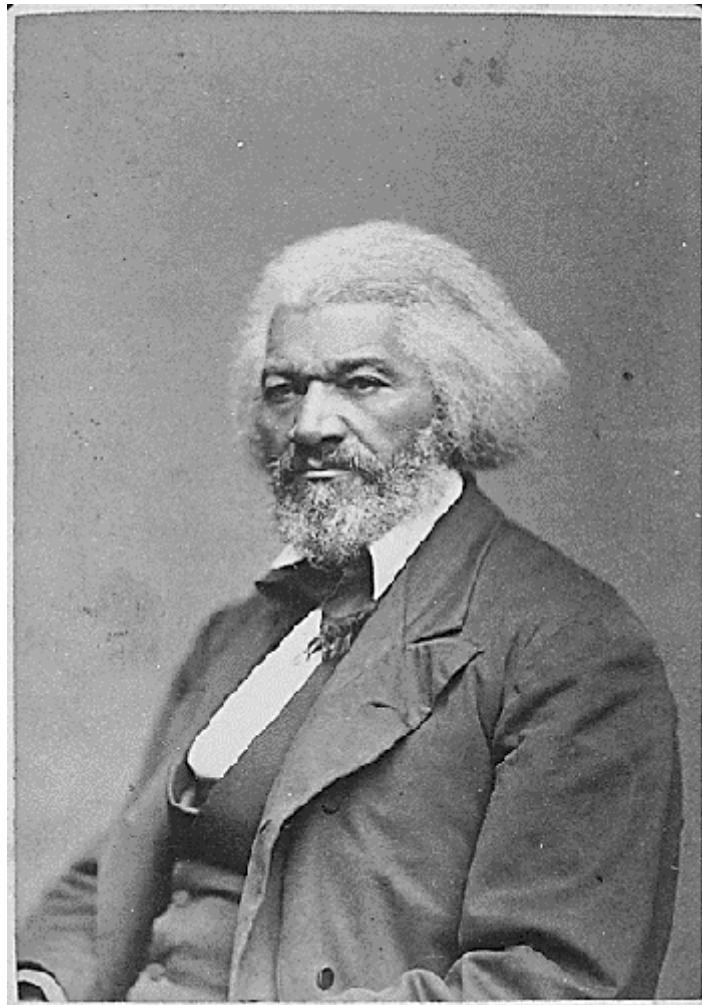


**COURSE DESCRIPTIONS
JANUARY and SPRING 2010**



A NOTE TO THE STUDENT

This book has been designed by our department in order to facilitate your choice of English courses. If you are an English major and do not yet have an adviser you should either contact our department by phone at 516-463-5454 or come to 203 Mason Hall.



Hofstra University

Bachelor of Arts in English and American Literature

— Foundations Courses (9 credits) _____

English 41 (3 credits);

6 credits chosen from the following:

English 40 or 43; English 42; English 51 or 143

— Ways of Reading Literature (3 credits) _____

English 100

— Major Author (3 credits) _____

English 107, 115, 116, or 119

Pre-1800 100-Level Electives

check catalog and Course Description booklet for courses
that satisfy the pre -1800 requirement

General 100-Level Electives (18 credits)

qualifying courses include any 100 -level English course;
students may elect to replace two of these courses with no
more than two of the following courses outside English:

AMST 145, 146;

CLIT 191, 195, 199;

DRAM 173, 174, 175, 176

— History (3 credits) _____

3 credits of British or American History chosen under advisement



Hofstra University Bachelor of Arts in Publishing Studies and Literature

Foundations (6 credits)

6 credits in one of the following pairs of courses:

English 40 and 41; or English 43 and 44

Publishing Fundamentals (15 credits)

English 102

English 172 179A

English 173

English 174

English 179A

History, Theory, and Practice (6 credits)

English 170 and 171

Literature Electives (9 credits)

qualifying courses in this category are

limited to 100-level English or American

literature courses

General Electives (3 credits)

qualifying courses include all 100-level English

History (3 credits)

3 credits of British or American History chosen under advisement



Hofstra University Bachelor of Arts in Creative Writing and Literature

— Basic Workshops (6)

6 credits chosen from CRWR 133, 134, 135, 137

— Advanced Workshops (6 credits) prerequisite: Basic

Qualifying courses include all Creative Writing courses,
English 180 through English 199:

— Foundations (6 credits)

3 credits chosen from English 40, 41, or 43

3 credits chosen from English 40, 41, 42, 43 44, 51 or 143

— Major Author (3 credits)

English 107, 115, 116, or 119

— General Electives (18 credits)

qualifying courses include all 100-level English

12 credits (4 courses) one of which must be in
literature written before 1900

The remaining 6 credits (2 courses) may be taken in literature,
advanced creative writing workshops, publishing or language courses

— History (3 credits)

3 credits of British or American History chosen under advisement



Hofstra University

Minor in English

Total of 18 Credits Needed in English

—— 6 credits from 100-level —————

At least 6 credits from 100-level English (ENGL)

or Creative Writing (CRWR) courses

—— 12 more credits that may include: —————

100-level English (ENGL) or Creative Writing (CRWR) courses

No more than 6 credits from 40- and 50-level ENGL courses

No more than 6 credits chosen from:

• DRAM 173, 174, 175, 176

• CLL 191, 195, 199

• AMST 145, 146

Note: 40- and 50-level English courses and courses in AMST, CLL, and DRAM are not required for the minor; all 18 semester hours may be filled by 100-level English or Creative Writing courses.

Hofstra University Department of English

Course Offerings for January and Spring 2010

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department for the January session and Spring semester. This information, used in conjunction with the Hofstra University Bulletin, will enable you to make more informed decisions when choosing your courses. In addition to the courses described here, qualified students may take tutorials in the subjects of their choice, with the permission of a supervising faculty member and the chair. Advanced undergraduates with outstanding records may also take a graduate course, with the permission of the instructor and the chair.

If you are interested in the January program in London, please contact the program co-directors, Dr. John DiGaetani (463-5466) or Dr. Robert Sulcer (463-5472).

As these pages reveal, the English Department is offering an extraordinarily wide and stimulating range of courses in the fields of literature, creative writing, language studies, and publishing. If you entered Hofstra before the fall semester of 1995 and are still satisfying the requirements of the old major, please consult the chair of the department, in order to learn how to use elective courses to satisfy the specific requirements of the English and American literature concentrations of the old major.

