



# **SPRING 2015 UNDERGRADUATE COURSE OFFERINGS**

## **SPRING 2015**

### **ENGL 002SL READING II**

3 hours. 2 credits

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

### **ENGL 004SL ENGLISH FOR BI-LINGUAL STUDENTS II**

6 hours. 1credit

English 004 is an intermediate ESL/ELL course for students who are assigned by a placement test or by advisement. Emphasis is on basic structural patterns of standard written English, mechanical conventions, vocabulary development and essay organization. To pass the course, students must pass a departmental final essay exam.

### **ENGL 005SL ENGLISH FOR BI-LINGUAL STUDENTS III**

3 hours. 2 credits

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

### **ENGLISH 120 EXPOSITORY WRITING**

3 hrs. a week plus conferences. 3 credits

This course is required of all freshmen. Satisfies Stage 1-Academic Foundations, Group A

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

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

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

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

### **ENGLISH 201 INTERMEDIATE EXPOSITORY WRITING**

(3 credits) Prerequisite is English 120

Four sections (three day sections and one evening section) are planned. For students who wish to develop their writing skills. Students will work in small groups with a tutor, so that writing can be corrected and improved on an individual basis. Special attention will be given to problems of organizing and presenting essays.

## **ENGLISH 220 INTRODUCTION TO WRITING ABOUT LITERATURE**

(3 credits) Prerequisite is English 120. Satisfies Stage 2--Broad Exposure, Group A

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 25067 HEROINES**

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

Section 01 M,TH 9:45-11:00 a.m. Ms. Barile Class Number: 3503

"Heroines" will explore the notion of female heroism as it develops in prose fiction--in novels and in short stories. We will befriend several literature heroines and analyze how these women are constructed by author, genre, and period. We will begin with a discussion on heroism and the relationship between heroism and gender. Questions to be considered include: How do heroines subvert patriarchal structures? What happens if they are unable to? What changes are effected when they are successful? In addition to active class participation and regular attendance, requirements include reading quizzes, two short response papers and one final paper.

## **ENGLISH 25148 20<sup>TH</sup> CENTURY AFRICAN AMERICAN EXPATRIATE LITERATURE**

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

Section 01 T,W,F 9:10-10:00 a.m. Ms. Douglas Class Number: 16090

Harlem-born author James Baldwin, who left the United States for Paris in 1948, said "African-Americans discover in Paris the terms by which they can define themselves. It's the freedom to work beyond the assumptions of what we can and can't do as African-Americans. It's a different rhythm and pace. We can imagine ourselves in new ways in that space." Many African Americans have sought locations outside of the U.S. to practice their craft owing to racism, McCarthyism, and censorship. Paris offered a "free space" to well-known African American writers such as Langston Hughes, Richard Wright, Chester Himes, and James Baldwin. Paris is rich in African American literary and cultural history; however, cities around the world also welcomed some of the most notable African American writers of the 20th Century, including Accra, Istanbul, Berlin, Havana, and México City. What impact do these adopted cities have on the African American literary canon? What are the advantages and disadvantages of creating American works away from the United States? Though this course is a study of African American Literature in a global context, it will also engage with issues of U.S. citizenship, authenticity, and authority, especially in light of Jim Crow segregation in the early to mid-twentieth century, the Civil Rights Movement of the 1960s, and the Black Arts Movement of the 1960s and 1970s. While the primary focus of this course is African American expatriate authors, it will also explore the fascinating history of African American artists and musicians who created their "American" art abroad. Among the writers to be studied are Langston Hughes (Mexico/France); Richard Wright (France); James Baldwin (France/Turkey); Audre Lorde (Mexico/Germany); Willard Motley (Mexico); William Gardner Smith (France/Ghana). Requirements: Two formal essays (6-8 pages in length), class participation, final exam.

## **ENGLISH 25152 LANGUAGE AND LITERATURE**

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

Section 01 M,W,TH 12:10-1:00 p.m. Ms. Wagle Class Number: 17721

Literature is language. It literally "speaks" to us. And while the study of literature always includes attention to language, in this course language will be the star. In particular, we are interested in ways that literature uses language to represent human thought and words. Among the issues we will address are how language relates to social position, how representations of characters' speech exploit social and cultural ideals and stereotypes, how narrative point of view impacts our understanding of character, and how novel approaches to narrative voice challenge conventional ideas of how stories are told and by whom. Throughout the course we will give particular attention to the changing role of dialect in literature and we will conclude with the emergence of new literary voices. Readings will span four centuries and include all literary genres: fiction, drama, and poetry – and even a brief foray into non-fiction. However, we will take a thematic approach rather than a chronological one, so that for one theme we will read Shakespeare's



*Henry V* and Anthony Burgess's *A Clockwork Orange*. Additional authors may include: Jane Austen, Charles Dickens, Mark Twain, Emily Dickinson, Paul Lawrence Dunbar, James Joyce, George Bernard Shaw, Elizabeth Bishop, Zora Neale Hurston, Gwendolyn Brooks, Julia Alvarez, Adrienne Rich, and Junot Diaz. Requirements include: class participation, annotation of texts, one short and one longer paper (including multiple drafts), several informal writing assignments, and an in-class presentation.

## **ENGL 251.53 SHAKESPEARE'S ROMAN PLAYS**

(3 credits) Prerequisite is English 220

Section 01 SAT 12:10-3:00 p.m.

Ms. Korn

Class Number: 73895

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

## **ENGLISH 252 INTRODUCTION TO LITERARY STUDIES**

(3 credits) Prerequisite is English 220

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

Section 01: M,TH 9:45-11:00 a.m.

Professor Schmidgall

Class Number: 3506

Class Theme: **Shakespeare, Whitman, and Wilde**

Section 02: M,TH 2:45-4:00 p.m.

Dr. Gilchrist

Class Number: 3507

Class Theme: **American Modernism**

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

Mr. Knip

Class Number: 3508

Class Theme: **Sex, Desire, and Identity in Literature from Sappho to Hedwig**

Section 04: T,F 9:45-11:00 a.m.

Dr. Bloom

Class Number: 3509

Class Theme: **King Arthur and the Tradition of Camelot**

Section 05: T,F 2:10-3:25 p.m.

Ms. Martinez-Bilgrey

Class Number: 6260

Class Theme: **Texts in Conversation: Older Literature and its Modern Descendants**

Section 06: T,W,F 9:10-10:00

Ms. Demos

Class Number: 3510

Class Theme: **Romanticism**

Section 07: M,TH 8:10-9:25 a.m.

Ms. Biswas

Class Number: 3511

Class Theme: **Race, Nation, Class, and Other Fault Lines in 20th Century English Literature**

Section 08: SAT 12:10-2:40 p.m.

Mr. Wermer-Colan

Class Number: 3512

Class Theme: **From Colonial to Post-Colonial Literature**

Section 09: M,W 5:35-6:50 p.m.

Mr. Plunkett

Class Number: 3513

Class Theme: **New Formalism and Pre-modern Literature**

Section 10: M,TH 9:45-11:00 a.m.

Dr. Brown

Class Number: 3514

Class Theme: **Love and Desire in 20th Century American Poetry and Fiction**

Section 11: M,W 7:00-8:15 p.m.	Staff	Class Number: 6261
Class Theme: <b>Critical Approaches to Early American Literature</b>		
Section 12: M,TH 9:45-11:00 a.m.	Ms. White	Class Number: 3515
Class Theme: <b>Masterwork in Context: W.E.B. Du Bois' <i>Black Reconstruction in America</i></b>		
Section 13: M,TH 1:10-2:25 p.m.	Ms. Anderson	Class Number: 6262
Class Theme: <b>Caribbean Literature: Myth, Folklore and Calypso</b>		

## ENGLISH 254 SURVEY OF ENGLISH LITERATURE II

(3 credits) Prerequisite is English 220

Section 01	M,TH 11:10-12:25 p.m.	Ms. Barile	Class Number: 3516
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This course offers a broad introduction to the literature of the British Empire from the late eighteenth century to the middle of the twentieth. We will read representative poetry and fiction from three major literary periods: the Romantic (1785-1830), the Victorian (1830-1901) and the Modern (1901-1945). Several themes are interwoven--industrialism and capitalism, imperialism, aesthetics and literary production, gender and sexuality--which will inform our reading as we move through these historical periods. The reading list will include works by Wordsworth and Coleridge, Mary Shelley, Charlotte Bronte, Charles Dickens, Robert Browning, Christina Rossetti, Matthew Arnold, Oscar Wilde, James Joyce, D.H. Lawrence, Virginia Woolf, and T.S. Eliot. Attendance, class participation, two papers and a group presentation are required.

## ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

(3 credits) Prerequisite is English 220

Section 01	M,TH	8:10-9:25 a.m.	Ms. Daniels	Class Number: 3517
Section 02	M,TH	9:45-11:00 a.m.	Ms. K. Light	Class Number: 3518
Section 03	T,F	2:10-3:25 p.m.	Ms. Fetherolf	Class Number: 3519
Section 04	M,TH	11:10-12:25 p.m.	Dr. Paul	Class Number: 3520
Section 05	T,F	3:45-5:00 p.m.	Ms. Hunter	Class Number: 3521
Section 06	T,F	9:45-11:00 a.m.	Dr. Lipschultz	Class Number: 3522
Section 07	T,F	2:10-3:25 p.m.	Ms. Hunter	Class Number: 3523
Section 08	T,F	12:45-2:00 p.m.	Ms. Bunn	Class Number: 3524
Section 09	M,W,TH	12:10-1:00 p.m.	Ms. Khurana	Class Number: 3525
Section 10	T,F	2:10-3:25 p.m.	Ms. Bunn	Class Number: 3526
Section 11	M,TH	9:45-11:00 a.m.	Dr. Paul	Class Number: 3527
Section 12	T,F	11:10-12:25 p.m.	Mr. Schulz	Class Number: 3528
Section 13	M,TH	1:10-2:25 p.m.	Ms. Leimsider	Class Number: 3529
Section 14	M,TH	8:10-9:25 a.m.	Ms. Neiley	Class Number: 3530
Section 15	T,W,F	10:10-11:00 a.m.	Ms. Vanasco	Class Number: 3531
Section 17	M,W	4:10-5:25 p.m.	Mr. Dow	Class Number: 3533
Section 18	T,F	11:10-12:25 p.m.	Ms. Daitch	Class Number: 3534
Section 19	M,W	7:00-8:15 p.m.	Mr. Dow	Class Number: 3535
Section 20	T,TH	7:00-8:15 p.m.	Ms. Goodman	Class Number: 3536
Section 21	T,TH	8:25-9:40 p.m.	Ms. Goodman	Class Number: 3637
Section 22	M,W	5:35-6:50 p.m.	Ms. McBride	Class Number: 3538
Section 23	M,W	7:00-8:15 p.m.	Ms. McBride	Class Number: 3539
Section 24	M,W	5:35-6:50 p.m.	Ms. Gabis	Class Number: 4616
Section 25	M,TH	8:10-9:25 a.m.	Dr. Wetta	Class Number: 6246
Section 26	M,W	4:10-5:25 p.m.	Ms. Gabis	Class Number: 6247
Section 27	M,W	5:35-6:50 p.m.	Ms. Smith	Class Number: 6248
Section 28	T,TH	4:10-5:25 p.m.	Ms. Shepard	Class Number: 6249
Section 29	M,TH	11:10-12:25 p.m.	Ms. K. Light	Class Number: 6251
Section 30	T,F	8:10-9:25 a.m.	Ms. Ament	Class Number: 6252

