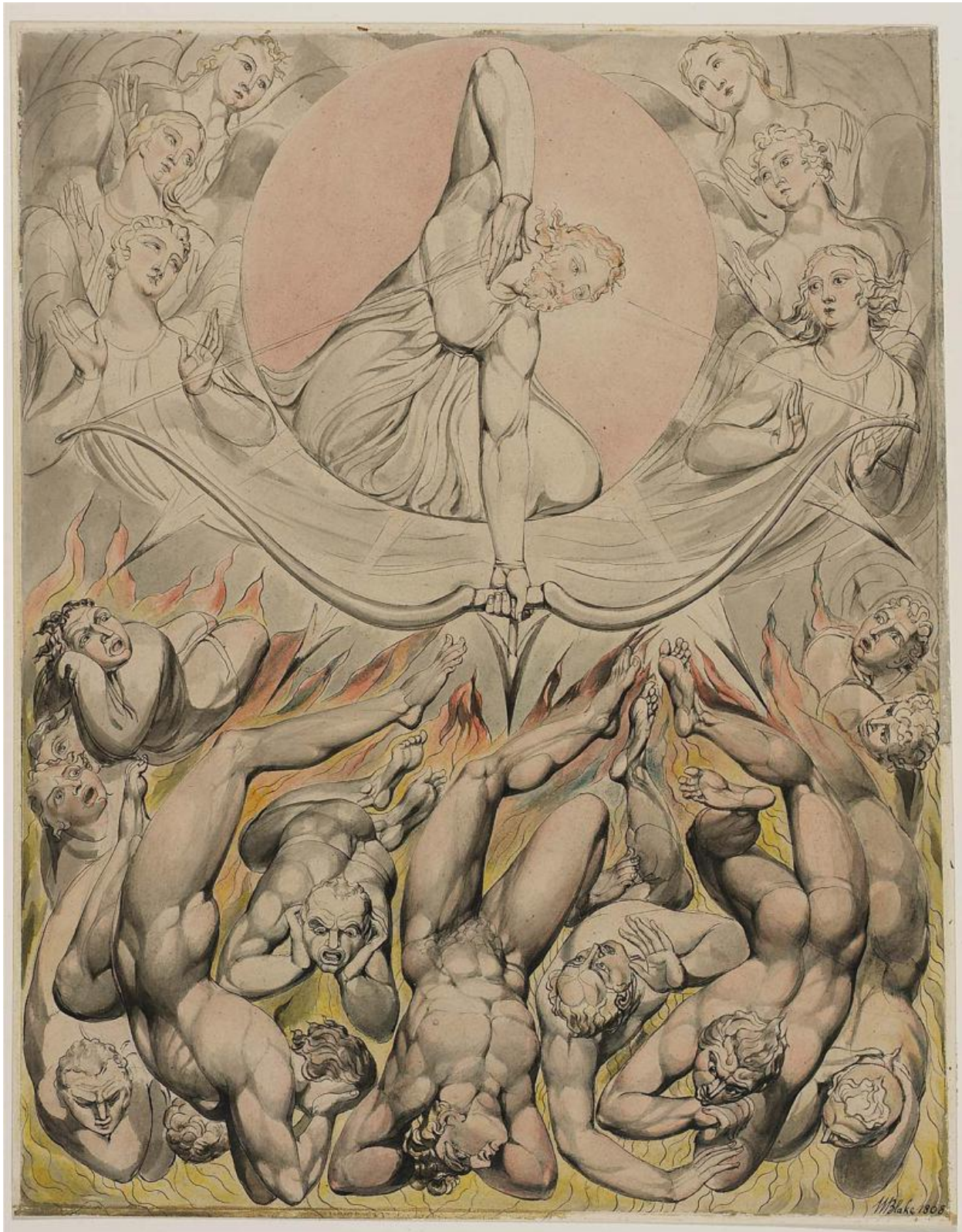


COURSE DESCRIPTIONS
JANUARY and SPRING 2009



A NOTE TO THE STUDENT

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



Hofstra University

Bachelor of Arts in English and American Literature

—Foundations Courses (9 credits) —————

English 41 (3 credits);

6 credits chosen from the following:

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

—Ways of Reading Literature (3 credits) —————

English 100

—Major Author (3 credits) —————

English 107, 115, 116, or 119

—Pre-1800 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)

English 102

English 172 179A

English 173

English 174

English 179A

History, Theory, and Practice (6 credits)