INFORMATION FOR ENGLISH MAJORS

First- and Second-year Students Interested in Majoring in English

English 100, Ways of Reading Literature, is required of all English majors in the English and American literature concentration. Students planning on pursuing this concentration should take this course as soon as possible. English 100 is accepted as 100-level elective credit for Publishing Studies or Creative Writing majors.

Early Literature ("pre-1800") Requirement

The following courses may be used to satisfy the pre-1800 requirement of the English and American Literature concentration: 101, 107, 110, 115, 116, 129, 130. Note: English 107, 115, and 116 may be used to satisfy either requirement #3 or requirement #4 of the English and American literature concentration as described in the Hofstra University Bulletin. They may not be used to satisfy both requirements.

100-level Elective Courses

You will be able to use the 100-level literature courses in the English Department to satisfy the requirements listed under categories 5 and 6 in the Creative Writing and Literature requirements. You should register for any 100-level literature course you wish. In the spring, your instructor or adviser will fill out forms making it possible for you to count the course toward the requirements listed under categories 5 and 6.

English Department

January 2010

Course Descriptions

English 184Y (01) Shakespeare's Comedy

Prof. S. Jarvis

Comedy does not mean “funny”! It’s the structure of drama in which the reversal of fortune goes from bad to good, and the resolution of social conflicts through recognition, union and reunion. For Shakespeare, this means the formation of a new society out of a flawed one, through the institutions of class and marriage. This class will trace that idea through several of Shakespeare’s so-called “Comedies” including *A Comedy of Errors*, *As You Like It*, *A Midsummer Night’s Dream*, and *Twelfth Night*....Oh, and they’re really funny!

English 192Z (A) American Killers, American Saints

Dr. J. Fichtelberg

Much like a common language or heritage, violence is essential to social order. Governments enforce laws by threatening punishment; nations impose their will by preparing for war. Yet violence, anthropologists tell us, can also serve sacred ends, promote faith, or draw believers closer to God. Americans have long understood this paradox. Our culture has used violence to unify and inspire, even as violent acts have scarred and harmed. This course will explore the social uses of violence—its beauty and terror, its senselessness and serious purpose—by examining great American texts. We will range widely from the seventeenth to the twentieth centuries. Beginning with an Indian captivity narrative by Mary Rowlandson, we will consider the turbulent period ending in civil war, reflected in the stories of Edgar Allan Poe, the poetry of Walt Whitman, and Stephen Crane’s great novel, *The Red Badge of Courage*. Texts in the twentieth century include Ernest Hemingway’s *In Our Time* and Truman Capote’s *In Cold Blood*. We will also view two films, Martin Scorsese’s *Gangs of New York* and Terrence Malick’s *Badlands*. Throughout the course we will explore the mysterious process that renders even the greatest villains reflections of our collective hopes and fears. Written requirements include two response papers and one longer essay.

English 184A (01) The Courtly Love Tradition

Dr. W. T. MacCary

This is the most important cultural development in Western Europe between the end of the classical era and the Renaissance. Suddenly, in the South of France, about 1090, men began to celebrate and idealize women; this had never happened before, and it would continue through various stages of high seriousness, mysterious inversion, satire and parody until the early 1600’s, when we find its last permutations in Cervantes and Shakespeare. We shall trace its origins from classical Arab love poetry in southern Spain, through the troubadours, the writers of romance, the short tales of Marie de France and Boccaccio, Dante’s lyrics and epic, Chaucer,

"Gawain," and other equally strange and intriguing texts. We shall also consider the parallel development of the Cult of the Virgin Mary.

English 192C (01) How the Simpsons Saved American Literature Prof. R. Pioreck

"I've seen plays, honest to God, actual plays less boring than This."

Homer Simpson

"If you've read a few books, you'll get the most of the jokes."

Matt Groening, creator of *The Simpsons*

The Simpsons are a cultural phenomenon that have explored, adapted and parodied many works of American Literature. Many have been overt uses, easily recognizable, but most often the allusions have been subtle. All this points to one thing – if the references are important enough to be lampooned by The Simpsons, these works must be important cultural milestones. The following titles examine themes in American literature important to the American self-image as well as consider the observed image to which Americans are subjected. Some of the work that this class will use to gauge this phenomenon include:

readings from *the Simpsons and Philosophy: The D'Oh! Of Homer*

A Streetcar named Desire

"The Devil and Daniel Webster"

The Natural

The Music Man

The Old Man and the Sea

"Howl"

"The Telltale Heart"

"The Raven"

"The Fall of the House of Usher"

Citizen Kane

London Program

English 184G (01) Contemporary British Theatre

Dr. J. DiGaetani

English 250H (01) Contemporary British Theatre (graduate course)

Students in this course read, study, discuss, and write about contemporary British theatre – that is British drama since World War II. Among the playwrights to be studied are Samuel Beckett, John Osborne, Tom Stoppard, Harold Pinter, David Hare, Alan Ayckbourn, Peter Shaffer, Michael Frayn and Christopher Hampton. Since the course will be taught in London, classwork will be supplemented with performances of contemporary plays, along with the classics of world theatre (depending on what is being staged in London at the time). Classwork will be augmented with performances at the Royal National Theatre, the Royal Shakespeare Company, the West End and/or fringe performances and a backstage tour of the Royal National Theatre. The course will include four theatre performances. Optional theatre performances are available as well. The course will introduce students to the city of London as the literary and dramatic capital of the English speaking world. The British Library will be used as a major resource for literary research

English 196W (01) Literary London

Dr. R. Sulcer

English 250I (01) Literary London (graduate course)

This course will examine both the works and the sites of English literature. In conjunction with our study of the city's literary heritage, we will read a wide array of authors, from John Donne to Samuel Johnson to Virginia Woolf. The readings will focus in particular on Romantic and Victorian London, with selected works by such writers as William Blake, John Keats, Oscar Wilde, and Charles Dickens. We will also have the opportunity to take advantage of literary walking tours, visits to historic literary homes, and dramatic readings of literary works, among other organized activities. Since many of the readings are closely linked to the visual arts, we will tour a variety of museums, including the National and the Tate Galleries, the British Museum, and the Victoria and Albert Museum.