This multi-genre workshop is an introduction to creative writing and will focus on poetry, fiction, and creative non-fiction. Course work will include both reading and writing in these three genres, writing exercises, and, as students will present copies of their work to the class for discussion, an introduction to

workshop methods of critiquing student poems. Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on revision and writing as a process. Work includes Reading Response Journal and portfolio of work done in these three genres. *This course is a prerequisite for English 308, 309, 311, 313, 314, 316.*

### **ENGLISH 301                      THEORY AND PRACTICE OF EXPOSITORY WRITING**

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

Section 01	T,F	11:10-12:25 p.m.	Mr. Morales	Class Number: 3540
Section 02	M,TH	9:45-11:00 a.m.	Dr. Miller	Class Number: 3541
Section 03	M,TH	1:10-2:25 p.m.	Ms. O'Neill	Class Number: 3542
Section 04	SAT	3:10-5:40 p.m.	Dr. Graziano	Class Number: 3543
Section 05	T,TH	7:00-8:15 p.m.	Ms. Ceriello	Class Number: 3544
Section 06	M,TH	11:10-12:25 p.m.	Ms. Leimsider	Class Number: 6259

Through studying, experimenting with, and evaluating traditional as well as modern approaches to the writing of non-fiction prose, students will have the opportunity to gain theoretical as well as practical insights into the composing process. We will read and discuss a wide variety of works, and the types of writing assignments will cover a broad range including journal keeping, responses to readings and discussions, and drafts of works in progress that lead to completed formal essays. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course.

### **ENGLISH 303                      WESTERN LITERARY BACKGROUNDS**

(3 credits) Prerequisite is English 220

Section 01	T,F	12:45-2:00 p.m.	Mr. Ciaccio	Class Number: 3545
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In this course students will read a variety of texts which have informed the development of Western literature. The course focuses primarily upon "classical" texts (including ancient Greek and Roman authors such as Sophocles, Plato, Ovid, Horace or Homer), or texts from the Biblical tradition. Readings may also include more modern works that illustrate how subsequent authors have engaged the thematic material, literary forms, aesthetic theories, or mythologies of the classical era. Students should expect to write approximately fifteen pages over the course of the semester and to take a midterm and final exam as well.

Section 02	SAT	9:10-11:40 a.m.	Ms. Korn	Class Number: 3546
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This section will focus on close readings of selected literary and philosophical texts from Archaic and Classical Greece through late Medieval Europe. We will analyze the historical and cultural traditions that produced these texts and trace the influence of their content, themes, arguments, and generic conventions on British, American and postcolonial literature. Requirements: reading journal, two short papers, midterm, final examination.

Section 03	T,TH	8:25-9:40 p.m.	Ms. Sommers	Class Number: 3547
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The literature of ancient Greece and Rome has formed the basis of western civilization, as the "Classics" produced by these ancient societies have permeated the cultural consciousness, providing subsequent generations with a shared historical, philosophical, and poetic heritage. The many characters and symbols found in these works have not only prompted subsequent authors to re-read these classical texts, but have inspired them to both relate their own experiences reading these works and incorporate these ancient tropes into their own writing. This semester, we will read ancient Greek and Roman texts from all genres, considering how these texts convey the history, ethics, and values of the cultures from which they originate. We will also consider how these writers grappled with and even invented new genres, meditating upon the creative process and situating their work in relation to that of their predecessors, contemporaries, and successors. We will also look at texts written after Antiquity and examine how these later authors incorporate Classical references into their own work, imitating them, both in earnest and in parody, and employing them in order to reflect the issues facing their own societies. Keeping in mind their dual role as both writer and reader, we will not only explore how these authors express their admiration for, frustration with, and even criticism of these Classical texts, but also see whether their reactions to these ancient works mirror our own. Ultimately, by the end of this semester,

we will determine why these ancient works have come to be defined as “Classics,” and understand why these texts have continued to have such a profound impact on western civilization and culture. Course Requirements: attendance, weekly response papers, oral presentation, formal writing: two formal papers during the semester; one will be 3-5 pages and one will be a 5-7 page research paper.

## **ENGLISH 305 CHILDREN'S LITERATURE**

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m. Ms. Campos Class Number: 3548

Section 02 M,TH 11:10-12:25 p.m. Ms. Campos Class Number: 3549

This course surveys the prolific field of children's literature. We will read folk and fairy tales, legends, fables, picture books, novels and verses, examining the ways in which storytelling plays a crucial role in the development of the individual, both teaching and delighting. What challenges are depicted and lessons learned in this literature? Analyzing the positioning of the child within the context of the community, we will examine how these works delve into social, political and environmental issues. To this end, we will approach a wide range of traditions, understanding how the construction of childhood is inextricably bound to particular cultural contexts. At the same time, we will analyze symbolic and mythical patterns common to the folk tale and the myth, and still found in contemporary children's literature. We will study diverse representations of children, such as the destitute child, the immigrant child, the orphan, and the gifted child. We will also consider characterizations of utopian, dystopian, fantastic, realist, anthropomorphic, mythical, and illusory worlds. Requirements for this class include a midterm paper, a final research paper, an oral presentation and active class participation.

Section 03 T,F 12:45-2:00 p.m. Mr. Mercier Class Number: 3550

Section 04 T,F 2:10-3:25 p.m. Mr. Mercier Class Number: 3551

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.

Section 05 T,TH 5:35-6:50 p.m. Dr. Mitchell Class Number: 3552

Section 06 T,TH 8:25-9:40 p.m. Dr. Mitchell Class Number: 3553

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 credits) Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02.

Section 01 M,TH 11:10-12:25 p.m. Dr. Weinstein Class Number: 3554

What is literary theory? And what is there to glean from exploring its history and varied schools of thought? How can having a working vocabulary in theory serve one in the field of contemporary literary studies? Throughout the semester, we will examine the history and major trends in theoretical writing (Marxist, Psychoanalytic, Feminist, Poststructuralist, to name a few) to answer these questions and to experiment with employing theory to the critical practice of reading, interpreting, and writing about poetry and prose. One of our objectives will be to demystify theory's reputation of being so arcane and abstract

as to make it nearly impossible to understand, and to show that far from being a discourse that has nothing to do with “real life,” “theory” is relevant to how we think about, negotiate, and interpret just about everything we experience. **Two** novels from the following list will be read along with shorter pieces handed out in class: Virginia Woolf’s, *Mrs. Dalloway*, Nella Larsen’s *Passing*, James Joyce’s, *The Dubliners*, and Ernest Hemingway’s, *The Sun Also Rises*. Requirements: class participation, three 4-5 page papers, midterm, and take-home final exam.

Section 02      M,TH    1:10-2:25 p.m.      Dr. Brown      Class Number: 3555

This course is designed to introduce you to various schools of literary and critical theory. Throughout the semester, we will read and apply theory to literary texts in order to focus on the complex interconnections between readers, writers and texts. Loosely defined as the analysis and inquisition into the nature of meaning and language, literary theory asks that you examine the assumptions you bring to texts. We will investigate theory in order to ask ourselves questions such as: What happens when we read? How is meaning negotiated? What ideologies enable our act of reading? What is a text/author/reader? We will engage with a variety of theoretical ideas in order to broaden our understanding of what happens when we interact with language. This course will not stress the exclusiveness of any particular school of thought, but will emphasize the interconnectedness and interplay among many. By the end of the semester, students will understand the main concepts behind various theoretical schools and will be able to apply these ideas to literary works and other cultural phenomenon. Requirements: weekly responses to readings, mid-term exam, and an 8-10 page research paper.

Section 04      M,TH    2:45-4:00 p.m.      Mr. Knip      Class Number: 3557

The course will introduce students to literary theory and criticism. Perhaps the most basic yet important insight gleaned from a study of theory is that there is no such thing as a non-theoretical interpretation of literature. Acknowledged or not, every interpretation has a viewpoint. This course aims to help students understand the various assumptions that underlie different and sometimes even contradictory ways of reading literature. We will read representative introductory material and canonical texts from the following theoretical paradigms: New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Cultural Studies, Deconstruction and Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial Criticism. Literature for analysis includes the work of Tillie Olsen, Walt Whitman, Herman Melville, Langston Hughes, Kate Chopin, and Annie Proulx. . Requirements include a mid-term and final exam, and a final paper on Morrison’s *Sula*, Achebe’s *Things Fall Apart*, or Winterson’s *Written on the Body*.

Section 05      M,TH    4:10-5:25 p.m.      Professor Perera      Class Number: 3558

What is literary theory? What is the difference between the interpretive methods of New Criticism, Russian Formalism, Marxism, and French Post-Structuralist theory? As literary critics we understand reading to be synonymous with interpreting, but how do we adjudicate between the different interpretive lenses that we bring to our study of literature? Are there systematic ways of assessing how power, desire, ideology, and history shape a text? By way of answering these questions, this course is designed to introduce you to the theory, practice, and history of literary criticism. Over the course of the semester we will familiarize ourselves with some of the major theoretical paradigms for literary study. We will learn critical terms for describing and analyzing what makes a text “literary.” Theoretical approaches surveyed will include Marxism, New Criticism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism and Postcolonial Studies. Specific theorists discussed may include Karl Marx, Sigmund Freud, Walter Benjamin, Jacques Derrida, Gayatri Chakravorty Spivak, Michel Foucault, Edward Said, Pierre Macherey, Roland Barthes, Mieke Bal, and Raymond Williams. We will ground our discussions by “applying” theory to works by Virginia Woolf, J.M. Coetzee, Mahasweta Devi, and Kazuo Ishiguro. Course requirements will include engaged participation, two 5 page papers, in-class writings, a midterm exam and a take-home final exam.

Section 06      T,F    11:10-12:25 p.m.      Ms. Demos      Class Number: 6287

This course introduces several major theoretical paradigms of literary study, with attention to their place in the history of literature and their application to specific texts. We start our study with the critical precedents set by Plato’s denunciation of poetry and Aristotle’s theories of tragedy, but quickly wend our historical way to the major theories of the 20th century. These theoretical approaches include, but are not



limited to, New Criticism, Structuralism and Post-structuralism, Marxism, Psychoanalysis, Gender and Queer studies, New Historicism, Reader Response, and Postcolonial theory. Requirements include participation in class discussion, Blackboard postings, two short essays, one oral presentation, and one final long paper.