English 170 and 171

Literature Electives (9 credits)

qualifying courses in this category are

limited to 100-level English or American

literature courses

General Electives (3 credits)

qualifying courses include all 100-level English

History (3 credits)

3 credits of British or American History chosen under advisement



Hofstra University Bachelor of Arts in Creative Writing and Literature

— Basic Workshops (6 credits) —

CRWR 133

— Advanced Workshops (6 credits) prerequisite: Basic Workshops

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

— Foundations (6 credits) —

3 credits chosen from English 40, 41, or 43

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

— Major Author (3 credits) —

English 107, 115, 116, or 119

— General Electives (18 credits) —

qualifying courses include all 100-level English

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

The remaining 6 credits (2 courses) may be taken in literature,
advanced creative writing workshops, publishing or language courses
or DRAM 176

— History (3 credits) —

3 credits of British or American History chosen under advisement



Hofstra University

Minor in English

Total of 18 Credits Needed in English

—— 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 2009

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). If you are interested in the January program in Venice, please contact Professor Maria Fixell (463-4765).

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

INFORMATION FOR ENGLISH MAJORS

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

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

Early Literature ("pre-1800") Requirement

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

100-level Elective Courses

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

English Department

January 2009

Course Descriptions

English 184Y (01) Shakespeare's Comedy

Prof. S. Jarvis

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

English 190J (01) Forties Culture

Dr. R. Harrison

This course examines the cultural products of the 1940s in the U.S. against the background of the history of that decade. It looks at how these artworks mirrored changing American policy, both with respect to the Soviet Union and in foreign affairs as well as on the domestic front. We will, look at how the socially involved literature of the 30s morphed into the uninvolved literature of Existentialism, for example, Bellows’ *The Victim*.

English 192Z (A) American Killers, American Saints

Dr. J. Fichtelberg

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

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

“I’ve seen plays, honest to God, actual plays less boring than This.”

Homer Simpson

“If you’ve read a few books, you’ll get the most of the jokes.”

Matt Groening, creator of *The Simpsons*

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

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

A Streetcar named Desire

“The Devil and Daniel Webster”

The Scarlet Letter

The Natural

The Music Man

The Old Man and the Sea

“Howl”

“The Telltale Heart”

“The Raven”

“The Fall of the House of Usher”

Citizen Kane

English 192U (01) Folk and Fairy Tales in English and American Literature

Dr. S. Harshbarger

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

London Program

English 184G (01) Contemporary British Theatre

Dr. J. DiGaetani

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

Students in this course read, study, discuss, and write about contemporary British theatre – that is British drama since World War II. Among the playwrights to be studied are Samuel Beckett, John Osborne, Tom Stoppard, Harold Pinter, David Hare, Alan Ayckbourn, Peter Shaffer, Michael Frayn and Christopher Hampton. Since the course will be taught in London, classwork will be supplemented with performances of contemporary plays, along with the classics of world

theatre (depending on what is being staged in London at the time). Classwork will be augmented with performances at the Royal National Theatre, the Royal Shakespeare Company, the West End and/or fringe performances and a backstage tour of the Royal National Theatre. The course will include four theatre performances. Optional theatre performances are available as well. The course will introduce students to the city of London as the literary and dramatic capital of the English speaking world. The British Library will be used as a major resource for literary research

English 196W (01) Literary London

Dr. R. Sulcer

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

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

Venice Program

English 190Y (01) Venetian Shakespeare

Dr. I. Alter

Like so many of his contemporaries, William Shakespeare was both fascinated and disturbed by the existence of Venice. The city's diverse population, its cosmopolitan economy and its status as a republic offered not only a challenge to the more homogeneous world of late 16th-and early 17th-century England but also provided an alternative to rule by kings, queens, and princes. In this course we will explore Shakespeare's two plays dealing with marginal, if tolerated members of Venetian society: The Jew in *The Merchant of Venice* (a comedy, and yes it is a comedy, although a bitter and bleak one) and the Moor or African in *Othello* (a tragedy). In our examination of these texts we will try to uncover exactly what it is about Venice that so haunts Shakespeare's imagination. In addition, we will visit those sites dramatized in the plays such as the Ghetto and Doge's Palace to see what they help us to understand about the city's power.

Course Offerings for Spring 2009

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

DSST 002 Disabilities Studies
Section 01 TR 12:45-2:10 Dr. T. 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.