Course Offerings for Spring 2010

SUCCESSFUL COMPLETION OF WSC 001 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES

DSST 002 Disabilities Studies (Cross-listed with ENGL 196D)
Section 01 TR 12:45-2:10 Prof. P. Horvath

This is a course about disability. It is not about disabled people as a distinct population but about disability as a cultural category. We will consider bodies in terms of their form and function; in particular, we will focus on bodies that represent extremes, rather than norms, of development. We will be concerned with what sorts of bodies are taken for "normal," with how such norms are constructed, and with how and why "abnormal" or disabled bodies have traditionally been represented in literary texts. The overriding concerns of the course will be with how the body's shape and capacities have been assumed to determine character and fate and how physical and mental impairments have been used in literature to signify moral and psychological states. With more recent texts, we will be concerned with how representation may challenge conventional conceptions of "normality" and "disability." The goal of the course, then, will be to explore disability as a cultural construct like race and gender.

The course will not attempt an exhaustive chronological survey, but to provide a sense of perspective on contemporary American culture, readings will be selected from various periods. We will also supplement literary texts with some nonliterary texts and documentary films about disabled people.

Prerequisite(s)/Course Notes: Two of the following: ENGL 51, 52, 143, 144; HIST 13, 14C, or permission of the instructor.

English 040 Source Studies
Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 9:35-11:00 Dr. A. Burke

This course will study the two ancient literary and cultural traditions that have shaped Western culture: the Hebrew and the Greek. We will read from the Old Testament such works as Genesis, Exodus, Samuel, Job, Jonah, Isaiah, The Song of Solomon; and from Greek literature, we will read the *Odyssey*, some dramatists tragic and comic, some lyric poetry and some philosophical dialogues of Plato. Emphasis will be given to the evolution of literary genres, to issues of conscience, to national and individual identity. We will close with an examination of the Gospel of John as a work that merges both traditions. Two papers will be required as well as a midterm and a final exam.

Section 02

TR 4:30-5:55

Dr. A. Levine

In this course we study ancient Hebrew and Greek literature in translation. The Hebrew Bible (or Old Testament), Homer's *Iliad*, and the tragedies of ancient Athens are among the earliest literary records of the struggles, myths, ideas, symbols, and values that have been fundamental to Western culture. Their literary achievement has remained unsurpassed, and their influence pervades centuries of literature, as well as contemporary life. The goal of this course is to read these works thoughtfully and critically, focusing on the literary treatments of national and cultural identity, the relationship between the human and the divine, family relationships, women, and the recurrent theme of deception. The course also focuses on literary style, considers issues involving the transmission and translation of ancient works, and serves as an introduction to the genres of epic and tragedy. Written requirements: informal homework assignments, two essays, and midterm and final examinations.

English 041 English Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MWF 12:50-1:45

Dr. A. Sills

Section 02

MW 2:55-4:20

Dr. A. Sills

In this course, we will read and analyze English literature from roughly the Middle Ages through the eighteenth century and familiarize ourselves with some of its major authors, including Geoffrey Chaucer, Sir Phillip Sydney, Edmund Spenser, William Shakespeare, John Donne, John Milton, and Alexander Pope, among others. We will pay particular attention to the creation and development of a distinctly "English" literary sensibility by reading a wide variety of narrative and lyric poetry, plays, and prose works from the period. In addition, this course will examine the ways in which these literary works each engage with their historical moment and attempt to address the myriad social, cultural, economic, and political issues confronting England at that time. In addition to an intensive amount of reading there will be two essays, a midterm and final exam, and a series of shorter writing assignments due over the course of the semester.

English 042 English Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

TR 11:10-12:35

Dr. I. Fizer

Taking Virginia Woolf's feminist revision of English literary history, *A Room of One's Own* (1929) as a critical framework, we will read a selection of texts from the eighteenth, nineteenth, and twentieth centuries that she either lauds or disparages, as well as texts that she leaves out, in order to think through the cultural implications both of institutionalizing a required reading list and of revising it. Course texts will include poems by Blake, Wordsworth, and Shelley, who long defined the canon of English Romanticism, and those of their contemporaries, Charlotte Smith and Anna Barbauld, which have only recently been reassessed and accorded cultural stature; Jane Austen's *Pride and Prejudice*; selected poems by Christina Rossetti and Tennyson;

Charlotte Bronte's *Jane Eyre*; Joseph Conrad's *Heart of Darkness*; and Jean Rhys' *Wide Sargasso Sea*, a retelling and rereading of *Jane Eyre*. Course requirements: weekly reading responses, class participation, a paper, and two exams.

Section 02 TR 6:30-7:55 p.m. Dr. J. Digaetani

This course will discuss English literature from the nineteenth century to the present, covering the Romantic, Victorian, and Modern periods. This course will include a midterm, a final, a paper, and an oral report. Among the authors to be read are Wordsworth, Coleridge, Keats, Gilbert and Sullivan, Tennyson, Wilde, Shaw, Joyce, Lessing, and Stoppard. This course will look at historical events and how they affect writers and also look at the genres of theater, poetry, and fiction. Both lectures and class discussions will help students to read and analyze literature more effectively.

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 9:35-11:00 Dr. W. T. MacCary

This is a survey of masterpieces of Western literature from Homer to Shakespeare. I have chosen to correlate the syllabus with the famous analysis of the representation of reality in ancient, medieval and early modern literature by Erich Auerbach, *Mimesis*. Thus we shall begin with a comparison of narrative styles in Homer's *Odyssey* and the Old Testament book of Genesis. Then some reading in Greek drama: Aeschylus, Sophocles and Aristophanes. Next, selections from Virgil, Augustine, *Beowulf* and *Roland*. Finally, Dante, Petrarch, Chaucer, Montaigne and Cervantes. There will be two short essays to be written in class--of a compare-and-contrast format, requiring no outside reading--a mid-term and a final exam, both requiring identification and commentary on passages from the works read.

English 044 Western Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 12:45-2:10 Dr. A. Sahay
Section 02 TR 4:30-5:55 Dr. A. Sahay

Becoming the "Self." Along with the advent of capitalist modernity (roughly from the 1500's on) and its distinct economic, political, and social organization of life, new conceptions of "individual" selfhood and its relation to the world also arose. Reading widely among literary, philosophical, economic and cultural writings, we will investigate competing ideas of the forms of the "self" ranging from classical Enlightenment theories of "man" as the subject of "reason" and "experience" (as found in the texts of such writers as Locke, Kant, Voltaire), to the individual as the subject of "labor" (Marx, Engels, Brecht), to individuals as subjects of a transcendent "imagination," of "desire," and of "power" (from Rousseau, Nietzsche, and Freud, to Romantic and post-Romantic poets from Blake and Wordsworth to Baudelaire and Breton).

