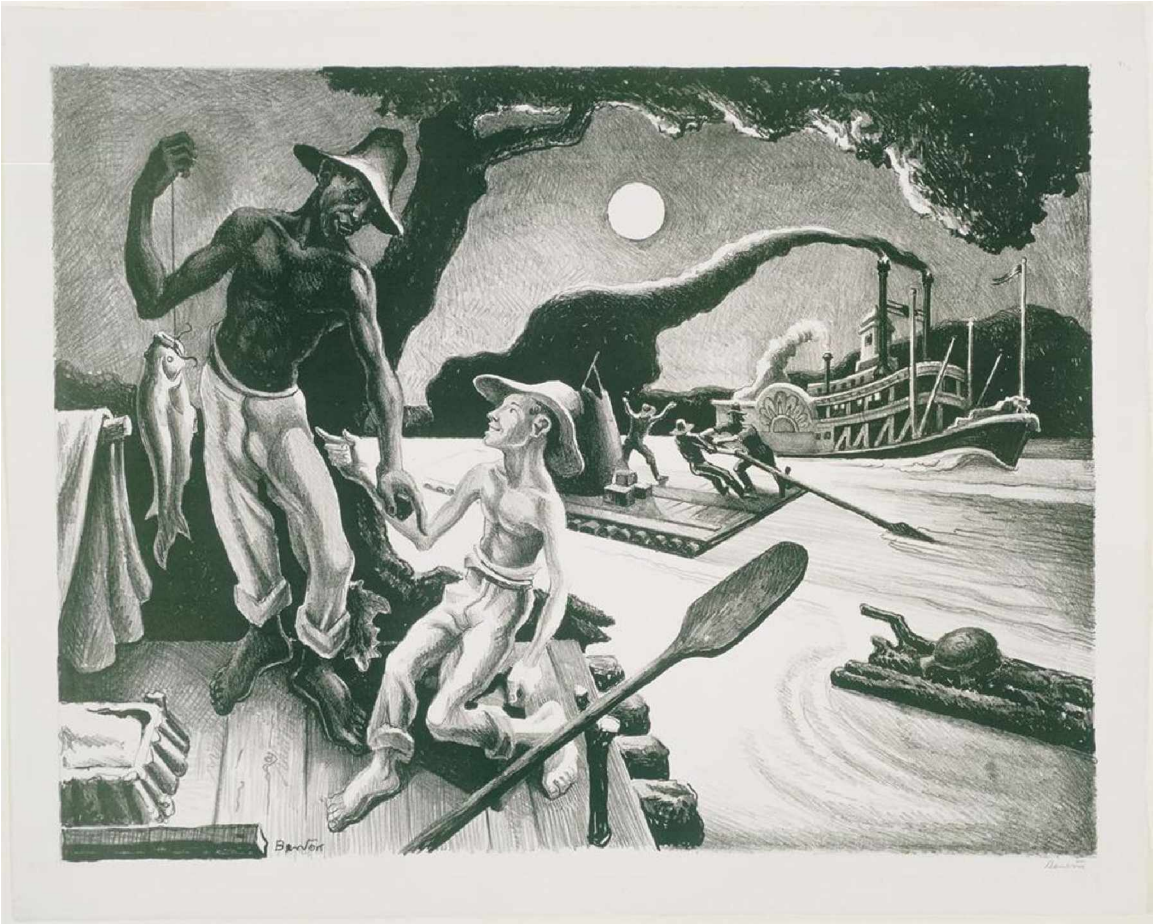
ENGLISH DEPARTMENT
COURSE DESCRIPTIONS
Fall 2008



Hofstra University

English Department
Fall 2008
Course Descriptions

A NOTE TO THE STUDENT

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

Thank you

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 Electives (6 credits)

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

General 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; English 43 and 44; English 40 and 193

Publishing Fundamentals (15 credits)

☐ 15 credits:

☐ English 102, 172 and 173, 174, 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 courses

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)

☐ English 133, 134, or 135

☐

Advanced Workshops (6 credits) prerequisite: Basic Workshops

☐ Qualifying couses include all Creative Writing courses, English 180 through English 199

☐

Foundations (6 credits)

☐ 3 credits chosen from English 40, 41, or 43

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

Major Author (3 credits)

☐ English 107, 115, 116, or 119

General Electives (18 credits)

☐ Qualifying courses include all 100-level English 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 or DRAM 176

☐

☐

History (3 credits)

☐ 3 credits of British or American History chosen under advisement

Hofstra University
Department of English

COURSE OFFERINGS FOR Fall 2008

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department in the Fall 2008 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.

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

INFORMATION FOR ENGLISH MAJORS

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

Early Literature ("pre-1800") Requirement
The following courses may be used to satisfy the pre-1800 requirement of the English and American Literature concentration: 101, 107, 110, 115, 116, 129, 130. Note: English 107, 115, and 116 may be used to satisfy either requirement #3 or requirement #4 of the English and American literature concentration as described in the 1998-99 General 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. Once you register, your instructor or adviser will fill out forms making it possible for you to count the course toward the requirements listed under categories 5 and 6.

