

/ 2012

The Roaring Girl.
OR
Moll Cut-Purse.

As it hath lately beene Acted, on the Fortune-stage by
the Prince his Players.

Written by T. Middleton and T. Dekker.

My calets alert d, I truste workes for my dealing.



Printed at London for Thomas Archer, and are to be sold at his
shop in Popes head-pallace, neere the Royall
Exchange. 1611.

/ **2012**

A NOTE TO THE STUDENT

This book has been designed by our department to help you choose English courses. If you are an English major and do not yet have an adviser, please 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
or HUHC 13, 14

—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:

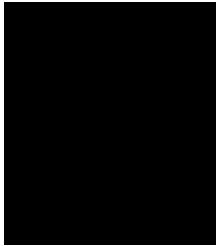
AMST 145, 146;

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; or HUHC 13, 14

Publishing Fundamentals (15 credits)

English 102

English 172

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 credits)** _____

6 credits chosen from CRWR 133 (required), 134, 135, 137

— **Advanced Workshops (6 credits) prerequisite: Basic Workshops**

qualifying courses include all Creative Writing courses,
CRWR 180 through CRWR 199

— **Foundations (6 credits)** _____

3 credits chosen from English 40, 41, or 43; or HUHC 13

3 credits chosen from English 40, 41, 42, 43, 44, 51 or 143; or HUHC 14

— **Major Author (3 credits)** _____

English 107, 115, 116, or 119

— **General Electives (18 credits)** _____

qualifying courses include all 100-level English courses

12 credits in literature, 3 credits 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
or DRAM 176

— **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

— 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 (at least 6 credits)

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

No more than 6 credits chosen from the following:

- 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

Minor in Creative Writing

Total of 18 Credits Needed in English & Creative Writing

— 12 credits chosen from the following:

CRWR 133

CRWR 134

CRWR 135

CRWR 137

CRWR Special Topics or advanced courses

— 6 credits in 100-level literature electives



Hofstra University

Minor in Publishing Studies

Total of 18 Credits in the following courses:

- ENGL 170: Theory and Practice of Publishing
- ENGL 171: History of Publishing
- ENGL 172: Book Editing I
- ENGL 173: Book Editing II
- ENGL 174: Book Promotion
- ENGL 179A: Desktop Publishing

Hofstra University Department of English

COURSE OFFERINGS FOR Summer/Fall 2012

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department in the Summer 2012 sessions and Fall 2012 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 independent studies with professors of their choice, subject to the permission of a supervising faculty member, the Chair, and the Dean.

Advanced undergraduates with outstanding records may also take a graduate course, with the permission of the instructor and the chair.

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.

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, 105, 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.

Honors College Students

Certain courses in the Honors College, including HUHC 13, 14, and some seminars, may count for English major credit. Please ask an English Department adviser to fill out a waiver form. Some courses (ENGL 115, 116, 127) have been approved for Permanent Honors Option. For other courses, students wishing to undertake an Individually Negotiated Honors Option should see the individual instructor.

Summer Sessions I and II

In Summer 2012, the university will introduce two schedules for Sessions I and II—a four-week schedule, with slightly longer meeting times, and the traditional five-week schedule. This booklet will list four-week summer courses first for each session, followed by the five-week courses. Please note the different meeting times.

SUMMER 2012

SUMMER SESSION I

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

FOUR-WEEK SESSION (May 23-June 20)

English 041

English Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MTWR

1:30-3:55

Prof. Russell

English 41 is the first half of Hofstra's one-year examination of the important works of British literature. The course begins with an extended look at the earliest English writing and focuses on the writings of the Middle Ages and the Renaissance, a period from roughly 1000-1600, or *Beowulf* to Shakespeare.

Woody Allen once advised that you should "never take a class where they make you read *Beowulf*," but what does he know? The historian Barbara Tuchman calls this period the "distant mirror," a strange and wonderful age in which we will see ourselves reflected.

There will be several short papers, a midterm, and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade.

The class is required for English majors and designed for motivated students in any major.

English 115

Shakespeare-Early Plays

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1800 or major author requirement for English & American lit. concentration

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Approved for a Permanent Honors Option

Section 01

MTWR

8:00-10:25

Prof. McFeely

English 115 examines the first half of Shakespeare's career (c.1590-1600) as he discovers and hones his voice as poet and playwright. Our focus will be both on learning to "speak the language of the text" and on analyzing how that textual language translates to the stage. In addition to selected sonnets, we will read two histories (*Richard II* and *I Henry IV*), two

tragedies (*Titus Andronicus* and *Hamlet*), and one comedy (*Twelfth Night*) as part of our effort to understand and appreciate what makes a play Shakespearean.

FIVE-WEEK SESSION (May 23-June 26)

English 126

The American Short Story

Section 01

MTWR

3:45-5:55

Prof. Alter

The short story has been one of the most successful literary genres from the earliest years of the American experiment; indeed, writer and critic Frank O'Connor called the short story "America's national art form." Beginning with the tales of Washington Irving, American writers have regarded the short story as a uniquely effective instrument with which to express the sharp intensity of their visions of self, society, and the world, whose close narrative scrutiny "can reveal the pixels behind the illusory picture." The nineteenth-century short story achieved particular authority in the works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville--the latter two better known perhaps for their longer fictions--although most of the significant writers of the last two centuries and more responded to the demands of such a challenging format.

