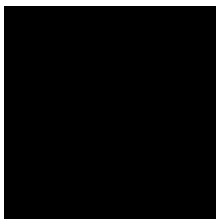
/ 2011

Heathcliff, Emily Bronte's Wuthering Heights

/ 2011

A NOTE TO THE STUDENT

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



Hofstra University
Bachelor of Arts in
Publishing Studies and Literature

Hofstra University
Bachelor of Arts in
Creative Writing and Literature

Basic Workshops (6 credits)

☐ CRWR 133 and one of following: 134, 135, 137

☐

Advanced Workshops (6 credits) prerequisite: Basic Workshops

☐ Qualifying courses include special topics workshops, CRWR 180-194

☐

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)

☐ 4 100-level English literature courses (12 credits), one of which must be in literature written before 1900

☐

☐ 2 100-level courses (6 credits) in English or American literature, advanced creative writing workshops, publishing, certain language courses, or DRAM 176

☐

☐

☐

History (3 credits)

☐ 3 credits of British or American History chosen under advisement

Hofstra University
Bachelor of Arts in English and American Literature

Foundations Courses (9 credits)

- ☐ English 41 (3 credits)
- ☐ 6 credits chosen from the following:
- ☐ English 40 or 43; English 42; English 51 or 143

Ways of Reading Literature (3 credits)

- ☐ English 100

Major Author (3 credits)

- ☐ English 107, 115, 116, or 119

Pre-1800 100-Level Electives

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

General 100-Level Electives (18 credits)

- ☐ Qualifying courses include any 100-level English course.
- ☐ students may elect to replace two of these courses with no
- ☐ more than two of the following courses outside English:
- ☐ AMST 145, 146;
- ☐ CLL 191, 195, 199;
- ☐ DRAM 173, 174, 175, 176
- ☐ Students may take up to 6 credits in Publishing or CRWR
- ☐

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

Up to 6 credits from 40-50-level courses

☐

☐

Minor courses may include:

☐ 100-level English (ENGL) or Creative Writing (CRWR) courses (at least 6 credits)

☐ No more than 6 credits chosen from:

☐
- DRAM 173, 174, 175, 176
- CLL 191, 195, 199

☐
- AMST 145, 146

<u>Note</u>: 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 Summer/Fall 2011

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department in the Summer 2011 sessions and Fall 2011 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.

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.

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.

SUMMER 2011

SUMMER SESSION I

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

English 041 English Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 11:00-1:10 Prof. Russell

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

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

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

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

English 043 World Literature 1

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 8:30-10:40 Prof. Russell

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

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

This class is designed for motivated students in any major.

English 052 American Experience In Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 1:30-3:40 Prof. Alter

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

English 115 Shakespeare-Early Plays

Satisfies Humanities Division Literature (LT) distribution requirement
(For English Majors: satisfies Pre-1800 or Major Author requirement)
(For Creative Writing Majors: satisfies Pre-1900 or Major Author requirement)

Section 01 MTWR 8:30-10:40 Prof. McFeely

English 115 examines the first half of Shakespeare's career (c.1590-1600) as he discovers and hones his voice as poet and playwright. Our focus will be both on learning to "speak the language of the text" and on analyzing how that textual language translates to the stage. In addition to selected sonnets, we will read two histories (*Richard II* and *I Henry IV*), two tragedies (*Titus Andronicus* and *Hamlet*), and one comedy (*Twelfth Night*) as part of our effort to understand and appreciate what makes a play Shakespearean.

English 126 The American Short Story

Section 01 MTWR 11:00-1:10 Prof. Alter

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

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

Beattie, Susan Sontag, and Sherman Alexie. Students will be expected to write three essays and a final examination.

CRWR 133 General Creative Writing Workshop

Satisfies Humanities Division Creative Participation (CP) distribution requirement

Section 01	MTWR	10:00-12:10	Prof. Pioreck

Develop and sharpen writing skill in all forms of creative writing. Students' work is read aloud, and the techniques employed in celebrated works of literature are studied and analyzed. Prerequisites: WSC 1. A portion of this class may be taken online.