AMST 145 A American Studies: American Culture, American Lives
Section 01 TR 2:20-3:45 Dr. T. Couser

An exploratory course analyzing American culture through the works of American writers. Each semester centers upon particular themes, ideas or topics broad enough to permit the student to become acquainted with the diversity of America's past and present.

This semester the course will explore American culture as revealed through American life writing--that is, narratives of their own lives by Americans--from the 17th to the 20th centuries. One of the course's themes will be that life writing is built into American culture in a number of ways, and that, therefore, life writing has been integral to the American literary tradition from its very beginnings. More important, American life writing has rendered distinctively American experiences; among the distinctively American narrative genres to be explored are Indian captivity narrative (Mary Rowlandson), native American autobiography (Samson Occom and Black Elk), and slave narrative (Frederick Douglass). The course will explore how life writing has served minorities marginalized according to race, ethnicity, disability, or sexual orientation as a kind of threshold to literary and cultural recognition. The course will conclude with a consideration of the so-called "memoir boom" of the 1990s and its significance for American culture at the beginning of the new millennium.

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

English 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 2:55-4:20 Dr. R. 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 formal and thematic foundations of Western literature. 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

Section 01 MWF 10:10-11:05 Dr. J.S. Russell
Section 02 MWF 1:55-2:50 Dr. J.S. Russell

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

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

There will be several short papers, a midterm and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade. The class is required for English majors and designed for motivated students in any major.

English 042 English Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 11:10-12:35 Dr. J. Digaetani

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

Section 02 TR 2:20-3:45 Dr. S. 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.

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01	MWF 1:55-2:50	Dr. C. Rustici
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What is the difference between justice and revenge? Are certain deeds unpardonable? Is some suffering deserved? How can we determine whether a punishment fits a crime? In this course, we will explore how some of the most influential literary works from ancient Greece, Rome, and Israel and from medieval and Renaissance Europe address such questions concerning suffering, crime and punishment. Our discussions will investigate the conventions of several literary genres including epic, Greek tragedy, allegory, and Shakespearean tragedy. Readings will include *Gilgamesh*, *The Odyssey*, *Oedipus the King*, *Antigone*, *Medea*, *Beowulf*, *The Divine Comedy*, and *Othello*. We will be reading English translations of course texts that were originally written in other languages. Written requirements will include a midterm, a final exam, and two papers.

Section 02	TR 11:10-12:35	Dr. W. MacCary
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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 9:35-11:00	Dr. A. Sahay
Section 02	TR 2:20-3:45	Dr. A. Sahay

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.

English 051 The American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01	MWF	1:55-2:50	Dr. R. Sargent
Section 02	MW	2:55-4:20	Dr. J. Henton

This course will explore the American literary tradition and the various mythic attempts to define the American identity from the Puritan times to the Civil War period. As we proceed, we will think about the development of American selfhood as it applies the formation of national identity. We will begin with various accounts of early settlements as well as the Puritan sermons of the seventeenth century and the religious attempt to define America as a "city on the hill" and an "errand into the wilderness." A key theme will be the attempt to sever ties with the Old World and the attempt to find a new basis for community and self. We will examine the way the mythic ideals of the self-reliant frontiersman emerge in relationship to women's roles in the domestic sphere. We will also examine the influence of the Enlightenment principles, and the subsequent rise of a more commercial and secular society in the eighteenth and nineteenth century. Finally, we will ask how works of American literature offer the ongoing mythic attempt to define "Americanness" and the "American self" in relationship to racial and class "others." You will write a research paper and further your analytical skills as you explore the political social and cultural movements of the American past and how it relates to our present.

English 052 The American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01	TR	2:20-3:45	Dr. J. Digaetani
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This course will discuss American literature from the Civil War to the present. This course will include a mid-term, a final, a paper, and an oral report. Among the authors to be read are: Whitman, Emerson, Eliot, Fitzgerald, Hemingway, Faulkner, Bellow, and others. This course will look at historical crises and how writers reacted to them, and how racism, sexism, and class differences appear in poetry, theater, and fiction. Both lectures and class discussions will help students to read and analyze literature more effectively.

