

Hunter College English Department
Fall 2018 Undergraduate Courses

ENGL 120 EXPOSITORY WRITING

3 hrs. a week plus conferences. 3 credits.

This course is required of all freshmen. GER 1A Hunter Core: English Comp English 120, an introductory expository writing course, has four related goals: Through reading, discussions, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions, develop thesis statements, and support them persuasively; and to write with standard acceptable grammar, varied sentence structure, logical organization, and coherence.

Class discussions and assignments are related to readings from such sources as non-fiction essays, periodicals, reviews, and student writing. Students are required to write four multiple draft essays of approximately 500-words each; a documented research paper of between 5- and 8-double-spaced pages that includes a bibliography page using a conventional reference system as well as early drafts, and an annotated bibliography; and several in-class essays.

To complete English 120, students must do the following: (1) produce a portfolio that includes the documented paper with drafts, a revised essay with drafts, an unrevised in-class essay, the diagnostic essay, and a cover letter; and (2) write a departmentally administered final. Both the portfolio and final examination must be satisfactory in order for a student to pass the course.

ENGL 220 INTRODUCTION WRITING ABOUT LITERATURE

3 credits. Prerequisite is English 120. GER 2A. Writing Intensive. Hunter Core: English Comp.

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

ENGL 25001 AMERICAN NOIR

3 credits. Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.

Section 1 T/F 12:45-2:00 pm Morgan Tayu-Schulz Class Number: 64529
Beginning with Edgar Allan Poe's genre-defining work, "The Murders in the Rue Morgue," in this course we consider the ghoulish and funhouse mirror landscape of American Noir. The genre finds its roots in detective fiction, with two of its seminal writers, Dashiell Hammett and Raymond Chandler, trailblazers also making their mark in the American literary canon. However, the 20th Century sees the genre's purview expand to include crime fiction as a whole, from the hardboiled to perverse and psychopath. This course promises a wild ride through one of our most distinct homegrown American literatures. Other writers considered in this course may include: James Cain, Frederic Brown, Jim Thompson, Patricia Highsmith, Joyce Carol Oates, Vicki Hendricks, Chuck Palahniuk, Dennis Lehane, and James Ellroy.

ENGL 25034 MEME AS INTERNET DISCOURSE: A THEORY OF DANKNESS

3 credits. Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.

Section 1 SAT 2:00-5:00 pm Meghann Williams Class Number: 64109
Description not yet posted.

ENGL 25039 NARRATIVE MEDICINES

3 credits. Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.

Section 1	W 9:10-12:00 pm	Matthew Von Unwerth	Class Number: 24341
Section HC1	W 9:10-12:00 pm	Matthew Von Unwerth	Class Number: 23339

(HC1 section is for Macaulay Honors College students)

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

ENGL 25048 WOMEN AND LANGUAGE

3 credits. Prerequisite is English 220. GER2C. Hunter Core: Creative Expression. P&D: C.

Section 1	T/F 2:10-3:25 pm	Greta Wagle	Class Number: 21371
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This course examines issues of language affecting women from a linguistic and social perspective. We will explore several themes including: women's language, language and gender, and women's silence/voices. While much of the foundational work on women and language originates in the mid-20th Century 2nd Wave of feminism we will spend considerable time looking at more recent approaches, which fall under a variety of designations: 3rd Wave, post-modernism, and social constructionism. We will read some of the most influential texts on these topics in the original, not just read about them in a standard textbook. Some of these works are quite challenging, but they are all valuable resources, and our discussion of them along with your analysis will be the most important work you do. Requirements include two papers: one response paper and one mini-research paper, a group presentation, and a number of low stakes writing and group work assignments

ENGL 25098 LITERATURE OF AMERICAN VALUES AND IDEALS

3 credits. Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.

Section 1	T/F 2:10-3:25 pm	Evelyn Melamed	Class Number: 23936
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This course is a study of the historical and literary texts that define and explore American values and ideals. Works by such writers as Franklin, Emerson, Thoreau, Adams, Dubois. Two papers and a final examination will be required.

ENGL 25147 THE TEACHER AND STUDENT IN LITERATURE

3 credits. Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.

Section 1	T/Th 5:35-6:50 pm	Robert Eidelberg	Class Number: 64071
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School's in -- and fictional teachers are for real. Meet and get to know a select class of them as they speak for themselves from novels, short stories, plays, comics, and popular movies. And, from the other side of the teacher's desk, hear from their quite diverse students (who answer back!). In this course, you will become schooled both in

teacher lit and in the sociology and politics of schooling -- the societal values and cultural history that fictional teachers, over the years, have reflected, represented, and reinforced (as well as challenged and subverted). English 25147 is a "reading, thinking, talking, and creative writing" course with a variety and range of oral and written projects and presentations. There are no exams as such.

ENGL 25164 THE AMERICAN SHORT STORY

3 credits. Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.

Section 1 T/F 12:45-2:00 pm Evelyn Melamed Class Number: 64073

Beginning in the mid-19th century and culminating in the mid-20th century, American writers used the short story to help create a unique national identity. This course will explore that identity, and how it was expressed through the short story. We will also examine the cultural, historical and social imperatives that informed this period, as well as the specifics of the short story form. Authors will include Irving, Poe, Hawthorne, Melville, Chopin, Wharton, Parker, Hemingway, Fitzgerald, and Faulkner. Two papers and a final examination will be required.

ENGL 252 INTRODUCTION TO LITERARY STUDIES

3 credits. Prerequisite is English 220.

Section 1 M/Th 1:10-2:25 pm Mark Sussman Class Number: 22723

Class Theme: Imitation, Appropriation, and Literature

Section 2 M/W 8:25-9:40 pm Van Wormer Class Number: 22724

This class is meant to introduce you to the practice of literary study. We will learn to use "the tools of the trade," in order to explore, explicate, and enjoy literary works across a range of genres. This is to say that here you will learn how to be a close, thoughtful, analytical reader. In short, you'll learn how to be an English major. In this particular class, students will do this by reading 18th and 19th Century Gothic writings, both fiction and non-fiction, from authors like Edgar Allan Poe, Harriet Jacobs, and Charles Brockden Brown. We will explore the many aesthetic and theoretical dimensions of Gothic literature, and students will be encouraged to find their own examples of the Gothic today for comparison and analysis. We will also read scholarly exegesis on the aesthetics of the sublime, essays on composition, and other material from the past and present that asks us what it means for a text to cause horror, terror, or be generally spooky.

Section 3 T/F 11:10-12:25 pm Donna Paparella Class Number: 23930

Humans and Others: Fantasies and Fetishes of Personhood

What defines a human? What are our ethical and legal responsibilities toward nonhumans? What is agency and who has it? Who can speak and who must be spoken for? These questions are not just theoretical or fantastical. Lawmakers are currently questioning if sexbots can be raped and if robots require legal rights. Some argue that chimpanzees and bonobos could meet the standards for testifying as federal witnesses. At present, children occupy a nebulous legal space between property and person and, the status of the fetus is still very much at stake. In our course, we will examine representations that blur the boundaries between human and thing. Readings and viewings may include Mary Shelley's *Frankenstein* and the television series *Westworld*.

Section 4 T/Th 7:00-8:15 pm Daniel Hengel Class Number: 22725

RESIST! SUMBIT! RESIST! The 20th Century and the Arts of Resistance

This course will study discourses of power relations in society and literature. We will ask questions: How does power operate in society and how is it represented in the literature of the 20th century? How do dominant classes control the circulation of ideas, images, 'facts' and 'truths'? Why do we submit? How do dissidents resist the quarantine against critical ideas and unauthorized discourses? How do we protest and where is protest located? To answer these questions we will turn to some of the literature of the 20th century—perhaps the most socially volatile hundred years

in human history. We will explore the ways in which this literature complicates and dismisses patterns of socio-political control, industrial indoctrination, race-class distinction, hegemonic disenfranchisement, and heteronormative institutions and practices. We will read theories of power and its employee. We will read about systems of control and how we can act against them. We will locate resistance and submission in the literature we read and discuss their efficacy as both moments of social protest and failures of individuality. We will celebrate those who chose to speak truth to power.

Section 5 T/F 12:45 pm-2:00 pm Michael Thomas Class Number: 22726

Section 6 M/Th 1:10-2:25 pm Debarati Biswas Class Number: 22727

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

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course focuses on reading, analyzing, and researching a text (short stories, two novels, and some poems) in a specific area of the study of English literature and culture: 20th century English Literature. Our primary texts are especially interested in the unique capacity of literature for articulating and grappling with the most troubling issue of the twentieth century which according to Stuart Hall is “the capacity to live with difference” and according to Du Bois, “the problem of the color-line.” This is because, argues Hall, in contemporary societies we are seeing an increasing diversity of subject positions, social experiences, and cultural identities that cannot be grounded in a set of fixed transcultural or transcendental racial categories. We will be interrogating not only the historical and political contexts of the texts in discussion, but also the ways in which issues of gender, sexuality, race, nationalism, and class intersect in the texts in discussion. After reading each primary text, we will examine a range of short scholarly and theoretical texts that (1) make a critical argument about the primary text (and/or its author); (2) examine the historical and literary contexts that shape the primary text and to which it responds; and/or (3) offer a theoretical approach to reading the primary text. Over the course of the semester, students will practice various forms of critical reading, writing, and speaking central to literary studies, culminating in a final research paper.

Section 7 T/Th 5:35-6:50 pm Stephen Wetta Class Number: 22995

In this course we’ll explore the mechanics of discourse in the poetry and fiction of psychology and horror—how double-voicing and the unreliability of narrators provide a field for multiple interpretations of meaning and ideology. We will use the work of Russian theorist Mikhail Bakhtin as a critical approach while examining the poetry and fiction of Poe and Plath, as well as the fiction of Nabokov, Dostoevsky, Henry James and Charlotte Perkins Gilman.