In this course we will attempt to define the short story as a particular genre, examine its structural claims, and explore the formal and narrative changes that are part of its development even in the present literary moment. Among the writers we will be reading are Stephen Crane, Edith Wharton, Willa Cather, F. Scott Fitzgerald, Ernest Hemingway, Alice Walker, Ann Beattie, Susan Sontag, and Sherman Alexie. Students will be expected to write three essays and a final examination.

English 143

American Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing & literature concentration

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

Section DL

Prof. Bryant

This is a distance learning course offered online. Please contact the English Department for registration procedures.

A study of the origins and development of an American literary tradition from the Colonial period to the Civil War in the poetry, prose, and fiction of such writers as Bradstreet, Wheatley, Franklin, Hawthorne, Dickinson, Douglass, and Melville.

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement
Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01 MTWR 11:00-1:10 Prof. L. Zimmerman

Over the last 200 years, human industrial activity has profoundly changed the planetary conditions under which “civilization” developed—and we continue to produce such change. Will the planetary climate system continue to be able to support such “civilization” in the not-to-distant future? Exploring what’s at stake in that question, this course examines the roots of our dominant worldview in the “Enlightenment” (the “Age of Reason”), mostly through studying the resistance to aspects of that worldview first articulated by the Romantics. Reading the Romantic poets (especially Blake, Wordsworth, and Keats) and Mary Shelley’s *Frankenstein*, we’ll examine texts that interrogate some of the basic premises (about "nature" the "self," "imagination," "reason," and "education") of how we’ve come to understand the world and of why we’ve come to threaten its capacity to support “civilized” human life.

SUMMER SESSION II

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

FOUR-WEEK SESSION (July 9-August 3)

English 052 American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 7:00-9:25 p.m. Prof. Harris

This course will discuss American literature from the Civil War to the present. This course will include a midterm, a final, a paper, and an oral report. Among the authors to be read are Whitman, Emerson, Eliot, Fitzgerald, Hemingway, Faulkner, Bellow, and others. This course will look at historical crises and how writers reacted to them, and how racism, sexism, and class differences appear in poetry, theater, and fiction. Both lectures and class discussions will help students to read and analyze literature more effectively.

English 145A American Fiction

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MTWR

1:30-3:55

Prof. Stambuk

This course examines the often radical and formally 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.

FIVE-WEEK SESSION (June 28-August 1)

English 121 Studies in the Novel I

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

MTWR

3:45-5:55

Prof. Smith

In this course we will explore the development of the novel as a "new" (ergo, "novel") literary form over the course of the 18th and 19th centuries in various national and language cultures (e.g., English, French, German, and possibly American). In doing so, we will discuss the function of narrative; that is to say, how and why the telling of stories is a vital part of human communication. The novelists whose works we will examine may include Prevost, Goethe, Austen, Hardy, Eliot, and James.

English 161 How the Simpsons Saved American Literature

Satisfies Humanities Division Literature (LT) distribution requirement

Section DL

Prof. Pioreck

This is a distance learning course offered online. Please contact the English Department for registration procedures.

“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 most of the jokes.”

-Matt Groening, creator of *The Simpsons*

The Simpsons is a cultural phenomenon that has 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 considering the observed image to which Americans are subjected. Some of the works 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 Scarlet Letter

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

after my constitution; the only wrong is what is against it.” If everyone has the duty to be bad, then bad becomes the universal good.

This online course will examine rebellious writers of America’s first great literary century—roughly the period from 1790 to 1900. The writers we will consider—John Marrant, Edgar Allan Poe, Herman Melville, Henry James, and, of course, Emerson—are remembered for their fierce moral commitments. In giving voice to conscience they stood out against their time—and, often, against each other. But their revolutionary stance as often looked to the past as to the future. Some, like Marrant, wanted to purify their time by reviving old ways. Others, like Emerson, wanted to shatter convention and bring revolutionary change. Still others, like James and Melville, depicted rebels defeated by the forces they tried to oppose. In following their stories, we will watch a cultural conversation come into sharp focus, one that attempts to define a new nation’s values by challenging its most cherished ideals.

Course requirements include response papers, two essays, and frequent participation in online discussion.

2012

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

DSST 001 Introduction to Disability Studies

Section 01 TR 12:45-2:10 Prof. Valerius

This course approaches disability not as an individual tragedy or medical problem but as a cultural construct--akin to gender and race--that undergirds social practices and cultural representations in various media. (It is thus intended to complement the more practical or service-oriented approaches to disability in departments like Education.) It seeks to illuminate the broad and complex topic of disability from various distinct disciplinary angles--primarily literary, historical, philosophical and ethical, and political. History furnishes an account of the experience and treatment (or mistreatment) of disabled people; literary analysis addresses the cultural representation of disability (primarily but not exclusively by nondisabled persons); philosophy interrogates the crucial notion of the "normal"; ethics addresses questions of justice; politics explores current issues on which disability impinges (such as welfare, euthanasia, and abortion).