CRWR 135 Prose Writing Workshop

Section 01	MTWR	1:30-3:40	Prof. P. Zimmerman

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

English 147A American Fiction 1950-Present

Section 01	MTWR	1:30-3:40	Prof. L. Zimmerman

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

of thinking about the postmodern crisis in representation). How does the present (roughly speaking) figure the past, and with what consequence? What is at stake in the various terms we come to (or resist) in this figuring? Our first three novels do bear on these questions but they become central for our other novels, each of which is compelled by the problem of narrating the sort of trauma that seems to defy representation: Russel Hoban's *Riddley Walker*, which tries to speak apocalyptic nuclear destruction; Art Spiegelman's *Maus*, which tries to speak the Holocaust; and Toni Morrison's *Beloved*, which tries to speak slavery.

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

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement
(For Creative Writing Majors: satisfies Pre-1900 requirement)

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

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

English 161 How the Simpsons Saved American Literature

Section DL Prof. Pioreck

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

"I've seen plays; honest to God, actual plays less boring than this."
- Homer Simpson

"If you've read a few books, you'll get most of the jokes."
- Matt Groening, creator of *The Simpsons*

The Simpsons 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 considering the observed image to which Americans are subjected. Some of the works that this class will use to gauge this phenomenon include:

Readings from *The Simpsons and Philosophy: The D'oh! Of Homer*
A Streetcar Named Desire
The Devil and Daniel Webster
The Scarlet Letter
The Natural
The Music Man
The Old Man and the Sea
"Howl"
"The Telltale Heart"
"The Raven"
"The Fall of the House of Usher"
Citizen Kane

SUMMER SESSION II

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

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 8:30-10:40 Prof. MacCary

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

English 044 Western Literature 2

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 1:30-3:40 Prof. Smith

In this course we will read, discuss, and analyze significant literary texts written between the 18th century and the present day. We will focus particularly on human consciousness and motivation within the historical and cultural contexts from which these works originate. Authors read may include (among others) Voltaire, Jane Austen, Thomas Hardy, Oscar Wilde, Henry James, T. S. Eliot, and Toni Morrison.

English 051 American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 3:45-5:55 Prof. Fichtelberg

Early American literature is full of the stories of wanderers and the dissatisfied, the violent and the dispossessed, those who long for perfection and those convinced that they can never succeed. In this course, we will explore the strange journeys of writers trying to define themselves in disturbing, mysterious, and contradictory ways as they work toward a common American identity. We will examine texts from the 17th century to the Civil War—religious writers like Thomas Shepard and Mary Rowlandson, political writers like Benjamin Franklin and Walt Whitman, protest writers like Frederick Douglass and Herman Melville. In their struggles, we

will find that these writers are surprisingly contemporary, as they wrestle with conflicts still our own. Written requirements include two papers and a final exam.

English 052 American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MTWR 6:10-8:20 p.m. Prof. Harris

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.

English 102 Grammar

Section 01 MTWR 10:00-12:10 Prof. Dresner

How are the structure and content of language related? Does how one says something matter as much as—or more than—what one says? What are the "rules" of standard written English, and how and why do authors sometimes break them? This course gives students a thorough overview of English grammar that should prove useful to them in several different contexts—in fine-tuning their own writing as scholars and as creative writers, in producing professional prose for the business world, in teaching others the intricacies of English, and in developing a broad conceptual understanding of the larger structure of both English and any other languages they may know. This course further examines how the basic structures of language assist in creating meaning and how authors' use or "mis-use" of these structures can create alternate, potentially subversive meanings in a given text. Course requirements will include daily homework exercises and quizzes, a midterm, a final, and a short paper.

English 116 Shakespeare-Later Plays

(For English Majors: satisfies Pre-1800 or Major Author requirement)
(For CRWR Majors: satisfies Pre-1900 or Major Author requirement)

Section 01 MTWR 11:00-1:10 Prof. MacCary

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

English 121 Studies in the Novel I

Satisfies Humanities Division Literature (LT) distribution requirement
(For Creative Writing Majors: satisfies Pre-1900 requirement)

Section 01 MTWR 3:45-5:55 Prof. Smith

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

CRWR 133 General Creative Writing Workshop

Satisfies Humanities Division Creative Participation (CP) distribution requirement

Section A MTWR 6:10-8:20 p.m. Prof. Plath

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

English 143 American Literature I

Section DL Prof. Bryant

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

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

English 145A American Fiction

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MTWR 1:30-3:40 Prof. Stambuk

This course examines the often radical and formally innovative experiments in American fiction produced from 1900-1950. We will structure our study around a discussion of the meaning of "modernism" and the context in which this meaning was established during the early decades of the twentieth century in poetry and the visual arts. After we arrive at an understanding of modernism and its expression in other genres and media, we will