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

English 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 2:55-4:20 Sulcer

It has been said that after the Bible and the ancient Greeks, there were no truly original stories. This course takes up that question through an examination of the foundations of Western literature, both formally and thematically. In addition to showing the roots of Western literary genre (lyric, epic, tragedy), our readings in the Hebrew Bible, Homer's *Iliad*, and the plays of Sophocles will reveal an array of topics, including divine and romantic love, covenant and rebellion, pride and humility, free will and fate, heroism and cowardice, connection and alienation, and war and peace. Course requirements will include two papers, two examinations, short reading responses, and class participation

Section 02 TR 2:20-3:45 A. Levine

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

Section A MW 6:30-7:55 Sulcer

It has been said that after the Bible and the ancient Greeks, there were no truly original stories. This course takes up that question through an examination of the foundations of Western literature, both formally and thematically. In addition to showing the roots of Western literary genre (lyric, epic, tragedy), our readings in the Hebrew Bible, Homer's *Iliad*, and the plays of Sophocles will reveal an array of topics, including divine and romantic love, covenant and rebellion, pride and humility, free will and fate, heroism and cowardice, connection and alienation, and war and peace. Course requirements will include two papers, two examinations, short reading responses, and class participation.

English 041 English Literature I

Satisfies Humanities Division Literature (LT) distribution requirement
A required course for majors concentrating in English and American literature

Section 02 MWF 12:50-1:45 Torpey
Section A TR 4:30-5:55 Torpey

English 41 has two equally important goals: it introduces students to selected poetry, drama, and prose written in English from the Middle Ages through the eighteenth century, and it helps students develop skills in textual analysis. Because it introduces several centuries of literary tradition, the course requires students to do extensive reading. Readings from Old English (e.g. *Beowulf*) are read in translation, but readings from Middle English (e.g. Chaucer) and from early Modern English (e.g. Shakespeare) are read in their original language. To develop skills in textual analysis, students write weekly reading responses and also perform close-reading exercises in class on a weekly basis. They then use these skills in larger formal papers. Readings may include *Beowulf*, Chaucer's *Canterbury Tales*, Spenser's *Faerie Queene*, Jonson's *Volpone*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. Prerequisite: ENGL 001.

English 042 English Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 02 TR 4:30-5:55 Sawhney

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. Prerequisite: ENGL 001.

Section 03 TR 2:20-3:45 MacCary

This is the second semester of the British literature survey and covers roughly the years between 1800 and 1950. We shall begin with some close reading of the Romantic poets Shelley, Keats and Byron (and perhaps Jane Austen's parody of the Romantic novel *Northanger Abbey*), then move on to the Victorian poets Tennyson, Browning, Hardy and Hopkins; we will also study one representative Victorian novel, either Dickens' *Great Expectations* or Eliot's *The Mill on the Floss*. We shall pause briefly to appreciate Wilde's Aestheticism in *The Importance of Being Earnest*, before concentrating finally on Modernism, as expressed in the poetry of T. S. Eliot and W. B. Yeats and the fiction of Virginia Woolf and/or E. M. Forster, Ford Madox Ford, James Joyce.

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 2:55-4:20 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 MacCary

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

English 044 Western Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

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

The shaping of the Western mind as viewed in literature from the Greek and Hebrew experiences to the present. Readings from European texts in translation. Renaissance to the Modern age. Prerequisite: ENGL 001.

English 051 The American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MWF 10:10-11:05 Fichtelberg

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

Readings from major American authors, the colonials through 1865. Prerequisite: ENGL 001. (Credit given for this course or ENGL 143, not both.)

English 052 The American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MF 11:15-12:40 Sargent

Modern American literature expresses our highest aspirations and our most difficult problems with great clarity and force. Readings include works by Stephen Crane, Kate Chopin, F. Scott Fitzgerald, Robert Frost, Tennessee Williams, and Toni Morrison. They are of great importance in understanding ourselves and the culture in which we live. The first themes of the course--Growing up in America and The Dream of Success--follow a traditional approach to the study of American literature. The last themes--Immigration and American Identity and The Politics of Gender and Race--concern voices and points of view not often heard. The course requires two essay examinations (a mid-term and final). A brief essay comparing two short works in terms of theme and metaphor and a longer paper that analyzes the choices characters make will also be assigned

Section 02 MW 2:55-4:20 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 a 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 Neal Hurston's Their Eyes Were Watching God, Don DeLillo'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 A TR 8:05-9:30 Digaetani

This course will study and discuss American literature from the Civil War to the present, looking at fiction, drama, and poetry. The course will look at war as a force in American history and how war has affected American literature from the Civil War to the present. How did a war mentality become part of American history and why does war continue to be an ugly reality for America in the 21st century? Among the authors we will discuss are: Melville, Whitman, Dos Passos, Hemingway, Faulkner, and Tennessee Williams. This course will include a mid-term exam, a final exam, essay-quizzes, an oral report, and a paper. Students will gain a better understanding of American literature and its history of war from this course.

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

English 100 Ways of Reading Literature
A required course for majors concentrating in English and American literature

Section 01 MWF 1:55 – 2:50 Pasupathi

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.

