mondays through Thursdays 9:50-11:24 p.m. Mr. Knip

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 305 **CHILDREN'S LITERATURE**

3 hours. 3 credits. Prerequisite is English 220.

Section 01 Class Number: 1522 Mondays through Thursdays 5:45-7:19 p.m. Mr. Mercier

We will explore a brief swath of children's literature, and discuss why these texts are appealing to generation after generation. We will investigate (and perhaps answer) various questions: How do we view this text in the modern world? What role could this text play in society? What defines children's literature in both education and a child's life? It will also be important, perhaps, to read these books and reclaim them from the cultural imprint we may have of them. (Ex: Original *Peter Pan* vs. Disney Version, etc) By the end of the semester, students will be familiar with both classic and contemporary children's books. Students will be able to discuss shared themes, motifs and styles among an eclectic variety of texts, as well as understand their historical and social importance. Students will produce two formal essays, a class presentation, and two in-class essays.

ENGLISH 306 **LITERARY THEORY**

3 hours. 3 credits Prerequisite is English 220

Section 01 Class Number: 1623 Mondays through Thursdays 1:30-3:04 p.m. Professor Vardy

This course will provide an overview of major trends in critical theory and methodology since the professionalization of English Studies with the advent of New Criticism. Foundational works by Marx and Engels and Freud will be emphasized early in the semester. Once we have mastered this background material, we will plot subsequent critical developments according to their roots in psychoanalysis, Marxism, formalism, or a combination of influences. For example, Deconstruction will be considered as a kind of late formalism; Cultural Studies and Critical Race Theory as applied Marxism, etc. The goal of the course is to provide students with a clear understanding of the current critical terrain, and the means to incorporate sophisticated reading strategies into their own critical practice. Course requirements: 3 short papers (1-2 pages) and participation 20%, a research paper (7-10 pages) 45%, final exam 35%. No electronic devices are permitted in the class: phones must be turned off and stowed away, no laptops unless approved by the Office of AccessABILITY. Exceptions for single classes will be considered on a case by case basis.

REQUIRED TEXTS:

Leitch, Vincent (ed.)

The Norton Anthology of Theory and Criticism (2nd edition)

ISBN: 978-0-393-93292-8 \$71.99

Text will be available from Shakespeare and Co. The listed price is from Amazon.com.

Section 02 Class Number: 1624 Mondays through Thursdays 5:45-7:19 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 Prerequisites are English 220 and English 300.

Section 01 Class Number: 1429 Mondays through Thursdays 1:30-3:04 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.

Section 02 Class Number: 1430 Mondays through Thursdays 9:50-11:24 a.m. Mr. Schulz
Creative Nonfiction is at the cutting edge of contemporary literature. It is a viable, accessible genre built on

the quintessential human notion of each of us having stories to tell, if needing ample practice and training to make our stories engaging, compelling, and meaningful. Using student work and literary models as a basis for discussion, this workshop class offers students the opportunity to develop their skills as writers and readers of various non-fiction genres, including memoir/autobiography and other forms of personal essays, reportage, occasional pieces, and philosophical essays. Requirements include extensive reading, exploration of craft, journal work/field exercises, practice "shorts," and a substantial longer piece to be workshopped.

ENGLISH 311 WORKSHOP IN FICTION I

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

Section 01 Class Number: 1527 Mondays through Thursdays 1:30-3:04 p.m. Ms. Leimsider

Section 02 Class Number: 1529 Mondays through Thursdays 5:45-7:19 p.m. Ms. Daitch

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 314 WORKSHOP IN POETRY I

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

Section 01 Class Number: 1446 Mondays through Thursdays 11:40-1:14 p.m. Ms. Bunn

This workshop course is designed for beginning 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 with the goal of gaining expertise as writers. In workshop sessions, we discuss poems written by members of the class, providing constructive, respectful feedback and offering suggestions for revision. We also spend a good deal of time discussing and learning from the poems, essays, and information in the coursepack (on Blackboard). 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, syntax, structure, metaphor, simile. Many class discussions will be based on your reading & writing assignments. Since this is a writing course, much of our class time will be devoted to just that—**writing**. You will need a notebook specifically for *this class*. Bring it every day. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Of course, some material may feel too personal to share, but overall you're expected to read your work out loud and be open to this experience. Requirements: a portfolio of work for the semester; attendance, participation and attitude, completing all assignments including memorized poems, oral report, etc.

Section 02 Class Number: 2402 Mondays through Thursdays 7:45-9:19 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 320 MULTI-ETHNIC AMERICAN LITERATURE

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

Section 01 Class Number: 1327 Tuesdays and Thursdays 9:50-12:58 p.m. Professor Glick

In a recent interview on masculinity and narrative authority writer Junot Diaz claims, "You know, when I write a book, I'm the only one who speaks in it. That's really disturbing, dude. Think about it. It's like a person who is sitting there with little