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

English 161 How the Simpsons Saved American Literature

Section DL Prof. Pioreck

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

"I've seen plays; honest to God, actual plays less boring than this."
- Homer Simpson

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- 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 considering the observed image to which Americans are subjected. Some of the works that this class will use to gauge this phenomenon include:

Readings from *The Simpsons and Philosophy: The D'oh! Of Homer*
A Streetcar Named Desire
The Devil and Daniel Webster
The Scarlet Letter
The Natural
The Music Man
The Old Man and the Sea
"Howl"
"The Telltale Heart"
"The Raven"
"The Fall of the House of Usher"
Citizen Kane

English 192Z American Killers, American Saints

Section A MTWR 6:10-8:20 p.m. Prof. Fichtelberg

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

SUMMER SESSION III

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

English 127 Shakespeare's Comedy
(For English Majors: satisfies Pre-1800 requirement)
(For CRWR Majors: satisfies Pre-1900 requirement)

Section 01 MTWR 10:00-1:10 Prof. Jarvis

Comedy does not mean "funny"! It's the structure of drama in which the reversal of fortune goes from bad to good, and moves toward 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" written at various points in his career, with an eye toward investigating both the "romantic" and "anti-romantic" interpretation of these works.

English 136 Beat Generation

Section A MTWR 6:10-9:20 p.m. Prof. Plath

This course will introduce students to the culture of conformity during American postwar society and examine the rebellion made against it by the poets and novelists of the Beat Generation, such as Allen Ginsberg, Jack Kerouac and William Burroughs. We will examine why these writers were so discontented during such an affluent time in America, why they chose to rebel against the dominant ideas and values, and how this rebellion shaped new revolutionary forms of writing. There will be 15 short reaction papers and a longer essay, 8-10 pages.

CRWR 184N How to Write Awesomely for Today's Readers

Section 01 MTWR 3:00-6:10 Prof. Kaplan

Rapier wit, deadpan humor, understatement, overstatement: these are a few of the things today's top literary magazines and online journals are looking for. Spend a summer session honing your own awesome style as we write poems, short personal essays, and very short stories. We'll also read some of the best new writing out there. Prerequisite: CRWR 133. For creative writing majors: course will count as an advanced workshop.

English 198R American Rebels

Section DL Prof. Fichtelberg

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

Americans like to think of themselves as innovators and adventurers. Like immigrants willing to risk all for a chance at another life, we, as a society and culture, seem to pride ourselves on our native ability to seize the time, oppose the commonplace, and strike out on our own. Ralph Waldo Emerson, in his seminal essay "Self Reliance," seemed to be speaking for all Americans when he wrote, "No law can be sacred to me but that of my nature. The only right is what is after my constitution; the only wrong is what is against it." If everyone has the duty to be bad, then bad becomes the universal good.

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

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

FALL 2011

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

American Studies 001D Creating America's Culture

Satisfies Interdisciplinary (IS) distribution requirement.

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

This course is cross-listed with ENGL 150, sec. 1. Please see course description.

Disability Studies 001 Introduction to Disability Studies

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

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

English 040 Source Studies

Satisfies Humanities Division Literature (LT) distribution requirement

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

In this course we study ancient Hebrew and Greek literature in translation. The Hebrew Bible (or Old Testament), Homer's *Iliad*, and the tragedies of ancient Athens are among the earliest literary records of the struggles, myths, ideas, symbols, and values that have been fundamental to Western culture. Their literary achievement has remained unsurpassed, and their influence pervades centuries of literature, as well as contemporary life. The goal of this course is to read these works thoughtfully and critically, focusing on the literary treatments of national and cultural identity, the relationship between the human and the divine, family relationships,

women, and the recurrent theme of deception. The course also focuses on literary style, considers issues involving the transmission and translation of ancient works, and serves as an introduction to the genres of epic and tragedy. Written requirements: informal homework assignments, two essays, and midterm and final examinations.

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

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

English 041 English Literature I

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

Section 01 MWF 10:10-11:05 Prof. Sills

This course is intended to introduce students to the study of British literature from roughly the Middle Ages through the eighteenth century. Over the course of this semester, we will read a wide variety of narrative and lyric poetry, plays, and prose works from the period, including those by Geoffrey Chaucer, Sir Phillip Sydney, John Donne, William Shakespeare, John Milton, and Alexander Pope, among others. We will be paying particular attention to the creation and development of a distinctly "English" literary sensibility within a variety of genres and modes: allegory, romance, the epic, tragedy, comedy, satire, and so forth. This involves attending not only to the formal conventions, themes, and ideas expressed in these literary works, but also to the way in which they engage with their historical moment in order to address the myriad religious, cultural, economic, and political issues confronting England and the world at that particular time. Hence, we will examine the social conditions in which the author wrote and the historical events and trends that have shaped those conditions so that we may arrive at a fuller understanding of a given literary work. We will also examine the ways in which literary forms change over time in response to those social and historical forces, and perhaps more important, how literary form itself impacts and influences the development of English society.