Throughout we will ask such questions as: what is (intellectually, socially, politically) at stake in these competing theories of subjectivity/selfhood?; is the self really “free” or is it an effect of various historical forces?; what have dominant conceptions of the subject “left out” in order to ground their views (as indicated in the writings of for instance Mary Wollstonecraft and Olaudah Equiano)?; whether, as French historian Michel Foucault has argued, “man is only a recent invention, a new wrinkle in our knowledge... [who] will disappear again as soon as that knowledge has discovered a new form”; and, finally, in the twenty-first century are we now in the moment of the “posthuman”? More fundamentally we will question whether such “different” views are simply part of the “natural evolution” of ideas or are in fact the outcome of wider economic and political developments and class struggles over the meaning of the “free individual” in culture.

English 051 The American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MWF 10:10-11:05

Dr. J. Fichtelberg

What are the sources of American individualism? How have attitudes toward the self changed and varied over time, and how are those attitudes reflected in major works of American literature before the Civil War? By examining writings on religion, nationalism, economic behavior, and the uses of feeling, this course will trace the development of one of the most distinctive traits of our culture—American self-reliance. Readings will include works by Thomas Shepard and Benjamin Franklin, Charles Brockden Brown and Emily Dickinson, Ralph Waldo Emerson and Harriet Beecher Stowe. Written requirements include an in-class midterm, two six-page papers, and a final exam.

Section 02

MWF 1:55-2:50

Dr. R. Sargent

Autobiography, the dramatic story of individual lives, has been one of the most popular and important literary forms in our culture. We admire and wish to imitate those who rely on their own efforts in life and follow their own dreams. This course explores the desire Americans have to define themselves as individuals. Readings will include works by Benjamin Franklin, William Cullen Bryant, Frederick Douglass, Henry David Thoreau, Walt Whitman, and Emily Dickinson. The course requires two essay examinations (a midterm and final). A brief essay comparing two short works in terms of theme and metaphor and a longer paper that analyzes the choices characters make will also be assigned.

English 052 The American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MWF 1:55-2:50

Dr. A. Stambuk

In this course we will read texts of American Literature that cover a span of over 100 years in different genres--fiction, drama, and poetry--from 1865 to the present, with

attention to cultural, economic, and historical contexts. Among the key themes we will explore is how the quest for freedom and self-realization that characterizes the desire of central characters in works by Theodore Dreiser, Edith Wharton, Kate Chopin, F. Scott Fitzgerald, Ernest Hemingway, Zora Neale Hurston, Henry Roth, Ralph Ellison, Arthur Miller, and Tennessee Williams is replaced by skeptical brooding about the meaning of human experience. We will also read selections from the poetry of Robert Frost and Wallace Stevens, interrogating how these skeptical modernists respond to the dilemma of trying to make sense of a world without meaning. Course requirements include a mid-term exam, a final exam, a final paper (7-10 pages), and class participation.

Section 02

TR 12:45-2:10

Dr. K. Valerius

In this class we'll study selected literary texts from the period spanning 1865 to the present in the United States. Much of this literature responds to and participates in social debates prompted by industrialization and class conflict, the official enfranchisement of African Americans and their continued exclusion from democratic citizenship in practice, woman suffrage, immigration, war, and emergent scientific knowledge and technological innovation. Among other topics, we will discuss literary realism and modernism as aesthetic movements and consider their relation to the specific historical circumstances in which they emerged, and we will ask how realism and modernism function as categories to classify and assign value to literary texts.

SUCCESSFUL COMPLETION OF WSC 001 AND 002 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES

English 100 Ways of Reading Literature

A required course for literature majors under the new program

Section 01

MF 11:15-12:40

Dr. J. Fichtelberg

How do writers and readers create meaning? How do different readers find varied meanings in the same texts? What are the literary elements that help to make meaning, and how can we tell when a reading is successful? In this course, we will practice the art of close reading, the basic skill for literary criticism. We will examine four texts illustrative of different centuries and genres: William Shakespeare's *Othello*, William Blake's *Songs of Innocence and of Experience*, James Joyce's *Dubliners*, and Maxine Hong Kingston's *The Woman Warrior*. In addition, we will survey a wide range of critical approaches to the works, and practice writing our own criticism. Written work includes four 3-4-page papers and a final exam. This course will be conducted as a seminar. Throughout the semester, students will make brief presentations to help focus class discussion.

Section 02

TR 11:10-12:35

Dr. A. Levine

How do readers derive meaning from works of literature? How do fictional worlds unfold ideas about our own world? What critical approaches have been used to understand and judge literary works, and how do we evaluate the critical judgments of others? With these questions in view, this course focuses on works of different periods that have elicited widely different sorts of interpretations, including Grimm's fairy tales, Shakespeare's *Twelfth Night*, Mary Shelley's *Frankenstein*, and Joyce's "The Dead." We will also read, analyze and discuss a selection of critical essays pertaining to these works. This course is an intensive workshop, with students reading texts closely, researching textual issues and historical contexts, and discussing their responses. Written requirements include a short paper, a longer essay, and a final examination.

English 102 Grammar

Section 01

MW 4:30-5:55

Prof. C. Porr

Section 02

MW 6:30-7:55

Prof. C. Porr

This course will focus on language as it communicates through form and syntax. Based on the study of traditional grammar and correct usage in written text, the course will analyze words, phrases, clauses, and their varied and intricate combinations. Besides learning the rules of grammar, students will consider the ways in which these rules assist in creating meaning. Conversely, we will consider ways in which disregard of grammatical form may either deliberately or haphazardly change, subvert, and/or obscure meaning. Students will be expected to complete weekly text-based exercises as well as to create their own paragraph-length illustrations of the skills being analyzed. Finally, we will sample fiction and nonfiction to study how writers observe or seemingly ignore grammatical form in order to create meaning in their texts. Course requirements will include weekly quizzes, a midterm, a final, and two short (3-4-page) papers.

English 113 Inventing Identities: Yeats, Heaney, and the Emergence of Modern Irish Poetry

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

TR 2:20-3:45

Dr. D. Ben-Merre

This course deals with the significant work of Irish poets writing in English during the Modern Period. The course begins with the work of W.B. Yeats, who, in addition to his influence on world literature, was an Irish writer, writing at a critical moment in Irish history. The study of texts by Yeats and other prominent Irish poets that he has deeply influenced such as Seamus Heaney enables students to develop an understanding of both the nature of an aesthetic work and the critical tools that can be brought to its appreciation.