English 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 2:20-3:45 Prof. MacCary

We read selections from the books of the Old Testament—Genesis, Exodus, Job, Psalms, Song of Solomon—and from Greek epic, lyric, tragedy, comedy, and philosophical dialogue, to trace the evolution of the literary genres. The focus of our discussion will be the relations between mythology and literature, philosophy and literary form, national and individual identity, religion and the status of the sacred text.

Section 02 TR 9:35-11:00 Prof. 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.

English 041**English Literature I**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MW 2:55-4:20

Prof. S. Zimmerman

Constructing British Literature (I)

Who painted first the lion, tell me who?
By God, if women had but written stories,
As have these clerks within their oratories,
They would have written of men more wickedness
Than all the race of Adam could redress.

--Chaucer, "The Wife of Bath's Prologue," 698-702

This course introduces students to the history of British literature from roughly the Middle Ages to the seventeenth century and to the work of writers such as Geoffrey Chaucer, William Langland, Edmund Spenser, John Donne, Aemilia Lanyer, Andrew Marvell, John Milton, and Katherine Philips. Over the course of the semester, we shall attend to the origins and development variety of literary modes and genres both within and across a broad range of contexts and periods; and we shall explore such topics as gendered and national identity, cultural and economic difference, sexual and religious desire, as well as authorship, composition, and canonicity. At every turn, moreover, we shall take the word "constructing" as a central metaphor in order to suggest that to construct literary history is to participate in an active and creative process by which texts representative of different periods are selected to speak to, through and against one another. Requirements include several short critical responses, two formal papers (5-7 pages), as well as mid-term and final exams.

Section 02

TR 11:10-12:35

Prof. Nass

In this course, we will examine distinctive and divergent views of heroism and love in selected works of English literature from the Anglo-Saxon age to the eighteenth century. One of our goals will be to discover how representations of courage and desire in writings from these periods shed important light not only on cultural, political, and economic concerns of the past but also on our own longings and values in an uncertain world. Authors we will read include Geoffrey Chaucer, Edmund Spenser, William Shakespeare, John Donne, John Milton, Aemilia Lanyer, and Alexander Pope. Course requirements include brief responses to readings, two essays, a midterm and a final examination.

English 042 English Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 6:30-7:55 Prof. 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.

Section 02 TR 2:20-3:45 Prof. Sawhney

In this course we will examine the literary, socio-political, and cultural writings which deal with education in long nineteenth century. Questions related to educational concerns such as “Who should be entitled to an education? What sort of education do we want for the students? What must a well-educated person know?” occupied center-stage in the Victorian imagination. Education was perceived as a coping mechanism to deal with the anxieties of the age brought about by industrialization and colonialism. The rise of the middle class, the expansion of the reading public, and the need to present an image of superiority in the colonies were some of the motivating factors which made education a particularly significant issue for the age. Reading novels by Charles Dickens and Percy Shelley and essays by Matthew Arnold, Aldous Huxley, and John Cardinal Newman, we will consider the manner in which that period defined and valued a “liberal” education.

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MF 11:15-12:40 Prof. Russell

Every culture tells stories, and whether it's *Hamlet* or *Batman*, the *Iliad* or *24*, the stories we tell ourselves reflect both who we are and who we want to be – or fear we are becoming. English 43 is centered on seven “stories”: *Gilgamesh*, the *Odyssey*, the *Metamorphoses*, *Beowulf*, the *Inferno*, *Sir Gawain and the Green Knight*, and *The Winter's Tale*. We'll spend time with each one of these and reflect on what is familiar and what is alien about each of them. We'll look at how their writers came to create them, and at the cultures in which they appeared.

There will be several short papers, a midterm and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade.

This class is designed for motivated students in any major.

English 051 The American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

TR 11:10-12:35

Prof. Stambuk

This course is an introduction to American literature exploring changing genres produced during the fertile period from the 17th century to the Civil War. We will read indigenous stories of the world's creation and historical writing; poetry and sermons; captivity narratives and journals; letters and slave narratives; political writing and philosophical essays; autobiography and fiction. In our discussions, we will examine how the genres reflect religious, political, and social thinking of the time, and how experimentation with literary form anticipates changes in this thinking. We will also consider the difficulty of categorizing works of the period that do not fit into these genres. In addition to written transcriptions of different Native American oral creation stories, required readings include works by Anne Bradstreet, Mary Rowlandson, Jonathan Edwards, Thomas Jefferson, Benjamin Franklin, Nathaniel Hawthorne, Edgar Allan Poe, Emily Dickinson, Walt Whitman, and Frederick Douglass. Students are required to write two essays and take two exams.