Section 07      T,F 2:10-3:25 p.m.      Dr. Stewart      Class Number: 3559  
This class is an introduction to literary and cultural theory, specifically looking at the work of metaphor in constructing our notions of reality, identity, and otherness. The lens we'll use for examining these ideas will be American speculative fiction, an umbrella term that includes science fiction, fantasy, and horror, genres that tend to lend themselves well to theoretical readings. Joan Didion wrote that "we tell ourselves stories in order to live." Our question this semester will be: how do the stories we tell – the metaphors through which we apprehend the world – shape the lives we live? After a brief introduction to literary reading, we will establish our working vocabulary, seeing how these words and concepts operate through psychoanalysis, Marxism, critical race theory, and gender/queer theory. Beginning with Nietzsche's tricky definitions of "truth and lying," we'll see how a proper understanding of metaphor destabilizes all the comfortable constructions of identity that we're used to. A facility with literary and critical theory rewires your brain, and forces you to think about texts – and the world – differently. Course requirements will include two papers, class participation, reading quizzes, blog comments and a final exam.

Section 09      T,TH 4:10-5:25 p.m.      Ms. Davis      Class Number: 3560  
An introduction to the major branches of contemporary literary theory, including, but not limited to: New Criticism, Structuralism, Post-Structuralism, Psychoanalysis, Marxism, Deconstruction, Post-modernism, Post-colonialism, Feminism, and Queer Theory. We will explore how the application of these theoretical frameworks provides us with useful tools in interpreting the world around us, as well as the cultural products of that environment, namely, works of literature. Additional literary texts will supplement the primary readings in each field. Requirements include weekly response papers, a shorter analytical essay as well as a larger research project, a midterm and final exam.

Section 10      M,W 4:10-5:25 p.m.      Mr. Plunkett      Class Number: 6289  
We'll get the basics from Culler's bracing Very Short Introduction and go from there, exploring an array of classic and cutting-edge theoretical texts. 3 6-page papers required: one on Barthes, one on a text you choose, another to be determined. We'll gear our discussions and written work toward useful takeaways for you as English majors and writers.

Section 11      T,TH 7:00-8:15 p.m.      Ms. Light      Class Number: 6290  
Literary theory, broadly defined, examines the social, historical, ideological and linguistic elements that shape and motivate works of literature. Literary theory and criticism together seek to locate and anatomize the underlying forces that influence how texts are written, disseminated, and read. This course offers a general, if necessarily limited, survey of theoretical works and critical approaches including classical theory, aesthetics, new criticism, semiotics, structuralism and post-structuralism, psychoanalysis, Marxist theory, gender and queer theory, reader-response theory and post-colonial theory. This course will not emphasize a particular theoretical approach but seek instead to explore the interconnectedness and applicability of multiple schools of thought. Course requirements include class participation, a short oral presentation, weekly written responses to readings, a mid-term exam and a final paper.

## **ENGLISH 308      WORKSHOP IN NON-FICTION WRITING I**

(3 credits) Prerequisites are English 220 and English 300.

Section 01      T,F 9:45-11:00 a.m.      Ms. Burnham      Class Number: 3561  
This class will focus on the development of well-crafted personal essays. Students will write three major essays during the term. Classroom work will be a mixture of in-class writing, discussion of assigned texts, and workshopping of students' writing. Please be advised that this is not a skills course. Students are expected to have had experience in using various rhetorical modes.

Section 02      T,F 12:45-2:00 p.m.      Ms. Schaller      Class Number: 3562

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

Section 03      M,W      7:00-8:15 p.m.      Ms. S.K. Smith      Class Number: 3563

In this course, we will explore the art and craft of writing memoir. Each week we will read and discuss a writer's work, engaging in the text, discussing how it works or doesn't work for the sake of the story. Each student will learn how to critique a text, breaking it down into literary terms (dialogue, character development, tone/voice, imagery). After establishing a basis of knowledge using professional writers, students will begin crafting their own work to submit for in-class workshop employing the same critiques we used regarding the assigned texts. The purpose of workshop is to benefit and enhance each other's writing work. Guidelines will be discussed in class. Each week students will be workshopped, submitting their work to be edited by the class and then revised. Each student will submit four memoir pieces. One will be submitted to only me for edits. Two will be 6-10 pgs ds submitted via blackboard to the rest of the class one week prior to the workshop class. One of those pieces or a pre-approved topic of your choosing should be lengthened & deepened into a 12-15 ds page final memoir work. Late work will not be read. There will also be in-class & out of class free writes and assignments to help inspire creativity and outline pieces.

## **ENGLISH 309      WORKSHOP IN NON-FICTION WRITING II**

(3 credits) Prerequisites are English 220, English 300 and English 308

Section 01      T,F      12:45-2:00 p.m.      Mr. Schulz      Class Number: 3564

In this course, students will build from what they learned and practiced in English 308, continuing to explore the various modes of Creative Nonfiction and Literary Journalism. We'll begin with a refresher, revisiting major elements of craft and concerns/interests when writing in the Creative Nonfiction genre. We'll read selections from Lee Gutkind's *Keep It Real: Everything You Need to Know About Researching and Writing Creative Nonfiction*

[http://www.creativenonfiction.org/cnfshop/product\\_info.php?cPath=21&products\\_id=103](http://www.creativenonfiction.org/cnfshop/product_info.php?cPath=21&products_id=103), considering larger issues of aesthetic, vision, and integrity as well as getting published. As our test case, we'll also examine and mine George Orwell's *Down and Out in Paris and London*. Students will complete a variety of short writing assignments as well as two major nonfiction essays for an extensive workshop period.

Section 02      SAT      10:30-1:00 p.m.      Professor DeSalvo      Class Number: 6286

This section of English 309 will focus on reading and writing creative non-fiction. We will write one long piece (20 pages) of prose taken through several stages of the composing process, and reflect on our process in a process journal. We will read three book-length memoirs—Nick Flynn, *Another Bullshit Night in Suck City*; Jo Ann Beard, *The Boys of My Youth*; Jamaica Kincaid, *My Brother*—to learn about craft. Requirements: attendance; class contribution; quizzes on readings; drafts of the work-in-progress, the 20-page completed piece, process journal.

## **ENGLISH 311      WORKSHOP IN FICTION I**

(3 credits) Prerequisites: English 220 and English 300

Section 01      T,F      2:10-3:25 p.m.      Professor Thomas      Class Number: 3322

Section 03      T      5:35-8:05 p.m.      Professor Winn      Class Number: 3324

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

Section 02      M,TH    2:45-4:00 p.m.                      Ms. Jin                                      Class Number: 3323

**This course is an introductory fiction workshop that will consider the craft of fiction with special emphasis on the specific needs of writers from diverse linguistic backgrounds.** In addition to the basic elements of fiction writing, we will ask the following questions: How does one write in English about characters who speak, think, and live in Spanish, Chinese, Russian, Korean, Arabic, Igbo, and/or any other language? How does one write about diverse cultures with an authentic voice? It is even possible to use non-English words in fiction without scaring away readers?

We will read the stories of writers such as Junot Díaz, Gish Jen, Jhumpa Lahiri, Sandra Cisneros, Maxine Hong Kingston, Arundhati Roy, Vladimir Nabokov, and Chimamanda Ngozi Adichie (who is sampled in Beyoncé's *Flawless*) while experimenting with using "weird" or "hybrid" English in our own work. After interrogating the value and necessity of multilingual writing in contemporary literature, we will turn our attention to student work, with the hope that throughout the course of the semester we can start to see multilingual backgrounds not as impediments, but rather as gifts to writing.

While special attention will be paid to using and refining the use of other languages in English narratives, monolingual writers interested in this subject as citizens of a diverse society are also more than welcome. Within English itself there are many dialects and linguistic traditions, and it is the task of every writer, whether she speaks one language or five, to find a unique language of her own.

### **ENGLISH 313                      WORKSHOP IN FICTION II**

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

Section 01	T,F	11:10-12:25 p.m.	Professor Thomas	Class Number: 3325
Section 02	T F	12:45-2:00 p.m.	Ms. Daitch	Class Number: 3326
Section 03	W	10:30-1:00 p.m.	Professor Nunez	Class Number: 3327
Section 04	TH	5:35-8:05 p.m.	Professor Winn	Class Number: 4563

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

### **ENGLISH 314                      WORKSHOP IN POETRY I**

(3 credits) Prerequisites: English 220 and English 300.

Section 01	M,TH	8:10-9:25 a.m.	Ms. Rempe	Class Number: 3328
Section 02	M,TH	11:10-12:25 p.m.	Ms. Rempe	Class Number: 3329

This workshop 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 in a safe environment, with the goal of gaining expertise as writers. In workshop sessions we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision. When we are not workshoping we will discuss and learn from the poems and essays in the text. We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it every day. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

Section 03	M,TH	2:45-4:00 p.m.	Professor Masini	Class Number: 3330
Section 04	T,TH	7:00-8:15 p.m.	Mr. Klein	Class Number: 5140

This course will include a wide variety of techniques and exercises designed to help writers develop their

poetic voices and discover their richest material. Over the course of the semester students will be encouraged to deepen their approach to writing through experimentation, through the reading of outside texts (poems), by exploring the process of revision as well as grappling with issues of craft. All students will learn to push past the initial impulse to the more fully realized poem. The workshop format will allow each member to present drafts of their poems for discussion. Some in-class, as well as take-home, writing exercises will be included.

## **ENGLISH 316 WORKSHOP IN POETRY II**

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

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

Ms. Singer

Class Number: 3332

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

## **ENGLISH 31754 SURVEYING THE BLACK EXPERIENCE IN LITERATURE**

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

Section 01 M,W 7:00-8:15 p.m.

Ms. Nims

Class Number: 3333

This course surveys the black experience both in Africa and the Diaspora, with emphasis on identity, loss of language and/or culture, and the social reconstruction of a race. This course develops your ability to write analytical essays based on the historical novel and the black experience, subject matter uniquely suited to the cultivation of sophisticated interpretative skills. Students will study different styles, uses of evidence, methods of interpretation, close readings of texts, and the interaction of literature and cultural values, with applications to other disciplines. Formal Essay: Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument with reference to the text(s). These essays must be five to seven pages in length. Since this is a writing intensive course, substantial revisions are required. Failure to meet the expected page length requirement will result in a grade of zero (20% of final grade). Research Paper: Develop a research project examining the work of the author we have read for this course. This paper should combine a literary analysis within a historical, political, and/or anthropological framework. You may use no more than one primary text and no less than five critical sources to support your thesis. This paper must be 10-12 pages in length. All students must submit a formal proposal and working bibliography on the assigned due date. FAILURE TO SUBMIT A PROPOSAL ON THE DUE DATE WILL RESULT IN THE GRADE OF F ON THE RESEARCH PAPER (40% of final grade). Presentations: Each student will present his/her proposal to the class. This presentation should include the title of the work, the topic/problem to be analyzed, the framework you intend to use, its contribution to research in the field and a bibliography (10% of final grade). Participation: Each student will be responsible for actively participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (10% of final grade). Final Exam: Based on assigned reading and in-class discussions (20% of final grade). As instructor I reserve the right to alter the syllabus to meet the needs of the students at any time during the semester.