dolls and going, 'Hello, Billy, do you want a falafel?' 'Yes, I do.'" There's something really reclusively weird about it. Diaz's novel *The Brief Wondrous Life of Oscar Wao* attempts to worry singular narrative authority by including multiple narrators and shifting chronological timeframe and geographical locale. It privileges the voice of "outsiders" and heavily references "genre fiction"—comic books, graphic novels, science fiction and fantasy—often deemed less worthy of critical study than canonical novels. In a recent lecture, Diaz asserted that as a professional Dominican-American writer he shared more in common with the writer of Spider-Man comics than with his so-called Anglo American writer peers. Genre fiction in this instance is used by Diaz to make a complicated argument about writing, ethnicity and marginalization in North America. This class will look at a sampling of literature (the novel, the novella, the short-story, the serial poem, the polemic essay, narrative film, jazz music) as a way to think about how certain fugitive voices are privileged in such texts. In this case, I am using fugitive to signify personas, characters, and representations that are outside the law, whereas the law regulates identity, distribution of power and privilege, as well as artistic tastes and judgment. Related to this last point, one might think about what literary critics call "the law of genre." The works and representations examined in this course aggressively challenge how the dominating order criminalizes its various subjects; since as George Jackson writes in *Soledad Brother*—Aggression on the part of the slave means crime. The work in this class all privilege dissident, fugitive, so called "under-represented" voices and repositions such voices as center. We will begin our investigation with an examination of the key words constituting the title of this class—Culture, American, and Literature. What do each of these terms assume in their common-sense usage? How is the common in common-sense related to "the commons" as theorized by Marx and Engels? What is the history behind these words-concepts? How does one define Multi-Cultural American Literature? What constitutes the literary and where does one draw the map constituting America? Related to these questions, each work in this class heavily references, evokes, and employs as formal inspiration different artistic modes of expression—including photography, culinary arts, jazz music, comic art and painting. This class will focus on the formal construction of the works studied and try to connect their reliance on other artistic mediums to the larger political and thematic questions of the class. Course Requirements: Attendance and Active Participation (30%), In-Class Presentation (15%), Three 4-5 page response papers (40%), Take Home Short Final Exam (15%). Engaged conversation and participation are key components of this class.

ENGLISH 322.50 QUEER VOICES

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

Section 01 Class Number: 1548 Mondays through Thursdays 9:50-11:24 a.m. Ms. O'Neill

What are "queer voices"? In this introductory course, we will explore what makes a piece of literature "queer" by looking at a range of LGBTQ perspectives in fiction, memoir, drama, and poetry. We will also consider the historic and cultural influences that contributed to the literature and the work's literary and social impact. Our readings will focus on iconic queer texts by writers such as Tony Kushner, Audre Lorde, James Baldwin, Virginia Woolf, Alison Bechdel, William S. Burroughs, Allen Ginsberg, Paul Monette, Reynaldo Arenas, and Jeanette Winterson, among others. Grading: Twenty-five percent of the course grade will be based on short essays (in and out of class); twenty-five percent on a group presentation; twenty-five percent on a final paper (analytical or personal narrative); and twenty-five percent on class participation.

ENGLISH 327 CARIBBEAN LITERATURE

3 hours. 3 credits. Prerequisite is English 220. This is a "Writing Intensive" class.

Section 01 Class Number: 1669 Tuesdays and Thursdays 1:30-4:38 p.m. Professor Glick

Black Studies Departments in the United States brought to the humanities a revolutionary interdisciplinary paradigm that subsequently influenced English, American Studies, Latino Studies, Asian American Studies, and Women Studies et. al. We will apply an interdisciplinary framework to examine themes of rupture and return in a small sampling of Caribbean literature. We will look at how colonialism and neo-colonialism and resistance to such systemic organization are represented in the texts. We will read novels, drama, criticism, polemic, and poetry. Students will also begin to get acquainted with traditions of scholarship on Caribbean literature. We will examine race, class, and gender as both sites of oppression and sites of resistance in the texts. How do these writers frame their narrative using prefatory materials as a primer to read the entire work? How do these works employ innovations in literary form to carry forth their respective political visions? How might one begin to define Caribbean poetics considering the diversity encompassed in that prefix? Course Requirements: Attendance and Active Participation (30%), Three 5-8 page response papers (65%). Quizzes on Eric Williams *From Columbus to Castro: The History of the Caribbean* (5%).

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

3 hours. 3 credits. Prerequisite is English 220. This is a linguistics and language class.

Section 01 Class Number: 1554 Mondays through Thursdays 11:40-1:14 p.m. Ms. Wagle

This course provides an introduction to the study of language: sound system, word formation, syntax, and meaning; language acquisition, variation, and change; implications of linguistics for teaching of reading and writing. Requirements will include several quizzes, a midterm, and a final.

Section 02 Class Number: 1722 Mondays through Thursdays 5:45-7:19 p.m. Ms. Huidobro
This course is designed to expand your awareness, knowledge, and understanding of language as an independent area of study. You will develop a sophisticated understanding of issues surrounding language structure and language use, and skills of analytical thinking about language through the study of Modern English. This course examines and analyzes the systems and structures of English sounds, words and sentences. You will learn to describe how English sentences are constructed and develop the skills necessary to analyze sentence structure. Requirements: quizzes, 3 tests, final exam and one short paper.

ENGLISH 333.53 WORLD ENGLISHES

3 hours. 3 credits. Prerequisite is English 220. This is a linguistics and language class. This class is a "Writing Intensive" class. May be used to satisfy one of the following: Literature, Language, Criticism area of study 6 and elective; Preparation for Secondary School Teaching elective; English Language Arts "B."

Section 01 Class Number: 1555 Mondays through Thursdays 9:50-11:24 a.m. Dr. Bakht
Many people think of "The English Language" as a fixed body, not only in terms of prescriptivism, where there is a "right and wrong" way of speaking or writing, but also in terms of variety, where it is common for Americans to think of American English (and/or perhaps British English) as exemplar for what English is. This course surveys some of the main varieties of English, including Australian English, New Zealand English, Indian English, and more. The structural differences between each variety will be discussed, from a dialectologist/sociolinguistic variationist perspective. In addition, we will discuss English as in terms of power and social identity. The requirements of this class include in-class essays and activities, class presentations, and a final project.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1392 Mondays through Thursdays 9:50-11:24 a.m. Professor Hennessy

Section 02 Class Number: 1393 Mondays through Thursdays 11:40-1:14 p.m. Professor Hennessy

An introduction to British literature from the Anglo-Saxon period through the Romantic period, this course will focus on major texts and writers such as *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer, Spenser, Shakespeare, Marlowe, Milton, Donne, Shelley, Byron, and Keats. This course is designed to provide students with an historical background to English literature and will emphasize the relatedness of literary texts and period and the influence of major authors on one another. Requirements: regular quizzes, oral report, one 5-7 page paper, midterm, and final research paper of 10-15 pages.

