

COURSE DESCRIPTIONS JANUARY and SPRING 2011



"Invisible Man: A Memorial to Ralph Ellison"

Elizabeth Catlett

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

—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:

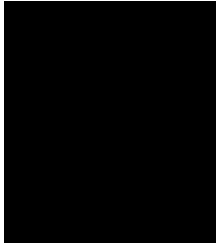
AMST 145, 146;

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

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 (required), 134, 135, 137

— Advanced Workshops (6 credits) prerequisite: Basic

Qualifying courses include all Creative Writing courses,
CRWR 180 through CRWR 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 courses

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 2011

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.

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. If necessary, your adviser can fill out forms making it possible for you to count the course toward the requirements listed under categories 5 and 6.

English Department

January 2011

Course Descriptions

English 127 (01) Shakespeare's Comedy

Satisfies pre-1800 requirement for English & American literature concentration
Satisfies pre-1900 requirement for Creative Writing & literature concentration

MTWRF 12:50-4:35 Prof. Jarvis

Comedy does not mean “funny”! It’s the structure of drama in which the reversal of fortune goes from bad to good, and social conflicts are resolved 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

MTWRF 5:30-9:15 p.m. Prof. 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 161DL How the Simpsons Saved American Literature

(This is a Distance Learning class)

MTWRF

9:00-12:45

Prof. 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 has explored, adapted and parodied many works of American Literature. Sometimes the use of those works has been over and 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. This course will use them to gauge the cultural phenomenon that is *The Simpsons*. Readings and viewings may include the following:

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

It’s A Wonderful Life

The Adventures of Huckleberry Finn

The Shining

Heart of Darkness /Apocalypse Now

“The Sentinel”/2001

Who’s Afraid of Virginia Woolf?

Goodfellas

The Natural

London Program

English 184G (01) Contemporary British Theatre

Prof. 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

Prof. 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 2011

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

DSST 002 Disability in Literature & Culture

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

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.

English 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 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.

Section 02

MW 4:30-5:55

Prof. 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 10:10-11:05

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.

Section 02

MW 4:30-5:55

Prof. Pasupathi

This course offers a historical survey of literature in English from early Anglo-Saxon writing to the end of the 18th century. As we cover this period of time chronologically, we will pay particular attention to the idea of "Englishness" as English writers conveyed it with respect to national identity as well as literary aesthetics. We will also attend to these writers' related preoccupation with the concepts of innocence and experience; we will follow these concepts as prominent themes in works written prior to 1800, from the Old English *Judith* to Blake's *Songs of Innocence and Experience*. Students will write three papers, take two exams, and lead one class discussion.

English 042 English Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 11:10-12:35 Prof. 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 2:20-3:45 Prof. Sawhney

An historical survey of the major British authors, nineteenth century to the present.

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MWF 12:50-1:45 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.

Section 02 TR 12:45-2:10 Prof. 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 midterm 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	11:10-12:35	Prof. Sahay
Section 02	TR	2:20-3:45	Prof. 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	Prof. Fichtelberg
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American writers are a haunted breed. Inspired by the promise of perfection, they are often tormented by failure. Professing infinite faith in themselves, they often lash out violently at others. In the classic period of American literature, from the sixteenth century to the Civil War era, writers explored these dual themes in narratives that served as tests of their vision, their resolve, and their character. In this course, we will explore this unsettling relation between perfection and violence in the writings of authors ranging from the Puritans Thomas Shepard and

Mary Rowlandson to the antebellum writers Nathaniel Hawthorne, Walt Whitman, Emily Dickinson, Herman Melville, and Frederick Douglass. Above all, we will ask how the conflicts and challenges of these earlier lives shed light on our own. Written requirements include an in-class midterm, two papers, and a final exam.

English 052 The American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

TR 4:30-5:55

Prof. Henton

Close reading and analysis of American literature from the end of the Civil War to the present. Authors may include Mark Twain, Stephen Crane, Edith Wharton, and Toni Morrison. Students will write three, one-page focus essays with one possible re-write. Thorough reading and complete comprehension of all of the literature is mandatory for adequate performance on the mid-term and final exam.