Section 8 T/F 2:10 PM- 3:25 pm Matthew Knip Class Number: 23267

Dream as Literature: The Imaginary, The Real

Section 9 M/Th 2:45-4:00 pm Daniel Stokes Class Number: 23273

Theme/Description not yet posted.

Section 10 T/F 11:10 AM- 12:25 pm Matthew Knip Class Number: 23743

Romantic Friendship in Nineteenth-Century American Fiction

Prior to the emergence of homo- and heterosexual identities at the end of the nineteenth century, passionate love between women and between men—called “romantic friendship”—was nearly universally condoned in the Western world. These relationships involved physical and emotional intimacies that are today largely restricted to “gay,” “lesbian,” or “straight” lovers—yet the men and women who loved members of their own sex where neither “homosexual” nor “lesbian” in their own self-understanding, nor in the understandings of others. Most of these relationships are widely assumed to have been platonic. Following the fin de siècle interventions of sexologists, psychiatrists, and other legal and medical professionals, however, these love affairs were stigmatized and became rare;

Section 1	M/Th	11:10-12:25 pm	Naomi Leimsider	Class Number: 20834
Section 2	M/Th	9:45-11:00 pm	Pamela Kallimanis	Class Number: 23971
Section 3	M/Th	8:10-9:25 pm	Niehl Edwards	Class Number: 23944
Section 4	T/F	2:10-3:25 pm	Zef Lisowski	Class Number: 20838
Section 5	T/F	11:10-12:26 pm	Morgan Tayu-Shulz	Class Number: 20840
Section 6	T/F	4:10-5:25 pm	Leilani Zee	Class Number: 20842
Section 7	W	9:10-12:00 pm	Geri Lipschultz	Class Number: 23947
Section 9	W	3:10-6:00 pm	Michael Rizzo	Class Number: 20844
Section 10	T/F	12:45-2:00 pm	Katherine Neuman	Class Number: 20845
Section 13	T/F	9:45-11:00 pm	James Paul	Class Number: 20847
Section 14	T/Th	4:10-5:25 pm	Davida Singer	Class Number: 20848
Section 15	M/W	7:00-8:15 pm	Melinda Goodman	Class Number: 20849
Section 16	T/F	11:10-12:25 pm	James Paul	Class Number: 20850
Section 17	M/W	8:25-9:40 pm	Melinda Goodman	Class Number: 63367

ENGL 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 credits. Prerequisite is English 220. Not recommended for auditors GER: 3A.

Section 1 M/Th 8:10-9:25 am Heather O'Neill Class Number: 20851

This course focuses on writing, reading and analysis, but also on developing critical thinking skills. The best way to learn strong writing skills is to read interesting texts. To that end, we will read a variety of writers to gain insight into the writing process. We will also spend a significant amount of time discussing your essays--a personal narrative, an expository essay, and a persuasive essay--during in-class workshops. This course, in particular, will explore the theme of resistance.

Section 2 SAT 12:10-2:40 pm Anne Graziano Class Number: 20852

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.

Section 3 M/Th 9:45-11:00 pm Peggy Suzuki Class Number: 20853

In this course, students will have the opportunity to gain theoretical as well as practical insights into the composing process and the writing of academic and public arguments. We will read and discuss rhetoric, literacy, and composition theories and apply them in several writing assignments, culminating in a 10-page academic research paper. The importance of revision will be stressed throughout the term and group work will be an integral part of the course. At the end of the course, students will be able to:

- Reflect on their own writing and research process.
- Discern and develop their own method of composition.
- Identify and write for a variety of academic audiences.
- Apply principles from rhetoric, literacy, and composition theory to a variety of academic writing contexts including multimedia contexts.
- Demonstrate ability to enter academic conversations about a topic through primary research.
- Evaluate and incorporate feedback and provide feedback to others at all stages of the writing process.

Section 4 M/W 5:35 pm-6:50 pm Concetta Ceriello Class Number: 20854

In this course, students will have the opportunity to gain theoretical as well as practical insights into the composing process and the writing of academic and public arguments. We will read and discuss rhetoric, literacy, and composition theories and apply them in several writing assignments, culminating in a 10-page academic research paper. Assignments may include: journal and/or portfolio keeping, multimedia compositions, responses to readings and discussions, and drafts of works in progress. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course. At the end of the course, students will be able to:

- Reflect on their own writing and research process.
- Discern and develop their own method of composition.
- Identify and write for a variety of academic audiences.
- Apply principles from rhetoric, literacy, and composition theory to a variety of academic writing contexts, including multimedia contexts.
- Demonstrate ability to enter academic conversations about a topic through primary and secondary research.
- Evaluate and incorporate feedback and provide feedback to others at all stages of the writing process.

ENGL 303 WESTERN LITERARY BACKGROUNDS

3 credits. Prerequisite is English 220. Pre-1800 Requirement. GER: 3A. P& D: D

Section 1 T/F 2:10 PM-3:25 pm Elizabeth Martinez-Bilgrey Class Number: 20857

The ancient world produced a multitude of literary works which still command our attention as readers today. These works also had an influence which it is impossible to overstate on the writers of the Western literary canon down through the centuries. We will sample the classical literature of ancient Greece and Rome with an emphasis on those texts which students will encounter again and again in the allusions of later literature, and we will also consider the Bible, another work whose influence is ubiquitous in later texts, in its literary aspect. The particular translation of the Bible we will use, The King James Version, has probably had a greater effect on shaping the English language and its literature than any other single text. Our goal here is not only to appreciate these texts as independent creations with their own specific merits, but also to acquire the familiarity with them which will allow recognition of references to them in later Western literature and with that recognition, to deepen our understanding of those later texts which draw on these earlier works. Requirements: quizzes, paper, take- home midterm, two brief in-class writing exercises, final exam.

ENGL 305 CHILDREN'S LITERATURE

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

Section 1 M/Th 9:45-11:00 am Zoe Slutzky Class Number: 20861

This course aims to be a comprehensive introduction to children's literature through the various literary historical periods, from 19th century fairy tales which blend elements of romanticism and the gothic, through Tolkien's modernist intervention in the form of the fantasy, *The Hobbit*, to late 20th century stories of individualism that challenge morality, norms, and normality, and figure as modern-day adaptations of the quest narrative. We will read classics like Grimm's fairy tales and Barrie's *Peter Pan*, in addition to books-you-know-as-movies, like *The Neverending Story* and *The Princess Bride*, and critically-celebrated texts like Juster's *The Phantom Tollbooth* and Gaarder's *Sophie's World*. Students will be responsible for two 5-7 page papers, a final exam, and one class presentation.

Section 2 T/F 12:45 pm- 2:00 pm Donna Paparella Class Number: 20862

How does literature shape who children are and grow up to be? What ethical questions are involved in writing about and for children? What does children's literature tell us about the culture in which it was produced? What can studying children's literature tell us about ourselves? From our historical vantage point, it's tempting to think of children's literature and our ideas about childhood as timeless. However, our contemporary conceptualization of "the child" had historical beginnings. Children's literature was consolidated as a genre in the nineteenth century, known as the "Golden Age"; it emerged in the context of other disciplines that began to focus on the child (including philosophy, law, art and photography, science, and psychology). In our course, we will examine works that are foundational to the study of children's literature and we'll define "children's literature" broadly to consider literature about children—and even some literature by children. One of the highlights of the semester will be a visit to the Morgan Library where we will view rare first editions, manuscripts, and ephemera. Authors include the Brothers Grimm, Charlotte Brontë, Lewis Carroll, Mark Twain, Louisa May Alcott, Ezra Jack Keats, Maurice Sendak, and Suzanne Collins. Requirements include two shorter papers, one longer one, and regular participation.

Section 3 T/F 11:10-12:25 Yu-Yun Hsieh Class Number: 20863

Section 4 T/Th 7:00-8:15 pm Yu-Yun Hsieh Class Number: 20864

Children's literature is fun, fascinating, and important because it provides children and young adults with a window to the world. It shows readers how to respond to literature and see the beauty of things through the eyes of a child. It teaches us to creatively cope with difficulties in life, to appreciate our own cultural heritage as well as those of others,

and it passes down universal themes from generation to generation. We will explore the universal themes in children's literature by going back to the storytelling foundation, move onto the classic novels of the 19th and the 20th century, and finish with contemporary issues in young people's literacy.

ENGL 306 LITERARY THEORY

3 credits. Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02. GER: 3A. Writing Intensive.

Section 1 M/Th 9:45- 11:00 am Mark Sussman Class Number: 20865

Section 4 M/Th 11:10-12:25 pm Mark Sussman Class Number: 20867

This writing-intensive course is designed to introduce students to modern literary theory and criticism and to cultivate the skills associated with learning to think and write analytically, critically, and theoretically about literature. Perhaps the most basic yet important insight gleaned from "theory" is that there is no such thing as a non-theoretical interpretation of literature. Human beings are always-already theorizing machines, and acknowledged or not, every interpretation has a viewpoint. By disentangling different, contradictory (and sometimes confusing and intimidating) ways of reading, the course aims to help students become comfortable thinking and writing with theory, to position themselves within that complex world, and to cultivate their own voices and perspectives.

Section 2 T/F 9:45-11:00 am Jonathan Rachmani Class Number: 20866

This course introduces students to vital theoretical topics. Students will gain the tools they need to express themselves as critical readers of literature and to participate with confidence in the current debates in their field. We will uncover the living critical discussions within these topics, those that weave a thread between great works of literature, everyday life, and important social and political concerns. The course begins with the Classical sources of modern theory (Plato, Aristotle, and Longinus) and some of the key critical figures of the 18th and 19th centuries (Kant, Burke, Arnold, Marx, and Freud). We will then focus on such topics as: New Criticism, structuralism, post-structuralism, psychoanalysis, reader response theory, Marxism, cultural studies, feminist theory, African-American criticism, gender theory, and eco-criticism. We will put these theories into practice through in-class discussions of selected literary texts (these texts will be selected by the students themselves). Requirements: an in-class presentation, short reading responses, a take-home essay-based midterm, and a final seven to ten-page paper.