Section 03 Class Number: 2412 Mondays and Wednesdays 6:00-8:20 p.m. Prof. Hollis

This course is designed to provide students with an introduction to and overview of English literary history from its early manifestations to the 1700s. Beginning in the Middle Ages, we will read *Gawain and the Green Knight*, *The Canterbury Tales*, *The Book of Margery Kempe*, and medieval morality and mystery plays. We will encounter works from the English literary renaissance of the sixteenth and early seventeenth centuries: Christopher Marlowe's *Doctor Faustus*, William Shakespeare's *Twelfth Night*, and sonnets and lyric poetry by John Donne, George Herbert, Mary Wroth, Ben Jonson, and Aemilia Lanyer. We will conclude the course by reading works from the late seventeenth and eighteenth centuries—sizeable portions of John Milton's *Paradise Lost*, Aphra Behn's *Oroonoko*, Margaret Cavendish's *The Blazing World*, and Jonathan Swift's *A Modest Proposal*. Our over-arching themes are the relationship between religious faith and carnal desire, and the dangers and temptations of travel and encounter. Even though our readings traverse several centuries of literary history, we will be looking as much for similarities as differences between our various texts.

Course Objectives:

1. To encounter and explore English literary works from the medieval period to the eighteenth century;
2. To understand and analyze the form and content of these works, with particular attention to techniques of close reading;
3. To place these works in their historical, cultural, and literary contexts.

Course Requirements: Students are required to write two essays and take one exam, as well as arrive to class prepared to talk about the readings.

Course Text Books

We will be using Longman Anthology of British Literature, The, Volume 1, 4/E (0205655246). It retails at \$80.67, and it will be available at the Hunter College Bookstore and Shakespeare and Co. (there may be cheaper editions available online).

ENGLISH 352 SHAKESPEARE SURVEY

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 2404 Mondays and Wednesdays 3:20-5:40 p.m. Prof. 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*. Required Texts: *The Norton Shakespeare: Two Volume Paperback* (2nd edition) edited by Stephen Greenblatt and published by WW Norton (\$69, ISBN 039393151X), available from Shakespeare and Co and the Hunter College Bookshop. 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 360 THE 17TH CENTURY

(3 credits) Prerequisite is English 220

Section 01 Class number: 4533

Mondays through Thursdays 11:40-1:14 p.m. Dr. Prescott

Called "the century of genius," the 17th century is perhaps the richest and most prolific in English literary history. The writers of this century were deeply involved with the social, political and spiritual currents of their age and expressed themselves within two major schools of thought: Metaphysical and Cavalier. We will examine the works of the following writers: Browne, Burton, Carew, Crashaw, Donne, Herrick, Herbert, Jonson, Lovelace, Marvell, Milton, Suckling, Vaughan, Waller and Webster. Requirements: mid-term, paper and final.

ENGLISH 377 20TH & 21ST CENTURY AMERICAN FICTION

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1562

Mondays through Thursdays

11:40-1:14 p.m.

Dr. Gilchrist

In this intensive seminar, we will explore the literary and cultural tropes of desire, ambition, and crime in twentieth-century American novellas, film, and short stories. Through stellar examples of naturalism, high modernism, *film noir*, magic realism, and allegory, our studies will take us from the streets of Harlem to the reservations of North Dakota, from the suburbs of Connecticut to the rodeos of Wyoming, to unpack distinctly American quests to live large. Selections include F. Scott Fitzgerald's *The Great Gatsby* and Nella Larsen's *Passing*, alongside short stories by James Baldwin, Louise Erdrich, Richard Ford, Annie Proulx, and Junot Diaz, and films of works by E.L. Doctorow, James Cain, and Arthur Miller. Requirements will include two essay and an oral report.

ENGLISH 379 20TH & 21ST CENTURY AMERICAN DRAMA: ALL IN THE FAMILY

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 4530

Mondays through Thursdays

7:45-9:19 p.m.

Dr. Elliott

This course will investigate the development of 20th century American drama through the prism of family life. We'll focus on cultural and political changes, as well as socio-economic and ethnic/racial influences, and how these play out in dramatic literature. Attention will also be paid to style, form, technique, and genre. Play will include *Long Day's Journey Into Night*, *The Little Foxes*, *Cat on a Hot Tin Roof*, *A Raisin in the Sun*, *Joe Turner's Come and Gone*, *Who's Afraid of Virginia Woolf?*, *Buried Child*, and others. Course requirements include participation and at least three in-class essays. (Readings and requirements subject to change.)

ENGLISH 38355 EPIC ROMANCE: SPENSER'S THE FAIRIE QUEENE

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number:

Mondays through Thursdays

11:40-1:14 p.m.

Mr. Plunkett

This course explores the ultimate knightly adventure by the ultimate poet's poet. Students will read Spenser's masterpiece *The Faerie Queene* in its entirety while considering its place in the development of English poetry and poetics. No prior experience with premodern literature is required, only the willingness to immerse yourself in the weird glory of Spenser's fantasy world and language. Class discussions will focus primarily on the poetry and secondly on contexts relevant to the text, including Spenser's sense of literary history and the bible, as well as his own disturbing political career.