English 114**Fairy Tales in English & American Literature**

Section 01

TR 9:35-11:00

Dr. S. Harshbarger

According to the novelist and critic A.S. Byatt, “The literary fairy tale is a wonderful, versatile hybrid form, which draws on primitive apprehensions and narrative motifs, and then uses them to think consciously about human beings and the world.” This class will consider how some of the most imaginative authors writing in English have adapted, incorporated, or subverted the classic fairy tale tradition. We will consider how oral and literate converge to create a hybrid form in the classic tales; how stories from different traditions reinforce or challenge gender stereotypes; and how modern authors adapt traditional themes of family, identity, reward, and punishment to tell stories relevant to modern English and American culture.

English 115**Shakespeare: Earlier Plays and Sonnets**

Satisfies Humanities Division Literature (LT) distribution requirement
(For English Majors: satisfies Pre-1800 or Major Author requirement)

Section 01

MWF 12:50-1:45

Dr. V Pasupathi

Section 02

MW 2:55-4:20

Dr. V Pasupathi

In this course, we will study works Shakespeare wrote early in his career as a dramatist in Elizabethan England. In addition to formal and stylistic elements of these works, we will examine the political and social issues that interested Shakespeare and his contemporaries enough to prompt their exploration on stage. Our discussions of the historical and cultural contexts in which these works were written will help to illuminate Shakespeare’s representations of gender, social hierarchy, and nation, as well as his interest in structures of religious and political authority, rebellion, and revenge. Our reading list will include selected sonnets, *Venus and Adonis*, *The Taming of the Shrew*, *A Midsummer Night’s Dream*, *The Merchant of Venice*, *1 Henry IV*, and *Hamlet*. Students in the class will write two papers, take one exam, give a group presentation on historical and cultural contexts, and participate in discussions in class and outside of it in online forums.

Section 03

TR 12:45-2:10

Dr. W.T. MacCary

To study Shakespeare's early career we begin with a selection from the Sonnets, then move on to the tragedy *Romeo and Juliet*, the comedy *A Midsummer Night's Dream*, and the history play *Henry IV, Part 1*. We conclude with the darker comedy *The Merchant of Venice* and the tragic masterpiece *Hamlet*. Two short in-class essays are required, in addition to the midterm and final exams.

English 116**Shakespeare's Later Plays**

(For English Majors: satisfies Pre-1800 or Major Author requirement)

Section 01

TR 9:35-11:00

Dr. M. McFeely

English 116 focuses on the second half of Shakespeare's career as he turns from the romantic comedies of the 1590s to the darker comedies of the 1600s, from the English histories to his greatest tragedies, and to a new type of play critics have dubbed romances. What forces were at work in London, in the theater, in Shakespeare's life that enabled him to produce such plays as *Measure for Measure*, *Othello*, *King Lear*, *Troilus and Cressida*, and *The Winter's Tale*? Through close reading, we will aim at learning to speak the language of Shakespeare's text, and through the viewing of taped scenes, we will examine how directors and actors have interpreted that text as it moves from the page to the stage.

Section 02

TR 2:20-3:45

Dr. W. T. MacCary

We shall read five or six plays from Shakespeare's later career, concentrating on the major tragedies (*Othello*, *Macbeth*, *Lear*, *Coriolanus*) and the romances (*The Winter's Tale*, *The Tempest*). Two short papers will be required; these are not research papers but literary essays outlining the student's own response to the works. There will be both a midterm and a final exam, both requiring identification and commentary on short passages taken from the works read.

English 121**Studies in the Novel: The Self and the World**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

TR 4:30-5:55

Dr. I. Fizer

The "novel" rightly asserts its own novelty, as it first emerged in Western Europe as a recognized literary form in the late seventeenth and early eighteenth centuries, and its elastic contours allowed subsequent generations of writers to experiment with and thereby to adapt this form of fiction to their own creative impulses. Focusing on a range of fictional narratives that were published in England and France during the eighteenth and nineteenth centuries, *Studies in the Novel I* begins with a question: why were readers in the eighteenth century suddenly compelled to immerse themselves for hours tracing the intimate lives of others? In part, the selection of tales, novellas, and novels we'll read in this course immediately makes clear the answer to that question: as narratives about seduction, they at once offered instruction in the techniques of seduction, and enacted both the pleasures, and the more painful consequences, of falling for the intricate plots of seducers. The texts for this course may include Aphra Behn, "The Fair Jilt"; Abbe Prevost, *Manon Lescaut*; Daniel Defoe, *Moll Flanders*; Samuel Richardson, *Clarissa*; Choderlos de Laclos, *Les Liaisons Dangereuses (Dangerous Liaisons)*; Eliza Haywood, *Three Novellas*; Jane Austen, *Pride and Prejudice*; Charlotte Bronte, *Jane Eyre*; Lewis Carroll, *Alice's Adventures in Wonderland*; and Gustave Flaubert, *Madame Bovary*. Course requirements: active class participation; weekly reading responses; two papers; and two exams.

English 122 Studies in the Novel II

Section 01 TR TR 12:45-2:10 Dr. J. DiGaetani

Students in this course will study and discuss the twentieth-century novel in terms of conflicting cultures. The course will include the following authors and texts: Forster's *Howard's End*, Thomas Mann's *Buddenbrooks*, Woolf's *The Waves*, Boll's *Group Portrait with Lady*, Nabokov's *Lolita*, Garcia-Marquez's *Love in a Time of Cholera*, Rushdie's *The Satanic Verses*, and A. S. Byatt's *Possession*. We will look at how these authors were influenced by historical events of their time as well as the philosophical and political conflicts of their respective periods. Our theme in this course will be "Money: Lure, Lore, and Literature," which will enable us to investigate financial concerns in these novels. The course will require essay-quizzes, one paper, a midterm exam, and a final exam. Another major concern in this course will be a search for modernism and what makes modern novelists different from their predecessors.