Section 3 T/F 11:10-12:25 pm Ira Elliot Class Number: 20871

This course will survey main currents in literary theory and criticism from the mid-twentieth century forward, including but not limited to, psychoanalytic theory, structuralist theory, deconstruction, gender studies and queer theory, Marxism, post-colonialism, new historicism and cultural theory. The Tyson text will introduce, contextualize, and outline the central tenets of each theory. In order to put the theories into practice, we'll read and discuss Fitzgerald's *The Great Gatsby*, Hemingway's *The Garden of Eden*, Vonnegut's *Slaughterhouse Five*, as well as selected short stories and poems. Course requirements include quizzes, response papers, a midterm and final exam.

Section 5 M/Th 1:10-2:25 pm Claire Sommers Class Number: 23953

Description not yet posted.

Section 6 M/W 7:00-8:15 pm Rita Tobin Class Number: 22765

At the conclusion of the hip-hop musical, *Hamilton*, the full company asks, "Who lives, who dies, who tells your story?" These are also the questions that literary theorists ask about literary texts. Who survives, or is empowered, to create and tell stories? Should critics focus solely on aesthetic forms, or take themes at face value, or view literature in a wider social and historical context?

Hamilton reframes the narrative of American history in the idiom and musical forms of the contemporary United States. The result is great theatre; but does the reframed story of Alexander Hamilton also convey a significant message about contemporary America? By examining a number of contemporary critical methodologies, literary theory attempts to answer such questions.

In fall 2018 our class will examine influential literary theories, beginning with Plato's rejection of lyric poetry in *Republic Book Ten* and concluding with the politicized methods of Fanon, Achebe and post-colonialism. Students will acquire an understanding of the key issues and concepts in literary theory and criticism; develop a vocabulary of critical terms; and write critical essays about literary texts.

Section 8 T/Th 5:35- 6:50 Daniel Hengel Class Number: 64665

This class aims to look beyond the veil that often shrouds "literary theory" in mystery and abstraction. Every time you discuss a text—which, we will see, can be just about anything—you are already engaging with the theoretical. Each interpretation we make (of anything) operates from a subject position informed by our social, historical, political, ideological, and/or linguistic matrices. In appreciating diverse, dissimilar, often discordant ways of reading texts we gain a set of tools to employ as we develop our unique voices and perspectives. In this section of literary theory, we'll look at readings from new criticism, semiotics, structuralism, post-structuralism, psychoanalysis, Marxist theory, deconstruction, cultural studies, gender and queer theory, race theory, post-colonial theory, and eco-criticism—among others. We'll read a bit of literature, watch a movie or two, and mine the newspaper for 'real-world' applications of the theory we read. Modeled after the graduate seminar, this class asks you to participate in a theoretical discourse of ideas. We're going to talk, a lot. Course requirements include: participation, a presentation, weekly responses, a few contributions to a class assignment that asks you to locate the theoretical in the everyday of NYC, and a student-designed final project.

Section 9 SAT 3:10-5:40 pm Gail Korn Class Number: 23954

Description not yet posted.

ENGL 308 NON-FICTION WRITING I

3 credits. Prerequisites are English 220 and English 300. GER 3A.

Section 2 M/Th 2:45-4:00 p.m Leslie Pariseau Class Number: 20847

Description not yet posted.

Section 3 W 10:10 AM-1:00 PM Suzan S. Smith Class Number: 22729

This workshop class in nonfiction writing will focus on furthering students' knowledge on writing essays by mining one's own life experiences. We will use renown authors' work and current event essays to better understand our own writing process. This class will follow the standard workshop format with students putting up their work twice for in class peer response and discussion.

Section 4 F 6:00-8:30 pm Michael Klein Class Number: 23275

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

Section 5 T/F 11:10-12:25 p.m. Michael Thomas Class Number: 67737

Description not yet posted.

ENGL 309 WORKSHOP IN NONFICTION 2

3 credits. Prerequisites are English 220, English 300, and English 308. GER 3A.

Section 1 T/Th 5:35-6:50 pm Michael Klein Class Number: 63957

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

ENGL 311 WORKSHOP IN FICTION 1

3 credits. Prerequisites are English 220 and English 300. GER 3A.

Section 1 T/F 11:10-12:25 pm Regina McBride Class Number: 20913

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 2 M/Th 11:10-12:25 pm Susan Daitch Class Number: 20914

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

Section 3 F 5:10-7:00 pm Regina McBride Class Number: 20915

Fiction 1 (English 311) focuses on the elements of craft, particularly Character Development, Point-of-View, and Sensory Detail. Most weeks will involve both a reading and a writing assignment. Each student will workshop two completed short stories in the course of the semester.

Section 4 T/F 3:45-5:00 pm Barbara Winograd Class Number: 23111

This is a special section of English 311. This course is an introductory fiction workshop that will consider the craft of fiction with special emphasis on the specific needs of writers from diverse linguistic backgrounds. In addition to the basic elements of fiction writing, we will ask the following questions: How does one write in English about characters who speak, think, and live in Spanish, Chinese, Russian, Korean, Arabic, Igbo, and/or any other language? How does one write about diverse cultures or from marginal perspectives with "authenticity"? It is even possible to use non-English words in fiction without scaring away readers?

ENGL 313 WORKSHOP IN FICTION II

3 credits. Prerequisites are English 220, English 300, and English 311. GER 3A.

Section 1 M/Th 1:10-2:25 pm Susan Daitch Class Number: 20916

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. Three original stories required..

Section 3 T/F 9:45-11:00 am Regina McBride Class Number: 20917

Fiction 2 (English 313) is a continuation of Fiction 1, with a renewed focus on the elements of craft, particularly Character Development, Point-of-View, and Sensory Detail. Most weeks will involve both reading and writing assignments. Each student will workshop two completed short stories and will do a presentation on a short story/author from the assigned anthology.

ENGL 314 WORKSHOP IN POETRY I

3 credits. Prerequisites are English 220 and English 300. GER 3A.

Section 1 T/Th 4:10-5:25 pm Melinda Goodman Class Number: 20918

This is a multi-cultural introductory workshop with an emphasis on writing narrative free-form poetry. Regardless of experience, students are asked to allow themselves to be Beginners. We want to be a team of creative explorers instead of competitors who are constantly comparing ourselves to each other. As members identify what inner stories they need to tell, they develop confidence in the power of their own voice to express the vibrant rhythms, characters, places, images, and tastes drawn from their own lives. Sample poets include Audre Lorde, e.e. cummings, Sapphire, Lawrence Ferlinghetti, Anne Sexton, Ntozake Shange, Nikki Giovanni, Gloria Anzaldua, Stanley Kunitz, Joy Harjo, Faye Chiang and others. Often you are influenced by the informal narrative voice of friends, families, and acquaintances who can captivate listeners with their flair for gossip, jokes, rants, sales pitches, seductions, lies, truth telling, teaching, preaching, comforting, defending, or nailing a description of a mean boss or a particularly scary incident on the subway coming home from work. Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on the disciplined process of writing, sharing and revising one's creative work. Your final portfolio will contain all drafts of assignments. This course is a prerequisite for English 316.

Section 2 M/W 5:35-6:50 pm Patricia Jones Class Number: 20919

Description not yet posted.

Section 3 T/F 9:45-11:00 am Sara Rempe Class Number: 63974

This workshop course is designed for beginning students of poetry who want to learn how to read, write, and revise poems. In addition to studying a variety of writers, each student will present original work.

ENGL 316 WORKSHOP IN POETRY II

3 credits. Prerequisites are English 220, English 300, and English 314. GER 3A.

Section 1 M/Th 2:45-4:00 p.m. Donna Masini Class Number: 20920

Through a variety of experiments, improvisations, prompts, and “serious play” we’ll explore new ways of writing poems with a more in-depth approach to craft, poetic devices and the revision process. We’ll focus on moving beyond habits and “clichés of thought and feeling,” pushing past the initial impulse in early drafts into the more fully realized poem. Given that writing poems is not merely a relating of experience, that a poem has to *embody the experience* in its language, music, rhythms, silences, etc. (and that sometimes you need to ride a rhythm out in order to *say more than you know*) the emphasis will be on process: drafts and revisions. In addition, we’ll look at the work (and revisions) of a wide range of poets, to look at *how the poem achieves its effects* through devices, strategies, manipulations of voice, pacing and syntax we’ll discuss in class and experiment with in both in-class and take-home assignments.

The workshop format allows each student to present their poems for discussion. Requirements include weekly in-class and take-home writing experiments and a final portfolio—a chapbook of poems.

Section 2 T/F 11:10-12:25 pm Sara Rempe Class Number: 23153

This workshop course is designed for students of poetry who want to continue to develop their skills and share their work with other poets. In workshop classes we critique students’ original poems, providing constructive, respectful feedback and offering suggestions for revision. We also read and discuss poems, essays, and additional material on Blackboard.

Section 3 T/Th 5:35-6:50 pm Davida Singer Class Number: 63973

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, musicality, line breaks, etc.) Emphasis on revision work and emotional connection. Readings and discussion of books by numerous recognized and new poets will help to expand vision and skills. Exercises focus on specifics of form and style. We’ll also explore publishing possibilities, the submission process and writing retreats. In this workshop setting, you will present your poems for in-class critiquing on a regular basis and create a group of revised work. A special event is the end-of-semester reading/party.