ENGLISH 39046 DETECTIVE FICTION

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 2540 Mondays through Thursdays 3:20-4:54 p.m. Professor Vardy

Violence, Trauma and Detection: Detective Fiction as Cultural Critique

This course will investigate the cultural questions posed by popular fiction. We will begin with detective fiction, especially 'police procedural' novels. As the subgenre title suggests these novels are obsessed with the idea of uncovering the truth; they are also deeply jaded and present us with damaged detectives struggling to impose order on a randomly violent world. We will read two British novels by the leader in the field, Ian Rankin, and then turn to disparate novels in translation: some Nordic noir by Jo Nesbo, a strange French adaptation of the genre by Fred Vargas, and a historical novel by Boris Akunin. We will end the course with a non-detective novel which nonetheless shares many of the concerns that we will develop in the seminar: *Pattern Recognition*, a non-science fiction novel by William Gibson. As the seminar title suggests we will explore issues of violence, trauma, memory, witness, 'truth telling,' epistemology, etc. In addition to the novels, *Unclaimed Experience: Trauma, Narrative and History* by Cathy Caruth will be available on reserve. Her psychoanalytic approach to these questions will provide a common critical vocabulary for our discussions. Students will be invited to bring their own critical approaches to the course material, and will gain confidence in producing sophisticated critical arguments. There are six novels for a six week course, so students are advised to finish as much reading as possible before the semester begins. Course requirements: 3 short papers (1-2 pages) and participation 20%, a research paper (7-10 pages) 45%, final exam 35%. **No** electronic devices are permitted in the class: phones must be turned off and stowed away, no laptops unless approved by the Office of AccessABILITY. Exceptions for single classes will be considered on a case by case basis.

REQUIRED TEXTS

Akunin, Boris	<i>The Turkish Gambit</i>	Random House ISBN: 0-8129-6878-6 \$10.20
Gibson, William	<i>Pattern Recognition</i>	Berkeley Books ISBN: 0-399-14986-4 \$7.99
Nesbo, Jo	<i>The Redbreast</i>	Harper Collins ISBN: 978-0-06-206842-2 \$7.99
Rankin, Ian	<i>Set in Darkness</i>	Minotaur Books ISBN: 978-0-312-62983-0 \$14.48
	<i>Black and Blue</i>	St. Martin's Press ISBN: 0-312-96677-6 \$14.12
Vargas, Fred	<i>The Chalk Circle Man</i>	Penguin ISBN: 978-0-14-311595-3 \$11.20

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

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1407 Mondays through Thursdays 8:00-9:34 a.m. Dr. Krause

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

Section 02 Class Number: 1408 Mondays through Thursdays 5:45-7:19 p.m. Mr. Schneiderman

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. Authors we'll study include William Bradford, John Winthrop, Jonathan Edwards, Olaudah Equiano, Phillis Wheatley, Thomas Jefferson, Charles Brockden Brown, Nathaniel Hawthorne, Ralph Waldo Emerson, Frederick Douglass, Herman Melville, Harriet Jacobs, Walt Whitman, and Emily Dickinson. Requirements: class participation, frequent blog posts, several short essays, and a final essay.

ENGLISH 396**AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I**

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1438 Mondays through Thursdays 9:50-11:24 a.m. Dr. 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**PRE-20TH CENTURY AMERICAN POETRY**

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 2401 Mondays through Thursdays 11:40-1:14 p.m. Mr. Knip

This course provides a general survey of American Poetry beginning with pre-Columbian Native American songs and poems, moving through the early colonial poets Edward Taylor and Anne Bradstreet, the neo-Romantic "Fireside Poets," Emerson and Transcendentalism, the proto-Symbolist aestheticism of Edgar Allen Poe, to the revolutionary pre-modernist idioms of Walt Whitman, Emily Dickinson, and Stephen Crane. Special attention will be paid to song—to African American and European American songs—and to African American poetics from Wheatley to Dunbar. Emphasis will be placed on close reading of individual poems and on socio-historic context, as well as contemporary poetic theory. Course requirements include a close-reading paper of four to five pages, a final research paper of eight to ten pages, class participation, and a final exam.

ENGLISH 498**INTERNSHIP**

1-3 hours. 1 credit for each hour

498.01 (1 credit) Class Number: 1576

498.02 (2 credits) Class Number: 1577

498.03 (3 credits) Class Number: 1578

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 PROGRAMS: SUMMER SESSION TWO**ENGLISH 615****RHETORIC AND COMPOSITION**

2 hours, plus conferences. Class meets from June 2nd to June 26th.

Section 01 Class Number: 1579 Mondays and Wednesdays 4:45-7:15 p.m. Professor Jones

The goal of this course is to introduce you to a survey of the history, major theories, and practical questions that comprise the field of rhetoric and composition, with an emphasis on teaching secondary English courses. We will read and discuss theories about the relationship between writing and rhetoric, the writing process, and evaluating student writing. Seminar participants will begin to develop a praxis for teaching writing, including Monday-morning activities as well as approaches to meeting long-term goals. Along with reading and class discussions, the course will include frequent written responses to readings on the schedule and regular student presentations on supplemental texts. **THIS CLASS IS OPEN ONLY TO STUDENTS IN THE URBANS TEACHERS RESIDENCY PROGRAM.**

SUMMER SESSION TWO: 15 JULY TO 18 AUGUST 2014

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours. 3 credits. Prerequisite is English 120

Sec. 07	Class Number: 1270	Mondays through Thursdays	8:00-9:53 a.m.	Ms. Davis
Sec. 09	Class Number: 1272	Mondays through Thursdays	10:00-11:53 a.m.	Ms. Viele
Sec. 10	Class Number: 2406	Mondays through Thursdays	2:00-3:53 p.m.	Mr. Bankowski
Sec. 11	Class Number: 2407	Mondays through Thursdays	4:00-5:53 p.m.	Dr. Sussman

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.