Section 02 MWF 1:55-2:50 Prof. Russell

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

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

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

English 042 English Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

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

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

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

This course surveys English literature from approximately 1799 to 1950. We encounter three of the most significant periods in English literature: the Romantic, the Victorian, and the modern. In the first period, we meet the immortal and sublime poets, including William Wordsworth, John Keats, and Lord Byron. The Victorian period introduces the ambitious and socially conscious literature of the Brownings, George Eliot, and George Bernard Shaw. In the modern period, we engage with the challenging new philosophies and literary styles of Joseph Conrad, William Butler Yeats, James Joyce, T. S. Eliot, and W. H. Auden. Along the way, we shall carefully examine the social contexts of these periods. Course requirements will include frequent short responses, two papers, two examinations, and class participation.

English 043 Western Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

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

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

Section 02	TR	12:45-2:10	Prof. DiGaetani

English 43, the first half of the Western European survey, presents the literature of ancient Greece, ancient Rome, and medieval Europe. This course will analyze literature and culture covering hundreds of years of European civilization and discuss how this literature influenced contemporary American culture. Among the authors to be read are Homer, Sophocles, Aristophanes, Virgil, Horace, Dante, and Erasmus. The course will include a midterm exam, a final exam, a paper, and some essay-quizzes. The students will have a much better understanding of the Greek, Roman, and medieval worlds as a result of studying the literature in this course. Comparing and contrasting various recurrent ideas and literary styles will enable the student to connect the classical and medieval worlds to contemporary life.

English 044 Western Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01	TR	2:20-3:45	Prof. Sahay
Section 02	TR	6:30-7:55	Prof. Sahay

Becoming the "Self"--Along with the advent of capitalist modernity (roughly from the 1500's on) and its distinct economic, political, and social organization of life, new conceptions of "individual" selfhood and its relation to the world also arose. Reading widely among literary, philosophical, economic, and cultural writings, we will investigate competing ideas of what forms the "self," ranging from classical Enlightenment theories of "man" as the subject of "reason" and "experience" (as found in the texts of such writers as Locke, Kant, Voltaire), to the individual as the subject of "labor" (Marx, Engels, Brecht), to individuals as subjects of a transcendent "imagination," of "desire," and of "power" (from Rousseau, Nietzsche, and Freud, to Romantic and post-Romantic poets from Blake and Wordsworth to Baudelaire and Breton). Throughout we will ask such questions as: what is (intellectually, socially, politically) at stake in these competing theories of subjectivity/selfhood?; is the self really "free" or is it an effect of various historical forces?; what have dominant conceptions of the subject "left out" in order to

ground their views (as indicated in the writings of for instance Mary Wollstonecraft and Olaudah Equiano)?; whether, as French historian Michel Foucault has argued, "man is only a recent invention, a new wrinkle in our knowledge... [who] will disappear again as soon as that knowledge has discovered a new form"; and, finally, in the twenty-first century are we now in the moment of the "posthuman"? More fundamentally we will question whether such "different" views are simply part of the "natural evolution" of ideas or are in fact the outcome of wider economic and political developments and class struggles over the meaning of the "free individual" in culture.

English 051 The American Literary Identity

Satisfies Humanities Division Literature (LT) distribution requirement

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

This course will chart the many aspects of the American literary identity by considering the relationship between the work of major American authors and the historical conditions to which they were responding. In the first part of the course, we will consider how Native Americans, colonial settlers, and revolutionary writers used language to cope with and confront the challenges posed by their cultural and physical environments. In the second part of the course, we will focus on how the economic, political, and cultural instability of the antebellum period helped give rise to the authors of the American Renaissance: Hawthorne, Melville, Poe, Emerson, Thoreau, Whitman, and Dickinson. Two 6-page papers and several short reading responses are required. There will also be several surprise reading quizzes.