English 126 The American Short Story

Section 01 TR TR 2:20-3:45 Dr. R. Prigozy

The short story has been one of the most successful literary forms from the earliest years of the American experience. Beginning with Washington Irving and his notable works like "Rip Van Winkle" and "The Legend of Sleepy Hollow," American writers have regarded the short story as uniquely effective in expressing their visions of life. The short story achieved greatness in the works of Poe, Hawthorne and Melville--the latter two better known for their novels--and virtually every major writer of the nineteenth and twentieth centuries created masterworks of short fiction. In this course, we will discuss the form of the short story and the changes as it developed over decades; we will study short stories that span more than two centuries, and include works by Mark Twain, Henry James, F. Scott Fitzgerald, Ernest Hemingway, William Faulkner, Richard Wright, John Cheever, J. D. Salinger, Edith Wharton, Alice Walker, John Updike, Philip Roth, Grace Paley, and Raymond Carver. Students will be expected to write two short papers, and take a midterm examination as well as a final.

English 130 Seminar in Eighteenth-Century Literature:

Powers of Darkness: British Gothic Fiction and the Contemporary Horror Film

(For English Majors: satisfies Pre-1800 or Major Author requirement)

Section 01 TR TR 12:45-2:10 Dr. I. Fizer

Why is it pleasurable to read fiction that provokes sensations of fear and dread? Do confrontations between the living and the living dead—such as ghosts, speaking skulls, and corpses arisen from the grave—purify the world of evil or leave an irreparable experience of trauma? Therefore, can fiction that intends to heighten fear assert a critique of political oppression and tyranny, or does it channel and pacify cultural anxieties? And why does the

passion of romantic love emerge within an atmosphere of overwhelming loss? Horace Walpole's *The Castle of Otranto*, published in 1764, inspired both questions like these and the literary phenomenon known as gothic fiction. In turn, eternally revised and re-animated, gothic fiction gave rise to the contemporary horror film. In this course, we will read a series of texts published during the first fifty years of the gothic tradition, that may include, among others: Anne Radcliffe's *The Italian, or the Confessional of the Black Penitents*; Jane Austen's satiric gothic, *Northanger Abbey*; Matthew Lewis' utterly notorious novel, *The Monk*; Mary Wollstonecraft's political gothic, *The Wrongs of Woman*; Mary Shelley's *Frankenstein*; Emily Bronte's *Wuthering Heights*, and the contemporary gothic mash-up known as Jane Austen and Seth Grahame-Smith's *Pride and Prejudice and the Zombies*. In addition, we will analyze a set of contemporary films in reference to the eighteenth-century gothic style that may include, among others, Henry Selick's *Coraline* and Stanley Kubrick's *The Shining*. Course requirements: class participation, weekly reading responses, two analytical papers, and two exams.

CRWR 133 Workshop: General Creative Writing

Section 01	MWF	9:05-10:00	Pioreck
Section 02	MWF	10:10-11:05	Pioreck
Section 03	TR	11:10-12:35	Texier
Section 04	TR	12:45-2:10	Bernhardt
Section 05	TR	2:20-3:45	Bernhardt
Section B	MW	6:30-7:55pm	Plath
Section C	MW	8:05-9:30pm	Plath

Develop and sharpen writing skill in all forms of creative writing. Students' work is read aloud and the techniques employed in celebrated works of literature are studied and analyzed.

Prerequisite(s): WSC 1 and 2.

CRWR 134 Poetry Writing

Section 01	TR	11:10-12:35	Prof. C. Roberts
Section 02	TR	12:45-2:10	Prof. C. Roberts

A workshop to help the developing poet sharpen the powers of poetic expression. Reading and discussion of students' poems, and analyses by students of themes and techniques of contemporary poems of their choice. *Prerequisite(s): WSC 1, WSC 2, & CRWR 133 or submission of manuscript.*

CRWR 135 Workshop: Prose

Section 01 MW 2:55-4:20
Section 02 TR 2:20-3:45

Prof. M. McPhee
Prof. W. McGee

This workshop will help the developing fiction writer to sharpen the powers of expression. What gives a short story its resonance, and how can we develop this quality in our own writing? We shall consider this as we examine both published stories and, especially, student work. The course will emphasize issues of craft including structure, characterization, point of view, setting, tone, and dialogue. The question of what constitutes vivid, engaging prose will remain at the forefront of our discussions. *Prerequisite(s): ENGL 133 or submission of manuscript. Open only to students who have fulfilled the Writing Proficiency Exam requirement.*

CRWR 137 Introduction to Playwriting

Section 01 TR 4:30-5:55

Prof. E. Brogger

This is a beginning course addressing the basic elements of play construction. Particular emphasis is placed on exploring the components of plot, character, dialogue, and action. While this is primarily a writing course, each student is asked to complete certain reading assignments during the semester. Reading requirements include craft-related resources and various selections from one-act play anthologies. There are no examinations or term papers. There will be brief (script) writing assignments throughout the semester, followed by a final (graded) draft. Classes are conducted in a workshop format, allowing for useful, constructive critiques, along with open discussions of general topics and specific challenges. Creative Writing majors may count this course in either category 2 or 4 of the Creative Writing requirements listed in the bulletin. *Prerequisite(s): ENGL 133 or permission of instructor.*

English 139 The African Novel

Satisfies Humanities Division Literature (LT) or Cross-Cultural (CC) distribution requirement

Section 01 TR 9:35-11:00

Dr. J. McLaren

This course will introduce selected African novelists of the twentieth century. Novelists from North, West, East, and Southern Africa will be examined using the principal critical themes of contemporary African literature. The course will focus primarily on Anglophone writers and will explore such issues as traditional culture, the colonial encounter, neocolonialism, African feminism, and political resistance. We will analyze a novel by each of the following writers: Chinua Achebe, Ama Ata Aidoo, Assia Djebar, Alex La Guma, Ngugi wa Thiong'o, and Sembene Ousmane. One of our goals will be to investigate intertextual relationships. In addition, the course will consider the way African writers have employed novelistic techniques that reflect influences of the traditional Western novel as well as the oral literatures of African society. We

will view Sembene's film *Xala* and discuss its relationship to contemporary African cinema. The midterm and final examinations will consist of essay questions. Two critical papers are required.

English 141 African American Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 2:20-3:45

Dr. J. McLaren

This course will introduce key figures of African American literature from 1920 to the present. The Harlem Renaissance of the 1920s, the Black Arts Movement of the 1960s, and the Hip Hop Generation of the 1980s and after will be explored as periods of cultural rebirth involving literary, political, and social developments. The developments in Rap and Slam poetry will be analyzed in relation to their forerunners. African American poetry, fiction, and drama will be examined as modern and postmodern literary styles. We will also consider the way African American women writers have portrayed black women and how their depictions compare to presentations by male writers. Themes of African heritage, slavery, race, protest, class, gender, migration, folk culture, music, and urbanization are key elements of our intertextual literary analysis. In addition, black vernacular and orality will be defined as distinctive elements of African American literature. Selected films will complement the course.