ENGLISH 250.67 HEROINES

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

Section 01	Class Number: 1333	Mondays through Thursdays	12:00-1:53 p.m.	Dr. Derbyshire
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"Heroines" will explore the notion of female heroism as it develops through three genres of literature: prose fiction, poetry, and drama. We will befriend several literary heroines and analyze how these women are constructed by author, genre, reception, and period. This course aims to cover texts from different periods, nationalisms, and traditions in an effort to explore multiple representations of female heroism. Requirements include in-class responses, one presentation, and two essays.

ENGL 250.71 18TH CENTURY BRITISH GOTHIC

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

Section 01	Class Number: 2408	Mondays through Thursdays	10:00-11:53 a.m.	Dr. Derbyshire
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The British Gothic represents a new movement within the history of romance and the history of the novel; it brings to the mimetic genre of the novel a newfound sense of fantasy and romance. Theorized as a genre which subverts and complicates Enlightenment discourse, domesticity, gendered spaces, nationalisms, and racial identities, the Gothic provides intricate allegories for tension and struggle. This course will focus on the political, philosophical, and aesthetic motivations and contexts of various British Gothic productions during the eighteenth century, including Walpole's *Castle of Otranto*, Reeve's *The Old English Baron*, Godwin's *Caleb Williams*, and Lewis's *The Monk*. Requirements include three response essays, regular quizzes, and a take-home final exam.

ENGLISH 252 INTRODUCTION TO LITERARY STUDIES

3 hours. 3 credits. Prerequisite is English 220.

Section 04	Class number: 2409	Mondays through Thursdays	10:00-11:53 a.m.	Ms. Barile
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Class Theme: Corruption and Justice in 20th Century American Literature

Section 05	Class number:	Mondays through Thursdays	2:00-3:53 p.m.	Ms. Biswas
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Class Theme: Race, Nation, Class and Other Fault Lines in 20th Century English Literature

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.

All new majors are required to take English 252 within one semester of declaring the major.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

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

Section 05	Class Number: 1374	Mondays through Thursdays	12:00-1:53 p.m.	Ms. Schaller
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Section 06	Class Number: 1375	Mondays through Thursdays	4:00-5:53 p.m.	Ms. Hunter
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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 03 Class Number: 1419 Mondays through Thursdays 12:00-1:53 p.m. Dr. Graziano

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 305 CHILDREN'S LITERATURE

(3 credits) Prerequisite is English 220

Section 02 Class Number: 1524 Mondays through Thursdays 10:00-11:53 a.m. Dr. Narramore

The central question of this class will be "what makes a children's book?" As we answer that question, we will survey six genres of contemporary fiction: Happy Families (adventures within safety); "First, Kill the Parents"; Animals, Fairies, and Small People; Historical Fiction; Survival Stories; and "Silly Fiction." We will explore each genre with further questions, such as, "How do children's books balance instruction and delight?"; "Why do parents have to be absent for adventures to happen?"; "What does a 'small world' teach children about dealing with the big world?" In each genre, we will read at least one classic book in combination with more recent examples. Students should expect to read two books a week (or one long one), produce a two-page reading report on each genre, survive reading quizzes, write a term paper, and sit a final exam. Class Requirements will include regularly assigned readings, participation in class work and discussion, in-class quizzes (cannot be made up for lateness or absence), one essay (8-10 pages), and a final exam.

ENGLISH 306 LITERARY THEORY

3 hours. 3 credits. Prerequisite is English 220

Section 03 Class Number: 1672 Mondays through Thursdays 12:00-1:53 p.m. Ms. Biswas

This course introduces some of the principal methods of current criticism, ranging from deconstruction to psychoanalysis, from performance theory to gender and cultural studies. The course will explore the basic theoretical concepts underlying contemporary approaches to literature and of the major differences between them; provide an understanding of the aims of literary criticism; provide knowledge of key forms and terminology of literary criticism; offer students the ability to read the writings of literary scholars and critics with understanding and judicious appreciation; knowledge of the methods and materials of literary research; the ability to conduct literary research according to established procedures and to use such research effectively and responsibly; the ability to generate and articulate personal responses to literary and critical texts, and to explain the premises and assumptions underlying such personal responses; the ability to write a critical essay that states a clear thesis and supports it persuasively, integrating literary research with personal ideas. Requirements will include papers, class participation and attendance.

ENGLISH 308 WORKSHOP IN NON-FICTION I

3 hours. 3 credits. Prerequisite is English 220

Section 03 Class Number: 1431 Mondays through Thursdays 4:00-5:53 p.m. Mr. Bankowski

This course will look to expand the range of your writing and the definition of the essay to something more creative. To this end, we will integrate various styles--personal reflection or memoir, investigation and journalism, scientific inquiry and explanation--and disciplines, borrowing from history or psychology, medicine or economics, as your subject requires. You will develop your own particular essay topics from guidelines that look toward the simple yet profound elements of our everyday lives: food, a wise person or book, illness, a city block, a body of water. We will look to discover as we write, to digress and explore the odd and subtle links between disparate things, always working to develop your unique voice as an author as we do so. Our goal will be to produce essays that show the mind in motion and that go beyond the intelligence and skill of academic exercise to say something interesting and complex and useful about human experience. Requirements will include five revised essays, ranging from 3-8 pages, which show a range of your thinking and writing ability; many other shorter writing assignments/in-class writings; peer workshop preparation and participation.