## **ENGLISH 31851 BLACK WOMEN WRITERS**

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

Section 01 M,TH 11:10-12:25 p.m. Ms. Ulen Richardson Class Number: 3334

Black Women Writers explores the prose generated by women of color on the continent and in the Diaspora. The workload will challenge you to read, think, and respond to the narratives at a rather fast pace. Seek to uncover the meaning and substance of voices resisting silence. Acknowledging the power of the word, decode the messages these Black women writers have created for you. Lesson through storytelling, either explicit or implicit, is one important motif, one of the many indications that the author is writing from the particular perspective of Black womanhood. Seek other important motifs, including the use of color and clothing, spiritual power, development of the cherished i, use of the natural world, and freedom/escape. We will explore archetypes and stereotypes, bring the marginalized to the center, and use each piece we read as a window through which we look out on a specific world.

## **ENGLISH 31981 WOMEN JOURNALISTS AND ESSAYISTS**

3 hours. 3 credits. Prerequisite is English 220. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity. May be used to satisfy one of the following: Literature, Language and Criticism Area of Study 4, "G", or elective for all concentrations in the English Major.

Section 01 M,W 4:10-5:25 p.m. Ms. Korn Class Number: 3339

This course will focus on short works of nonfiction prose in English written by women over the past two centuries. We will consider the essay as a literary genre with the power to observe, to inform, to delight, to influence and to promote change, and we will analyze its relationship to professional journalism. We will ask if and how the essays and journalism of women differ from those of men and what about these forms have attracted women writers. We will begin with three figures who worked for the periodical press at the beginning of their writing careers--Mary Wollstonecraft at Joseph Johnson's *Analytical Review*; George Eliot at John Chapman's *Westminster Review*; Virginia Woolf at the *Times Literary Supplement*—and then proceed to the present through a range of influential essays by women writers on topics of significance in contemporary politics, culture, economics, science, and art. We will choose several of today's female columnists or critics and week by week track their observations of developing news stories from different perspectives. We will also look at how the collecting of essays into book format can crystallize a point of view and strengthen an ongoing personal argument by following the development of a singularly impressive body of work, that of Joan Didion. Finally, we will predict what form and purpose the essay of the future will have in a world of blogs and tweets.

Requirements for the course will include writing a series of short essays or a blog; researching the work and influence of one woman journalist or critic and presenting your conclusions; and creating a proposal for an anthology of essays. There will be a final exam.

## **ENGLISH 31982 WOMEN'S EXPERIMENTAL FICTION**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Core requirement Area of Study "2, 4"; Creative Writing, elective; Preparation for Secondary School Adolescence Education elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,TH 2:45-4:00 p.m. Dr. Brown Class Number: 6266

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 31983      20<sup>TH</sup> CENTURY POETRY BY AMERICAN WOMEN: WOMEN IN THE AVANT-GARDE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Core requirement "D" and "G", Area of Study "2, 3 and "D"; Creative Writing, elective; Preparation for Secondary School Adolescence Education core requirement "E" and elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01      M,TH    1:10-2:25 p.m.      Professor A. Robbins      Class Number: 6267

This course will be a study of women's contributions to the American/Anglo avant-garde throughout the 20th century and into the 21st. We will begin with the study of several of Gertrude Stein's most influential works, moving on to consideration of the poetry of Mina Loy and H.D.; fiction by Djuna Barnes; poetry of women writing in the Black Arts movements; and poets writing a wide variety of linguistically experimental work in our current time. Though the temporal, historical, and cultural breadth of this list is considerable, the course's theoretical foundation in linguistic experimentation as feminist praxis will ground inquiry.

**Requirements:** an oral presentation to be given with a partner (15% of grade); a 5-page paper (20%); an 8-page research paper (30%); regular attendance and participation, including occasional in-class writings and response papers (15%); and a final exam (20%). It is assumed that students will have a Hunter webmail address for communications through Blackboard.

### **ENGLISH 31986      THE FEMALE BILDUNGSROMAN**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Core requirement Area of Study "2, 4"; Creative Writing elective; Preparation for Secondary School Adolescence Education elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01      M,W    5:35-6:50 p.m.      Dr. Tobin      Class Number: 16091

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

### **ENGLISH 320      MULTI-ETHNIC AMERICAN LITERATURE**

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

Section 01      T,W,F    9:10-10:00 a.m.      Ms. Gonzalez      Class Number: 3340

This section of ENGL 320 focuses on how American history is constructed (or, more often, reconstructed) through literature by American authors of diverse backgrounds in the 20<sup>th</sup> and 21<sup>st</sup> centuries. By closely reading works that explore the relationship between past and present, between silenced voices and silencing ones, between the myths of ancestral heritage and the myths of popular culture, this class will explore questions like: How are lines between ethnicity, culture, and race drawn? What is the role of literature and art in addressing social issues and enacting social change? How does our language, both casual and formal, affect our understanding of ourselves and other people? We will be using both literary

and critical texts in our inquiry, which will help us utilize the intersecting questions of gender, class, sexuality, legality, diaspora, and exile in discovering what a “multicultural” reading of American literature is, and what its significance in academic and social life might be. Course requirements will include class participation and attendance, papers, and a class presentation.

Section 02      M,W 8:25-9:40 p.m.      Ms. Nims      Class Number: 3341

This course will examine the definition of cultural identity via literature presented by writers of African American, Caribbean, Asian- American, Latino-American, and Irish -American origins. Discussions involve both close reading of selected texts and comparison of the values the texts promote. Students engage in a variety of communication-intensive activities designed to enhance their appreciation of literature and their awareness of the way it shapes and reflects a multicultural world. **Requirements:**

**Formal Essays:** Rather than simply presenting a narrative or factual summary, each of these essays should forward a focused claim in compare and contrast form and develop a well-supported argument *with reference to the text(s)*. These essays must be five to seven pages in length. Failure to meet the expected page length requirement will result in a grade of zero (40% of final grade). **Presentations:** Each student will teach some aspect of an assigned topic to the class in a group format. This may involve dramatic readings, critical commentary, and the presentation of online materials. This presentation should not be a summary of the assigned reading, but an interpretation that offers the audience a deeper understanding of the work itself (20% of final grade). **Participation:** Each student will be responsible for *actively* participating in all in class discussions and assignments. Participation includes, but is not limited to, in class writing assignments, group work, attendance, and discussions in the blackboard forum (**20% of final grade**). **Final Exam:** Based on assigned reading and in-class discussions (20% of final grade).

Section 03      SAT 12:10-2:40 p.m.      Dr. Washburn      Class Number: 3342

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

Section 04      M,TH 2:45-4:00 p.m.      Professor Chon-Smith      Class Number: 3343

Section 05      M,TH 4:10-5:25 p.m.      Professor Chon-Smith      Class Number: 3344

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

Section 06      M,TH 2:45-4:00 p.m.      Ms. Rempe      Class Number: 3345

This class will engage questions of national literature as expressed, developed, and critiqued in a multicultural arena. The readings for this class cannot hope to be representative of the emerging multicultural canon; nonetheless, we will cover a variety of different ethnicities represented in American authors and the themes of their literature. This class will be challenging not only in its required workload (reading, presenting, and writing) but also in the issues of identity, representation, culture, politics, and art that such content dictates that we discuss. **LEARNING GOALS** (1) Increased ability to interpret meaning in literary texts by paying close attention to an author's choice of detail, vocabulary, and style. (2) Ability to discuss the relationship between different genres of literary texts and the multicultural environments from which they spring. (3) Increased confidence in offering a critical evaluation and appreciation of a literary work's strengths and limitations. (4) Increased confidence in the oral presentation of ideas. (5) Increased ability to write critical essays employing a strong thesis statement, appropriate textual citations, and contextual and intertextual evidence for their ideas. Requirements

include completing all assigned readings before class, class participation, a final paper, group presentation, and response papers. The weekly responses to readings will be posted on Bb.

Section 07      T,F 2:10-3:25 p.m.      Dr. Sussman      Class Number: 3346  
The notion of America as a "melting pot" is a familiar one, and in this course we'll interrogate something you might call "the poetics of the melting pot." Many of the texts we focus on are noteworthy not just for their accounts of the experience of various ethnic groups in America, but also for their innovations in form, style, and subject matter. As we move through these texts, we'll also pay attention the political and social events that inform them. Authors may include Cha, Hagedorn, Hemon, Reed, Okada, Fante, Wright, Paley, and Viramontes. We may also read some travel narratives. Requirements: Two papers (one short, one longish) and two brief response papers.

Section 08      M,TH 1:10-2:25 p.m.      Ms. Ulen Richardson      Class Number: 3347  
English 320 will explore the prose of Africans and Asians in America, Latinos, Native Americans, and contemporary voices from younger American writers of color. We will bring the marginalized to the center, exploring the complex dynamics of race, gender, and generation in the U.S. Two essays, a midterm, a final, and contributions to class discussions will determine the final grade.

Section 09      M,W 5:35-6:50 p.m.      Mr. Kadish      Class Number: 3348  
Section 10      M,W 7:00-8:15 p.m.      Mr. Kadish      Class Number: 3349  
This course will be structured as an exploration of all of the terms in its title, asking first of all how national literatures are defined and canons of "literary" works established, whose literature has and hasn't been counted as "American" in the past and present, what exactly "ethnicity" and "race" are and have been thought to be, and what benefit, if any, is derived from dividing American literature according to the "ethnic" heritage of its authors. We'll read works written by Americans from a variety of ethnic heritages: Chinese, African, Vietnamese, Indian, Jewish, Haitian, Dominican, and Native American. Issues addressed will include: the influence of the literary and oral traditions of these cultures on the authors' writing styles; the emotional and imaginative relationship of Americans of various ethnic backgrounds to their ancestral homelands; the pressure for writers to limit themselves to stories centered on their ethnicity and writers' efforts to wrestle with and move beyond these limitations; the relationship between so-called "ethnic literatures" and "mainstream" American literature and culture. Possible authors include Nam Le, Edwidge Dandicat, Junot Diaz, Ha Jin, Jhumpa Lahiri, Charles Yu, Nathan Englander, Nella Larsen, Bernard Malamud, Sherman Alexie, Fredrick Douglass, Walter Mosley, Tony Kushner. In addition, students will read works by some Anglo-Saxon American writers—Cooper, Jefferson, Stowe, Emerson, Whitman-- to whose depictions of other races many of the course's authors were responding and attempting to create counter-narratives. **Course Requirements:** Attendance, consistent preparation for and participation in class discussions (25% of final grade); a 3-page report providing critical or historical context to a class reading, to be delivered in print to professor and read to class as a presentation (15 %); short reading responses (10%); and two 8-page papers (50%).

Section 11      M,TH 9:45-11:00 a.m.      Ms. Biswas      Class Number: 3350  
In this course we will examine multicultural American literature by emphasizing close readings of representative texts drawn from 20<sup>th</sup> century African American, Asian American, Latino/a and Chicano/a, and Jewish American essays, short stories, novels and drama. The focus of this course will be the definition of multiculturalism in the U.S., with special attention paid to the formation and fragmentation of cultural identity. We will explore the complex dynamics of race, class, gender, and generation to understand how all these work together and aim to make the "Other" invisible in the United States and how such "Othering" is resisted as well. Course Requirements: 2 Research Papers (5-7 pages), and 2 Short Papers (2-3 pages). Participation in class discussions and attendance comprise 10% of the final grade.