ENGL 31754 BLACK EXPERIENCE IN LITERATURE

3 credits. Prerequisite is English 220. Area of study: 2, 3, 4, 5. GER: 3A. Writing Intensive. P&D: A.

Section 1 M/Th 2:45 am- 4:00 pm Kelly Nims Class Number: 20925

This course surveys the black experience in literature from a historical perspective both in Africa and the Diaspora. By examining systems of subjugation such as slavery, colorism and colonialism, we reveal the complexities of identity, loss of language and/or culture, and the social (re)construction of a race. Particular attention will be applied to topics such as the relationship of authority to power, class to status, intellectuals to elites, ideology to consciousness, and education to inequality; as well as patterns of resistance and violence, race and ethnicity, and (post)colonial discourse. We will read texts from Danticat, Dangarembga, Morrison, Douglass, Acbebe and others.

ENGL 31981 WOMEN JOURNALISTS AND ESSAYISTS

3 credits. Writing Intensive. Prerequisite is English 220. Area of study: 4, 6. GER: 3A.

Section 1 SAT 9:10am- 11:40am Gail Korn Class Number: 63971

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, 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. Beginning with three figures who worked for the periodical press early in their careers -- Mary Wollstonecraft, George Eliot, and Virginia Woolf, we will proceed to the present through a range of influential essays by women writers on significant contemporary issues, including the work of women who report on war from the frontlines. We will also look at how the collecting of essays into book format can crystallize a point of view by following

the development of the journalism of Joan Didion. Requirements for the course will include writing a series of short essays; researching and tracking the week-by-week reporting and influence of one contemporary woman columnist or critic and presenting your conclusions; and creating a proposal for an anthology of essays. There will be a final exam.

ENGL 31985 CARIBBEAN WOMEN WRITERS

3 credits. Writing Intensive. Prerequisite is English 220. Area of study: 1, 2, 3, 4, 5, 7. GER: 3A. P&D: C.

Section 1 W 10:10-1:00 pm Elizabeth Nunez Class Number: 63970

This course will examine fiction by women writers from the English-speaking Caribbean who write at home and those who write abroad, with particular emphasis on differences in narrative style, subject matter, character development, plot, setting, theme, and imagery. Among the writers to be studied are Michele Cliff (Jamaica/USA); Elizabeth Nunez (Trinidad/USA); Merle Hodge (Trinidad & Tobago); and Joanne Hillhouse (Antigua). Students will also examine brief excerpts from the work of several other 12 writers, including Oonya Kempadoo, Nalo Hopkinson, Patricia Powell, Olive Senior, Merle Collins and Jamaica Kincaid. Requirements will include midterm and final essays, group oral presentations.

ENGL 320 MULTI-ETHNIC AMERICAN LITERATURE

3 credits. Writing Intensive. Prerequisite is English 220. P&D: B. GER: 3A. Area of Study: 2, 5

Section 1 M/Th 9:45-11:00 am Eisa Ulen Richardson Class Number: 20931

Multicultural American Literature is designed to explore the prose generated by African Americans, Asian Americans, Native Americans, Latino Americans, and contemporary voices from younger writers of color. We will bring the marginalized to the center, exploring the complex dynamics of race, class, gender, and generation in the United States. Seek to uncover the meaning of voices resisting silence. We will explore stereotypes and archetypes, using each piece we read as a window through which we look out on a specific world.

Section 2 M/Th 2:45-4:00 pm Debarati Biswas Class Number: 20932

In this course we will examine multi-ethnic American literature by emphasizing close readings of representative texts drawn from 20th and 21st century African American, Asian American, Arab American, Latinx, Chicana, and Native American essays, short stories, and novels. The purpose of this course is to explore the discourses through which a human being is defined as a migrant/immigrant and hyphenated American, with special attention paid to the formation and fragmentation of cultural identity. Through analyzing literary engagements with the complex dynamics of race, class, gender, generation, and ethnic origins, we will examine how legal terminologies such as "high skilled" and "low skilled," "documented" and "undocumented," "immigrant" and "first generation," fracture the immigrant communities and 'others' Americans of certain ethnic origins. We will also be attentive to how these writers resist such othering in their work and offer what Junot Diaz calls "radical hope."

Section 3 T/F 11:10-12:25 pm Neal Tolchin Class Number: 20933

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

Section 5 SAT 3:10-5:40 pm Anne Graziano Class Number: 20935

In this course, we will consider how the expression of African-American, Asian-American, Judeo-American, Latino-American and Native American writers has been bound and liberated by the complex language of race, ethnicity, class, and gender in America. Taking up poetry, fiction and autobiography, we will explore topics such as the literary use of code-switching, the politics of assimilation, and the tension between liberty and limitation in American literary discourse. Writers will include Harriet Jacobs, Zora Neale Hurston, Langston Hughes, Maxine Hong Kingston, James Baldwin, Sherman Alexie, Chang-rae Lee, Junot Diaz, and Nathan Englander. Active participation, five (500-word) response papers, and one (1700-word) research paper are the main course requirements.

Section 6 T/F 2:10-3:25 pm Neal Tolchin Class Number: 20936

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

Section 7 M/W 5:35-6:50 pm Allen Strouse Class Number: 20937

In this course, we will explore Multi-Ethnic American Literature from a largely linguistic standpoint. We will investigate how and why different communities speak and write in various dialects of Englishes. We will consider the politics of those dialects. And we will research how ethnicity, race, class, and gender shape language use. Course readings will focus on literary works that play with English through the use of Spanglish, African American Vernacular, and Chinese-American Vernacular. Along with formal analytical writing assignments, creative assignments will involve writing in our own Englishes.

Section 8 T/F 12:45-2:00 pm Neal Tolchin Class Number: 67663

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

ENGL 32161 19TH CENTURY AFRICAN AMERICAN NARRATIVE

3 credits. Prerequisite is English 220. Area of study: 2, 5. GER: 3A. P&D: B.

Section 1 M/W 5:35-6:50 pm Sarah Davis Class Number: 63969

This semester we will examine foundational texts by African American authors in the 19th century. We will read narratives by authors including but not limited to: Frederick Douglass, Harriet Jacobs, William and Ellen Craft, Elizabeth Keckley, Solomon Northup, Hannah Bond, Harriet Wilson, Charles Chesnutt, Booker T. Washington and W.E.B Du Bois. Our study of these authors will directly interrogate traditional readings of 19th century black identity and experience. Course requirements include active class participation, regular short reading responses, a final exam and a final research paper (6-8 pages.)

ENGL 32265 TRANS AND NONBINARY POETRY

3 credits. Prerequisite is English 220. Area of study: 2, 4. GER: 3A. P&D: C.

Section 1 M/W 4:10-5:25 pm Trace Peterson Class Number: 64530

This course explores poetry written by trans (genderqueer, nonbinary, transsexual) authors writing in English from the mid 20th century through the early 21st Century. We'll be investigating questions such as: What is the documented history of this poetry so far? What is the relationship between form and content for poetry written by trans authors? Do trans poets' experiences lead to commonalities in subject matter or narrative in poems? Do their experiences lead to similarities in the use of formal poetic elements? What does reading work by trans poets mean in a political context which often frames those of us who identify under the trans umbrella as "fake news"? Can we read trans poetry without reference to biography--or is knowing specifics of the author's identity essential to understanding their work? How might frames such as trans history, critical race studies, colonialism, feminism, transfeminism, disability studies, or class struggle help us read trans poetry? Do trans poets stay strictly within poetry as a genre? By the end of a semester reading widely in this literature, we'll collaboratively build a picture of what trans poetry is for us today, generating our own texts and a final research project in conversation with it.

ENGL 325 POST-COLONIAL LITERATURE

3 credits. Writing Intensive. Prerequisite is English 220. GER: 3A. P&D: A.

Section 1 M/Th 1:10-2:25 pm Sonali Perera Class Number: 20940

Postcolonial Studies is an interdisciplinary academic field that emerged from the political, cultural, and psychological struggles for decolonization during the 1940s to the 1960s. In a general sense, Postcolonial Literature refers to literary works by writers from formerly colonized countries. National allegory and narratives of identity crises are considered some of its emblematic forms. When we move beyond minimal definitions, however, the “postcolonial” becomes a contested category. How are questions of narrative, representation, truth, and ethics explored in different yet aligned postcolonial texts? Even as we acknowledge the historical particularity of specific colonial encounters, can we speak of a general concept? “When was ‘the post-colonial’”? asks Stuart Hall, proposing that we think of the term not only as a period marker denoting the “time after colonialism,” but also as a name for a way of knowing—a philosophy of history. The political and ethical struggles that animate the fields of postcolonial literature and theory are ongoing ones. Building on Hall’s question and focusing on a broad range of works from the postcolonial canon, we will study the changing conventions and notations that make up the genre of postcolonial writing. We will attempt to understand the category of the postcolonial not only as defined in relationship to 1940s and 1960s decolonization movements, but also in terms of the cultural politics of both earlier and later anti-colonial struggles. Our examples will be drawn from anti-colonial, internationalist, and human rights traditions from India, Sri Lanka, Nigeria, Botswana, Sudan, and South Africa. Thus this course will be an introduction to the field of postcolonial studies through readings involved in the critique of colonialism from the period of decolonization and after. The first part of the class will be devoted to foundational texts and standard definitions. During the second part of our class, we will also engage debates in terminology and new directions in the field of postcolonial studies. Literary texts include Chinua Achebe’s *Things Fall Apart*, Jamaica Kincaid’s *Lucy*, Bessie Head’s “Life” and the “Collector of Treasures,” Saadat Hasan Manto’s “Toba Tek Singh,” Tayeb Salih’s *Season of Migration to the North*, Arundhati Roy’s *The God of Small Things* and Michael Ondaatje’s *Anil’s Ghost*.