Section 02

TR 12:45-2:10

Prof. 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.

English 100 Ways of Reading Literature

A required course for English & American literature majors

Section 01

MWF 1:55-2:50

Prof. Russell

Ways of Reading Literature is a one-semester introduction to the discipline of literary analysis and criticism. The first half of the course will examine the linguistic basis of the written medium, considering theoretical grammar, sociolinguistics, rhetoric, and semantics through study of a series of short texts. The second half of the course will review the history of literary criticism from the New Critics through post structuralism and deconstruction, working both with readings in critical theory and, once again, literary texts for analysis. The class requirements include five short papers and a term project to be presented in both written and oral forms.

Section 02

TR 4:30-5:55

Prof. Smith

This course explores ways readers approach and understand literary texts. In the first half of the course, we will examine the aesthetic features and structural conventions typical of a variety of

literary forms and genres. In the second half, we will explore the multiple strategies of reading and critical practices associated with literary studies. Through the study of works that have elicited a wide variety of critical responses, the course will foster a sense of how methodology effects the evaluation and interpretation of texts. In addition to providing you with a general understanding of how methods of reading have developed and shifted in the discipline over time, the course will afford an opportunity to improve your own reading skills and sharpen your awareness of the assumptions that guide your practices as a reader. We will read poetry, drama, short stories, and novels that feature protagonists who are themselves readers trying to interpret the signs around them; they include, but are not limited to, *The Tempest*, *Alice in Wonderland*, and *The Crying of Lot 49*, as well as secondary readings on these works. You will conduct research on the historical contexts for our texts and on the critical attention they have received, presenting your findings with the class. Additionally, you will write two 1-2-page close reading papers and a longer literary analysis based on your research and careful reading of a chosen work.

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 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

Section 01	TR	11:10-12:35	Prof. Alter
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“All the world’s a stage,/ And all the men and women merely players,” declaims Jacques in one of William Shakespeare’s most famous and most familiar comments describing how the world works as theatre. To what extent does this axiomatic observation help us understand the ways in which the playwright constructed his plays, represented his characters, and dramatized his social environment? Among the plays we are likely to read this term might be *Romeo and Juliet*, *As*

You Like It, Twelfth Night, Titus Andronicus, Richard III, Henry V, Merchant of Venice, and Hamlet, so that we can explore Shakespeare's notions about the relation of performance and role playing to the creation of the individual self and the making of cultural identity. You will be asked to write three papers and a final examination.

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

We shall read representative works from Shakespeare's early career, including sonnets, comedies, histories, and tragedies. Two short papers will be required, but these will not require research; rather the student's own response to the work is solicited. There will be both a midterm and a final exam requiring identification and commentary on short passages from the works read.

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

Section 01 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.

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.

English 118 Seventeenth-Century English Literature

Satisfies pre-1800 requirement for English & American literature concentration
Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01 MW 2:55-4:20 Prof. S Zimmerman

In this course, we explore through close reading and a variety of critical approaches some of the most compelling English literary texts composed during the seventeenth century, a century marked by social and political upheaval, keen religious devotion *and* instability, proto-feminist

energies, colonialist expansion, scientific discovery, as well as radical (and bloody) shifts in government—“a century of revolution” (as it were) that witnessed the trial and execution of a king in 1649 and the restoration of monarchy eleven short years later. Readings for this course may include texts by (among other writers) John Donne and George Herbert, Amelia Lanyer and Ben Jonson, Robert Herrick and Richard Crashaw, Andrew Marvell, Margaret Fell, Lucy Hutchinson, and John Milton. Lecture and discussion will range widely, but we will focus (to give only a few examples) on the formal features, variety, and innovations of seventeenth-century poetry and prose as well as the historical and cultural contexts in which these texts appeared; on the relationships between gender and genre and the diverse social, political and religious positions of women in print; on matters of authorship, patronage, and class; on the expression of religious as well as sexual desire; and on early modern English nationalism, colonialism, civil war, and exile. By the semester’s end, we will have considered as well some of the period’s fiercest debates about monarchy and liberty, individual conscience, property, and dissent—debates that might be said to mark our own nation’s ongoing struggles and founding ideals. Finally, throughout our discussion of early modern English literary texts, we shall be mindful of the ever-changing reception of the materials we are studying as well as the always-evolving formation of a seventeenth-century literary canon.