ENGLISH 314 WORKSHOP IN POETRY I

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

Section 03 Class Number: 1447 Mondays through Thursdays 6:00-7:53 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 31982 WOMEN'S EXPERIMENTAL FICTION

3 hours. 3 credits Prerequisite is English 220. No auditors. Approved for Group C Pluralism and Diversity.

Section 01 Class Number: 2410 Mondays through Thursdays 4:00-5:53 p.m. Dr. Brown

In this course, we will focus our attention on 20th century American fiction written by women in order to examine what might constitute an experimental aesthetics. Using Hélène Cixous's concept of feminine writing as one possible lens, we will explore what is implied by her claim that "Writing is working; being worked; questioning (in) the between (letting oneself be questioned) of same and of other without which nothing lives". We may read works by Gertrude Stein, Djuna Barnes, Anne Carson, Lyn Hejinian, Maxine Hong Kingston, Kathryn Davis, and Rikki Ducornet (among others) in order to explore hybrid, provocative texts that often seek to challenge the presence and authority of dominant and/or conventional modes of expression. We will look at the way these works often invoke the unexpected in attempts at subtle (or explicit) political subversion and/or vibrant aesthetic play. In addition to in-class assignments and participation, students are required to write two major essays of approximately 5-8 pages and facilitate and lead a class discussion on one of the assigned readings.

ENGLISH 320 MULTICULTURAL AMERICAN LITERATURE

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

Section 02 Class Number: 1325 Mondays through Thursdays 8:00-9:53 a.m. Ms. Douglas

This course is meant to introduce students to a wide range of Multicultural Literature, drawing from drama, poetry and prose. A fluency in Multi-ethnic literature is not required; however, willingness to learn and to participate in class discussions is essential. The course will focus on several writers of the Americas as well as Asia, Africa and the Middle East. Although students may be unfamiliar with some of the texts it is mandatory that students come to class prepared to discuss the readings and questions they have about the material. Out of class reading/writing assignments and in-class discussion/writing are designed to improve students' writing skills and develop a foundation in Multi-ethnic literature. In this course particular attention will be paid to the relationship between Multicultural literature and music.

Section 03 Class Number: 1326 Mondays through Thursdays 6:00-7:53 p.m. Dr. Carrasco

This course explores American writers of diverse backgrounds with a focus on the historical and cultural contexts of their literary works. We will examine a selection of short stories, novels, and poems and engage in a critical discussion of pluralism and diversity in U. S. American Literature and society in general. We will also use some contemporary textual semantic theory to analyze of specific, recurring themes such as immigration, love, identity and others with the goal of appreciating cultural diversity at all levels of textuality (i.e., text, context, intertext). Course requirements: active participation, 1 in-class presentation, 3 short essays, and two exams.

ENGLISH 321 AFRICAN AMERICAN NARRATIVES

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

Section 01 Class Number: 1544 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 337 LITERARY ASPECTS OF FOLKLORE

3 hours. 3 credits Prerequisite is English 220

Section 01 Class Number: 2411 Mondays through Thursdays 4:00-5:53 p.m. Dr. Carrasco

This course will study the various ways that traditional folk narrative genres (e.g., folktales, myths, ballads, legends, etc.) have been integrated into written literatures (e.g., novels, short stories). This will lead us to reconsider the differences between oral and written narrative traditions from a critical point of view. We will also examine how folklore motifs and themes that have permeated popular culture in general, including audio-visual narratives in film and television, in order to better appreciate the role of narratives in our lives. There will be two exams, regular quizzes & assignments. Students will read a selection of texts drawn from various literary traditions and write one research paper.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits Prerequisite is English 220

Section 04 Class Number: 1394 Mondays through Thursdays 2:00-3:53 p.m. Dr. Graziano

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 02 Class Number: 1560 Mondays through Thursdays 12:00-1:53 p.m. Dr. Narramore

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 377 20th and 21st CENTURY AMERICAN FICTION

3 hours. 3 credits Prerequisite is English 220

Section 02 Class Number: 2413 Mondays through Thursdays 2:00-3:53 p.m. Dr. Sussman

While not adhering strictly to the 20th Century, this course will focus on contemporary prose writing that worries the boundary between the fictional and the real, whether by incorporating historical events into fiction, overtly questioning the distinction between the fictional and the non-fictional, or dismantling the qualities and formal attributes we normally associate with fiction. Along the way we'll examine some theoretical texts that complicate our understanding of the distinction between fiction and non-fiction, interrogate ideas like "authorship," "originality," and "story," as well as taking time to consider some of the stories we tell ourselves about fiction. Novels and stories may be drawn from Colson Whitehead, David Markson, David Foster Wallace, Susan Sontag, Norman Mailer, John Edgar Wideman, and John Barth and theoretical texts and essays by Sontag, Michel Foucault, Kenneth Goldsmith, David Shields, and Jonathan Lethem (though, of course, the distinction between novel, story, theory, and essay will itself come under scrutiny). Requirements will include a final paper, weekly written responses, and quizzes.

ENGLISH 388.62 CONTEMPORARY BRITISH DRAMA

3 hours. 3 credits. Prerequisite is English 220. Study in London July 16-August 23, 2014.