Section 02 TR 11:10 – 12:35 A. Levine

As its title indicates, this course focuses on *ways* of reading—on *ways* in which we may *care*fully analyze, tease out meaning from, and build arguments about all manner of (literary) texts. Over the course of the semester, students will become not only increasingly attentive to elements of literary analysis (and literary language) but also increasingly alert to some of the concerns, biases, and preoccupations of their own (and others') critical responses. To that end, and along the way, we shall consider several critical lenses and theoretical perspectives (among them, feminist, psychoanalytic, and historicist) through which scholars and critics often read, interpret, and derive meaning from the literary texts they encounter. And, as we shall see, such theoretical perspectives (deriving from a range of disciplines) often find their most powerful formulations in literary texts themselves.

The particular literary texts we shall study in this section of English 100 shall be shaped—to some degree—by the interests and abilities of students who enroll, but members of the course can expect to read a series of sonnets composed during different literary periods; Elizabeth Cary's 1613 *The Tragedy of Mariam*; and Charlotte Perkins Gilman's 1899 "The Yellow Wallpaper." Requirements include regular attendance; thoughtful and engaged participation; weekly 1-2 page responses to assigned material; two 6-8 page polished papers (to be revised over the course of the semester and formulated, ideally, through your weekly responses); and a cumulative final exam. Prerequisites: ENGL 001 & ENGL 002.

English 102 Grammar

Section A MW 4:30-5:55 Porr
Section B MW 6:30-7:55 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. Prerequisites: ENGL 001 & ENGL 002.

English 104 Old English Language and Literature

Section 01 TR 2:20-3:45 Torpey

English 107 Canterbury Tales

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

Section 01 MWF 12:50-1:45 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.

English 115 Shakespeare: Earlier Plays and Sonnets

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

Section 01 MWF 12:50-1:45 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. Prerequisites: ENGL 001 & ENGL 002.

Section 02 TR 9:35-11:00 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 mid-term and a final exam requiring identification and commentary on short passages from the works read.

Section 03 TR 11:10-12:35 Alter

We all know or think we know William Shakespeare--who hasn't been moved by the deaths of Romeo and Juliet or laughed at the transformation of Bottom as he assumes the ass's head or started with recognition at the contemporaneity of the politics of Henry V. Shakespeare is no longer just an early modern English playwright whose work has somehow withstood the considerable test of time. He has become an iconic figure, someone whose work not only holds "a mirror up to nature," but also helps us to know ourselves and the culture we inhabit. Since the emergence of film as both art and entertainment, Shakespeare's plays have moved from the stage to the screen, where they have been a part of movie-making since its early history. In this course we will explore not only the texts of such plays as *Romeo and Juliet, The Taming of the Shrew, Richard III, Henry V,* among others, and discuss Shakespeare's stagecraft (after all, it was he who observed that "All the world's a stage"), but also examine the transformation of play to screenplay. Prerequisites: ENGL 001 & ENGL 002.

English 116 Shakespeare's Later Plays

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

Section 01 MWF 10:10-11:05 Pasupathi

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, 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 mid-term and a final exam, both requiring identification and commentary on short passages taken from the works read. Prerequisites: ENGL 001 & ENGL 002.

Section 02 MWF 1:55-2:50 Rustici

In this course we will investigate the Shakespearean genres of tragedy, problem play, and romance with particular attention to how the plays address questions of race and sexuality. To begin, we will consider what the depictions of bastardy, adultery, and prostitution in plays such as *King Lear* and *Measure for Measure* reveal about early modern assumptions concerning lust's disruptive power and the interdependence of family and the state. Later, drawing upon a sampling of Renaissance descriptions of blackness and Africa, we will explore how plays such as

Othello, *Antony and Cleopatra*, and *The Tempest* portray encounters and sexual relationships between Africans and Europeans, between "black" and "white." Our discussions will also address questions raised by the multiple texts of Shakespeare's plays and by significant differences between quarto and folio versions. We will also consider dramatic production as a form of interpretation and compare selected scenes from different productions. Requirements will include two papers, a midterm, and a final examination.

Section 03 TR 11:10-12:35 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 119 Milton