English 122 Studies in the Novel II

Section A TR 6:30-7:55 Prof. Smith

Investigates the range of novel forms in the 20th century, including works by major novelists such as James, Mann, Proust, Faulkner, Joyce, Woolf, Nabokov, and Marquez. Topics discussed may include novelists’ treatment of time, point of view, the quest for values, and the possibilities of modern love.

English 124A Woman Writer in America

Section 01 TR 9:35-11:00 Prof. Valerius

The focus of this course is writing by American women from the colonial period to the present. We’ll read a variety of genres and styles and address the relationship of these literary texts to significant events in American women’s history and to literary traditions. We’ll discuss the writers, the reception of their work by critics past and present, the emergence of writing as a profession for women, and the obstacles and opportunities women writers have faced at different historical moments in the U.S.

English 130 Seminar in Eighteenth-Century Literature:

Satisfies pre-1800 requirement for English & American literature concentration
Satisfies pre-1900 requirement for Creative Writing & literature concentration

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

Section 01

TR 12:45-2:10

Prof. 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, revised and re-animated, British 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: Ann Radcliffe's *The Italian, or the Confessional of the Black Penitents*; Jane Austen's satiric gothic, *Northanger Abbey*; John Polidori's "The Vampyre"; Matthew Lewis' notorious novel, *The Monk*; Mary Wollstonecraft's political gothic, *The Wrongs of Woman*; and Mary Shelley's *Frankenstein*. 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	10:10-11:05	Pioreck
Section 02	MW	2:55-4:20	Kaplan
Section 03	TR	11:10-12:35	Roberts
Section 04	TR	12:45-2:10	P. Zimmerman
Section 05	TR	4:30-5:55	McGee
Section A	MW	6:30-7:55pm	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: WSC 1.

CRWR 134 Poetry Writing

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

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. *Prerequisite(s): WSC 1 & CRWR 133 or submission of manuscript.*

CRWR 135 Prose Writing

Section 01	TR	2:20-3:45	Prof. McGee
Section 02	TR	4:30-5:55	Prof. P. Zimmerman

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): CRWR 133 or submission of manuscript. Open only to students who have fulfilled the Writing Proficiency Exam requirement.*

CRWR 137 Introduction to Playwriting

Section A	TR	12:45-2:10	Prof. Brogger
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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. *Prerequisite(s): CRWR 133 or permission of instructor.*

American writers who confronted crises, large and small. Some writers, like Mary Rowlandson and Olaudah Equiano, endured captivity or enslavement. Others, like Nathaniel Hawthorne and Hannah Webster Foster, imagined solitary characters rejected by their communities. Still others, like Emily Dickinson and Edgar Allan Poe, depicted experiences so extreme, they bordered on madness. Whatever their design, these early texts had a common purpose: to provide a new language for a dangerously new world. The texts we will consider include Rowlandson's *The Sovereignty and Goodness of God*, Equiano's *Interesting Narrative*, Hawthorne's *The Scarlet Letter*, Herman Melville's "Benito Cereno," and the poetry of Anne Bradstreet and Emily Dickinson. Students will write a 6-page essay, a 7-page essay, a midterm, and a final exam.

Section 02

MW 2:55-4:20

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 11:10-12:35

Prof. Henton

In this course, students will study important and characteristic American novels and short fiction from the first half of the century, both as artistic constructions and as responses to historical circumstances. The broad themes in this course will be the impacts of economic and technological change; urbanization and immigration; race as a continuing crisis in American society; changes in gender roles and views of sexuality; and the uses of new aesthetic models and

techniques. This was a time of enormous social change. It saw two world wars, an economic boom and the great depression, intense turmoil in class, gender, and race relations; and the growth of the United States as an economic, military—and literary—power. American writers addressed this changing world often with horror and anger, and with extraordinary insight, skill, and imagination.