## **ENGLISH 321 TOPICS IN AFRICAN AMERICAN NARRATIVES**

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

Section 01 M,TH 1:10-2:25 p.m. Professor Neary Class Number: 3351

Section 02 M,TH 2:45-4:00 p.m. Professor Neary Class Number: 3352

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

Requirements include short analytical papers and a longer final paper.

## **ENGLISH 32250 QUEER VOICES**

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

Section 01 M,TH 9:45-11:00 a.m. Ms. O'Neill Class Number: 3353

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, Reinaldo Arenas, and Jeanette Winterson, among others. Grading: Twenty-five percent of the course grade will be based on short essays (in and out of class); twenty-five percent on a group presentation; twenty-five percent on a final paper (analytical or personal narrative); and twenty-five percent on class participation.

## **ENGL 32252 SEX AND GENDER IN THE MIDDLE AGES**

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

Section 01 T,F 12:45-2:00 p.m. Ms. Martinez-Bilgrey Class Number: 3354

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

## **ENGL 32255 TRANSGENDER LITERATURE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Core requirement Area of Study "2, 4"; Creative Writing elective; Preparation for Secondary School Adolescence Education elective; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 M,W 7:00-8:15 p.m. Mr. J. Shapiro Class Number: 16092

Little in the world of classic literature is accepted by today's transgender community as being authentic transgender literature. There is, however, an increasing presence of trans and queer authors – even trans publishers – who are creating a body of work of trans literature, truly representing the lives of trans folks in all of their complexity, and in a multi-dimensional manner. In this course, students will be exposed to a wide array of reading by transgender authors and poets. We will also meet with guest authors and publishers to add to the richness of this experience. Course requirements will include: keeping a written process journal; weekly short (2-3 pages) reaction papers, an in-class presentation on a related film and a research paper or approved creative project; and a final exam.

## ENGLISH 325 POST COLONIAL LITERATURE IN ENGLISH

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

Section 01 M,TH 1:10-2:25 p.m. Professor Mallipeddi Class Number: 3355

This course introduces students to the work of authors from formerly colonized nations in the Caribbean, Africa, and South Asia. Focusing primarily, though not exclusively, on prose fiction, we will examine how postcolonial writers engage with issues of national identity and decolonization; negotiate the competing imperatives of English and vernacular literary traditions; and formulate both personal and collective strategies of self-representation. Possible writers include Chinua Achebe, V.S. Naipaul, Jamaica Kincaid, Salman Rushdie, Tayeb Salih, Arundhati Roy, and others. Requirements: short reports, two 3-page papers, and a final research paper. This course will be writing intensive.

## ENGLISH 32651 U.S. LATINO/A LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study "2, 3, 5"; Creative Writing, elective; Preparation for Secondary School Adolescence Education elective; English Language Arts elective. Approved course for Stage 3–Focused Exposure Group C Pluralism And Diversity.

Section 01 T,W,F 10:10-11:00 a.m. Ms. Douglas Class Number: 6269

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

## ENGLISH 327 CARIBBEAN LITERATURE

3 hrs. 3 credits. Prerequisite is English 220.

Section 01 T,TH 5:35-6:50 p.m. Professor Glick Class Number: 3357

We will examine a sampling of twentieth century Caribbean texts—a century often referred to as the century of Revolution. 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, historiography, polemic, poetry, and film. We will examine race, class, and gender work 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? Students are required to complete one class presentation, three papers, and a short annotated bibliography. This section will be writing intensive.

## ENGLISH 32976 20<sup>TH</sup> CENTURY POETRY OF THE AMERICAS

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

Section 01 T,F 12:45-2:00 p.m. Professor Dowdy Class Number: 6270

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

## ENGLISH 330 SOCIO LINGUISTICS

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

Section 01 T,TH 5:35-6:50 p.m.

Professor McPherron

Class Number: 3358

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

## ENGLISH 331 STRUCTURE OF MODERN ENGLISH

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

Section 01 M,TH 9:45-11:00 a.m.

Ms. Rakov

Class Number: 3359

This course provides students with a general introduction to the study of language. We will explore how sounds, words, and sentences are structured in American English. This course also serves as an introduction to a variety of linguistic concepts. Students will be expected to participate actively in class, as well as complete assignments and examinations. **Not recommended for auditors.**

Section 02 M,TH 11:10-12:25 p.m.

Professor McPherron

Class Number: 3360

This course offers an introduction to the study of linguistic structures of English, in particular sound systems (phonology), word formation (morphology), grammatical constructions (syntax), and language as social and cultural practice (socio/applied-linguistics). The course will also present aspects of language use and language change, including how communication is organized and how English varies according to region (both in US and around the world), social class, ethnicity, and gender. Through course readings and assignments, students will gain an understanding of key topics in linguistics and applied linguistics in relation to the study of English structure and use. Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them. Course requirements include: attendance and participation, essays, homework, exams, and a research presentation/paper.

Section 03 M,TH 9:45-11:00 a.m.

Ms. Spradlin

Class Number: 3362

This course is a general introduction to linguistics, with a focus on Modern English. Using the various subfields of linguistics (phonetics, phonology, morphology, syntax, and semantics), we will analyze the systematic structural organization of English sounds, words, and sentences. Also examined will be areas of applied linguistics such as language acquisition, dialectal variation, and topics in sociolinguistics. By the end of the course you will have a basic knowledge of linguistics as a field, as well a deeper understanding of the organization of the English language. Requirements include: in-class participation, homework, one short paper, a midterm exam, and a final exam.

Section 04 T,F 3:45-5:00 p.m.

Professor K. Greenberg

Class Number: 3363

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

Section 05      T,F 8:10-9:25 a.m.      Ms. Chen      Class Number: 62929

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

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

### **ENGLISH 332      HISTORY OF THE ENGLISH LANGUAGE**

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

Section 01      T,F 9:45-11:00 a.m.      Ms. Huidobro      Class Number: 3364

Section 02      T,F 11:10-12:25 p.m..      Ms. Huidobro      Class Number: 3365

This course introduces students to the development of the English language from its Anglo-Saxon roots to its present status as the World's dominant language. By the end of term, students should be able to explain the characteristics of the English language during the various stages of its development, including the cultural and linguistic forces that shape English. Special attention will be paid to the spread of English across the globe and the effect on English of contact with other languages. Requirements for the course will include attendance and participation, assigned readings, two short tests, and a final exam.

Section 03      M TH 4:10-5:25 p.m.      Professor Parry      Class Number: 3366

Section 04      M,TH 2:45-4:00 p.m.      Professor Parry      Class Number: 3367

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

Section 05      T,TH 7:00-8:15 p.m.      Mr. Strouse      Class Number: 3368

In this course, we will look at how the English Language has changed over time and how it continues to change today. We will review the major periods of English, from Old English through Modern English, and discuss how cultural and historical events have contributed to shaping the language. We will focus on a variety structural changes in syntax, semantics, morphology, phonology, writing, and textuality. This is a reading intensive course. The requirements for this course include active class participation, one oral presentation, 2 short papers, 1 final paper, a bunch of quizzes, homework & in-class assignments, and a final exam. There is no Midterm Exam. There will be some group activities in and out of class. *Blackboard* will be used for posting discussion questions, additional assignments & readings.

### **ENGLISH 33361      LANGUAGE AND IDENTITY**

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

Section 01      T,F 12:45-2:00 p.m.      Professor K. Greenberg      Class Number: 15898

This course explores language from a postmodern/poststructuralist perspective that views talk as a way of communicating meaning and instantiating identity and culture. In the first half of the course, we will examine various theoretical perspectives on the ways in which people enact, contest, and alter culturally specific identities through communicative interactions and discourses in different contexts. In the second half, students will conduct research on language use in naturally occurring interactional contexts—recording, coding, and analyzing what people say and how they say it—in order to determine how discourse and speech communities shape interpersonal ideologies and how power is linguistically and discursively constructed, negotiated, maintained, and challenged. Requirements include active



participation in class and on Blackboard, three response papers, and a research project culminating in a paper and an oral presentation. The course is **not** appropriate for auditors.

### **ENGLISH 33367 LANGUAGE AND GENDER**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literatures, Language, Criticism Area of Study 4,6 or Elective; English Language Arts Elective.

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

Professor Smoke

Class Number: 40862

This course is designed to develop your ability to think analytically about gender, sexuality, and language. Class discussions of readings both theoretical and research-based will help you to develop questions and at the same time develop a deeper understanding of the issues that have emerged in this interdisciplinary field of study. We will look at texts from popular culture, media, linguistics, philosophy, and literature. Class participation is essential. Students will be required to conduct their own research and present it to class. Requirements also include online postings, several short papers, and one larger paper based on the research study.

### **ENGLISH 334 BEOWULF AND OTHER EARLY TEXTS**

(3 credits) Prerequisite is English 220.

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

Mr. Strouse

Class Number: 57093

The study of Old English is often quite boring. Many Old English classes still use a textbook written in 1882, and typically the language is learned through tedious drills and rote exercises. In stark contrast, *Beowulf* confronts us with the brutal facts of life. In the world of this poem, nature plays favorites: life is bleak and cruel, and the world doles out advantages to some but turns its back on others. Yet the *Beowulf* poet imagines that we can give meaning to our mortality through companionship, heroism, and poetry. In this class, we will strive to bring that vision to life. Whereas we often learn dead languages by memorizing abstract rules of grammar, in this class we will use innovative, immersive methods to experience Old English from the inside-out. Then, acting as philological researchers, we will develop the rules of Old English grammar based on our own observations and hypotheses. Meanwhile our first-hand knowledge of the language will allow us to develop an ear for the poet's music. And, to better understand why and how this epic continues to appeal to our imagination, we will read it alongside of similar stories (an Old Norse saga, an Old German lyric, and *The Hobbit* by J.R.R. Tolkien). Grades will be based on quizzes, response papers, and two essays.



### **ENGLISH 335 CHAUCER: THE CANTERBURY TALES**

(3 credits) Prerequisite is English 220.

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

Mr. Baldassano

Class Number: 6271

This course is a thorough introduction to the poetry of Geoffrey Chaucer. There will be a particular focus on the *Canterbury Tales*, but we will also consider selections from his earlier dream vision poetry. We will examine the social and political context of late medieval England as well as various conceptions of sexuality and gender. Students will be encouraged to consider links to other European literature of the time period. No previous knowledge of Middle English is required, and so students will learn, over the course of the semester, to read, translate, and pronounce Chaucer's English. Students also will be introduced to manuscript illustrations and to working with electronic facsimiles of those manuscripts. Requirements will include regular quizzes, two papers, a midterm, and a final.

### **ENGLISH 337 LITERARY ASPECTS OF FOLKLORE**

(3 credits) Prerequisite is English 220. May be used for Literature, Language, Criticism elective; English Language Arts elective.

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

Ms. Haddrell

Class Number: 6272

Divided into two sections (the first focusing on fairy tales and the second on Arthurian legends), this discussion-based class examines the literary roots of folklore and the manner in which tales metamorphose over time. The focus of the course will be on European folklore, but non-Western source material will also be read and discussed. Course requirements include two papers (6-8 pages each) and a final examination.