While the main focus of our class is prose fiction, we will also read excerpts from foundational texts in postcolonial theory including selections from Frantz Fanon’s *Wretched Of The Earth*, Aimé Césaire’s *Discourse on Colonialism*, Edward Said’s *Orientalism*, and Stuart Hall’s “When Was ‘The Post-Colonial’? Thinking at the Limit”

Section 2 F 3:45- 6:15 pm Leah Light Class Number: 23922

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. We will read works by Chinua Achebe, Jean Rhys, Salman Rushdie, Tayeb Salih, and others. Requirements: oral presentation, midterm essay, and a final research paper. This course will be writing intensive.

ENGL 327 CARIBBEAN LITERATURE

3 credits. Writing Intensive. Prerequisite is English 220. Area of study: 2, 3, 5, 7. GER: 3A. P&D: A.

Section 1 M 5:30-8:05 pm Jeremy Glick Class Number: 64481

Black Studies Departments in the United States brought to the humanities a revolutionary interdisciplinary paradigm that subsequently influenced English, American Studies, Latino Studies, Asian American Studies, and Women Studies et. al. We will apply an interdisciplinary framework to examine themes of rupture and return in a small sampling of Caribbean literature. We will look at how colonialism and neo-colonialism and resistance to such systemic organization are represented in the texts. We will read a selection of Caribbean novels, plays, poetry, film and scholarship and think about interdisciplinary approaches to Caribbean literature. How do these works employ innovations in literary form to carry forth their respective political visions? How might one begin to define Caribbean poetics considering the diversity encompassed in that prefix? Two other themes of this class include the question of individuation and the question of scale in Caribbean literature and Caribbean thought.

ENGL 330 SOCIOLINGUISTICS

3 credits. Writing intensive. Prerequisite is English 220. Area of study: 6. GER: 3A.

Section 1 M/Th 4:10-5:25 pm Paul McPherron Class Number: 23923

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.

ENGL 331 STRUCTURE OF MODERN ENGLISH

3 credits. Prerequisite is English 220. Area of study: 6. GER: 3A.

Section 1 M/Th 9:45-11:00 am Susana Huidobro Class Number: 20973

This course is designed to expand your awareness, knowledge, and understanding of language as an independent area of study. You will develop a sophisticated understanding of issues surrounding language structure and language use, and skills of analytical thinking about language through the study of Modern English. This course examines and analyzes the systems and structures of English sounds, words and sentences. You will learn to describe how English sentences are constructed and develop the skills necessary to analyze sentence structure. Requirements: quizzes, midterm, final exam and one short paper/squib.

Section 3 T/F 12:45-2:00 pm Karen Greenberg Class Number: 23915

This course is a systematic examination of the grammatical, syntactic, lexical, and stylistic structures of contemporary American English. We will begin with critical analyses of the major theories of grammatical and syntactic structure. In the remainder of the course, students will explore and analyze current English morphology, grammar, phrasal syntax, clausal syntax and stylistic and dialectal variation. Students will be expected to use the concepts, skills, methodology, and analytical and abstract thinking necessary to solving linguistic problems and providing logical arguments. Requirements include active participation in class and on Blackboard, timely completion of daily homework assignments, and a passing grade on three tests and a final exam. This course is not recommended for auditors.

Section 4 M/W 4:10-5:25 pm Ivana Durovic Class Number: 23924

This course is an introduction to linguistics, focusing on the modern English language. It is an overview of what a language (in our case English) is and what the study of language, as a uniquely human faculty, consists of. We will study English sounds, words, sentences, and their meaning, by analyzing them through the lenses of linguistic core subfields like morphology, syntax, semantics and phonetics. We will also explore some topics in applied subfields of linguistics and look into different varieties of English, trying to answer the question: why are there so many Englishes?

After successfully completing the course, you will be able to refute popular myths about language, appreciate human language as an orderly, rule-governed system, use the International Phonetic Alphabet (IPA) to describe speech sounds, identify some important morphological, syntactic, and semantic features of language, understand how language functions in the real world, describe the relationship between language and society.

Section 5 M/Th 11:00 AM- 12:25 pm Kelsey Swift Class Number: 24356

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

ENGL 332 HISTORY OF THE ENGLISH LANGUAGE

3 credits. Pre-1800 requirement. Writing intensive. Prerequisite is English 220. Area of study: 6. GER: 3A.

Section 2 T/F 9:45-11:00 am Susana Huidobro Class Number: 20977

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 assignments, and a final exam.

Section 3 M/W 4:10-5:25 pm Katherine Parry Class Number: 20979

This course presents the history of the English language through the history of its speakers, from the Germanic invaders of Britain in the fifth century, through the colonizers of Americas and Australasia, to its present speakers in India, Africa, and China. Students write two major papers, one analyzing the language as used in England at different periods, the other a research paper exploring in more detail a topic they identify from the readings. By the time they finish the course, students should have a strong sense of the historical framework within which English, and English literature, has developed; an understanding of the relationship between culture, social identity, and language; some familiarity with older forms of English and some of its modern variants; and knowledge of basic sociolinguistic terms and of the concepts they represent.

Section 5 F 5:10-7:40 pm John Grasso Class Number: 23925

In this course we will apply sociolinguistic principles to examine the developmental changes in the English language with respect to phonology, morphology, syntax and semantics. Students will gain basic familiarity with and understanding of the Anglo-Saxon language, an understanding of Middle English, and an appreciation and deeper insight into the various global Englishes of our post-colonial world. Assessment relies heavily on participation and includes homework assignments, an exam and a final research paper.

ENGL 33376 LANGUAGE AND POWER

3 credits. Prerequisite is English 220. Area of study: 6. GER: 3A.

Section 1 T 5:30-7:20 pm Ignasi Clemente Pesudo Class Number: 64495

What is power? How do some individuals, groups, or institutions gain and accumulate power, as well as legitimize their hold on power? Power is a central concept in social science. And language is key in the creation, reproduction, and defiance of power. Indeed, as linguistic anthropologist Susan Gal notes (1991), "the strongest form of power may well be the ability to define social reality, to impose visions of the world. And such visions are inscribed in language and, most important, enacted in interaction." Combining theoretical approaches to language and power, interactional research, and language-based ethnographies, we will explore the multiple ways in which language is used to construct inequality and domination, but also to offer tools for resistance and change.

ENGL 335 CHAUCER

3 credits. Pre-1800 requirement. Prerequisite is English 220. Area of study: 2, 5. GER: 3A. P&D: D.

Section 1 T/F 9:45-11:00 am Elizabeth Martinez-Bilgrey Class Number: 23926

somewhat pompous, patriarchal title. Chaucer, as you will discover this semester, is anything but pompous. He can be lofty at times but he can also be obscene, given to potty humor, and wildly comic. And if, at times, he allows his characters to voice the rules of the patriarchy, we can never be sure to what degree he endorses those rules because like Shakespeare, he inhabits every character he creates and speaks in a plurality of voices often contradicting each other in the strongest terms. Chaucer is a liminal figure, born into the merchant class yet living amongst the aristocracy all his adult life. He never gives his total allegiance to any one group or class, and no one escapes his mocking eye. He lives in the most tumultuous of times- a period marked by the devastation of the Bubonic Plague, war, the Peasants' Revolt, the deeply felt conflicts of religious heresy, and the unthinkable deposition of a king. Yet the world of his literary creations while sometimes dark and brutal, also sparkles with humor, playfulness, and the joy of living. *The Canterbury Tales*, his best known work, is a kaleidoscopic look at his time in all its multi-faceted complexity and includes some of the most well-known characters in all of English language literature: the sexually- voracious business woman, the Wife of Bath; the oddly modern gender-bending Pardoner; the lordly Knight who hires out as a mercenary in foreign wars but meditates on theology and philosophy; and the drunken Miller whose obscene imagination gives us the funniest, dirtiest thing you will ever read in college. In our own time, *The Canterbury Tales* is read through varying critical lenses: gender theory, queer theory, Marxist criticism, ecocriticism., etc. , and no one school of criticism exhausts or finally defines this text. Bring whatever perspective you choose and you will find something to think about in *The Canterbury Tales*.

Requirements: quizzes on content, quizzes on vocabulary, final exam, 5-6 pp. paper, two very brief in-class responses

ENGL 338 SURVEY OF BRITISH LIT. I: EARLY TEXTS TO 18TH CENTURY

3 credits. Prerequisite is English 220.

Section 1 M/Th 9:45-11:00 am Anne Prescott Class Number: 20980

Gothic fiction has a nasty reputation: it dwells on nightmare, madness, and the more unpleasant outcomes of human striving and scientific experiment; it subverts and perverts (or is subverted and perverted by) desire; it is second-rate, popular fiction, laboring for sensational effect rather than engaging the intellect. Yet Gothic fiction, with its investigation of the supernatural and its insistence that propriety be transgressed, helped prepare English sensibility for its Romantic Age. It looked back to the darker works of the Elizabethan and Jacobean stage, and forward to Freud. We will analyze its features and dynamics, follow its course as agent and record of social change, and enjoy its guilty pleasures.

Section 2 M/Th 11:10-12:25 pm Linda Stein Class Number: 20981

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

Section 3 M/Th 11:10-12:25 pm Anne Prescott Class Number: 20982

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

Section 4 T/F 9:45 AM- 11:00 am Dow Robbins Class Number: 20983

This course is designed as an introduction to some important texts written in Britain from the Anglo-Saxon Period to the Romantic Period. 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.

Section 6 M/Th 2:45- 4:00 pm Michael Plunkett Class Number: 22731

In this course, we will read Milton's *Paradise Lost* in full and explore ways that epic poem subsumes the work of predecessors like Chaucer and Shakespeare and informs the work of Romantic inheritors, particularly Blake.