May be used to satisfy one of the following: Literature, Language, Criticism core requirement "C", area of study 1, "C" or elective; Creative Writing elective credit; Adolescence Education core requirement "E" or elective credit; English Language Arts elective.

Section STB1 Class Number: 1618 Hours to be arranged.

Professor Tomasch

This four week course will explore the diversity of theatrical offerings in London as it aims to give students a wide-ranging, diverse, historically rich understanding of British theater as it is practiced today in both traditional and experimental venues. Depending on the season's offerings, we will attend 10-12 plays, ranging from performances of Shakespeare and Restoration Comedy to classics of the modern British stage to contemporary works by leading dramatists. We will be especially attentive to the complex ways in which certain British theatrical institutions -- The Royal Shakespeare Company, The National Theater, The Old Vic, The Globe, The Haymarket, the Donmar Warehouse -- present quite different styles of production based on varying aspirations, from the aesthetic to the political.

In addition to attending performances, the class will meet several times a week to discuss each theatrical production. We will draw on published texts of performed works as well as relevant critical and theoretical writings. Among the topics we will tackle: Can one recreate the experience of the original production of a given theatrical work -- and should one aim to do so? What contemporary concerns are brought to bear on performances of Shakespeare? Why did Realism and Naturalism dominate the British stage in the 1940s through early 1960s? How were such traditions challenged in the Absurdist theater of Beckett and Orton's antic farces? What was the Angry Young Men movement, and in what ways did feminist playwrights react against such works? What concerns characterize British playwrights today? What is the relationship between British and American theatrical traditions? How do the various elements of a given theatrical

production – text, music, props, scenery, choices of individual actors, directorial aims – shape the performance?

A key feature of the class will be regular engagement with the daily critical reception of current theatrical productions as published in London newspapers and on line, in which heated controversy and lively debate are the norm. (Links and reviews will be posted on our class blog.) The class will participate in guided tours of Shakespeare's Globe Theater, recreated on London's South Bank, and of the National Theater, which houses several performance spaces. When possible, we will meet with actors, directors, producers, and critics in order to explore the often hidden mechanics of theatrical production. We'll likely take a quick trip to Stratford-upon-Avon to see performances by the Royal Shakespeare Company in their summer home. In London, the summer 2014 theatrical season promises to be an exciting one, whether in the West End (the equivalent to Broadway), repertory (National Theatre, Shakespeare Globe Theatre), festivals (Camden), or the Fringe (similar to Off-Broadway). Possible productions include works by Shakespeare, Friel, Beckett, Shaw, Wilde, Bennett, Armitage, Pinter, Hall, Eldridge, Haley, and Stephens, among others. Students will be expected to comment regularly on our class blog during the four weeks of the course, but in order to maximize the cultural experience in London formal written work (which includes three short theater reviews and a final 12-page paper) will be due a month after the London part of our class is concluded.

Students will be housed in the new Nido Student Living, Spitalfields (<http://www.nidostudentliving.com/locations/spitalfields.aspx>), in exciting East London. Classes may also be held at Nido Kings Cross. Both locations include 24-hour security, wireless internet access, a gym, and a cafe-restaurant. Everyone will also gather for two group meals, a welcoming get-together and a final class dinner, at local London restaurants.

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

3 hours. 3 credits. Prerequisite is English 220

Section 03 Class Number: 1406 Mondays through Thursdays 12:00-1:53 p.m. Mr. Fess

This course takes up the subject of how representative Early American writers defined themselves and what comes to be the United States of America. To this end, our loose theme will focus on the word "origins" in the course's title, and we will look at various ways writers articulate their own relationships with this concept and how they negotiate what they thought of as a new land full of opportunities and pitfalls. Over the course of the semester we will read a wide range of accounts, beginning with Alvar Nunez Cabeza de Vaca's retelling of his ill-fated exploration of what would become the southwestern U.S. and Mexico. From here, we will discuss brief selections from Puritan writers like John Winthrop and Jonathan Edwards. (Included in this section will be readings that show ways that this relatively small band of religious folk comes to be significant for 19th-century writers as well as at least one 21st-century author.) After this section we will examine how notions of "origins" feature in the tense period of the Early Republic through short selections from the "founding fathers" as well as the scandalous seduction novel *The Coquette* (1797) by Hannah Webster Foster. As we move into the 19th century we will discuss the emerging genre of the short story through tales by the likes of Irving, Poe, and others. Our final section will examine the years leading to the Civil War, arguably a period in U.S. history where people fixated on notions of "origins" the most. In this section, we will read people like Harriet Beecher Stowe, Frederick Douglass, Herman Melville, and Margaret Fuller. We'll end the course with Walt Whitman's *Leaves of Grass* (1855), a text that, among other things, attempts to suture the country at a time when it was most divided, in part by celebrating its founders. Our focus will attend to the literary, rhetorical, and historical devices these writers employ in these texts, and your task is to interpret these features in order to draw conclusions about American literature during this period. As such, you will perform close readings of this material throughout the semester. Major course requirements: short, periodic writing, one shorter paper, one longer paper, one short oral introduction of a text, and a final exam.