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

Section A TR 2:20-3:45 S. Zimmerman

John Milton (1608-74) lived and wrote during a turbulent period of English history--a period that witnessed the overturning and restoration of monarchy, vigorous debates about republicanism as an alternative form of government, a dramatic rise in the publication of women's writing. During the 17th century, moreover, Milton's England saw an explosion of pamphleteering (think of today's blogs): everyone had an opinion; and every opinion was grounded in scriptural authority. To appreciate John Milton's preoccupations as poet, teacher, statesman, and revolutionary interested in all manner of reform, we shall read widely in writings he published during his middle to late years. We shall begin with several of his short poems, letters, and elegies; however, we shall turn quickly to two of the many polemical tracts he published in the 1640s and 50s. We shall read *The Doctrine and Discipline of Divorce*, in which Milton argues (*via* scripture) for divorce on the basis not of "carnal impediment" but of intellectual or spiritual incompatibility; and *The Tenure of Kings and Magistrates*, in which Milton defends the beheading of Charles I, attacks those allies he believed had turned against the cause, and explores the very idea of the foreign as something that erupts from inside the nation. By mid-semester, we shall begin exploring Milton's major poetic achievements: *Paradise Lost* (1667/74), *Paradise Regained* (1671), and *Samson Agonistes* (1671). Discussion will range widely, moving as Milton moves, but we shall focus especially on the representation of woman, marriage, and divorce as well as kingship, tyranny, and revolution; Milton's sense of England as chosen nation modeled on, and distinguished from, Old Testament Israel; and his evolving analysis of covenants that are false, contracts whose conditions are not met, relations that do not stand. Throughout the semester, moreover, our study will be everywhere informed by questions Milton's texts raise about the act of interpretation and the very construction of meaning. Indeed, we shall try to grapple with Milton's varied *use* of established, often competing, precedent: the many sources he can at once absorb yet challenge--embrace yet altogether rewrite--in the working out of contemporary and at times quite pressing personal, political, and religious dilemmas. Prerequisites: ENGL 001 & ENGL 002.

English 120 English Drama: 1660-1789

Section 01 MWF 12:50-1:45 Sills

In 1642, a Puritan-dominated Parliament passed an edict that effectively closed every theater in London in the belief that plays and play-going promoted morally decadent and corrupt behavior amongst the citizenry. However, with the restoration of Charles II to the throne in 1660, the London stage finally re-emerged after its long hiatus, and the population's fervent desire to attend the theater was soon rekindled. The Restoration period witnessed a veritable explosion of new plays that explored current social issues, politics, urban life, religious conflict, gender relations, and class warfare. The topical and sometimes outrageous nature of the Restoration stage often pushed the limits of good taste in ways that provoked both censure from critics and praise from London audiences. Authors were not only inventive in terms of the subject matter they were willing to tackle; they also took advantage of innovations in theatrical architecture, set design, scenery, lighting, music, and sound in order to transform their plays into spectacular events. As we move into the eighteenth century, the theater only continues to reflect and influence the changing tastes and moods of London audiences and the nation at large. This course aims to examine the many shifts and transformations in British drama from the Restoration through the eighteenth century. We will discuss plays by authors such as William Wycherley, George Etherege, Aphra Behn, William Congreve, John Gay, Oliver Goldsmith, and Richard Sheridan, among others. We will also examine the ways in which plays during the period were staged and performed, including the use of the scenic stage and the introduction of female actors.

English 121 Studies in the Novel I

Section A TR 4:30-5:55 P. 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 122 Studies in the Novel II

Section 01 TR 2:20-3:45 Digaetani

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

will be a search for modernism and what makes modern novelists different from their predecessors.

English 123 20th-Century Anglo-Irish Drama

Section B TR 6:30-7:55 Digaetani

This course will survey 20th century Anglo-Irish drama. The course will show how the complex relationship between Ireland and England has generated both conflicts and great theater. This course will show how the Irish began to develop their own theater early in the 20th century and how it is uniquely Irish. The course will also investigate English playwrights of the same period and how their plays differ markedly from the Irish plays. The course will present London and Dublin as theater centers and show how their traditions are both similar and different. This course will analyze the following playwrights: Shaw, Yeats, Lady Gregory, Synge, O'Casey, Coward, Beckett, Pinter, Stoppard, Friel, Churchill, and Hare. We will look at the changing character of modern Irish and English drama and show how theater connects with film and television during this period. The course will require essay-quizzes, an oral report, a paper, a mid-term, and a final exam. By the end of the course, the student will have an understanding of the development of modern drama in Ireland and Britain. Prerequisites: ENGL 001 & ENGL 002.

English 126 The American Short Story

Section 01 TR 2:20-3:45 Alter

The short story has been one of the most successful literary genres from the earliest years of the American experience. Beginning with Washington Irving's "Rip Van Winkle" and "The Legend of Sleepy Hollow," American writers have regarded the short story as a uniquely effective instrument with which to express the sharp intensity of their visions of self and the world. The nineteenth-century short story achieved particular authority in the works of Poe, Hawthorne, and Melville--the latter two better known for their novels--and most of the significant writers of the past two centuries experimented with and exploited the demands of such a challenging format. In this course, we will discuss the structure of the short story and the changes it underwent as it developed over decades. Among the writers we will examine are Mark Twain, Henry James,Sherwood Anderson F.Scott Fitzgerald, Ernest Hemingway, Edith Wharton, Richard Wright, Alice Walker, and Grace Paley. Students will be expected to write three essays and a final examination.