English 052 The American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MW 2:55-4:20

Prof. L. Zimmerman

Early in Mark Twain's *Huckleberry Finn*, when Huck is given some "Advice about Life," he tells us he "went out in the woods and turned it over in my mind a long time." At the start of F. Scott Fitzgerald's *The Great Gatsby*, Nick Caraway tells us: "In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since." What's at stake in the fact that at the start of two of our most paradigmatically "American" texts, the central character indicates a self-defining commitment to "turning things over in the mind"? In our studying series of texts from the last 150 years of American literature, this class will address that question—starting with a consideration of the double-vision at its heart. It insists, that is, on the primacy of *both* the world (the other) *and* the mind (the self)—of both the subject to be turned over and the subject who turns it over (who may discover the extent to which he or she is also *being* turned over). Our premises will be psychoanalytic, feminist, eco-critical, and transcendental, but the central focus will remain on how our texts engage (and imagine the stakes of) that essential doubleness as "the real"—and the costly denial of that double "real" that has (let's hypothesize) been close to the heart of America during this period. Ultimately, we'll try to grapple with how that denial structures what many think is a contemporary danger of unthinkable catastrophe: anthropogenic global warming. In addition to the two above, the texts we'll study will probably include Kate Chopin's *The Awakening*, Zora Neale Hurston's *Their Eyes Were Watching God*, Don De Lillo's *White Noise*, Toni Morrison's *Beloved*, Art Spiegelman's *Maus* and *In the Shadow of No Towers*, and Cormac McCarthy's *The Road*. (We probably won't do all of them, and could do something else, but this gives you an idea.)

Section 02

TR 4:30-5:55

Prof. DiGaetani

English 52 discusses and analyzes American literature from the Civil War to the present. Among the authors we will read are Walt Whitman, Emily Dickinson, Henry James, Edith Wharton, Robert Frost, T. S. Eliot, Tennessee Williams, Sylvia Plath, Sam Shepard, David Mamet, and F. Scott Fitzgerald. This course will focus on political issues in American literature, the presentation of characters, and how the authors analyze the human personality. The course will require a paper, an oral report, and some exams. By the end of the course the student will have a greater understanding of the history and tradition of American literature.

English 100 Ways of Reading Literature

A required course for English & American literature majors

Section 01

MW 4:30-5:55

Prof. Smith

A seminar designed to introduce students to the many different ways in which it is possible to read literature, and to the many issues that need to be addressed when literature is read. Students develop skills needed to analyze literature at an advanced level, and they become familiar with the theoretical and philosophical questions that are involved in the act of interpretation.

Section 02

TR 11:10-12:35

Prof. Sawhney

Literary study in the present period has had to transform itself fairly rapidly due to the introduction of critical knowledges from various unfamiliar quarters, knowledges that have called into question ways of thinking about meaning, language, reading, writing, literature, culture. Psychoanalysis, linguistics, Marxism, feminism, multiculturalism, etc., all have contributed to redrawing the boundaries of English as a discipline. Radical social, economic, cultural, and political changes in the second half of the twentieth century have required and been accompanied by new knowledges: new identities, new structures of feeling, new modes of reading. We will situate the crisis in the humanities and in literary studies within this historical frame and examine its effects in debates over the canon, representation, value, and institutional politics.

English 102**Grammar**

| | | | |
|------------|----|-----------|------------|
| Section 01 | MW | 2:55-4:20 | Prof. Porr |
| Section 02 | MW | 4:30-5:55 | Prof. 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 107**Canterbury Tales**

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1800 or major author requirement for English & American lit. concentration

Satisfies pre-1900 requirement for Creative Writing & literature concentration

| | | | |
|------------|----|-----------|---------------|
| Section 01 | MW | 2:55-4:20 | Prof. Russell |
|------------|----|-----------|---------------|

Reading Chaucer's *Canterbury Tales* is one of the unforgettable experiences in a college career. The long poem—cast as a storytelling contest among a group of religious travelers between London and Canterbury—is arguably the greatest poem in English. It is rich, diverse, funny, vulgar, mysterious, and inspiring: it is the human experience. Is it hard? No: it's very hard, but ask the students who've taken English 107 and they'll tell you it's worth the time. At the beginning of the term you'll be taught how to read 14th-century English—it's not as hard as it looks—and, after an introductory examination of two of Chaucer's earlier poems, we'll work our way through most of the *Canterbury Tales*.

There are three assigned papers, a midterm, and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade.

Motivated students in any major are welcome in English 107, but the class is designed for British and American literature majors.

This course introduces students to the larger landscape of English drama by playwrights other than Shakespeare, examining sixteenth- and seventeenth-century plays in the various social and political contexts in which they were produced. We will study the lives and reigns of Queen Elizabeth I and James I of England, particularly with respect to their relationships to the English theatres as institutions, and their ties to specific playing companies and dramatic works. Reading the drama written and produced during their reigns—a body of work that is equally rich but often quite different from what Shakespeare wrote—exposes us to a distinctly bold brand of English stagecraft.