### **ENGLISH 338 SURVEY OF BRITISH LITERATURE I: EARLY TEXTS TO THE 18<sup>TH</sup> CENTURY**

(3 credits) Prerequisite is English 220

Section 01 M,TH 9:45-11:00 a.m.

Dr. Prescott

Class Number: 3371

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

Section 02 M,W,TH 11:10-12:00 p.m.

Ms. Haddrell

Class Number: 3372

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

Section 03 T,F 9:45-11:00 a.m.

Staff

Class Number: 6273

Section 05 T,F 11:10-12:25 p.m.

Staff

Class Number: 3374

This course charts the literary history of England from Chaucer, the "Father of English Literature," through the Restoration, with particular attention given to England's "golden age" of the Renaissance. This survey of English literature will thematically focus around the development of intellectual history—of philosophy, and specifically of ethics—manifest in the medieval, renaissance, early 17th, and restoration periods. The literary representation of human relations, through the discourses of gender, class, and race, will be highlighted in the variety of literary forms (poetry, prose, drama) read throughout the semester. Text: The Norton Anthology of English Literature, The Major Authors, Ninth Edition. Requirements: a sequence of in-class writing exams, a 5-7 page paper, and a final exam.

Section 04      M,TH 8:10-9:25 a.m.      Ms. Bolin      Class Number: 3373  
This course will offer an overview of British literature from Geoffrey Chaucer to John Clare. We will delve into themes of scandal, identity, and writing as self-creation. We will explore texts through close readings, considering relationships between form and content and between reader and text. Other authors that will figure in our course are Shakespeare, Milton, Pope, Swift, William and Dorothy Wordsworth, Coleridge, and De Quincey. Requirements will include two short papers, in-class writing, a class presentation, class participation, a longer final paper, a midterm, and a final.

Section 06      T,F 2:10-3:25 p.m.      Prof. D. Robbins      Class Number: 3375  
This course will survey British Literature from the Anglo-Saxon Period to the beginning of the Romantic Period (the end of the 18<sup>th</sup> 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 07      SAT 12:10-2:40 p.m.      Dr. Graziano      Class Number: 3376  
In this sweeping survey of British literature, we will begin with the Old English epic *Beowulf* (translated by Seamus Heaney), a poem of marauding Scandinavian heroes, monstrous others and cycles of violence, and conclude with the rebellious yet relatively peaceful English Romantic poets. In between these two works, we will survey Shakespeare's collected sonnets, a narrative of desire and the dangers of romance; a few verses from Queen Elizabeth I on power, love and politics; Aphra Behn's *Oroonoko*, a travelogue of slave revolt and imperialism; and Milton's *Paradise Lost*, an epic poem of the Biblical Fall retold and the rebellion of Satanic archangels. Each work will be situated in its historical and biographical context, yet we will also attend to motifs and ideas that wander across literary history. Requirements will include a final exam, three in-class essays, and a 5 to 7 page paper.

Section 08      T,TH 5:35-6:50 p.m.      Dr. Henry-Offor      Class Number: 3377  
In this course we will survey English literature from the Anglo-Saxon to the Romantics. We will read both canonical and lesser read texts, among them: *Beowulf*, selections from Chaucer's *Canterbury Tales*; *Sir Garwain and the Green Knight*; some of Shakespeare's plays, Christopher Marlowe's *Edward II*, selections from the following: Spenser's *Faerie Queene*; John Milton's *Paradise Lost*; Jonathan Swift's *Gulliver's Travels*. We will also read works by Mary Wroth, John Donne, Amelia Lanyer, Wordsworth, Coleridge, Keats, Shelly, Byron and Blake and other writers. The course will focus on close readings of the texts paying special attention to language, themes such as love, politics, space, intimacy, relationships, and cultural and historical context. Requirements: three short papers, mid-term, five short quizzes and a final paper.

Section 09      M,W 7:00-8:15 p.m.      Dr. Hatch      Class Number: 3378  
This course will cover some eight hundred years of English literature. It will attempt to give students a historical background to some of the major and representative works in the Middle Ages, the Renaissance, the English Revolution, the Restoration, and the Enlightenment. Attention will also be given to the formation of genres (such as epic, romance, the Petrarchan sonnet, the ode, and satire) and their persistence through the centuries covered. In class we will cover *Beowulf*, parts of the *Canterbury Tales*, representative works by the Elizabethan and Restoration theaters (including works by Marlowe, Ben Jonson, and Congreve), Spenser's *Faerie Queene*, Milton's *Paradise Lost*, eighteenth-century satire (Pope, Johnson, and Swift) and examples of pre-Romantic "sensibility" and empiricism (Goldsmith, Gray, Thomson, and Cowper). We can only glance at the development of the novel, which will be represented by Behn's *Oroonoko* and Walpole's *The Castle of Otranto*. Students will read one major work on their own and write a reaction essay or reading journal.

Section 10 T,F 12:45-2:00 p.m.  
Section 11 T,F 2:10-3:25 p.m.

Dr. W. Goldstein  
Dr. W. Goldstein

Class Number: 3379  
Class Number: 6274

This course provides a broad overview of English literature from the Anglo-Saxon period through the rise of Romanticism in the early 19th century, focusing in particular on the ways in which two predominant -- and contradictory -- impulses, the depiction of romantic love on the one hand and the desire for private meditation on the other -- work together to create a portrait of an evolving human consciousness. We will tour all the highlights of this vast era -- from Beowulf and Sir Gawain and the Green Knight to the works of Chaucer, Spenser, Sidney, Mary Wroth, Shakespeare, Donne, Amelia Lanyer, Milton Wordsworth, Coleridge, Keats, Shelley, Byron and Blake, as well as other essential poets and dramatists, paying attention along the way to the many forms they develop and perfect, from the sonnet, ode, elegy and ballad to the epic, tragedy, comedy, and the novel, as well as to the vital way in which these men and women writers influence and build upon each other's achievements, and on the way they are in conversation with one another over time. Requirements: two four-page essays, brief in-class writing assignments, mid-term, final.

### **ENGLISH 339 SURVEY OF BRITISH LITERATURE II: THE 18<sup>TH</sup> CENTURY TO THE PRESENT**

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

Section 01 T,F 11:10-12:15 p.m.

Dr. Bloom

Class Number: 6275

Students read masterpieces of British literature written during the decades when literary conventions were formed, changed, and turned upside down. We examine various genres, including drama, poetry, nonfiction, and fiction, through a variety of interpretive strategies and consider questions of identity and the individual's place in society—or disillusionment with society. Authors read may include Pope, Swift, Gray, Johnson, Boswell, Wordsworth, Coleridge, Byron, Shelley, Keats, Austen, Tennyson, Browning, Dickens, Stevenson, Shaw, Wilde, Eliot, Lawrence, Woolf, Joyce, Amis, Hughes, Heaney, Spark, Barnes, Ishiguro, and Rushdie. Requirements: 2 papers, informal writings, oral presentation, midterm, and final exam.

### **ENGLISH 34252 RHETORICAL CRITICISM**

(3 credits) Prerequisite is English 220. This course may be used to satisfy the Literature, Language, Criticism area of study requirement 6.

Section 01 M,W 5:35-6:50 p.m.

Professor Hayden

Class Number: 62990

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

### **ENGLISH 346 DISCOURSE ANALYSIS**

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

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

Professor Reyes

Class Number: 3382

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

## **ENGLISH 350                      RENAISSANCE DRAMA: FORM, GENDER, POLITICS**

(3 credits) Prerequisite is English 220

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

Professor Hollis

Class Number: 6278

In this course we will explore the popular genres of sixteenth and seventeenth century drama (Domestic Tragedy, Revenge Tragedy, City Plays, Adventure Plays, Court Masques, Civic Pageants, Closet Drama). We will also consider the material conditions of performance and place the plays in their socio-cultural/historical contexts. Authors will include Elizabeth Cary, Christopher Marlowe, Thomas Kyd, John Webster, Thomas Dekker, Thomas Middleton, Francis Beaumont, John Ford, and Ben Jonson. Assignments will comprise weekly readings, a series of papers, an exam, and regular participation in class and on-line.

## **ENGLISH 352                      SHAKESPEARE SURVEY**

(3 credits) Prerequisite is English 220.

Section 02            T,F 9:45-11:00 a.m.

Staff

Class Number: 3384

The title of the first collected works of Shakespeare, published posthumously in 1623, describes his dramatic output as *Comedies, Histories, Tragedies*. This introductory course to Shakespeare's drama will be structured around the question, if a play is a comedy, a tragedy, or a history, just whose comedy, tragedy, or history is it? Plays will include *A Midsummer Night's Dream*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV Part One*, *Henry V*, *Hamlet*, *Othello*, *King Lear*, *The Winter's Tale*, and *The Tempest*. Assignments for this course will comprise weekly readings, a series of papers, an exam, and regular participation in class and on-line.

Section 03            T,TH 7:00-8:15 p.m.

Dr. Narramore

Class Number: 3385

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

## **ENGLISH 354                      SHAKESPEARE II: THE LATER PLAYS**

(3 credits) Prerequisite is English 220

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

Professor Schmidgall

Class Number: 73311

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



## **ENGLISH 360 THE 17<sup>TH</sup> CENTURY**

(3 credits) Prerequisite is English 220

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

Dr. Prescott

Class Number: 3387

Called "the century of genius," the 17<sup>th</sup> 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 36350 MILTON'S INFLUENCE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study "1, 2"; Creative Writing, elective; Preparation for Secondary School Adolescence Education elective; English Language Arts elective. Approved course for Stage 3–Focused Exposure Group C Pluralism And Diversity.

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

Professor L. Greenberg

Class Number: 6279

This course examines Milton's poetry and its influence on the poetry and prose fiction of later generations. The first half of the semester will engage *Paradise Lost*, focusing on its utopian, dystopian and apocalyptic visions, its transformative poetics and politics and the celebration of the poet as prophetic. The second half of the semester will continue to foreground these issues in the context of Milton's legacy. We will ask how these issues are re-inscribed, re-constituted and revised by later poets and novelists who offer sometimes complimentary and often competing visions. Writers will include William Blake, William Wordsworth, Mary Shelley, Toni Morrison, Jamaica Kincaid and/or Philip Pullman. Requirements: regular quizzes, two 5-7 page papers and mid-term and final examinations.

## **ENGLISH 368 THE 18<sup>TH</sup> CENTURY ENGLISH NOVEL**

(3 credits) Prerequisite is English 220

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

Ms. Davis

Class Number: 3388

This course will explore the eighteenth-century's most important and enduring literary development: the novel. Novels sought to both reflect and shape the shifting social realities of early modern Britain. We will examine this genre by considering the "rise of the novel" in terms of both narrative form and political context. Readings will cover works by such authors as Daniel Defoe, Samuel Richardson, Charlotte Lennox, Frances Burney, Horace Walpole, Ann Radcliffe, Jane Austen, and more. Course requirements include regular response papers, two exams, and a final paper.