Section 02 MW 2:55-4:20

Prof. 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 2:20-3:45

Prof. Uruburu

In this course, we will read and discuss important American novels and short fiction from the first half of the 20th century. We will look at them both as artistic constructions and as responses to historical circumstances of a specific time and place. We will consider what might be distinctly “American” about American literature as we focus on cultural influences, literary movements, the short story and novel as distinct genres, and major figures such as Mark Twain, Edith Wharton, Kate Chopin, Sherwood Anderson, F. Scott Fitzgerald, Ernest Hemingway, and others. Further, the course investigates works from multiple perspectives, e.g., those of gender, race, ethnicity, class, region, etc.

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 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

MW 2:55-4:20

Prof. Levine

“Getting and spending, we lay waste our powers: little we see in Nature that is ours.” If you find this grievance, expressed by William Wordsworth in 1802, to be a sad fact of the modern world, you are already a Romanticist. If you don’t consider it to be a sad fact of the modern world, you need to study Romanticism. The English Romantic period (1790-1830) stood at the threshold of a new world--a world transformed by the democratic and industrial revolutions of the late eighteenth century. The values we take for granted--political freedom and social justice; spiritual fulfillment apart from organized religion; the importance of feelings, nature, the imagination, the individual self--are central to the Romantic writers’ literary agenda. The class will study works by the six major poets of the period--Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats--as well as Mary Shelley’s *Frankenstein*. Written requirements: informal homework responses, two papers, and midterm and final examinations.

English 157 Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

MW 4:30-5:55

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

Satisfies pre-1900 requirement for Creative Writing & literature concentration

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

In this course we will examine the literary, socio-political, and cultural writings which deal with education in the Victorian period. 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. We shall also be focusing on the similarities and differences between the way educational issues were considered in nineteenth-century England and the way they are dealt with in late twentieth-century United States.

English 161 How the Simpsons Saved American Literature

Section 01 MWF 1:55-2:50 Prof. Pioreck

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 has explored, adapted and parodied many works of American Literature. Sometimes the use of those works has been over and 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. This course will use them to gauge the cultural phenomenon that is *The Simpsons*. Readings and viewings may include the following:

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

It's A Wonderful Life
The Adventures of Huckleberry Finn
The Shining
Heart of Darkness /Apocalypse Now
"The Sentinel"/2001
Who's Afraid of Virginia Woolf?
Wiseguy - Nicholas Pileggi
Goodfellas
The Natural

English 166 Critical Theory

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

How do we make sense of the world around us? Can we ever have a clear and complete perception of the issues and objects that surround us? Is language a transparent mode of communication or does it interpose a barrier between the world and us? Do we know what we mean when we refer to our own selves or do we just have a partial, incomplete understanding of our consciousness? And, just to make things more complicated, what exactly *is* Truth or Reality? These are some of the exciting questions we will address in this course by reading philosophers like Nietzsche, psychoanalysts like Freud, and linguists like Saussure. Students will be required to write several short response papers (2-3 pages) as well as a longer essay.

English 167 Post-Colonial Literature of South Asia: Nation & After
Satisfies Cross-Cultural (CC) distribution requirement

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

This course will engage the writings of South Asian writers alongside writings from the South Asian diaspora. We will read novels and short fictions by writers from Sri Lanka, India, Pakistan, and Bangladesh, and will focus on the ways in which various cultural, economic, and political issues ranging from imperialism to formal decolonization and to the "global" present are represented in these writings. Throughout we will pay particular attention to the question of the "nation" and "national identity" and will consider how we should understand the matter of changing representations of the national--from a "progressive" space of opposition to imperialism, to a space splintered by the differences of caste, gender, and sexuality. In particular, with regard to the more recent texts, we will look closely at how they map the new relations of globalization through various literary and aesthetic strategies. To broaden our understanding of the issues we will also watch some contemporary films, including *Namesake* and *Bride and Prejudice*. Requirements: one shorter and one longer paper and several informal page-long papers; a class presentation; and willingness to attend between 1-2 film screenings outside of scheduled class time (to be coordinated with the class as a whole).