English 129 18th Century Literature

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

Section 01 MW 2:55-4:20 Sills

During the later half of the seventeenth century, Britain undergoes a series of extraordinary changes to its physical landscape through the enclosure of common lands, the creation of privatized property, and the mandate to increase the output of that property in order to generate wealth and capital. One of the central tenets of this new agrarian capitalism is the notion of

improvement, which can be seen in the consolidation of rural estates, the construction of new buildings and monuments, the formal design of gardens and the landscape, and new farming methods and technologies. As we enter the eighteenth century, the improvement of the land becomes increasingly tied to ideas about progress and the creation of a civil society. That is, improvement no longer refers simply to working the land and the cultivation of nature but expands to include notions of moral and social improvement and the cultivation of sensibility, feeling, and propriety. The idea that the social body can be improved in much the same fashion as one would improve the land gains significant clout by century's end such that England's forays into the colonial world are often described in just these terms. The setting up of colonial plantations and the exportation of British culture to the corners of the globe become part and parcel of this imperative to improve. This course will examine the discourse of improvement in all its varieties and metaphorical possibilities. Of particular interest will be the ways in which improvement is dependent on the rise of print culture and the increasing emphasis on the value of reading and writing. Prerequisites: ENGL 001 & ENGL 002.

CRWR 133 Workshop: General Creative Writing

Section 01	MWF	9:05-10:00	Pioreck
Section 02	MW	2:55-4:20	Heller
Section 03	MW	2:55-4:20	Pioreck
Section 04	TR	11:10-12:35	Roberts
Section 05	TR	12:45-2:10	McGee
Section 06	TR	12:45-2:10	Roberts
Section 07	TR	12:45-2:10	Brogger
Section 09	TR	2:20-3:45	McGee
Section A	MW	4:30-5:55	Zimmerman, P.
Section B	MW	6:30-7:55	Zimmerman, P.
Section C	MW	6:30-7:55	Plath
Section D	MW	8:05-9:30	Plath
Section H1*	TR	2:20-3:45	Lazar

*Open to Honors College students only

Develops and sharpens writing skills in all forms of creative writing. Students' work is read aloud and the techniques employed in celebrated works of literature are studied and analyzed. Prerequisites: ENGL 1-2

CRWR 134 Poetry Writing Workshop

Section A	MW	4:30-5:55	Heller

A workshop to help the developing poet sharpen the powers of poetic expression. Reading and discussion of students' poems, and analyses by students of themes and techniques of contemporary poems of their choice. Prerequisite: ENGL 001, ENGL 002, & CRWR 133 or submission of manuscript.

CRWR 135 Workshop: Prose Writing

Section 01	MW	2:55-4:20	Markus

This is a hands-on writing workshop that will stress ways of developing one's prose style in relationship to a deeper understanding of point of view; narrative voice; psychological penetration into character development; use of setting and dialogue; and handling of plot, theme, and imagery. The writer is encouraged to pick his or her own subjects and to develop as individually as possible in a series of prose pieces --fiction or non-fiction– to be completed during the semester. The emphasis is on sharpening one's power of expression by becoming more familiar with the tools of the prose- writing trade. Prerequisites: ENGL 001, ENGL 002 and CRWR 133.

Section 02 TR 11:10-12:35 Horvath

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: ENGL 001, ENGL 002 & CRWR 133.

CRWR 137 (formerly CRWR 190P) Introduction to Playwriting

Section 01 TR 2:20-3:45 Brogger

(Prerequisite: CRWR 133 or permission of the instructor)

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 project of a one-act play. Assignments will consist of a rough draft and a final (graded) draft. Classes are conducted in a workshop format, allowing for useful, constructive critiques, along with open discussions of general topics and specific challenges. Creative Writing majors may count this course either in category 2 or 4 of the Creative Writing requirements listed in the bulletin

English 138 American Literary Naturalism

Section 01 TR 12:45-2:10 Prigozy

In the late nineteenth century, American literature underwent a major change, coinciding with the changes affecting American society. The growth of the cities in the post Civil War era, the several economic "panics" that led to people losing land and homes, both in cities and in the farmlands, the absence of any governmental intervention to help the new victims of these economic changes caused widespread disillusionment among the writers of the era. Influenced by the noted French naturalist, Emile Zola, and the new philosophical writings derived from Darwin's theory of evolution, the American naturalists expressed their skepticism toward established beliefs, not only social evolution but also religion, notably the transcendental faith expressed by their literary predecessors. The movement was led by Stephen Crane, whose fiction and poetry about New York City, the Civil War, and the nature of contemporary life made him an instant celebrity. Crane's life was itself a subject for the sensational press of the day—his

defense of prostitutes, his "marriage" to a prostitute, his drinking and associating with the bohemian life of New York City, called attention to his newspaper writing long before he was appreciated as a genuine creative artist. Frank Norris explored the failures of the farmers who had traveled to the western states as well as the dismal city-dwellers in the new Western metropolis, San Francisco, who would end their lives often alcoholic and homeless, Finally, we will study Theodore Dreiser who explored the effects of environment and heredity on the poor and disadvantaged, writing one of the most revered novels of the twentieth century, *An American Tragedy*, These writers faced the grim new America without flinching from its ugly truths, including those relating to sexuality. In addition to the New York stories of Crane, and Norris's *McTeague* and *The Octopus*, we will read Dreiser's *Sister Carrie*. Perhaps the recent film, *There Will Be Blood* comes closest to the world of the naturalists as it depicts the greed and violence of the world that these writers evoke. Woody Allen has used Dreiser's *American Tragedy* as the basis for two recent films, *Match Point* and *Scoop*, suggesting that the world created by the naturalists continues to affect our cultural lives. We will view scenes from these films as part of class discussion.