Our primary texts for the semester include Thomas Kyd's blood-and-gutsy *Spanish Tragedy*; Christopher Marlowe's tale of a daring over-reacher, *Tamburlaine The Great* (1587); Ben Jonson's pointed smack-down of the wealthy and corrupt, *Volpone* (1606); John Webster's creepy *Duchess of Malfi* (1612); Francis Beaumont's odd and sometimes downright silly *Knight of the Burning Pestle* (1607); Thomas Dekker's citizen/artisan tribute, *The Shoemakers' Holiday* (1595); and his collaboration with Thomas Middleton, the tobacco-smoking, pants-wearing *Roaring Girl* (ca. 1608). We will also watch the film version of *The Revenger's Tragedy* (1606) from 2002, portions of *The Changeling* (2007), and BBC production of *The Duchess of Malfi* (1974).

In addition to these works, each student in the class will have the opportunity to read literary criticism on these plays and another play by these authors or an additional playwright, including John Fletcher, Thomas Heywood, Lady Mary Wroth, Elizabeth Cary, or Jane Cavendish and Elizabeth Brackley. Our textbook, Peter Womack's *English Renaissance Drama*, guides us through a wide landscape of playwrights, specific plays, acting companies and patrons, dramatic sub-genres, and motifs common to the period. As we study Elizabethan and Jacobean drama, we will consider the troublesome and ever-expanding list known as the "literary canon"; the importance of editing practices in the publication and circulation of early modern plays; and the extent to which all drama from the period exhibits the literary forms and aesthetics we associate with its best-known playwright, William Shakespeare. Students will write regular posts on our course Blog and post "virtual handouts" that cull salient information from essays in John D. Cox and David Scott Kastan's *A New History of English Drama* (1997) to learn more about the early modern playhouses and their daily operations. The final project for the course allows them to write a critical analysis of an additional play, or a critical history of a play from the assigned reading in addition to several other options.

English 115 Shakespeare: Early Plays

Satisfies Humanities Division Literature (LT) distribution requirement
Satisfies pre-1800 or major author requirement for English & American lit. concentration
Satisfies pre-1900 requirement for Creative Writing & literature concentration
Approved for a Permanent Honors Option

Section 01 MWF 10:10-11:05 Prof. 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 02 TR 2:20-3:45 Prof. Nass
Section 03 TR 4:30-5:55 Prof. Nass

In this course we will examine Shakespeare's early career as a poet and playwright. We will explore the historical, political, and cultural concerns that inform the works from this period, and we will consider their performance history from the Elizabethan age to the present. We will begin with the love triangle of the Sonnets and then turn to the rich and varied worlds of Shakespeare's comedies, histories, and tragedies, including *Romeo and Juliet*; *Henry IV, Part 1*; *The Merchant of Venice*; *Hamlet*; and *Twelfth Night*. Requirements will include two essays, a midterm, and a final examination.

English 116 Shakespeare's Later Plays

Satisfies pre-1800 or major author requirement for English & American lit. concentration
Satisfies pre-1900 requirement for Creative Writing & literature concentration
Approved for a Permanent Honors Option

Section 02 TR 9:35-11:00 Prof. 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.

Section 02

TR 12:45-2:10

Prof. 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.

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

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

TR 12:45-2:10

Prof. DiGaetani

This course will examine two golden ages of the novel: the 18th and 19th centuries. Our central topic during this course will be "Money" Lure, Lore, and Literature." We will see how money and material concerns appear often in the history of the novel. We will read Swift, Fielding, Delaclos, Austen, George Eliot, Hardy, and others. The course will require a paper, an oral report, quizzes, a midterm, and a final examination.

English 126 The American Short Story

Section 01

TR 11:10-12:35

Prof. Alter

The short story has been one of the most successful literary genres from the earliest years of the American experiment; indeed, writer and critic Frank O'Connor would call the short story "America's national art form." Beginning with the tales of Washington Irving, American writers have regarded the short story as a uniquely effective instrument with which to express the sharp intensity of their visions of self, society, and the world, whose close narrative scrutiny "can reveal the pixels behind the illusory picture." The nineteenth-century short story achieved particular authority in the works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville--the latter two better known perhaps for their longer fictions--although most of the significant writers of the last two centuries and more responded to the demands of such a challenging format.

In this course we will attempt to define the short story as a particular genre, examine its structural claims, and explore the formal and narrative changes that are part of its development even in the present literary moment. Among the writers we will be reading are Stephen Crane, Edith Wharton, Willa Cather, F. Scott Fitzgerald, Ernest Hemingway, Alice Walker, Ann Beattie, Susan Sontag, and Sherman Alexie. Students will be expected to write three essays and a final examination.

CRWR 133 Workshop: General Creative Writing

| | | | |
|------------|-----|-------------|--------------|
| Section 01 | TR | 12:45-2:10 | TBA |
| Section 02 | TR | 2:20-3:45 | Brogger |
| Section 03 | MWF | 9:05-10:00 | Pioreck |
| Section 04 | MW | 4:30-5:55 | P. Zimmerman |
| Section 05 | TR | 11:10-12:35 | Roberts |
| Section 06 | MW | 2:55-4:20 | Kaplan |
| Section A | MW | 6:30-7:55 | Plath |
| Section B | TR | 4:30-5:55 | McGee |
| Section C | TR | 6:30-7:55 | McGee |

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: WSC 1.