Section 7 M/W 7:00-8:15 pm Brenda Henry-Offor Class Number: 22732

When did British literature let in the voice of "the other"? When did it support reigning power? When did it begin to question power? In this survey we examine epic, lyric, drama, and the prose narrative for moments when they have social and cultural power and for moments when they question power (whether political or cultural power). We close read a major work from each of five literary periods: Old English, Middle English, early modern, Restoration, and "Enlightenment." While focusing on one major work, we add in shorter related readings that build our knowledge of the time period's literary characteristics. Class requirements: class participation and regular quizzes, two essays, and a final exam.

Section 7&8 T/Th 5:35 PM-6:50 pm Brenda Henry-Offor Class Number: 22733

This course considers English literature chronologically from Anglo-Saxon times to Romanticism. Emphasis will be placed on social, cultural and political backgrounds as well as the form and content of English literature. We will pay particular attention to the prominent authors in our textbooks; however, we will not read all of their works.

Course Objective:

- To examine a succession of writers and works in order to understand the literary tradition in which each author and text play a significant role
- To study the literature and how it influences our ideas of tradition, race, class, gender, and culture
- To relate selected works and their authors to each other, and to their shared heritage, as well as compare and contrast the authors and their works
- To examine the texts from a historical standpoint in an effort to understand how writers engage in dialogue, respond to and shape society through their writings of social, political, religious and cultural movements
- To study multiple themes in the selected literature and their recurrence in multiple works across literary periods

At the end of the semester students are expected to achieve a clear understanding of all of the above.

Section 9 M/W 5:35-6:50 pm Fiore Sireci Class Number: 23549

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 *Fairie 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. Requirements will include three or four short papers, a longer final paper, a mid-term, final, class presentation and participation.

ENGLISH 34257 VISUAL RHETORIC

(3 credits) Prerequisite is English 220.

Section 1 T/F 12:45-2:00 pm Leigh Jones Class Number: 23973

Kenneth Burke defined rhetoric as “the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols.” How do images function as language, and how do they induce cooperation? What methods can we use to analyze images as rhetorical texts? In this course, we will examine the production and circulation of a variety of visual texts as rhetorical sites, drawing upon theories of visual rhetoric and applying methods of visual rhetorical criticism. Students will demonstrate their understanding of course material in two research-based course projects that include both written and visual elements. No prior coursework in rhetoric is required.

ENGL 34258 RHETORIC OF SCIENCE FICTION

Section 1 M/W 4:10-5:25 pm Trudith Smoke Class Number: 65747

This course is a small workshop class in which students engage with classical and contemporary theories of rhetoric as well as genre-specific theoretical work on SF by Darko Suvin and Donna Haraway among others with the goal of developing vocabulary, concepts, and perspectives to enable our analysis of the genre. Building on this theoretical background, we will read, look at films, and analyze a selection of SF works by such authors as among others: Octavia Butler, Samuel Butler, George Orwell, Aldous Huxley, Samuel Delaney, Philip K. Dick, Ursula LeGuin, and Margaret Atwood. This course requires full participation of all students. Other requirements include several short papers, a presentation, and a longer paper and/or web-based project.

ENGL 352 SHAKESPEARE SURVEY

3 Credits. Prerequisite is English 220. Area of study: 1. GER 3A. Pre-1800 requirement. P&D: D.

Section 2 M/W 5:35-6:50 pm Brenda Henry-Offor Class Number: 20987

This course introduces students to Shakespeare’s plays and poetry. The course will be taught from theoretical and literary perspectives. Students will read poems and plays as both dramatic interpretations of early English culture and as timeless works of theatre. Most of the readings will focus on women and their roles in early modern life. The underlying themes of all readings in this course are love, intimacy and human relationships.

Section 3 T/F 12:45-2:00 pm Gavin Hollis Class Number: 24151

In this survey course, students will encounter plays from across the writing career of William Shakespeare and place his works in their historical, political, and social context. In particular, students will think about how and what a sixteenth and seventeenth century English audience might have learned about their world and the world beyond England’s borders from Shakespeare’s drama. We will first attend to plays about England’s past, whether set during the troublesome reign of Richard II, the triumphant reign of Henry V, or the catastrophic reign of the ancient King Lear. In the second half of the semester we will read plays set in countries far afield that dramatize encounters with non-Christians, non-White Europeans, and monsters—*Othello*, *The Merchant of Venice*, and *The Tempest*. Writing in 1599, at the opening of Shakespeare’s theatre, The Globe, a traveller to London observed that the English did not travel much, preferring to hear about “foreign matters” from the playhouse. This course asks students to examine the kinds of “foreign matters” Shakespeare’s audiences encountered through his drama.

ENGL 364 THE AGE OF SATIRE

Pre-1800 requirement. P&D: D.

Section 1 T/F 11:10-12:25 pm Rebecca Connor Class Number: 24384

This course meets the pre-1800 requirement.

Satire is a literary genre that expresses amusement or disgust at ridiculous, unseemly or immoral behavior — and the eighteenth-century is the greatest period of satire in all of English literature. We will pay close attention to forms and techniques of satire and to the kinds of work, social, ethical and ideological, that it performs. What are its imperatives?

Does it use ridicule to reform or to injure, and to what extent are these aims mutually constitutive? Students will compare 18thC satirical texts and images to contemporary satire, including TV shows such as *The Boondocks*, *Family Guy* and *The Late Show with Stephen Colbert*. We will consider the effectiveness of satire as both social and political commentary, as well as a method of reform. Finally, we will explore what people found funny in the past and why, as well as what makes us laugh today.

This course meets the pre-1800 requirement.

ENGL 369 19TH CENTURY ENGLISH NOVEL: VICTORIAN GOTHIC

3 credits. Prerequisite is English 220. Area of study: 1. GER: 3A.

Section 1 M/Th 1:10-2:25pm Tanya Agathocleous Class Number: 23155

In the 18th century, celebrated writers were most likely to be essayists and poets; in the Victorian era, they were more likely to be novelists. Once derided as “light” literature for women, the novel first became an important literary genre in the nineteenth century. The “light” literature of the 18th century included the Gothic novel, which was transformed and adapted in the 19th century to incorporate other novelistic modes (e.g. the realist novel, the coming-of-age novel, and the psychological novel). This course will reflect on how and why novels achieved cultural dominance: how they constructed readerships, how they were published and disseminated, and how they used the Gothic mode to investigate the most pressing social and political issues of the day, such as the class system; the position of women; and the relationship between race, nation and empire. Along with critical essays, we will read: *Jane Eyre*; *The Half-Caste*; *Great Expectations*; *The Turn of the Screw*; *Dracula* and *Dr. Jekyll and Mr. Hyde*.

ENGL 37151 ROMANTIC NOVELS

3 credits. Pre-1800 requirement. Prerequisite is English 220. Area of study: 1. GER: 3A.

Section 1 T/F 2:10 PM- 3:25 pm Dow Robbins Class Number: 64491

Regarding its literature, the Romantic period in Britain (very roughly 1780 to 1830) was once recognized mostly for its poetry, but in recent decades, many of the era’s novels have become increasingly central to our understanding of the literary period. One focus of this course will be on the reasons for the (relatively recent) inclusion - and prior marginalization - of the novel in discussions of British Romanticism. 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 these 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, all of which make Romantic-era novels a rich field for study today, as they 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.”

ENGL 372 ROMANTIC POETRY

3 credits. Pre-1800 requirement. Prerequisite is English 220. Area of study: 1. GER: 3A. P&D: D.

Section 1 T/F 9:45- 11:00 am Abigail Bloom Class Number: 23927

This course examines the works of the major British Romantic Poets of two generations (Wordsworth, Coleridge, Byron, Shelley, and Keats) with glances at Blake, Burns, and female writers of the period. Attention will be given to the historical and literary contexts of the poetry as well as the more personal changes facing the writers, such as attitudes towards sexuality, the role of the writer, and celebrity. Inspired by the revolutions they saw in the world around them, these poets created a revolution in poetry that explored the individual and the inner world, the natural world, the

fantastical world, and the human capacity for imagination. Classes will be discussion-based, focused on close readings of the poetry.

ENGL 375 20TH AND 21ST CENTURY AMERICAN POETRY

3 credits. Prerequisite is English 220. Area of study: 2. GER: 3A.

Section 1 M/Th 2:45-4:00 pm Amy Robbins Class Number: 23928

This course will consider major movements in American poetry from Modernism to the present with a focus upon the implicit and explicit politics of any poetics. In our examination of the kinds of aesthetic innovation and cultural work that poetry can perform, we will study poetries of several co-existent strains of American Modernism before moving to the poetries of subjectivity and formal innovation of mid- to late century, poetry of the Black Arts and so-called multi-cultural movement, concluding our study with a look at the wide range of lyric and experimental poetries emergent more recently. Requirements: Regular attendance and participation, including occasional in-class writings that cannot be made up; one midterm paper of 5 pages; term paper with annotated bibliography (10 pages); final exam.

ENGL 377 20TH AND 21ST CENTURY AMERICAN FICTION

3 credits. Prerequisite is English 220. Area of study: 2. GER: 3A.

Section 1 T/Th 7:00 PM- 8:15 pm Mark Bobrow Class Number: 22734

In this course we will read a broad selection of American fiction, focusing on the period between World War I and the 1980s. While we will pay considerable attention to literary forms and styles, especially as they provide insight into the development and manifestations of modernism and post-modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the concerns and debates that shaped and were shaped by the literature of the period.