English 139 The African Novel

Satisfies Cross-Cultural (CC) distribution requirement

Section 01	TR	11:10-12:35	McLaren
Section 02	TR	9:35-11:00	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 mid-term 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 02	TR	2:20-3:45	McLaren

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

English 143 American Literature I

Satisfies Humanities Division Literature (LT) distribution requirement
Credit is given for this course or English 51, not both.

Section 01 MF 11:15-12:40 Brand

In this course, we'll read together and discuss some of the best, most interesting, most exciting, and most influential books written by Americans before the end of the Civil War. Focusing on works by Edgar Allen Poe, Nathaniel Hawthorne, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, Herman Melville, Walt Whitman, and Emily Dickinson, as well as several Colonial writers and such important political figures as Franklin, Jefferson, and Lincoln, we will explore the ways in which these writers dealt with issues and problems we're still dealing with today: the effort to define American values and the American imagination; the desire for freedom and self-determination; the effort to understand the way the universe works; the experience of sexuality; the attraction of the irrational, the bizarre, and the terrifying; the urbanization and modernization of the American landscape and consciousness; the special challenges presented by race, gender, and sexual preference. I promise anyone who takes this course that they will learn to appreciate new things and that they will understand themselves and their nation and culture more deeply than they have before. Students will be asked to write two 5-6 page essays, take a midterm and a final, and to participate actively in class discussions. Prerequisites: English 001 and English 002

Section 02 TR 9:35-11:00 Henton

In troubled times, people seek security in familiar actions—rituals that help them to take control of their everyday lives. Writers, too, confront the unfamiliar through imaginative action—performances that allow them to make sense of uncertainty. This course will examine early 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 two 7-page essays, a midterm, and a final exam. Prerequisites: ENGL 001 & ENGL 002.

English 147A American Fiction 1950-Present

Section A MW 4:30-5:55 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 11:10-12:35 Valerius

In this class we will study Native American autobiography, fiction, and poetry, as well as a documentary and a dramatic film by Native American filmmakers. These texts provide Native American perspectives on the political, social, economic, and cultural consequences of U.S. conquest and the various responses of indigenous communities and individuals to the legacy of this history. Topics we will consider include the relationship between oral traditions and contemporary fiction and film, 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.

Section A MW 4:30-5:55 Couser

This is not a course in American Indian culture(s). Rather, it is a course in the development of Native American literature, with emphasis on its response to the settlement of North America by Euro-Americans. We will be especially concerned with the differences between oral and print cultures and the problems of translation and mediation between them.

Readings range from oral stories pre-dating European contact to writing done by major contemporary Native authors. The readings are primarily in narrative genres, indigenous (creation stories and trickster stories) and Western (autobiography and the novel). Analysis of the readings in relation to Native American history should enable you to understand Native American literature as a post-colonial phenomenon.

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 9:35-11:00 Harshbarger

This course will study how poetry was conceived and reconceived during an era marked by the hope of revolution, the reality of reaction, the birth of industrial capitalism, and the development of a new literary marketplace. We will explore the social condition of the period with William Blake and Mary Robinson, the idealization of the poet with William Wordsworth, childhood with Joanna Baillie, revolution with Helen Williams, adulthood with Charlotte Smith, nature and religion with S.T. Coleridge, feminism with Mary Wollstonecraft, imperialism with Lord Byron, paganism with Percy Shelley, and death with John Keats. There will be several reading exams, and two 4-page papers are required. Required texts: *English Romantic Writers*, 2nd edition, ed. David Perkins. Prerequisites: ENGL 001 & ENGL 002.

English 157 The Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 2:20-3:45 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. Prerequisites: ENGL 001 & ENGL 002.

Section A MW 4:30-5:55 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. This semester's focus will be the novel, specifically Charles Dickens's masterpiece, *Great Expectations*; George Eliot's sociological fiction, *Middlemarch*; and Anthony Trollope's hilarious satire, *Barchester Towers*. The remainder of our readings will include the short poems of Lord Tennyson and the Brownings and Oscar Wilde's *The Importance of Being Earnest*. Our readings raise pertinent and provocative issues, such as love, humor, secrecy and scandal, the rights of women and of the working classes, science, politics, religion, realism, and art. Course requirements will include frequent short responses, two papers, two examinations, and class participation.

English 164 James Joyce

Section 01 MWF 12:50-1:45 Lorsch

In this course we will be reading the literature of the greatest British/Irish novelist of the twentieth century and, arguably, the most influential novelist of modern times. Our emphasis will be on the texts themselves: *Dubliners, A Portrait of the Artist as a Young Man*, and--especially--*Ulysses*. We will focus our discussions on close readings of these texts and support those readings with some biographical, political, and literary critical contexts. Writing will include short essays and a longer paper on some aspect of Ulysses.

English 166 Critical Theory and Writing

(This course may be used to fulfill the English 100 requirement for English Majors, with the chair's approval.)

Section A TR 11:10-12:35 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. Prerequisites: ENGL 001 & ENGL 002.