English 143 American Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Credit is given for this course or English 51, not both.

Section 01 TR 2:20-3:45

Dr. J. Henton

The hunters, the pioneers, the captives, the robbers, the mavericks, and the jokers. Thinking about early American literature is like figuring out a cast of characters in a narrative that comprises our current U.S. storyline. We will consider an array of literary texts from the mystical "Changing Woman" of Navajo oral tradition to sea-drenched tales of Melville. Along the way students will assess the importance of these texts by way of classroom discussion, midterm and final exams, and one-page response papers.

English 145A 20th Century American Fiction, 1900-1950

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MF 11:15-12:40

Dr. A. Stambuk

This course examines the often radically and formal innovative experiments in American fiction produced from 1900-1950. We will structure our study around a discussion of the meaning of "modernism" and the context in which this meaning was established during the early decades of the twentieth century in poetry and the visual arts. After we arrive at an understanding of modernism and its expression in other genres and media, we will read works by Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner,

Jean Toomer, Nora Zeale Hurston, Willa Cather, Nella Larsen, and Ralph Ellison, and place them in conversation with one another and within broader dialogues about world war, expatriation and creativity, the jazz age, consumer culture, and the politics of race and gender. Requirements will include a midterm exam, two papers, a final exam, and class participation.

Section 02 MW 2:55-4:20

Dr. L. Zimmerman

This course examines how some American novels in the first half of this century both embody and call into question a certain conception of selfhood as unconditioned by history, society, nature—any “other.” We briefly establish this conception by looking at some 19th-century essays by Emerson and de Tocqueville, and establish, too, at the start, some bases for a critique of the conception, both in feminist and psychoanalytical thinking. Having established these general notions, we explore how a series of novels interrogates the concept of the self, through plot, character, and narrative structure. Throughout, we’ll try to keep in view what our novels tell us about our culture—and thus about our times (the growing power of various fundamentalisms, for example) and ourselves (however these may be defined). The list of texts will be drawn from the following (we won’t read all of them): Kate Chopin’s *The Awakening*, Edith Wharton’s *The House of Mirth*, F. Scott Fitzgerald’s *The Great Gatsby*, Ralph Ellison’s *Invisible Man*, Ernest Hemingway’s *The Sun Also Rises*, Zora Neale Hurston’s *Their Eyes Were Watching God*, and William Faulkner’s *The Sound and the Fury*. Show and Tell is required.

Section 03 TR 9:35-11:00

Dr. K. Valerius

"Modernism" is a term for aesthetic innovation that marked literature, music and the arts during the first half of the twentieth century. This was also a period of political and economic turmoil in the form of two world wars and the Great Depression, racial inequality, class disparities, and political enfranchisement for women, all of which are symptomatic of “modernity,” which is an historical label. In this class we will consider the relationship between modernism and modernity. In other words, we will ask how the fiction of this period is produced by and responds to contemporary events and aesthetic movements. To address this question, we will study the following novels: Edith Wharton’s *House of Mirth*, F. Scott Fitzgerald’s *The Great Gatsby*, Nella Larsen’s *Passing*, Ernest Hemingway’s *A Farewell to Arms*, William Faulkner’s *The Sound and the Fury*, and Richard Wright’s *Native Son*. Course requirements will include two papers, a midterm, and a final.

English 148 20th-Century American Poetry

Section 01 MW 4:30-5:55

Dr. L. Zimmerman

Probably the most prominent 20th-Century American poem is T. S. Eliot’s “The Waste Land.” What’s a waste land? What sort of meanings does “waste” suggest? What kinds of “lands” are at stake--nation, nature, inner landscape? How does reading (about) a waste land help us think about--and forestall?--the various kinds of wasted lands portended by global warming? Such questions--posed in terms offered partly by psychoanalysis and ecocriticism--will focus our

readings of Eliot and of our other poets: Robert Frost, Wallace Stevens, Elizabeth Bishop, and one or two more contemporary writers (possibly Galway Kinnell and Jorie Graham).

English 150 Native American Literature

Satisfies Cross-Cultural (CC) distribution requirement

Section 01 TR 2:20-3:45

Dr. K. Valerius

In this class we will study literature (as well as one documentary and one dramatic film) by Native American writers. The selections we will read address the political, social, economic, and cultural consequences of U.S. conquest for indigenous communities and individuals. Topics we will consider include the relationship between oral traditions and written literature; indigenous identities in the contemporary U.S. and questions of authenticity; the tensions between competing world-views, syncretism, cultural imperialism and various forms of resistance to it; and genocide and survival. Readings will include *Fools Crow*, by James Welch; *American Indian Stories, Legends, and Other Writings*, by Zitkala-Sa; *Tracks*, by Louise Erdrich; *Ceremony*, by Leslie Marmon Silko; and *Flight*, by Sherman Alexie.

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 12:45-2:10

Dr. S. Harshbarger

This course will study how poetry was conceived and reconceived during an era marked by the hope of revolution, the reality of reaction, the birth of industrial capitalism, and the development of a new literary marketplace. We will explore the social condition of the period with William Blake and Mary Robinson, the idealization of the poet with William Wordsworth, childhood with Joanna Baillie, revolution with Helen Williams, adulthood with Charlotte Smith, nature and religion with S. T. Coleridge, feminism with Mary Wollstonecraft, imperialism with Lord Byron, paganism with Percy Shelley, and death with John Keats. There will be several reading exams, and two 4-page papers are required. Required text: *English Romantic Writers*, 2nd edition, ed. David Perkins.

English 170 Theory and Practice of Publishing

Section 01 TR 11:10-12:35

Dr. A. Burke

This course will study the full process of publishing from submission of a manuscript through publication and marketing. All phases of publishing—editorial, marketing, production, service, and finance—will be covered. A work project is used to illustrate publication stages. A book idea is developed and carried through publication and all phases of marketing. Text: John P. Dessauer, *Book Publishing: The Basic Introduction*. (No liberal arts credit will be given for this course.)