In addition to the considerable attention we will devote to modernist and post-modernist movements, we will examine the following issues as they are addressed in the literature we read: the rise of popular culture, mass media, and consumerism; the cultural and social effects of World War I and the Great Depression; the ongoing debate over American cultural identity, traditions, and values; the impact of mechanization and new communications technologies; the effects of immigration and urbanization; and the civil rights and women's rights movements. Authors may include Gertrude Stein, Sherwood Anderson, Ernest Hemingway, Willa Cather, William Faulkner, Nella Larsen, Jean Toomer, Nathanael West, Zora Neale Hurston, Flannery O'Connor, James Baldwin, Vladimir Nabokov, Don DeLillo, Grace Paley, and Ishmael Reed. Course requirements: active participation; several short response papers (1-2 pages each); a 5-6-page mid-semester essay; and a 10-page research paper.

ENGL 38253 MEDIEVAL DEATH

3 credits. Pre-1800 requirement. Prerequisite is English 220. Area of study: 1. GER: 3A.

Section 1 T/F 11:10-12:25 pm Marlene Hennessy Class Number: 23929

Ghosts, revenants, and the undead stalked the medieval imagination; indeed, death is the obsessive subject of some of its most remarkable literature. In this course medieval death culture will first be contextualized by looking at early Christian attitudes towards the dead, with a special focus on the development of the cult of the saints and relics. Then we will read miracle tales and other texts including Viking sagas that recount stories of the dead rising from their graves to haunt their friends, relatives, and enemies. Relationships between the living and the dead will also be viewed through the lens of monastic visions of heaven, hell, and purgatory. The bulk of the course will focus on literary texts produced after the onset of the Black Death, the Great Mortality of 1348-1350 that left between one-half and one-third of the population dead, with a particular emphasis on its spread across Britain. Middle English texts to be read include Chaucer's *Pardoner's Tale*, John Lydgate's *The Dance of Death*, and *The Disputation between the Body and*

the Worms. Continental texts to be read in translation include European chronicle accounts and selections from Giovanni Boccaccio's *Decameron*.

ENGL 38694 LITERATURE AND LAW

Section 1

M/W 5:35-6:50 pm

Rita Tobin

Class Number: 20988

At the conclusion of the hip-hop musical, *Hamilton*, the full company asks, "Who lives, who dies, who tells your story?" American literature tells the story of our nation through the eyes of both the powerful and powerless. This course will examine the role of literary texts in giving voice to the powerless, and thereby encouraging changes in what many Americans then believed, and today most agree, were unjust laws.

In 1789, women could not fully participate in political and economic life, most African-Americans were enslaved, and power remained almost entirely in the hands of the propertied. The Constitution and laws focused on the protection of property rights, not human rights. Over the past 240 years, that view has changed. Literature & Law examines the role played by literature in the continuing struggle to achieve an equitable society through the auspices of the law.

Non-fiction readings include the *Declaration of Independence*, *United States Constitution*, *Federalist #10*, *Civil Disobedience*, Abraham Lincoln's first and second inaugural addresses, Franklin Roosevelt's first and second inaugural addresses, *Letter from a Birmingham Jail* and *The Fire Next Time*. Fictional texts, autobiographies and drama include *The Grapes of Wrath*, *Native Son* and *The Normal Heart*.

Students will acquire an understanding of the foundations and development of American law; become familiar with the narratives through which the law has been depicted in American literature and non-fiction; and make connections between literary texts and the ideological contexts in which such texts are produced.

ENGL 38860 THE GOTHIC

3 credits. Prerequisite is English 220. Area of study: 1 GER: 3A.

Section 1

M/W 4:10-5:25 pm

Dennis Paoli

Class Number: 20989

Gothic fiction has a nasty reputation: it dwells on nightmare, madness, and the more unpleasant outcomes of human striving and scientific experiment; it subverts and perverts (or is subverted and perverted by) desire; it is second-rate, popular fiction, laboring for sensational effect rather than engaging the intellect. Yet Gothic fiction, with its investigation of the supernatural and its insistence that propriety be transgressed, helped prepare English sensibility for its Romantic Age. It looked back to the darker works of the Elizabethan and Jacobean stage, and forward to Freud. We will analyze its features and dynamics, follow its course as agent and record of social change, and enjoy its guilty pleasures.

ENGL 38863 VICTORIAN NOVELS AND FILM

3 credits. Prerequisite is English 220. Area of study: 1. GER: 3A.

Section 1

T/F 11:10 AM-12:25 pm Abigail Bloom

Class Number: 20990

Many of the great novels of the nineteenth century have been adapted into movies—some have been adapted several times, each time expressing the belief and interests of a new generation. Does the quest for popularity demand alteration of the original? Does translating a novel into a movie give new depth to its meaning? We will consider how these works have been envisioned, changed, and enlivened by filmmakers. This semester we will examine Jane Austen's *Persuasion* and *Persuasion* dir. Roger Michell; Emily Brontë's *Wuthering Heights* and *Wuthering Heights* dir. William Wyler; Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* and *Dr. Jekyll and Mr. Hyde* dir. Rouben Mamoulian; Bram Stoker's *Dracula* and *Nosferatu* dir. F. W. Murnau.

ENGL 38869 THE VAMPIRE IN THE ARTS

3 credits. Prerequisite is English 220. Area of Study: GER: 3A

Section 1 T/F 9:45-11:00 am Rebecca Connor Class Number: 24432

This course meets the pre-1800 requirement.

This course considers the modern vampire from its eighteenth-century origins to the present. We will explore certain lasting preoccupations of the vampire-narrative, including the fluidity of sexual identity, same-sex relationships, the importance of social status and wealth, the relationship of humans to machines, the tension between secrets and 'loyalty,' and lastly, the struggle between fitting in and being an 'outsider.' We will also examine visual expressions of the vampire, from the 18th century art of Fuseli and Goya, to the seminal 20thC film *Nosferatu*, to the contemporary TV series *True Blood*.

ENGL 38991 RALPH ELLISON: WORDS AND MUSIC

3 credits. Prerequisite is English 220. Area of study: 2 and 5. GER: 3A. Writing Intensive. P&D: B.

Section 1 T/Th 5:35- 6:50 pm Mark Bobrow Class Number: 63901

While our focus in this course will be Ralph Ellison's 1952 masterpiece, *Invisible Man*, we will also read a selection of his essays on music, literature, and American culture, as well as excerpts from his unfinished second novel. In addition, we will listen to a "soundtrack" of jazz and blues that informs both his fiction and criticism, and we will examine the ways – thematically and stylistically -- that Ellison brings to the page jazz and blues idioms and principles, including his definition of jazz as "an art of individual assertion within and against the group." Part of our work will be an ongoing class project to create a playlist (all genres and periods welcome) inspired by our readings and class discussion and informed by recent work in sound studies. More broadly, we will interrogate Ellison's views on literature, culture, race, democracy, and American intellectual history as they are expressed in his fiction and criticism.

In order to more fully contextualize Ellison's work, we may read very brief excerpts from writers who influenced him and whose writing Ellison riffed on in both his fiction and criticism, including Emerson, Twain, Douglass, Washington, Du Bois, Wright, Hughes, Joyce, Faulkner, and Eliot. We will also address the critical reception of *Invisible Man* and the critical controversies over Ellison's work that emerged in the years following the book's publication.

Requirements: several 1-2-page response papers; a 5-page mid-semester paper; a 10-page research paper; an oral presentation; and active participation, including the group playlist project.

Psychology

ENGL 39045/49407 PROUST, KAFKA, JOYCE

Section 1 M/W 4:10-5:25pm Nico Israel Class Number: 64493

In this course we will read Marcel Proust's novel *Swann's Way*, various stories and parables from Franz Kafka, and James Joyce's novel *Ulysses*, in conjunction with the writing of some of the twentieth century's most important continental philosophers, narrative theorists and critics: Henri Bergson, Walter Benjamin, Theodor Adorno, Gilles Deleuze, Gerard Genette, Jacques Derrida, and Julia Kristeva, among others. Through engaging with these innovative and difficult texts, we will address such fundamental questions as the nature of time, history and memory; authority, law, humanness and animality; and national, international, and global politics~ (especially the politics of decolonization).

ENGL 39065 NOVEL INTO FILM

3 credits. Prerequisite is English 220. Area of study: 1, 2. GER: 3A. Writing Intensive.

Not recommended for auditors.

Section 1 T/F 11:10-12:25 pm Susan Barile Class Number: 23744

What forces were at play during the 1930s and 40s that gave rise to the cynical depictions in literature of American society and culture? How is it that Hollywood responded with a wealth of movies that became known as film noir? In this course, we will examine several novels of detection and drama that reflected on issues of gender, economics and race. We will view and analyze their subsequent adaptations into classic noir films. Since half of the texts will be by women, one of the class objectives will be to subvert the traditional ideas of the investigative hero and the femme fatale. Authors include (but are not limited to) Vera Caspary, Dorothy Hughes, Dashiell Hammett and James M. Cain. Requirements include a presentation, in-class writing assignments, three short response papers, a midterm exam and a final paper.

ENGL 39254 POST WWII POETRY

3 credits. Prerequisite is English 220. Area of study: 2. GER: 3A.

Section 1 M/Th 11:10-12:25 pm Amy Robbins Class Number: 65798

This course is a study of four dominant poetic “schools” or strains emergent in the US after WW II: the so-called Confessional school, which constituted a revolution in lyric poetry; the so-called multi-cultural movement, which emerges from Confessional as well as Black Arts traditions; the Language school, a late-twentieth century avant-garde movement that advocated for formal rupture and linguistic disjunction while scorning the poetry of personal voice for being insufficiently political; and a loose collective of thirdstream or hybrid poets working now who employ the post-Confessional lyric mode while innovating within it, experimenting with the creation of new aesthetic practices and literary forms as means for critique of contemporary society. Throughout the course we will consider the stakes surrounding the use or abandonment of lyric voice and individual experience; the radical political potential of experimental literary form as a means of opening new avenues in consciousness; and the development of hybrid works that retain yet repurpose established poetic conventions, positing hybridity as the logical – yet contested – continuation of the American avant-garde. Poets to be studied will include Robert Lowell, Sylvia Plath, Gwendolyn Brooks, Maya Angelou, Gloria Anzaldúa, Marilyn Chin, Ron Silliman, Lyn Hejinian, Susan Howe, Kimiko Hahn, Harryette Mullen, Laura Mullen, and Claudia Rankine. **Requirements:** Regular attendance and participation, including occasional in-class writings that cannot be made up; one midterm paper of 5 pages; term paper with annotated bibliography (10 pages); final exam.