English 167 Post-Colonial Literature South Asia
"Nation and After"

Section 01 MW 2:55-4:20 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*. There will be no conventional exams for this course. Requirements are regular reading and attendance; several short response papers, 2 longer papers, and an in-class presentation.

English 168 Caribbean Expression in Literature

Satisfies Cross-Cultural (CC) distribution requirement

Section 01 TR 2:20-3:45 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. Prerequisites: ENGL 001 & ENGL 002.

English 171 The History of Publishing in America

Section 01 TR 9:35-11:00 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*. Prerequisites: ENGL 001 & ENGL 002.

English 172 Book Editing I

Section 01 W 6:30-9:30 Heinssen

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. 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—to impart a working understanding of the editor's role in publishing, from acquisition to publication. The workshops are held in a seminar room (if available), and students are asked to actively participate in discussions. Prerequisite: ENGL 001 & 002 (Strongly recommended: ENGL 102 Grammar. Students are asked to take ENGL 172 first, before taking ENGL 173 Book Editing II, which is offered each spring.)

English 175 Editing Children's Books

Section A R 6:30-9:30 Ashby

This course addresses the skill of presenting fiction and nonfiction to children from the ages of four to fourteen. Included are editing picture books, how-to books, learning books, juvenile fiction and books in science. Prerequisites: English 001 & 002.

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

Section A T 6:30-9:30 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. Prerequisites: ENGL 001 & ENGL 002. (No liberal arts credit. Credit given for this course or ENGL 197V, not both.)

English 182K The Catholic Tradition in English

Section 01 MWF 2:55-4:20 Russell

The Catholic Tradition in English is a look at some great modern English writers whose work embodies their Catholic values: human dignity, engagement with the world, and spiritual yearning. It is *not* a course in Church history or teaching, and it is not a course "designed for" Catholics. It is the place to look at a rich and surprising tapestry of writing – funny and sad, angry and inspired, hopeful and questioning – that includes some of the great fiction writers of the 20th Century.

The readings at present are as follows:

Graham Greene, *The Power and the Glory*
Thomas Merton, *The Seven Storey Mountain*
Flannery O'Connor, *Wise Blood*
Walker Percy, *Second Coming*
Brian Moore, *Blackrobe*
Ron Hansen, *The Assassination of Jesse James by the Coward Robert Ford*

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 182R Global Studies

Section 01 MF 11:15-12:40 Sahay

What is commonly called "globalization" is said to be a process that is radically transforming the world, in part by producing a new and inclusive " global culture." In this seminar we will both

engage broad theoretical debates over globalization as well as bring these debates into focus through a wide-ranging examination and reading of some of the new cultural artifacts of the global—from the postcolonial novel (e.g. *The God of Small Things*), to new literary forms such as Japanese "manga" (comics), as well as to visual (films, documentaries) and "material" cultural forms such as emerging "food cultures" (for example, "fusion cuisine"). Throughout we will question whether these new cultural developments are, as is often argued, signs of a new postnational world system in which "lifestyle," "taste," and "consumption" have become dominant in defining people's identities, or whether people's identities are still shaped by the class relations of capitalism. What is the "place" of class in shaping the new global cultures? Has class and class analysis lost its place in the global?

Requirements: regular reading and attendance; several short response papers; two longer papers, and a class presentation.

CRWR 184D Topics in Short Fiction

Section 01 TR 12:45-2:10 Lazar

There are two basic questions a reader asks of any piece of writing: *Am I glad I read this? Would I want to read it again?* If the answer to the first question is "yes," then the writer has been entertaining. If the answer to the second is "yes," then the writer has done even more: he or she has created a piece of work that is complex enough to reward further exploration.

This class is an advanced fiction writing seminar: its prerequisites are both ENG 133 and 135. We will consider various ways of invigorating and enlivening writing with a view to engaging the reader's imagination: voice, active (vs. passive) characters, suspense, pace, plot, and lively description. The class is taught in a workshop format, with a handful of classes given over to discussion of assigned reading from published authors. Students duplicate their work, read it in class, and discussion follows. Using the feedback from workshop discussions, the student then decides which criticism seems accurate, revises his work accordingly, and submits it to the instructor for a grade. Required texts will include a number of short stories, which are meant to provide practical examples of the techniques discussed in class.

CRWR 184W Literature of N.Y.C.

Section MW 2:55-4:20 Lopate

Few cities have inspired as much great writing as New York City. Almost every major American writer (Whitman, Melville, Wharton, James, Cather, Dreiser, Fitzgerald, Hurston, Burroughs, etc.) had his or her "New York phase" and countless distinguished visitors (Dickens, Trollope, Lorca, Gorki, Sartre, to name a few) left a literary record of their sojourns. We will examine the promise that there really is such a thing as "New York" writing, and that it goes beyond the coincidence of many superb writers having resided in the city. New York writing seems to flow from the rhythm and mode of being this singular place imposes on everyone who lives in or visits it. The history, natural geography, and street layout of New York, its waves of immigrants (Irish, German, African-American, Jewish, Italian, Hispanic, Asian) whose writers contested the nativist aristocratic elite for literary control of the city's identity, its contradictory faces of glamour and squalor, celebrity, and anonymous gregarious sociability and loneliness –

all resulted in an extraordinarily various yet unified body of poetry and prose, whose features we will try to sample, enjoy, and understand.