English 173 Book Editing II

Section A W 6:30-9:20

Prof. B. Heinszen

A continuation of ENG 172 (Book Editing I), which is given each Fall and in which students are asked to take first in preparation for this second half of the hands-on editing workshop. A real-world manuscript will be critiqued, shaped, and edited (involving developmental and substantive editing)—with the focus during the second semester on fiction. Continuing the lessons of the first semester, students will complete projects on manuscript assessment; a reader’s report (an editing game plan); the development of an original book idea; and author-editor relationships—to impart a working understanding of the editor’s role in publishing from acquisition to publication. Further exercises will be given in effective sentence structure and style; modern usage and vocabulary; and spelling, grammar, and punctuation. The workshops are held in a seminar room (if available), and students are asked to actively participate in discussions. Prerequisite: WSC 1 and 2 (Composition). Required: English 172 (Book Editing I), which is offered each fall. Strongly recommended: English102 (Grammar & Usage).

English 174 Book Promotion

Section A M 6:30-9:20

Prof. S. Fleming-Holland

This course will explore the fundamentals of book design, production, and manufacturing, including aesthetic and economic considerations. Type selection, page design, materials selection, and manufacturing processes are discussed. Includes basic hands-on instruction in the use of desktop publishing and image processing software fundamental to modern book publishing workflows. Design and production of sample materials are required as part of the course and of the final examination. Prerequisites: ENGL 001 & ENGL 002. (No liberal arts credit will be given for this course.)

English 183C Baseball & American Literature

Section 01 MWF 12:50-1:45

Prof. R. Pioreck

Historian Jacques Barzun observed, “Whoever would understand the heart and mind of America had better learn baseball.” Baseball and American Literature explores the weave of baseball’s ubiquitous presence in American life from its influence on language and expression to its connection with the American persona and identity through literature from Ring Lardner to August Wilson. While maintaining a predominant literary focus, Baseball and American Literature also examines other forms of popular culture from songs to vaudeville to other forms of popular culture that inform the literature.

**NOTE: PREREQUISITES FOR ADVANCED CREATIVE WRITING COURSES
INCLUDE CRWR 133 AND CRWR 134 OR 135, OR THE PERMISSION OF
INSTRUCTOR.**

CRWR 184H Life Writing

Section 01 TR 12:45-2:10 Prof. C. Texier

Some of our best, more resonant writing comes from our own life, whether we fictionalize it or not. Writing from life gives writers emotional impetus and fires them up with inspiration. But it also takes courage to expose ourselves, and requires skills to shape an amorphous life, full of overwhelming details, into a story. This workshop will help the fiction writer develop the craft of being truthful to life and at the same time use the fiction writer's tools: characterization, setting, pacing, dialogue, tone. We will work on students' work and with published short memoirs.

CRWR 190A Advanced Prose: The Longer Works, How to Begin a Novel

Section A M 4:30-7:15 Prof. M. McPhee

This is a traditional fiction writing workshop in which we will be exploring the art of the novel, specifically how to start one and build the momentum that is necessary for sustaining a longer work. We'll be exploring character, point of view, tense, the idea of chapters, and plot as we feel our way toward grasping the novel's possibilities and expanse. Additionally, there will assigned readings that explore aspects of the novel. Among the authors we'll read are E. M. Forster, Stephen Koch, Eudora Welty, Francine Prose, Jonathan Lethem.

CRWR 191A 01 How to Write Essays for Magazines

Section 01 TR 4:30-5:55 Prof. W. McGee

This course is designed to assist students who would like to write creatively for magazines. The emphasis is on creative forms of nonfiction, such as writing personal essays. Outside readings will include A.J. Liebling, Phillip Lopate, Tom Junot, Susan Sontag, Tom Wolfe, and others. We'll examine how magazine writers can use the tools of fiction—narrative, character development, setting, description, dialogue, and interior monologue—to create nonfiction. We'll also examine essays written by novelists and other creative writers. Guest speakers will include authors and magazine editors. Students will be given several assignments encompassing various writing forms, which will be critiqued in class, as well as a final assignment.
Prerequisites: WSC 001 & 002; CRWR 133.

CRWR 191E 01 Writing for the Young Reader

Section A

W 4:30-7:15

Dr. J. Markus

This is a course in writing for a niche audience, in this case the young reader between ages seven and twelve. We will mine our own pre-teen experiences and readings as we create prose pieces that will appeal to this age group. An emphasis will be placed on building characters and situations that lend themselves to development in a series of short stories based on the chapter book concept. A journal will be kept and a portfolio of revised work will be submitted at the end of the semester. Open to those who fulfill at least ONE of the following requirements: The completion of CRWR 133 and CRWR 135 or 134; or completion of Children's Literature CRWR 184X; or permission of the instructor for interested literature majors and students from other departments.

CRWR 192K Level III: Craft of Poetry

Section 01

M 4:30-7:15

Prof. P. Levin

In this workshop for advanced undergraduate students of poetry, we will concentrate on composing and revising new poems. We will critique each other's work with an ear and an eye for problems and solutions, and problems *as* solutions--unforeseen opportunities for risk, for an unending interplay of mystery and discovery. Workshop participants will experiment with myriad ways of moving through a poem. As readers and writers we will consider various patterns and literary forms, all the while attending to the dynamic interaction of line, syntax, stanza, rhythm, rhetoric, idiom, image, and tone. We will also devote time to discussing the work of published poets who deploy a broad range of poetic strategies.

Students will develop a technical knowledge of the poet's craft by directly engaging in the process of hearing / marking / feeling how a particular arrangement of syllables creates a particular sense, a singular music. In conference, students will address issues essential to the development of voice and style. Regular attendance is mandatory, along with an ongoing commitment to revision, active participation in class discussion, and constructive criticism of poems presented to the workshop. Students are expected to turn in a new poem every week.

English 196D Disability Studies

Section 01

TR 12:45-2:10

Prof. P. Horvath

This is a course about disability. It is not about disabled people as a distinct population but about *disability* as a cultural category. The course will focus on what sorts of bodies are taken for "normal," with how such norms are constructed, and with how and why "abnormal" or disabled bodies have traditionally been represented in literary texts. The overriding concerns of the course will be with how the body's shape and capacities have been assumed to determine character and fate and how physical and mental impairments have been used in literature to signify moral and

psychological states. The goal of the course is to explore disability as a cultural construct like race and gender.

The course will not attempt an exhaustive chronological survey, but readings will be selected to provide a sense of perspective on contemporary American culture. We may also supplement literary texts with some nonliterary texts and films about disabled people.