English 052 The American Experience in Context

Satisfies Humanities Division Literature (LT) distribution requirement

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

Early in Mark Twain's *Huckleberry Finn*, when Huck is given some Advice about Life, he tells us he "went out in the woods and turned it over in my mind a long time." At the start of F. Scott Fitzgerald's *The Great Gatsby*, Nick Caraway tells us: "In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since." What's at stake in the fact that at the start of two of our most paradigmatically "American" texts, the central character indicates a self-defining commitment to "turning things over in the mind?" In our studying 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.)

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

Section 01	MWF	12:50-1:45	Prof. Sills

This course will focus on the history and development of literary criticism and theory from roughly the late 1600s to the present. We will examine a variety of texts, including key works of fiction and criticism from the period, in order to understand better the discipline of literary analysis and interpretation and the ways in which that discipline's value and purpose have changed over time. Rather than demand one way of reading and understanding a text or a single, fixed set of rules and procedures, literary criticism instead offers us multiple and different ways of approaching works of literature or any text for that matter. This semester, we will read essays from the various schools of literary theory and discuss, at length, their respective "ways," or methods, of reading, as well as the broader political and ideological formations that have shaped the history of literary criticism. We will also discuss the relationship between these different, and often competing, strands within the discipline and their impact on the current and future landscape of English literary studies. The course will be organized around a series of short research and writing projects along with a final project to be worked out in consultation with myself and the class.

Section 02	TR	12:45-2:10	Prof. Sawhney

A seminar designed to introduce students to the many different ways to read literature and to the many issues that need to be addressed when reading and interpreting literary works.
Students develop skills needed to analyze literature at an advanced level, and, through writing, class discussion, and oral presentation, become familiar with the theoretical and philosophical questions that are involved in the act of interpretation.

English 102 Grammar

Section A	MW	2:55-4:20	Prof. Porr
Section B	MW	4:30-5:55	Prof. Porr

This course will focus on language as it communicates through form and syntax. Based on the study of traditional grammar and correct usage in written text, the course will analyze words, phrases, clauses, and their varied and intricate combinations. Besides learning the rules of grammar, students will consider the ways in which these rules assist in creating meaning. Conversely, we will consider ways in which disregard of grammatical form may either

deliberately or haphazardly change, subvert, and/or obscure meaning. Students will be expected to complete weekly text-based exercises as well as to create their own paragraph-length illustrations of the skills being analyzed. Finally, we will sample fiction and nonfiction to study how writers observe or seemingly ignore grammatical form in order to create meaning in their texts. Course requirements will include weekly quizzes, a midterm, a final, and two short (3-4-page) papers.

English 107 Canterbury Tales

Satisfies Humanities Division Literature (LT) distribution requirement
(For English Majors: satisfies Pre-1800 or Major Author requirement)
(For CRWR Majors: satisfies Pre-1900 or Major Author requirement)

Section 01	MW	4:30-5:55	Prof. Russell

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

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

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

English 115 Shakespeare: Earlier Plays and Sonnets

Satisfies Humanities Division Literature (LT) distribution requirement
(For English Majors: satisfies Pre-1800 or Major Author requirement)
(For CRWR Majors: satisfies Pre-1900 or Major Author requirement)

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

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

Section 03 TR 4:30-5:55 Prof. Nass

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

English 116 Shakespeare's Later Plays

(For English Majors: satisfies Pre-1800 or Major Author requirement)
(For CRWR Majors: satisfies Pre-1900 or Major Author requirement)

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

In this course we will explore works that Shakespeare created in the last half of his remarkable career as a playwright not only for the Jacobean stage but also, as Ben Jonson wrote, "for all time." We will discuss, among other critical approaches, the historical, political, and cultural backgrounds to the plays, and we will consider both their performance history and selected productions of them. Readings include *Measure for Measure, Othello, King Lear, The Winter's Tale,* and *The Tempest.* Requirements will include two essays, a midterm, and a final examination.

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

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

English 119 Milton

(For English Majors: satisfies Pre-1800 or Major Author requirement)
(For CRWR Majors: satisfies Pre-1900 or Major Author requirement)