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

English 100 Ways of Reading Literature

A required course for literature majors under the new program

Section 01	TR	11:10-12:35	Dr. A. Levine
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How do readers derive meaning from works of literature? How do fictional worlds unfold ideas about our own world? What critical approaches have been used to understand and judge literary works, and how do we evaluate the critical judgments of others? With these questions in view, this course focuses on works of different periods that have elicited widely different sorts of interpretations, including Grimm's fairy tales, Shakespeare's *The Tempest*, Mary Shelley's *Frankenstein*, and Joyce's "The Dead." We will also read, analyze and discuss a selection of critical essays pertaining to these works. This course is an intensive workshop, with students

reading texts closely, researching textual issues and historical contexts, and discussing their responses. Written requirements include a short paper, a longer essay, and a final examination.

English 107 Canterbury Tales

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

Section 01 MF 11:15-12:40 Dr. J. 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 114 Fairy Tales in English & American Literature

Section 01 MW 2:55-4:20 Dr. S. Harshbarger

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

English 115 Shakespeare: Earlier Plays and Sonnets

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

Section 01 MWF 1:55-2:50 Dr. V Pasupathi

In this course, we will study works Shakespeare wrote early in his career as a dramatist in Elizabethan England. In addition to formal and stylistic elements of these works, we will examine the political and social issues that interested Shakespeare and his contemporaries enough to prompt their exploration on stage. Our discussions of the historical and cultural contexts in which these works were written will help to illuminate Shakespeare's representations

of gender, social hierarchy, and nation, as well as his interest in structures of religious and political authority, rebellion, and revenge. Our reading list will include selected sonnets, *Venus and Adonis*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Henry IV*, and *Hamlet*. Students in the class will write two papers, take one exam, give a group presentation on historical and cultural contexts, and participate in discussions in class and outside of it in online forums.

Section 02 TR 9:35-11:00 Dr. W. 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 Dr. W. MacCary

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: WSC 001 & WSC 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 Dr. C. 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.

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.

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

Section 01

TR 4:30-5:55

Dr. P. J. 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 126 The American Short Story

Section 01

TR 11:10-12:35

Dr. I. Alter

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

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

CRWR 133 Workshop: General Creative Writing

Section 01	MW	2:55-4:20	Zimmerman, P.
Section 02	MW	2:55-4:20	Lazar
Section 03	TR	9:35-11:00	Pioreck
Section 05	TR	2:20-3:45	McGee
Section A	MW	4:30-5:55	Zimmerman, P.
Section B	MW	6:30-7:55pm	Plath

English 141 African American Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 2:20-3:45

Dr. J. McLaren

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

English 143 American Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

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

Section 01 MWF 10:10-11:05

Dr. J. Henton

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

Section 02 MF 11:15-12:40

Dr. J. Fichtelberg

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.

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

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01	MWF 10:10-11:05	TBA
Section 02	MWF 1:55-2:50	TBA

A study of how various writers of the period grapple with questions about literary history, ideology, aesthetics, and the meaning(s) of America. Works by such authors as Chopin, Wharton, Fitzgerald, Hemingway, Hurston, Faulkner, and Wright. Please consult the English Department website at the beginning of the Spring semester for a more comprehensive description of this course.

English 147A American Fiction 1950-Present

Section 01	TBA	TBA
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An exploration of how fiction since WWII engages the complexity of aesthetic and cultural challenges that have characterized the second half of the "American" century. Works by such authors as Ellison, Nabokov, Bellow, Pynchon, Morrison, DeLillo, and Erdrich. Please consult the English Department website at the beginning of the Spring semester for a more comprehensive description of this course.

English 150 Native American Literature

Satisfies Cross-Cultural (CC) distribution requirement

Section 01	TR	9:35-11:00	Dr. K. Valerius
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ENGL 150.01 Native American Literature Tu/Th 9:35-11 am

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.

Section 02	TR	2:20-3:45	Dr. I. Alter
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This course will examine the development of the Native American literary tradition, exploring the relationship between older forms shaped by an oral culture (oratory, chants, and tribal mythologies) and their contemporary adaptations in the work of such novelists as James Welch, N. Scott Momaday, and Louise Erdrich and such poets as Paula Gunn Allen, Carter Revard, and Linda Hogan. There will be three papers and a final examination.

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 4:30-5:55

Dr. A. 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 The Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 4:30-5:55

Dr. R. 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 158 Seminar in Victorian Literature

Section 01 TR 12:45-2:10

Dr. S. 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 167**Post Colonial Literature in South Asia**

Section 01 TR 11:10-12:35

Dr. A. 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, two longer papers, and an in-class presentation.