English 168 **Caribbean Literature**
Satisfies Cross-Cultural (CC) distribution requirement

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

In this course, we will explore the historical and social conditions of the Caribbean experience and how these conditions manifest themselves in the structures and themes of Caribbean literature. Beginning with Jean Rhys's *Wide Sargasso Sea*, we will explore how the Caribbean history of colonization and independence reflects itself through the themes of regional identity, color, race, and class. Further, we will explore how the region's ethnic composition and its influence on the festival arts of the Caribbean also translate into literary expression. We will read classic texts such as Lamming's *In The Castle of My Skin* and Naipaul's *A House for Mr. Biswas*. We will also explore the folk expression found in calypso and reggae. In addition to prepared class attendance, students will be responsible for two five-page papers, a midterm and a final examination.

English 170 **Theory and Practice of Publishing**

Section 01 TR 11:10-12:35 Prof. 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 4:30-7:15 Prof. Van Doren

A continuation of Book Editing I, this course gives an overview of the editor's role in the process of publishing fiction. It covers the fundamentals of acquisition, developmental editing, copy editing, and proofreading. We will employ a series of exercises to hone skills in grammar, spelling, sentence revision, and the marking of copy and proof. We will also engage in editorial practices such as evaluating a manuscript, communicating with an author, and directing manuscript revision. This is a workshop course that requires reader's reports, the editing of a manuscript, the development of a book idea, and work on author-editor relationships. Prerequisite: English 172: Book Editing I.

English 174 Book Promotion

Section A M 6:30-9:20 p.m. Prof. 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. (No liberal arts credit will be given for this course.)

English 196D Disability Studies II
(Cross-listed with DSST 2)

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

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.

English 198L Literature, Trauma, and Climate Crisis

Section 01 MW 4:30-5:55 Prof. L. Zimmerman

This course centers on an urgent question: since we know the climate crisis will mean global catastrophe unless we very quickly mount a meaningful response, why have we so far utterly failed to do so? We'll approach that question in light of the growth, over the past few decades, of a cultural interest in trauma, especially the development of "trauma theory" and of what we might call the literature of trauma. This will help us consider, for example, what kind of knowledge is at stake when we say we "know" that catastrophe will follow from inadequate

action; what does it mean, that is, to become aware of reality if such awareness challenges your capacity to process what you see? We'll read some trauma theory (from, for example, Cathy Caruth's *Unclaimed Experience* and Roger Luckhurst's *The Trauma Question*), but will focus mostly on works of literature. For the most part, these won't engage climate change per se, but will be texts that struggle with trying to give shape and meaning to experiences that seem, by definition, to defy such attempts. In addition to selections from trauma theory, possible readings include W. G. Sebald's *Austerlitz*, D. M. Thomas's *The White Hotel*, and Art Spiegelman's *Maus* (texts that grapple with the problem of representing "the Holocaust"), Russell Hoban's *Riddley Walker* and Cormac McCarthy's *The Road* (grappling with how to represent a nuclear apocalypse, and the consequent climate change), and Toni Morrison's *Beloved* (grappling with how to represent knowledge of slavery). We'll also compare such attempts to formulate traumatic knowledge with the sort of widespread representations of climate change that construct it in the public sphere.

English 198M Digital Publishing

Section 01 T 6:30-9:20 p.m. TBA

Digital technology has changed the face of the publishing industry, bringing with it new processes, practices, issues, and opportunities. This course provides an examination of content acquisition and development, archiving and asset management, digital formats (e-books, digital downloads, digital audiobooks, etc.), the importance of search engines, the content aggregator landscape, sales trends and how to analyze the digital market, and the challenges to traditional business models. Students will be evaluated based on attendance, class participation, weekly news and reading assignments, a midterm, and a final examination.