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

3 credits. Writing Intensive. Prerequisite is English 220. GER: 3A. Writing Intensive.

Section 1 M/Th 1:10-2:25 pm Joshua Schneiderman Class Number: 20994

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. At several points throughout the semester, we’ll read and discuss twentieth and twenty-first century responses to early American texts (such as Steve McQueen’s recent film adaptation of *Twelve Years a Slave*) in order to understand how America’s past has informed recent history.

Section 2 M/Th 2:45-4:00pm Christina Katopodis Class Number: 22735

The Puritan settlers came to New England with the conviction that God had sent them on an “errand in the wilderness.” Their encounters with the landscape and the indigenous populations produced an intense and varied religious experience. The diversity of American religious experience expanded through the Enlightenment and American Revolution, leading to 19th Century attempts to balance religious virtue with pragmatic principles. We will examine American religious and political origins through the early settlers’ experiences in the American wilderness, the

Puritan and Transcendentalist search for truth in nature, as well as the national desire for self-definition in 19th Century American literature before the Civil War. The course will be focused on how environment has shaped American identity, and how environment is used as a literary and philosophical tool: to frame narratives, position pragmatic arguments, catalyze personal and political change, and open possibilities for explorations of gender and sexuality.

Section 3 T/F 11:10- 12:25 pm Mark Miller Class Number: 22736

What is natural? Claims about natural, inherent or essential truths change over time. This course will take a long view of how the "natural," as well as related concepts such as the unnatural and supernatural, was constructed and reconstructed by writing in and about the Americas. Our readings will span many genres and cultures from the fifteenth century to the mid-nineteenth century. We will pay special attention to inventions, shifts and reversals in what is "natural" about sex, gender, religion, race and social order. Readings may include sacred texts like the *Popul Vhu* and *Genesis*, Spanish exploration narratives, evangelical revival writing by Jonathan Edwards and Samson Occom, political tracts by Jefferson and L'Overture, short fiction such as Séjour's "The Mulatto" and Melville's *Benito Cereno*, and longer work such as Jacobs' *Incidents in the Life of a Slave Girl*. Requirements may include active discussion, in-class writing, papers, and exams.

Section 4 T/F 12:45-2:00 pm Ira Elliot Class Number: 20995

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 5 T/Th 8:25- 9:40 am Austin Bailey Class Number: 20996

"Where do we find ourselves?" This is the question posed at the opening of Ralph Waldo Emerson's essay "Experience." Emerson answers: "In a series, of which we do not know the extremes, and believe that it has none." In his address on the passage of the 1850 Fugitive Slave Law, Emerson again asks where we find ourselves and answers that "we find ourselves" in a mode of "personal dishonor," one which "now rests on every family in Massachusetts." In both cases, we find ourselves, that is, we find that we are subjects of radical historical contingency—what Perry Miller calls the American "errand into the wilderness": a colonial project fraught from the beginning with contradiction and aspirational anxieties. This class examines canonical works of American literature spanning the "origins" of the country (i.e. the colonial period and the Puritans) to the Civil War. The approach taken is primarily that of an intellectual history. We will track the philosophical orientations beginning with Puritanism and transitioning to enlightenment liberalism, and terminating in American romanticism. We will also give considerable attention to themes of race/racism, gender, slavery, and colonialism, including the passage of the Fugitive Slave Law and the controversy of John Brown.

ENGL 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR 1

3 credits. Prerequisite is English 220. Area of Study: 2. GER: 3A.

Section 1 M/Th 9:45-11:00 am Joshua Schneiderman Class Number: 20997

This course offers a wide-ranging look at American prose writing from the end of the Civil War to the beginning World War I, a period that the cultural historian Jackson Lears has called "the rebirth of a nation" and the economic historian Richard White has compared (unfavorably) to our present moment. In tracing the emergence of modern American literature, we will use terms such as "realism," "naturalism," and "modernism" to describe the variety of creative responses to the rapid social and economic upheavals of the period, but we will also spend a good deal of time challenging the temporal and conceptual limitations that these categories entail. We'll conclude the semester by

looking at a contemporary mixed-media book (Michael Lesy's *Wisconsin Death Trip*) and a film (Paul Thomas Anderson's *There Will Be Blood*) about this period to get a sense of how it has echoed into the 21st century.

ENGL 48493 WRITING, MULTIMEDIA, AND PERFORMANCE

Section 1 T/Th 7:00-8:15 pm Davida Singer Class Number: 48493

The excitement of writing a poem, flash fiction piece or memoir can be expanded to another level when visual art & music are added. This course invites you to compose theme-based short pieces and combine them with multimedia elements for a portfolio & live performance. In a workshop setting, you will develop your writing, add your own visual art (photos, video, drawings, collage etc) and practice reading what you write to sharpen your ear for language, rhythm and sound. Guest artist(s) will discuss their work and how it connects to words. Readings and exercises from writing by Langston Hughes, Allen Ginsberg, Margaret Atwood, Etgar Keret, Joy Harjo, Major Jackson, Rachel Eliza Griffiths, Laurie Anderson, Patricia Smith and others. After a bit of practice, a performance of your portfolio excerpts with live music will cap the course at semester's end.

ENGL 49403 SPECIAL TOPICS: EARLY NATIVE AMERICAN LITERATURE

Section 1 T/F 9:45-11:00 am Mark Miller Class Number: 65501

This course will consider the relationship between early Native American writing, oration, and publicity in three eras: first, 18th century sermons, personal narratives, and letters; second, early 19th century public-sphere religious, legal and traditional narratives by Aupaumut, Boudinot, Cusic, Apess, and Schoolcraft; and, third, 20th and 21st century literature and literary criticism by Silko, Ortiz, Gunn Allen, Round, Cook-Lynn, Warrior, Teuton, Habermas, Cheyfitz, and Konkle. Topics will include Native American nationalist literary criticism, colonialism, post-colonialism, textual materialism, histories of the book, and other histories of material texts. The course will confer departmental Honors and fulfill the major's pre-1800 requirement.

ENGL 49406 LITERATURE OF THE GREAT WAR: MODERNISM, MEMORY, AND THE POETICS OF HISTORY

Section 1 M/Th 1:10-2:25pm Richard Kaye Class Number: 64502

The year 2018 marks the one-hundredth anniversary of the end of World War I, also known as The Great War. Today literary critics and cultural historians comprehend the war as crucially determining twentieth-century and modernist literature as well as "modernity." This course explores creative and intellectual responses to the Great War (1914-1918) by focusing on the changes that wartime experience fostered in national identity, gender relations, sexual attitudes, psychoanalysis, prevailing conceptions of historical progress, and the aesthetic strategies of writers. In an exploration of fiction, poetry, memoir, film, and criticism, we consider the close relation between personal trauma and historical catastrophe. Readings will begin with Thomas Hardy's elegiac, ironic poems reflect a shift from Victorian to modernist poetics. In addition to the writings of soldier-combatants such as Robert Graves, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, Edmund Blunden, and David Jones, we will consider the different responses of women writers and artists such as Radclyffe Hall, Käthe Kollwitz, Virginia Woolf, Vera Brittain, and Rebecca West, whose novel *The Return of the Soldier* (1918) was the first fictional treatment of "male hysteria" (shell shock). In a consideration of several pivotal works of modernist fiction—Woolf's *Jacob's Room*, Ford Madox Ford's *Parade's End*, and D.H. Lawrence's *Women in Love*—we will consider how the new techniques of modernism, once critiqued by literary critics as requiring the occlusion of historical actualities, indirectly register wartime realities. Just as Primitivist, Futurist, and Dadaist art movements took their inspiration from widespread militarism and battlefield disasters across Europe, psychoanalysis shapes its new "talking cure" along with a critique of "civilization" and theories of the "death drive." We will view influential filmic works such as the 1916 documentary *The Battle of the Somme*, Abel Gance's *J'Accuse* (1919), and Stanley Kubrick's *Paths of Glory* (1957). Because of the Trans-Atlantic and international literary scope of First World War, the course will take up Anglo-American (often short fictional) texts by Lawrence, Rudyard Kipling, Conrad, T.S. Eliot, Woolf, Gertrude Stein, Hemingway, and Faulkner as well as works by non-English writers such as Ernst Junger and

Georg Trakl, all writers who understood the events of World War I as requiring radical innovations in literary form.
Requirements: A mid-term and a final paper that may be adapted from the mid-term paper.

ENGL 49407/39045 PROUST, KAFKA, JOYCE

Section 1 M/W 4:10-5:25pm Nico Israel Class Number: 65559

In this course we will read Marcel Proust's novel *Swann's Way*, various stories and parables from Franz Kafka, and James Joyce's novel *Ulysses*, in conjunction with the writing of some of the twentieth century's most important continental philosophers, narrative theorists and critics: Henri Bergson, Walter Benjamin, Theodor Adorno, Gilles Deleuze, Gerard Genette, Jacques Derrida, and Julia Kristeva, among others. Through engaging with these innovative and difficult texts, we will address such fundamental questions as the nature of time, history and memory; authority, law, humanness and animality; and national, international, and global politics– (especially the politics of decolonization).