English 168 Caribbean Experience in Literature

Section 01 MWF 1:55-2:50

Dr. J. 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 12:45-2:10

Dr. A. Burke

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

English 173 **Book Editing II**

Section A M 6:30-9:20

Dr. B. Heinssen

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

English 174 **Book Promotion**

Section A W 6:30-9:20

Prof. S. Fleming-Holland

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

English 182G **Hemingway & Fitzgerald**

Section 01 TR 12:45-2:10

Dr. R. Prigozy

During the past fifty years, F. Scott Fitzgerald and Ernest Hemingway have come to be regarded as among the greatest American writers of the twentieth century. Although *The Great Gatsby* is widely known as Fitzgerald’s major novel, many readers have not become acquainted with his great short stories, his essays (*The Crack Up*), and his masterful novel, *Tender Is the Night*. Fitzgerald and Hemingway met in Paris, and their friendship—as difficult as it was—has inspired many books and plays. Like Fitzgerald, Hemingway is usually known for *The Sun Also Rises* or *A Farewell to Arms*, but he was a prolific writers, and this course will give the students an opportunity to read his short stories, other important works like *The Old Man and the Sea*—and to examine closely the relationship between the two great writers whose lives intersected to dramatically.

English 183C Baseball & American Literature

Section 01 TR 12:45-2:10

Prof. R. Pioreck

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

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

Section A T 4:30-7:15

Prof. M. McPhee

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

CRWR 190I 01 Advanced Prose: The Art of Revision

Section01 TR 2:20-3:45

Prof. M. 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 191A 01 How to Write Essays for Magazines

Section 01 TR 12:45-2:10

Prof. W. McGee

This course is designed to assist students who would like to write creatively for magazines. The emphasis is on creative forms of nonfiction, such as writing personal essays. Outside readings will include A.J. Liebling, Phillip Lopate, Tom Junot, Susan Sontag, Tom Wolfe, and others. We'll examine how magazine writers can use the tools of fiction—narrative, character development, setting, description, dialogue, and interior monologue—to create nonfiction. We'll also examine essays written by novelists and other creative writers. Guest speakers will include

authors and magazine editors. Students will be given several assignments encompassing various writing forms, which will be critiqued in class, as well as a final assignment.

Prerequisites: WSC 001 & 002; CRWR 133.

CRWR 192K 01 Level III: Craft of Poetry

Section 01 TR 12:45-2:10

Prof. P. Levin

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

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

English 192L Gender & Identity

Section 01 TR 11:10-12:35

Dr. P.J. Smith

The purpose of this course is to present an overview of gay and lesbian writing prior to the event known as the Stonewall Riots (New York City, 27 June 1969), when a crowd of gays and lesbians fought back during a police raid on a gay bar in Greenwich Village. This event triggered feelings among homosexuals throughout the nation and the world that intolerance and oppression (including imprisonment, discrimination, medical and psychological pathologization, censorship, harassment, ridicule, and virtually every other form of social marginalization) could no longer be passively accepted. In terms of British society and literature, we might compare the Sexual Offences Act of 1967, which decriminalized homosexual acts between adult males-in effect, the repeal of the law that sent Oscar Wilde to Reading Gaol in 1895-yet did not and, in truth, could not end decades of social prejudice. The works presented in this course span the period from the shadow world of Wilde's "the love that dare not speak its name" to the outrageous mock-apocalyptic vision of Gore Vidal's transsexual avenger hero/heroine Myra Breckinridge, and will probably include such authors as Virginia Woolf, James Baldwin, André Gide, Gertrude Stein, Patricia Highsmith, Christopher Isherwood and/or others. In this way, we will examine this historical growth of what we might now call "queer consciousness" in spite of ferocious persecution and repression. This course will also include an introduction to the intellectual concepts comprising Queer Theory.

The primary requirement for this class is a mature, open, and engaged mind. All else follows from this. Persons of every sex, gender, and sexuality are equally welcome in this classroom; no assumptions will be made about any individual on these bases. All are expected to treat others with civility and respect. This class is not for the homophobic; nor, as some of the texts will

represent male and female homosexuality and homosexual acts in a relatively explicit manner, is it for the easily offended. As the poet Sappho of Lesbos (i.e., the original “Lesbian”) wrote in the 6th century BCE, “If you are squeamish / Don’t prod the beach rubble” (Fragment 142).