CRWR 134 Poetry Writing

| | | | |
|------------|----|------------|---------------|
| Section 01 | MW | 4:30-5:55 | Prof. Kaplan |
| Section 02 | TR | 12:45-2:10 | Prof. Roberts |

CRWR 134 is an introductory poetry workshop to help the developing poet sharpen the powers of poetic expression. Students will be encouraged to experiment with image, voice, rhythm, rhetoric, and tone, and to explore a variety of traditional forms, such as the sonnet, villanelle, and sestina, as well as modern experimental forms and free verse. Equal emphasis falls on the student's production of short critical essays, which logically organize and persuasively present responses to modern and contemporary poems from a close reading. In addition to working on a new poem every week or so, each student will give an oral presentation on a poetry collection by a contemporary poet writing in English. *Prerequisites: WSC 1 & CRWR 133 or permission of instructor.*

CRWR 135 Prose Writing

| | | | |
|------------|----|-------------|--------------------|
| Section 01 | MW | 2:55-4:20 | Prof. P. Zimmerman |
| Section 02 | TR | 11:10-12:35 | TBA |

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. *Prerequisites: WSC 1 & CRWR 133 or permission of instructor.*

CRWR 137**Introduction to Playwriting**

Section A

TR 4:30-5:55

Prof. 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. *Prerequisites: WSC 1 & CRWR 133 or permission of instructor.*

English 139**The African Novel**

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

Section 01

TR 11:10-12:35

Prof. 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

Prof. 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

Satisfies pre-1900 requirement for Creative Writing & literature concentration

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

Section 01

MF

11:15-12:40

Prof. Sargent

American Literature I traces the development of our literary tradition from the Colonial period through the Civil War. It focuses on autobiography, the most distinctive and dramatic story that Americans have to tell, about their desire to define themselves as individuals. As Henry David Thoreau writes: "I, on my side, require of every writer, first or last, a simple and sincere account of his own life, and not merely what he has heard of other men's lives." Autobiography remains today one of our most popular and important literary forms because we admire and wish to imitate those who rely on their own efforts and follow their own dreams. Readings will include works by Bradstreet, Franklin, Douglass, Hawthorne, Poe, Whitman, and Dickinson. The requirements are two essay examinations (a midterm and final), based on class discussion, a short autobiographical narrative, concerning the student's efforts to become an individual, and a term paper, comparing three works in terms of a common theme. Short homework essays on the reading and participation in class are important.

Section 02

MW

4:30-5:55

Prof. Bryant

This course is an introduction to early American literature from the Puritan Age up to the Civil War. I also like to think of it as an opportunity to "read historically." That is, we read in order to get inside the minds of "others," in particular those who, in their days of distress or exuberance, felt they had no choice but to write the strange works they wrote. Getting inside these unusual minds--the colonialists Thomas Morton, the Indian captive Mary Rowlandson, the con man perfectionist Ben Franklin, the escaped slave Frederick Douglass, the transcendentalist Emerson, the "escape artist" Henry David Thoreau, the captive of the cannibals Herman Melville, and the poets Poe, Dickinson, and Whitman--also means getting into our own "modern" ways of thinking more deeply. Thus the issues of Puritanism, revolution, transcendentalism, slavery, racism, and colonialism come to have a deeper connection to the problems of America today.

In short, I ask students to "think twice": first about their present selves and second about their past selves. To make this work I use class discussion to help locate the ideas of past writers in our present-day thinking. To "read historically" in this way requires critical thinking, close reading, and a willingness to listen to the voices of others in class discussion. We are also obliged to work on our writing; I like to assist students individually in overcoming their writing problems.

I assign several short “writing opportunities” designed to fill a 5x7 note card, a midterm consisting of objective and essay questions, and a final essay. Texts will be taken from the *Norton Anthology* (volume 1) and Melville’s *Typee*.

English 145A American Fiction, 1900-1950

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 12:45-2:10 Prof. Stambuk

This course examines the often radical and formally 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 TR 11:10-12:35 Prof. Sulcer
Section 03 TR 4:30-5:55 Prof. Sulcer

A study of how various writers of the period grapple with questions about literary history, ideology, aesthetics, and the meaning(s) of America. Works by such authors as Chopin, Wharton, Fitzgerald, Hemingway, Hurston, Faulkner, and Wright.