## **ENGLISH 37151 ROMANTIC NOVELS**

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

(3 credits) Prerequisite is English 220.

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

Professor D. Robbins

Class Number: 62784

With regard to its literature, the Romantic period in Britain (very roughly 1780 to 1830) was once defined almost entirely for its poetry, but in recent decades, many of the era's novels – along with works of other genres -- have become central to our understanding of the literary period. One focus of the course will be on the various reasons for the relatively recent inclusion of the novel in discussions of Romanticism as well as the reasons for its exclusion in the past. Another focus will be on the numerous sub-genres that flourished during the Romantic period, some of which continued to develop traditional forms of novelistic realism, others which stretched realism into new frontiers, still others which diverged from or interrogated realist conventions quite sharply. Some of the sub-genres include: gothic romances, Jacobin novels, novels of manners, satirical novels, historical romances, national tales, oriental novels, philosophical novels, and quasi-science fiction novels, among others, all of which help make Romantic-era novels a rich field for study now, as it helped make novels increasingly popular back then. We will consider the novels in their individual complexity – at times beyond questions of their (sub)generic qualities, and/or their connections with traditional Romanticism or Romantic texts of other genres -- in order to give a full yet particular picture of the era's myriad and conflicting concerns. We will look at the ways they speak to the various social, political, and philosophical contexts out of which they sprang, in keeping with Richard

Maxwell's understanding of the novel as "a form deeply open to politics and history." Authors may include: Jane Austen, William Beckford, Maria Edgeworth, James Hogg, William Godwin, Matthew Lewis, Charles Maturin, Thomas Love Peacock, Ann Radcliffe, Walter Scott, Mary Shelley, and Mary Wollstonecraft. Requirements: active in-class participation, oral presentation, several 1-2 page reading response papers, 4-6 page midterm paper, 8-10 page term paper, in-class final exam.

### **ENGLISH 375                      20<sup>th</sup> CENTURY AMERICAN POETRY**

(3 credits) Prerequisite is English 220.

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

Professor Dowdy

Class Number: 3390

Robert Pinsky has claimed that before a poet begins to write about something—a piece of fruit, a forest, or a civil war—she must first "transform it" in order to "answer the received cultural imagination of the subject with something utterly different." This is a 20<sup>th</sup> Century American poetry course that focuses on conceptions of the imagination and the processes of transformation they set in motion. We will track how modern, postmodern, and uncategorizable American poems and poets understand the imagination—how it works, its place in poetry, and how it engages the "real world" in and through poetry. We will focus our attention on how poets remake meaning—how they "make it new"—and how poetic imagination is part of re-envisioning the world. We will pay close attention to how poems engage their historical, cultural, and political contexts. Texts: *Oxford Anthology of Modern American Poetry* and various short readings. Requirements: regular class participation, short response papers, midterm exam, final research paper.

### **ENGLISH 379                      20<sup>th</sup> & 21<sup>st</sup> CENTURY AMERICAN DRAMA**

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

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

Professor Glick

Class Number: 3395

This course will examine a wide lens sampling of dramatic texts, movements, and historical contexts of Twentieth Century Afro American Drama. Students are required to complete two 6-8 page papers and submit weekly blog responses to the course material and class discussion. We will be thinking about the American theatrical stage as a space for revolutionary Afro American culture workers to imagine, think about, and plot designs for transforming where they live. We will look at the stage as a productive space to improvise and imagine alternative democratic spaces; alternatives to imperialism and white capitalist patriarchal domination and a society structured off the backs of Black and Brown labor. Students will gain a critical appreciation for key texts in the Black dramatic tradition as well as the ability to contextualize such works in a larger historical continuum of Black drama in the United States. We will begin our investigation starting at the WPA Period/Harlem Renaissance period progressing chronologically through the Black Arts Movement to contemporary works. Along with a sampling of plays and manifestos, students will read Hill/Hatch's landmark text—*A History of African American Theatre*. Course requirements will include attendance and active participation, two 6-8 page, typed, double spaced papers and weekly blog postings.

### **ENGLISH 380                      IRISH LITERARY RENAISSANCE**

(3 credits) Prerequisite is English 220.

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

Mr. Paoli

Class Number: 3396

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

### **ENGLISH 384.55      EARLY 18<sup>TH</sup> CENTURY POETRY**

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

Section 01      T,F 11:10-12:25 p.m.

Professor Connor

Class Number: 6233

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

### **ENGLISH 389.84      ONE MAJOR WRITER: OSCAR WILDE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or elective; English Language Arts elective. Satisfies the GER 3A requirement.

Section 01      M,TH 4:10-5:25 p.m.

Professor Schmidgall

Class Number: 6234

This course will focus on the wide variety of literary genres in which Oscar Wilde displayed his gift for social, cultural, political, and sexual subversion at the end of the Victorian era. We will begin by looking at his aphorisms, maxims, and several of his children's tales, then move on to his important essays "The Critic as Artist" and "The Soul of Man Under Socialism." We will then turn to his supremely "decadent" play *Salome* (written originally in French), then to his masterpiece in the society play genre, *The Importance of Being Earnest*. We will consider Wilde's most famous (and notorious) work, the novel *The Portrait of Dorian Gray*, studying it in several contextual ways: examining his revision and expansion of the original 1890 magazine version for the 1891 book edition, contemporary reviews, Wilde's correspondence, his defenses of the novel from early critics, and the way the scandalous novel figured in Wilde's 1895 trials for "gross indecency" (the legal term for homosexual acts). We will end with a look at his final published work, the poem "The Ballad of Reading Gaol" (where he was imprisoned) and excerpts from Wilde's long letter/apologia written from prison, called *De Profundis*. The Blackboard site for this course will be very active; the site will be accessible in late June and should be visited (as a guest or registrant) for further information on the course.

### **ENGLISH 390.65      NOVEL INTO FILM**

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

Section 01      M,TH 1:10-2:25 p.m.

Dr. Gilchrist

Class Number: 6236

This upper-level seminar explores, through an exemplary selection of genre pairings, the challenges of adapting novels into film. While analyzing important technical advancements, we will trace the outlines of both narrative and film history. Simultaneously, in order to better understand artistic decisions, we will familiarize ourselves with the rules of such sub-genres as horror, the period piece, modernism, Southern gothic, and *noir*. Foremost, we will delve into the heady possibilities of interpretation—both our own and directors'. Requirements include two formal English essays, one ten-minute oral research presentation, and regular short homework assignments.

### **ENGLISH 39079      20<sup>th</sup> CENTURY PROSE STYLISTS**

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

Section 01      T,F 12:45-2:00 p.m.

Dr. Elliott

Class Number: 3400

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

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

(3 credits) Prerequisite is English 220

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

Ms. Baish

Class Number: 3401

This introductory course on American literature will give a broad overview of American writing from the origins of the United States of America to the Civil War. Among the readings will be natural histories, sermons and religious tracts, domestic narratives, slave narratives, poetry, essays and fiction. There will also be some visual material in the course. Among the topics we will discuss are nature and civilization; individual freedom and racial slavery; the wide world and the domestic sphere; superstition, religion and science; the mundane and the sublime; and the tensions between order and disorder in most, if not all, of these seeming dichotomies.

Section 02 T,F 9:45-11:00 a.m.

Dr. Elliott

Class Number: 3402

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

Section 03 M,W 4:10-5:25 p.m.

Mr. Schneiderman

Class Number: 3403

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

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

Mr. Baaki

Class Number: 3404

This course will provide students with an introductory survey of American literature from its "origins" up to the beginning of the Civil War. We will trace important debates over colonialism and slavery, the contending definitions of race, gender, and citizenship, and the development of nationalism, through close readings of the era's novels, sermons, poems, letters, captivity narratives, slave narratives, tales, sketches, and natural histories. Through a careful study of this literature we will attempt to develop a precise sense of the diverse colonial and post-revolutionary worlds of early America, and a broad understanding of the hemispheric and Atlantic networks to which those worlds were connected. Course requirements will include punctuality and participation, daily reading quizzes, one 4-5 page essay and one 8-10 page essay.

Section 05 T,W,F 9:10-10:00 a.m.

Mr. Van Wormer

Class Number: 6237

This course will offer an introductory survey of American literature from the early colonial period to the Civil War. By examining different genres - sermons, poems, slave narratives, essays, and novels - the class will explore the many different visions of life, community, and government in the United States. We will analyze texts for the rhetorical and aesthetic methods employed by the authors and as windows into their historical and cultural contexts. Through careful attention to this literature the class will develop questions about the conflict in America both past and present between freedom and slavery, liberty and equality, individualism and community. Authors on the reading list will include (but not be limited to) Alvar Nunez Cabeza de Vaca, John Winthrop, Anne Bradstreet, Benjamin Franklin, Phyllis Wheatley, Edgar Allan Poe, Henry David Thoreau, Emily Dickinson, Frederick Douglass, and Herman Melville. Major course requirements will include short responses to the weekly reading, one 4-5 page midterm essay, and one 8-10 page final paper.

Section 06 M,W 7:00-8:15 p.m.

Dr. Stewart

Class Number: 3405

The Puritan settlers of 1620-1640 came to New England partly because of persecution in Europe, but also they came out of a deep sense of mission, the conviction that God had sent them on an “errand in the wilderness.” Their “errand” was to establish in the new continent a “city upon a hill,” a radiant example of the Christian state whose example would lead to reform in the mother country as well. Over the following two generations this conviction was tested – to say the least – by encounters with the landscape, the indigenous populations, and the inevitable fractures with the other religious groups – Anabaptists, Quakers, and so on – who’d accompanied them on the migration. These fractures, followed by the 1700s’ spirit of Enlightenment and revolution, led to the emergence in the nineteenth century of an authentically American literature. Of course, the Puritan experience was more complicated than you might think, with a passion and a liveliness that’s missing from our images of the dour, buckle-shoed Puritans of Thanksgiving pageants. Likewise, though, the Puritan legacy is more complicated – and troubling – than the previous paragraph would indicate, and so we will examine some of the aftershocks and ongoing tensions carried by the Pilgrim’s descendents. In Emerson and Thoreau one can see the best of the Puritan ethic and search for truth; Brockden Brown, Poe, and Hawthorne show this truth get deranged; and the literature of slavery exposes the darkest underbelly – the necessary flipside of the coin – of Manifest Destiny, that great and terrible legacy of the Puritans’ zealous mission. In this class we will trace this narrative through the literature of America from 1630 to 1860, using close reading and discussion to work through the rhetorical world of the Puritans and their descendants, while paying strict attention to that which is being excluded by this worldview. By the end of the semester, you should have a thorough understanding of the literature of this period, as well as the ability to read this literature against the historical and cultural currents of the time. Our work will conclude with your writing a well-argued research essay examining one writer’s work as a part of this American origin story. Requirements will include Class participation 20%, reading quizzes 20%, response papers 30%, final paper 30%.

Section 07 T,TH 5:35-6:50 p.m.

Mr. Moses

Class Number: 3406

This course is an introduction to American literature up to the Civil War, surveying material in a range of genres and periods and encompassing a variety of interpretive approaches. You will not only sharpen your writing skills, but you will read and think more critically. Reading is an integral part of effective writing, and many of our class discussions will be based on assigned readings. Course requirements will include participation/group work/attendance, response paper, mid-term and a final exam.