CRWR 184X Children's Literature

Section M 4:30-7:15 Markus

A writing workshop in children's literature centering on creating prose for the beginning and young reader, from preschool up to the age of twelve. Classic stories from twentieth-century children's literature will be incorporated as we begin the semester by examining how a child can be drawn to the written word though the ear and the eye.

In their own writings, students will pursue authenticity of voice and the crafting of subject matter in concrete language aimed at appealing directly to children without in any way "talking down" to them. There will be an emphasis on real life situations and diversity of experience. Nothing sugary. We will attempt to go back to our own early childhood experiences– dark and light-- to mine material that might appeal to children just discovering the magic of the literature that can mirror their world, help them discover the world around them, excite their imagination, and/or transport them. The market for this genre will also be explored. CRWR 133 is the prerequisite for Creative Writing majors, though it is best to have already completed CRWR 134 or CRWR 135 as well.

This workshop is also open to Juniors and Seniors from the Education Department (and other departments) with the permission of the professor. Students from departments other than English/Creative Writing should simply e-mail the professor a short sample of their writing OR a paragraph letting her know why they are interested in taking this writing workshop.

CRWR 190C Level II – Advanced Poetry

Section 01 TR 2:20-3:45 Levin

This workshop emphasizes the reading and analysis of student work, with special attention to the patterns of sound and sense intrinsic to poetry. Students will be encouraged to experiment with image, voice, rhythm, rhetoric, syntax, tone, and form, and to explore a broad panorama of strategies that spur the development of individual style. Throughout the semester we will discuss modern and contemporary poems that engage us in a dialogue concerning the shifting context of literary tradition and essential elements of the craft.

In addition to working on a new poem every week, students will study the work of poets scheduled to read in the "Great Writers, Great Readings" series. Regular attendance is mandatory – along with an ongoing commitment to revision, active participation in class discussion, and constructive criticism of poems presented to the workshop.

CRWR 191C Advanced Prose Workshop: Fiction and Nonfiction

Section A MW 4:30-5:55 Lopate

This course is designed to refine and extend students' notions of character, voice, structure and plot, by examining how the same principles cut across both forms. Students can submit to the

workshop pieces of fiction, nonfiction, or both, as they prefer. Students are welcome and even encouraged to work on longer projects, such as novels, novellas and linked personal essays. But they can also concentrate on smaller pieces, if that is their preference. The main point is to build on the techniques acquired in CRWR 133 and 135, and take them to a more sophisticated level.

CRWR 190I Advanced Prose – Art of Revision

Section 01 TR 2:20-3:45 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.

ENGL 190P Harlem Renaissance

Section A TR 4:30-5:55 Henton

Investigating the jazz age, this course will focus on the literary movement termed the Harlem Renaissance. Students will explore the time frame, roughly from 1917 to 1937, and the geographical parameters that defined the literary movement. Short focus essays, a research paper, a mid-term and final will give students the opportunity to explore prose and poems by such writers as Locke, Hughes, Larsen, Fauset. Students may include music and art in the scope of their studies as well. Finally, students will consider the way in which the literature connects with issues of class, gender, and sexuality.

CRWR 192K Craft of Poetry

Section A T 4:30-7:15 Levin

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

Students will develop a working knowledge of the craft by engaging in the process of hearing / marking / feeling / seeing how a particular configuration of syllables makes a particular sense, creates a particular music. In conference, students will address issues essential to the

development of voice and style. Regular attendance is mandatory, along with an ongoing commitment to revision, active participation in class discussion, and constructive criticism of poems presented to the workshop. Students are expected to turn in a new poem every week.

ENGL 195G **All the Presidents' Books: The Leaders of the Free World as Readers of Literature**

(This is a one-credit course that meets weekly for one hour.)

Section 01 W 2:55-3:50 Pasupathi

JFK was a fan of Ian Fleming's James Bond novels and invited poet Robert Frost to his inaugural address. Eisenhower liked Zane Grey. Once delivering a spontaneous analysis of Shakespeare's *Macbeth* at a party, Bill Clinton also loved the works of William Butler Yeats and Walt Whitman (notoriously presenting an edition of the latter's *Leaves of Grass* as a gift to a favorite intern). Similarly notorious for an extended reading of *The Pet Goat* on 9/11, husband of a librarian, George W. Bush also read more sophisticated fare; vacationing in Crawford, he took up Albert Camus' masterpiece *The Stranger*.

To paraphrase a slogan from a 1960's television commercial, Reading is Presidential!

This class will be a jaunt through the world of the Presidential Reading list. What happens when the Commander-in-Chief puts down the bills and picks up a book? How does the "leader of the free world" approach the fictional, entertaining worlds authors create in literature? And how might the two worlds overlap?

In addition to the works that have graced the shelves of the Oval Office and the altitude of Air Force One, we'll also take a look at Presidents' comments about their favorite literature. Through both, we'll contemplate the intersections of political life and literary meaning. Students in the course will write three short response papers and complete a group project compiling a list of literary references used by past and future presidents.