English 147A American Fiction 1950-Present

Section A MW 4:30-5:55 Prof. L. Zimmerman

At the beginning of Thomas Pynchon’s *The Crying of Lot 49* Oedipa Maas has just come home from a Tupperware Party, a prototypical (60’s) suburban event. This course explores the ways in which that image of Tupperware--an absolutely self-enclosed space--brings into focus a crucial preoccupation of American fiction since mid-century. In works like *Lot 49*, Vladimir Nabokov’s *Lolita*, and Don DeLillo’s *White Noise*, this preoccupation concerns the development of suburbia as a culturally homogenizing space. These works, too, pursue this concern in terms of how culturally central insulated spaces are associated with questions of representation--or with the “crisis” in representation posed by various versions of postmodernism. And, in turn, they take up the ways such a crisis informs how human subjects are constituted--what sort of “selves” develop--in an American context increasingly defined by the terms of the corporate mass media. Drawing on perspectives drawn from psychoanalysis, ecocriticism, and cultural studies, we’ll read these novels, that is, in terms of how they articulate a critique of the dominant cultural structures of American culture since 1950--what we might now want (not) to call “globalism.”

If homogenized spaces are central to this way of approaching the period, the essential complementary question is this: what gets homogenized out? We'll bring this question to some texts, which grapple with the relation between representation and historical trauma (another way of thinking about the postmodern crisis in representation). How does the present (roughly speaking) figure the past, and with what consequence? What is at stake in the various terms we come to (or resist) in this figuring? Our first three novels do bear on these questions but they become central for our other novels, each of which is compelled by the problem of narrating the sort of trauma that seems to defy representation: Russel Hoban's *Riddley Walker*, which tries to speak apocalyptic nuclear destruction; Art Spiegelman's *Maus*, which tries to speak the Holocaust; and Toni Morrison's *Beloved*, which tries to speak slavery.

To examine the sort of cultural questions outlined above, especially in light of traumatic histories, is to be reminded that trauma isn't only a matter of history. We'll also keep in view how our course texts can help us think about the future catastrophes--themselves vexing representation--portended by global warming.

English 150 Native American Literature
Satisfies Cross-Cultural (CC) distribution requirement

Section 01 TR 2:20-3:45 Prof. 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 157 Age of Dickens
Satisfies Humanities Division Literature (LT) distribution requirement
Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01 TR 12:45-2:10 Prof. Sulcer

This course profiles English literature from 1837 to 1901, the age of the "Victorians." We will pay close attention to this most remarkable literature, as well as to the era's profound social, political, religious, and economic upheavals that have shaped our own world. Readings will include Charlotte Brontë's unconventionally romantic novel, *Jane Eyre*, and Charles Dickens's poignant novel of a boy's coming of age, *Great Expectations*; the exquisite poetry of Alfred, Lord Tennyson, Matthew Arnold, and the Brownings; and the satirical plays of Oscar Wilde and George Bernard Shaw (*The Importance of Being Earnest* and *Mrs. Warren's Profession*,

respectively). Our readings raise pertinent and provocative issues, such as love, humor, secrecy and scandal, the rights of women and of the working classes, the emergence of modern gay identity, science, politics, religion, realism, and art. Course requirements will include frequent short responses, two papers, two examinations, and class participation.

English 158 Seminar in Victorian Literature
Charlotte Bronte: Desire and Repression

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01 TR 4:30-5:55 Prof. Sawhney

In this course we will study the major novels by Charlotte Bronte, including *Jane Eyre* and *Villette* along with critical essays on these novels. Placing the novels in their historical period, we will study how these novels reveal a stubborn resistance to the established notions of femininity. The texts play with the idea of an autonomous female desire, which refuses to be cordoned off into a safe sentimentality. We will also pay particular attention to the way the narrative voice is structured in these texts, focusing on the manner in which the readers' desires for understanding is both piqued and frustrated.

English 165 20th Century British Novel

Section 01 TR 12:45-2:10 Prof. Lorsch

This course traces the development of the modern British novel with an eye to the way in which the very forms of these novels reflect and embody new notions of reality. We will begin with H. G. Wells's *Tono Bungay*, a novel which sets out some of the ideas at play in British thought at the beginning of the twentieth century, ideas about science, religion, morality. We will go on to study and discuss the great and innovative novels of modern Britain which seek creative ways to respond to those ideas: Conrad's *Heart of Darkness*, Ford's *The Good Soldier*, Lawrence's *Sons and Lovers*, Joyce's *A Portrait of the Artist as a Young Man*, Woolf's *To the Lighthouse*, and Forster's *Howard's End*. There will be two papers and a comprehensive final exam.

English 171 The History of Publishing in America

Section 01 TR 11:10-12:35 Prof. Burke

The course traces the development of manuscripts and books from ancient to modern times, including the development of the Roman alphabet, the printing process, early publishing houses, the book trade, and book illustration. We will study printing and publishing as a major vehicle of social change, especially in accelerating the development of the Renaissance, the Reformation and the scientific revolutions of the fifteenth to the eighteenth centuries. Emphasis is given to the growth of American publishing, especially in the 20th century, the development of copyright, the impact of book publishing on United States and world culture, and the future of the book in

an electronic era. Two papers and a final examination are given. The texts for the course are *The Smithsonian Book of Books*, and *The Book in America*.