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I: THE SPECTER OF CITIZENSHIP

3 hours. 3 credits Prerequisite is English 220

Section 02 Class Number: 2415 Mondays through Thursdays 2:00-3:53 p.m. Mr. Fess

The period between the Civil War and U.S. involvement in World War I saw dramatic shifts in what citizenship meant for Americans. The period, in fact, begins with definitions of citizenship, articulated in the 13th, 14th, and 15th Amendments and the Civil Rights Act of 1866, all of which sought to undo antebellum notions of citizenship. These legislative acts sought to extend citizenship rights to African Americans specifically, but they also served to fan the flames of legal and extralegal manifestations of racial oppression easily seen in such official policies as the one-drop rule found in *Plessy v. Ferguson* (1896). During this period the U.S. also struggled to suture wounds felt by the Civil War, a triumph of Federal power in a land still divided along sectional and regional lines. At the same time, the country experienced waves of immigration and migration that changed urban and rural populations. The U.S. also participated in imperial activities, the most notable of which was the Spanish-American War of 1898. Questions about citizenship were at the core of all of these events and trends. In this course we will examine the period through the lens of these changes in definitions of the

U.S. citizen and how prose written by U.S. writers registered the tensions surrounding these definitions. We will examine the texts of such writers as Mark Twain, Edith Wharton, Charles Chestnutt, Sui Sin Far, W.E.B. Dubois, Kate Chopin, and Stephen Crane. Requirements: short, periodic writing, one shorter paper, one longer paper, one short oral introduction of a text, and a final exam.

Section 03 Class Number: 2414 Mondays through Thursdays 6:00-7:53 p.m. Mr. Schneiderman
This course offers a wide-ranging survey of American prose writing from the end of Reconstruction to the beginning World War I, a period that the cultural historian Jackson Lears has recently called "the rebirth of a nation." In tracing the emergence of modern American literature, we will use terms such as Realism, Naturalism, and Modernism to describe the variety of fictional responses to the rapid social and economic changes of the period, but we will also spend a good deal of time challenging the temporal and conceptual limitation that these categories imply. The authors that we will read may include: Herman Melville, Mark Twain, Charles Chesnutt, Edith Wharton, Frank Norris, Charlotte Perkins Gilman, Henry Adams, Stephen Crane, and Sarah Orne Jewett. Requirements: reading, participation, two papers (one 5 to 6 page and one 10-12 page), and a mid-term exam.

ENGLISH 482 SPECIAL STUDIES: 1 HR. 1 CREDIT

Section 01 Class Number: 1564

ENGLISH 483 SPECIAL STUDIES: 2 HRS. 2 CREDITS

Section 01 Class Number: 1565

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)**

Section 01 Class Number: 1567

Section 02 Class Number: 1568

**ENGLISH 485.02-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.02 is for Literature, Language and Criticism
majors)**

Section 01 Class Number: 1570

Section 02 Class Number: 1571

**ENGLISH 485.03-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.03 is for Adolescence Education majors)**

Section 01 Class Number: 1572

**ENGLISH 485.04-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.04 is for English Language Arts majors)**

Section 01 Class Number: 1573

**ENGLISH 485.05-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.05 is for all majors who are working on a
second project)**

Section 01 Class Number: 1574

**ENGLISH 485.06-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.06 is for Linguistics and Rhetoric majors)**

Section 01 Class Number: 1575

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 Class Number: 1580 HOURS TO BE ARRANGED

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

SECTION 01 Class Number: 1581 HOURS TO BE ARRANGED

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

SECTION 01 Class Number: 1313 HOURS TO BE ARRANGED

A specialized program of study designed according to the student's interests and needs. Written permission by a full-time member of the English Department required before registering.

ENGL 75650 AUTHORSHIP AND OWNERSHIP IN 20TH CENTURY AMERICAN FICTION AND NON-FICTION

2 hours, plus conferences

Section 01 Class Number: 2416 Mondays and Wednesdays 6:00-7:53 pm. Dr. Brown

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). **THIS CLASS IS OPEN ONLY TO STUDENTS IN THE URBANS TEACHERS RESIDENCY PROGRAM.**

ENGLISH 780.51 CONTEMPORARY BRITISH DRAMA

2 hours plus conferences.

Section STB1 Class Number: 1671 HOURS TO BE ARRANGED Professor Tomasch
Study in London July 16 to August 23, 2014. See course description for English 388.62.

ENGLISH 788 READING 3 CREDITS

Section 01 Class Number: 1312 HOURS TO BE ARRANGED

Section 02 Class Number: 1781 HOURS TO BE ARRANGED

A course of readings designed according to the student's interests and needs. Written permission by a full-time faculty member of the Department required before registering.

ENGLISH 789 MASTERS ESSAY 3 CREDITS

Section 01 Class Number: 1291 HOURS TO BE ARRANGED

Section 02 Class Number: 1292 HOURS TO BE ARRANGED

Section 03 Class Number: 1293 HOURS TO BE ARRANGED

Section 04 Class Number: 1294 HOURS TO BE ARRANGED

Section 05 Class Number: 1295 HOURS TO BE ARRANGED

Section 06 Class Number: 1296 HOURS TO BE ARRANGED

Directed research on M.A. thesis. Required of all candidates for the Master's Degree in Literature.

CROSS-LISTED COURSE WITH ASIAN STUDIES:

SUMMER SESSION ONE, June 02 –July 10, 2014

ASIAN 22012 ASIAN AMERICAN LITERATURE

(3 credits) Prerequisite is English 220.

Section 01 Class Number: 1668 Tuesdays and Thursdays 3:20-6:28 p.m. Ms. Qidwai

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.

SUMMER SESSION TWO, July

ASIAN 34001 ASIAN PACIFIC AMERICAN MEDIA

(3 credits) Prerequisite is English 220. Approved course for Stage 3A-Focused Exposure; Group B Pluralism and Diversity. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "E," 2, 5, or elective; Writing core requirement "C," elective or Multi-Ethnic; Adolescence Education core requirement "G"; English Language Arts elective.

Section 01 Class Number: 1665 Mondays through Thursdays 10:00-11:53 p.m. Ms. Saed

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.