## ENGLISH 396

## AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

(3 credits) Prerequisite is English 220

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

Dr. Wetta

Class Number: 3407

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

Section 02 M,W 5:35-6:50 p.m.

Mr. Schneiderman

Class Number: 3408

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 397 PRE-20<sup>TH</sup> CENTURY AMERICAN POETRY

(3 credits) Prerequisite is English 220

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

Mr. Fess

Class Number: 3410

This course will be a semester-long study of American poetry before Modernism. We will focus largely on the cultural-historical and textual studies aspects of the poetry of this period, and we will explore themes such as nation-building, reform movements, the abolition of slavery, reconstruction by looking at poetic volumes, newspapers and magazines where this poetry appeared, and the ways these texts have been collected and disseminated. Some of the poets we will cover are Phillis Wheatley, F.E.W. Harper, Walt Whitman, Emily Dickinson, Edgar Allan Poe, Margaret Fuller, James Weldon Johnson, and Paul Laurence Dunbar. We will also attend to the ways African American and Native American poetic texts have been collected, particularly at the end of the 19<sup>th</sup> Century. As part of this aspect of the course we will also study spirituals and other musical forms. Requirements: one short paper (4-5 pages), one long paper (10-12 pages), a midterm, and a presentation. There will also be weekly Blackboard discussion posts due.

## ENGLISH 39995 ZOMBIES

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 2,4,5 or elective; English Language Arts elective. Satisfies the GER 3A requirement. **THIS SECTION IS FOR MACAULAY HONORS COLLEGE STUDENTS.**

Section HC1 F 9:10-11:40

Professor Tomasch

Class Number: 42373

Why zombies? And why zombies now? Not only do audiences seem unable to resist the onslaught of the undead in fiction, film, television, video, and graphic novels, etc., but the term has also spread, seemingly unstopably, to other areas of modern life (e.g., zombie computers, zombie insects, zombie missiles). To address the question of why there is a seemingly unstoppable epidemic of interest, we'll consider zombies historically (from before the term entered English in the late nineteenth century) and cross culturally (including African and Caribbean instances) and explore how issues such as race, religion, ideology, class, and gender are all elements in the making of "the zombie" today. In these ways, we will come to understand the changing role and the importance of the figure of the zombie, particularly in recent American culture. We'll consider a variety of zombie texts in a variety of genres, including graphic novels (*The Walking Dead*), video games (*Plants vs. Zombies*), films (*Night of the Living Dead*, *White Zombie*, *Shaun of the Dead*) and fiction (Matheson, *I am Legend*, Brooks, *World War Z: An Oral History of the Zombie War*). Three short essays, weekly blog posts, individual and group presentations.

## ENGLISH 482 SPECIAL STUDIES SEMINAR

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

Section 01 Hours to be arranged

Staff

Class Number: 3443

Section 02 Hours to be arranged

Staff

Class Number: 3445

Independent studies credit for English majors.

## ENGLISH 483 SPECIAL STUDIES SEMINAR

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

Section 01 Hours to be arranged.

Staff

Class Number: 3447

Independent studies credit for English majors.

## ENGLISH 48476 NARRATIVE FORMS: STRATEGIES IN FICTION WRITING

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

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

Professor Thomas

Class Number: 3453

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

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

### **ENGL 48492 WRITING THE CHAPBOOK**

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

Section 01 T,TH 7:00-8:15 p.m. Ms. Singer Class Number: 62989

During this course students will compose and put together a group of theme-based poems, in order to create a full chapbook (16 pages). Most poems will be new, the others can have been previously work-shopped, and all work will connect & fit into the poet's chosen theme/format. The class will meet in a workshop setting with discussions, guest writers and a final student reading. The objective here is to prepare a deep draft of a short poetry collection by semester's end, with the intention of continued revision & then sending it out for potential publication in the near future. Required texts will include Louise Gluck, *October*, Quarternote Chapbook Series; James Tate, *Lost River*, Quarternote Chapbook Series; Kevin Young, *Jelly Roll*, Knopf.

### **ENGLISH 48501 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01	Hours to be arranged	Staff	Class Number: 3457
Section 02	Hours to be arranged	Staff	Class Number: 3458
Section 03	Hours to be arranged	Staff	Class Number: 3459
Section 04	Hours to be arranged	Staff	Class Number: 3460
Section 05	Hours to be arranged	Staff	Class Number: 6239

Independent studies credit for English writing majors.

### **ENGLISH 48502 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01	Hours to be arranged	Staff	Class Number: 3462
Section 02	Hours to be arranged	Staff	Class Number: 5141
Section 03	Hours to be arranged	Staff	Class Number: 5184
Section 04	Hours to be arranged	Staff	Class Number: 6240

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

### **ENGLISH 48503 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01	Hours to be arranged	Staff	Class Number: 3463
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Independent studies credit for English Preparation for Secondary School Teaching majors.

A research paper is required.

### **ENGLISH 48504 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01	Hours to be arranged	Staff	Class Number: 3464
Section 02	Hours to be arranged	Staff	Class Number: 6241

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

### **ENGLISH 48505 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01	Hours to be arranged	Staff	Class Number: 6242
Section 02	Hours to be arranged	Staff	Class Number: 6243

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

## **ENGLISH 48506 INDIVIDUAL TUTORIAL PROJECTS**

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

Section 01 Hours to be arranged

Staff

Class Number: 6244

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

## **DEPARTMENT HONORS IN ENGLISH**

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

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

Students must have permission from the Professor teaching the Honors Seminar before the Department issues registration permission. To receive permission, students must provide the Professor with the latest calculation of their GPA in all upper level English classes and a copy of their transcript. **ALL** 300-level and 400-level major courses are to be counted in the GPA calculation.

This semester's seminars are:

## **ENGLISH 49428 MILTON'S INFLUENCE**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study "1, 2"; Creative Writing, elective; Preparation for Secondary School Adolescence Education elective; English Language Arts elective. Approved course for Stage 3–Focused Exposure Group C Pluralism And Diversity.

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

Professor L. Greenberg

Class Number: 80127

This course examines Milton's poetry and its influence on the poetry and prose fiction of later generations. The first half of the semester will engage *Paradise Lost*, focusing on its utopian, dystopian and apocalyptic visions, its transformative poetics and politics and the celebration of the poet as prophetic. The second half of the semester will continue to foreground these issues in the context of Milton's legacy. We will ask how these issues are re-inscribed, re-constituted and revised by later poets and novelists who offer sometimes complimentary and often competing visions. Writers will include William Blake, William Wordsworth, Mary Shelley, Toni Morrison, Jamaica Kincaid and/or Philip Pullman. Requirements: regular quizzes, two 5-7 page papers and mid-term and final examinations.

## **ENGL 49430 RHETORIC OF LITERACY**

(3 credits) Permission of the instructor required. May be used to fulfill Literature, Language, Criticism area of study "6" or elective.

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

Professor Smoke

Class Number: 42309

In this course, we will focus on the language and rhetorical strategies used by politicians, cultural critics, educators, and laypeople to define, describe, and problematize literacy. After looking closely at the tools of rhetoric and how they are used to persuade, we will critique the history of literacy, the rhetorical cyclical "crisis" in literacy, and what Deborah Brandt has termed the "inflationary cycle" of literacy. Students will be required to keep a weekly journal, write five 3-5 page papers, contribute to a blog and wiki, and make a presentation.

## **ENGL 498                      INTERNSHIP**

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

English 49801-01 (class number 3467); 49802-01 (class number 3468); 49803-01 (class number 3469)

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

# **ASIAN AMERICAN LITERATURE COURSES FOR SPRING 2015**

## **ASIAN 22004                      ARAB AMERICAN LITERATURE**

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

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

Staff

Class Number: 1736

In this course we will mainly be using literature to understand the diverse history, experience, and struggles of Arab Americans, and in particular, Arab American women. In order to gain multiple perspectives from this diverse ethnic community, we will be looking at short stories, poetry, critical essays and short films. Some of the questions we will consider through the course will be: How has the position of Arab Americans shifted over time in multicultural America? What are the politics of general Arab American identity and specifically of Arab American women's identity? How is all of this manifested in the poetics of twentieth century Arab American Literature? Requirements will include presentation, quizzes, mid-term, final, reports on two external events, attendance and participation.

## **ASIAN 22005                      SOUTH ASIAN WOMEN'S LITERATURE**

(3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group C Pluralism and Diversity. Cross-listed with Asian 220.05 and WGS 258.52.

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

Ms. Qidwai

Class Number: 5026

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

## **ASIAN 22006                      FILIPINO AMERICAN LITERATURE**

( 3 credits) Prerequisite is English 220. Approved course for Stage 3-- Focused Exposure Group B

Pluralism and Diversity. Cross-listed with Asian 220.06.

Section 01                      T,F 9:45-11:00

Mr. Francia

Class Number: 5027

Because of the 20th-century colonial relationship between the Philippines and the United States— between periphery and center— there exists a continuum between literature in English created in the (now former) colony and the literature written by Filipino Americans. Thus, the course examines literature written in both countries. The course will enable the student to appreciate both the historical and social contexts in which Philippine-American literature has evolved, and the diverse aesthetics and themes of individual writers, whether they developed in the Philippines or matured as writers in the United States. Grading: Sixty percent of the course grade will be based on short written analytical essays; twenty percent on class participation and discussion; and twenty percent on in-class reports.

## **ASIAN 22012 ASIAN AMERICAN LITERATURE**

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

Section 01 F 5:40-8:40 p.m. Ms. Qidwai Class Number: 5025

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

## **ASIAN AMERICAN COURSES FOR ENGLISH MAJOR/MINOR REQUIREMENTS**

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

## **ASIAN 33008 MUSLIM DIASPORAS**

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

Section 01 T,F 2:10-3:25 p.m. Ms. Qidwai Class Number: 1880

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

## **ASIAN 34001 ASIAN PACIFIC AMERICAN MEDIA**

(3 credits) Prerequisite is English 220. 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 M,TH 1:10-2:25 p.m. Staff Class Number: 1739

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.



## **ASIAN 39018 ASIAN AMERICAN POETICS**

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 2, 5; English Language Arts elective. Approved course for Stage 3– Focused Exposure Group C Pluralism And Diversity.

Section 01 W 10:10-1:00 p.m.

Staff

Class Number: 23891

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

## **Additional Topics in Literature class for Spring 2015**

## **ENGL 25042 TRANSLATING CULTURE: THEORY AND PRACTICE**

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

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

Ms. Ordukhanyan

Class Number: 81493

This course offers an introduction to the theoretical and practical aspects of translation. It provides an overview of historical, political and cultural aspects of translation in the 20<sup>th</sup> century. In particular, it invites the students to consider the overarching questions of what constitutes translation, what is a good translation, and what functions translation serves. It offers linguistic, post-colonial, and gender perspectives on translation theory and considers the function of a translator in conflict mediation. Knowledge of any foreign language desirable but not required. Designed for students interested in translation in any language.