English 172 Book Editing I

Section A W 6:30-9:20 p.m. Prof. Heinssen

A hands-on workshop to develop editing skills in a variety of genres, including nonfiction and fiction. Students will be given exercises in effective sentence structure and style; modern usage and vocabulary; and spelling, grammar, and punctuation. A real-world manuscript will be critiqued, shaped, and edited (involving developmental and substantive editing). The basics of mechanical editing (copyediting and proofreading) and the use of computers in editing will also be covered. To impart a working understanding of the editor's role in publishing, from acquisition to publication, the course includes projects on manuscript assessment, a reader's report (an editing game plan), the development of an original book idea, and author-editor relationships. The workshops are held in a seminar room (if available), and students are asked to actively participate in discussions. Prerequisite: ENGL 102, Grammar, is strongly recommended. Students are asked to take ENGL 172 first, before taking ENGL 173, Book Editing II, which is offered each spring.

English 179A Book Design, Desktop Publishing, and Book Production

Section A T 6:30-9:20 p.m. Prof. Gannon

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. There will be several short papers, a midterm, and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade. This class is designed for motivated students in any major. Note: This course is a requirement for Publishing Studies. **No liberal arts credit will be given for 179A.**

English 180 The Outlaw in American Literature: an Irish-American Perspective

Course is cross-listed with IRE 180

Section 01 MW 2:55-4:20 Prof. Pioreck

The hostile reception given to the Irish arriving in America in the 18th and 19th centuries contributed to many becoming outlaws. Authors often couched the outlaws in the romantic terms of the rebel fighting oppression. By viewing the literature both in its historical context and in its

present-day evaluations, we will endeavor to understand the beliefs, myths and legends that constitute an important Irish contribution to American culture.

Class participation, two short papers, a term paper, a midterm, and a final exam are required.

English 184E British Postwar Literature

Section 01

MW 6:30-7:55

Prof. Smith

In a 1987 interview, then-Prime Minister Margaret Thatcher infamously claimed that there is “no such thing as society.” The narrative literature of any nation at any time in its history, however, tells us otherwise. In this course, we will examine the manner in which British fiction and drama reflect the multifarious social and cultural shifts that have occurred in the United Kingdom since the end of the Second World War. At the beginning of the twentieth century, Britain ruled the largest empire in human history; in 1945, Britain was a bankrupt nation with a shattered infrastructure, the result of years of warfare.

This course will examine British narrative literature over the course of the past sixty years within the historical contexts in which it was created. The course will focus on some of the most significant issues of the period: war and its aftermath; the end of empire and postcolonial immigration; the “swinging sixties” and the permissive society; Thatcherism and Conservative backlash; multicultural Britain and the future. Course requirements include one seven-to-eight-page paper, a midterm, and a final exam.

English 184T Jane Austen

Satisfies pre-1800 or major author requirement for English & American lit. concentration
Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

TR 11:10-12:35

Prof. Fizer

Beneath carefully-constructed masks seethe the brutal, greedy, and licentious impulses of a civilized people. Jane Austen depicts English society in the late eighteenth and early nineteenth centuries with a brilliantly observant eye, plumbing the inner lives of those who wield power through veiled cruelty, those who cede to manipulation, and those who make moral compromises in order to survive. And, in spite of these hazards, there are a select few who fall deeply in love—although such romantic love, as Austen depicts it, is never earned or expressed without a knowledge acquired through traumatic loss. As we focus on Austen’s novels, we will also explore the literary and cultural contexts in which her writing emerged. The texts for this course will include *Lady Susan*, Austen’s short novel about a woman bent on pursuing her own pleasure and drive for power; *Pride and Prejudice*, which we will read as an exploration both of pathologically repressed male desire and of female eroticism; *Sense and Sensibility*, a novel that juxtaposes a descent into madness with the consolation of reason; Austen’s gothic satire, *Northanger Abbey*; and *Emma*, in which a young woman makes the radical decision never to marry in order to rule over her self-created world. In addition, we will screen selected film adaptations of Austen’s texts, including *Clueless* and the forthcoming film *Pride and Prejudice*

CRWR 190D Advanced Poetry Writing: Imitation and Discovery

Section A

MW 2:55-4:20

Prof. Levin

This advanced poetry writing workshop emphasizes the close reading and analysis of student work, with special attention to the process of discovering one's voice through imitating the work of other poets. Students will be encouraged to explore a wide range of poetic strategies that spur the development of their own individual style: to experiment with tone, diction, rhythm, syntax, and stanza pattern. Throughout the semester we will discuss a broad range of modern and contemporary poems that serve as models for imitation and discovery while engaging us in dialogue on essential elements of the craft.

CRWR 191F All About Character

Section 01

MW 2:55-4:20

Prof. McPhee

“Character is destiny.” Heraclitus

A creative writing workshop focused on the creation of psychologically complex characters. Storytelling is all about characters, how they act and behave. In this class we will examine closely round and flat, major and minor characters to learn how to develop them so that they, their desires and wants, bring the stories to life. We will look at examples from literature as well as from the students' own writings to explore the ways in which the psyche is developed and revealed in fiction. English majors concentrating in literature and publishing as well as advanced students from other departments are welcome with the permission of the instructor.

“There are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened.” Willa Cather