English 198N British Modernism

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

This course provides an introduction to and a historical overview of the artistic movement and period of Modernism in British literature. Critical issues will involve the development of Modernism as a concept, particularly in its attempts to differentiate itself from the norms of the Victorian culture that preceded it and in its influence on the literature and culture that followed. The course will encompass what might be termed the "long" Modernist period in Britain (roughly 1890-1960) with particular emphasis on the decades of "High Modernism" (1920-1930). The curriculum will cover the major literary genres (e.g., poetry, fiction, drama). The authors covered may include E. M. Forster, Ford Madox Ford, Virginia Woolf, James Joyce, Elizabeth Bowen, Evelyn Waugh, William Butler Yeats, T. S. Eliot, Edith Sitwell, W. H. Auden, Oscar Wilde, George Bernard Shaw, and Noël Coward, among others.

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

CRWR 184Z The Poet's Toolbox

Section 01

MW 2:55-4:20

Prof. Levin

What gives vitality and character to a line, to a stanza, to the overall movement of a poem? In this course we will study the patterns that shape rhythm, syntax, and meaning. Throughout the semester, students will deploy a broad range of tools in the poet's toolbox. We will experiment with different kinds of meter available to anyone writing in English (including alliterative verse, accentual verse, syllabic verse, and blank verse), and will look closely at some of the formal properties of free verse. We will consider basic stanza patterns (couplet, tercet, quatrain, etc.); different rhyme schemes and their spectrum of effects (envelope rhyme, alternating rhyme, linking rhyme, heroic couplets, terza rima, rhyme royal, ottava rima); and an array of inherited forms from various literary traditions, such as the ballad, the sestina, the villanelle, the triolet, the pantoum, the haiku, the ghazal, and the sonnet. We will also experiment with some of the rhetorical strategies that have empowered poets from classical times to the present.

Students will develop a working knowledge of the poet's craft by directly engaging in the process of hearing / feeling / seeing how a particular arrangement of syllables creates a singular experience. In addition to studying major critical discussions of poetic meter and poetic form, we will read a wide selection of poems exemplifying stylistic possibilities. Most importantly, members of this seminar will compose, recite, and revise poems that make us hear what we see and see what we hear.

Prerequisite: CRWR134 or permission from the instructor.

CRWR 190 I Art of Revision

Section 01

MW 2:55-4:20

Prof. McPhee

In this class we will focus on the nature of revision. From the sentence to word choice, from the paragraph to the story we will examine choices and why we make them as we learn how to grow a story. Stories are not made in one gust of inspiration, one encounter with the muse. Rather they are made through the laborious process of revision. Over the course of this semester I want to introduce you to what it means to revise. In so doing we will primarily focus on your work - one or two stories depending on the size of the class - and watch it transform from a first draft to a final draft. We will begin the semester by looking at two stories by Flannery O'Connor -- "The Geranium" and "Judgment Day," which were her first and last stories, respectively, and, as well,

the second is a revision of the first -- in order to examine the revision choices that O'Connor made and get us thinking about how a story is made.

CRWR 190-O Advanced Poetry Writing: Imitation and Discovery

Section A

MW 4:30-5:55

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 others 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 190 T Dramatic Image

Section 01

TR 2:20-3:45

Prof. Brogger

What makes an image necessarily dramatic? How might working from such an image support the development of a dramatic idea? In this playwriting workshop we will explore the ways in which image and metaphor contribute to our deeper appreciation of dramatic techniques. Incorporating a selection of published one-act and full-length plays, among other resources, we will determine how, as playwrights, our own set of dramatic images might coax an insistent idea into a structured, theatrical shape. Students will be responsible for brief writing assignments, as well as a final project consisting of either a full-length one-act play or a draft of an extended (two-act) full-length project. All work will be read and discussed during drafting stages in an informal but comprehensive workshop. Please note that this is a more advanced playwriting course and represents an extension of other introductory playwriting workshops. Prerequisite: either CRWR 137, CRWR 190F, or permission of the instructor.

CRWR 191E 01 Writing for the Young Reader

Section A

T 4:30-7:15

Prof. 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.