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

John Milton (1608-74) lived and wrote during a period in English history that witnessed the overturning and restoration of monarchy; fierce and bloody debates about liberty; vigorous (though hardly seamless) support of republicanism; growing separation of church and state. In this course, which considers a wide range of Milton's writings—texts that are both representative

of, and at odds with, his own time—we study selections from his early poetry, several of his polemical tracts, and his major poetic achievements (*Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*). Discussion will range widely, moving as Milton moves, but we shall focus especially on his treatment of kingship, power, and revolution as well as gender, marriage, and divorce; his sense of England as chosen (as well as failing) nation modeled on, and distinguished from, Old Testament Israel; his over-determined view of the acquisition of knowledge and the exploration of new worlds; the careful representation of his own vocation and calling; and his always creative engagement with—even radical recasting of—biblical and classical precedent and established poetic form. Throughout the semester, moreover, we shall consider questions regarding the canonical status of "Milton" as well as the ever-shifting reception of his writing (informed, only most recently for example, by studies in gender, post-colonialism, and early modern nationalism); and we shall be mindful of the fact that "Milton" has been read, reread, and misread as proto-feminist *and* as misogynist, as anti-imperialist *and* as poet of empire, as radical revolutionary on the side of resistance and toleration *and* as conservative writer for whom liberty was reserved for an elite, Protestant, and gender-specific few. This—and more—will be on the table for our discussion, a discussion informed throughout by questions Milton's texts raise and stage about the play of interpretation and the very construction of meaning itself.

English 121 Studies in the Novel I

(For Creative Writing Majors: satisfies Pre-1900 requirement)

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

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

English 129 18th Century Literature

Satisfies Humanities Division Literature (LT) distribution requirement.

(For English Majors: satisfies Pre-1800 requirement)

(For Creative Writing Majors: satisfies Pre-1900 requirement)

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

English 130 Seminar in Eighteenth-Century Literature:
Powers of Darkness: British Gothic Fiction and the Contemporary Horror Film

(For English Majors: satisfies Pre-1800 requirement)

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

Why is it pleasurable to read fiction that provokes sensations of fear and dread? Do confrontations between the living and the living dead—such as ghosts, speaking skulls, and corpses arisen from the grave—purify the world of evil or leave an irreparable experience of trauma? Therefore, can fiction that intends to heighten fear assert a critique of political oppression and tyranny, or does it channel and pacify cultural anxieties? And why does the passion of romantic love emerge within an atmosphere of overwhelming loss? Horace Walpole's *The Castle of Otranto*, published in 1764, inspired both questions like these and the literary phenomenon known as gothic fiction. In turn, eternally revised and re-animated, gothic fiction gave rise to the contemporary horror film. In this course, we will read a series of texts published during the first fifty years of the gothic tradition, that may include, among others: Anne Radcliffe's *The Italian, or the Confessional of the Black Penitents*; Jane Austen's satiric gothic, *Northanger Abbey*; Matthew Lewis' utterly notorious novel, *The Monk*; Mary Wollstonecraft's political gothic, *The Wrongs of Woman*; Mary Shelley's *Frankenstein*; Emily Bronte's *Wuthering Heights*, and the contemporary gothic mash-up known as Jane Austen and Seth Grahame-Smith's *Pride and Prejudice and the Zombies*. In addition, we will analyze a set of contemporary films in reference to the eighteenth-century gothic style that may include, among others, Henry Selick's *Coraline* and Stanley Kubrick's *The Shining*. Course requirements: class participation, weekly reading responses, two analytical papers, and two exams.

CRWR 133 General Creative Writing

Section 02	MW	2:55-4:20	TBA
Section 03	MF	11:15-12:40	Pioreck
Section 04	TR	9:35-11:00	P. Zimmerman
Section 05	TR	11:10-12:35	Pioreck
Section 06	TR	12:45-2:10	Kaplan

Section A	MW	6:30-7:55	Plath
Section B	TR	4:30-5:55	McGee

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.

CRWR 134 Poetry Writing

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

A course 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: CRWR 133 or submission of manuscript.

CRWR 135 Prose Writing

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

This course 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: CRWR 133.

CRWR 137 Introductory Playwriting

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

This is a beginning course addressing the basic elements of play construction. Particular emphasis is placed on exploring the components of plot, character, dialogue, and action. While this is primarily a writing course, students are required to complete a number of reading assignments during the semester, including several full-length and one-act plays, and other craft related texts. There are no examinations or term papers. There will be brief 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. Prerequisite: CRWR 133 or permission of the instructor.

English 139 The African Novel

Satisfies Cross-Cultural (CC) distribution requirement

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

This course will introduce selected African novelists of the twentieth century. Novelists from North, West, East and Southern Africa will be examined using the principal critical themes of contemporary African literature. The course will focus primarily on Anglophone writers and will explore such issues as traditional culture, the colonial encounter, neocolonialism, African feminism, and political resistance. We will analyze a novel by each of the following writers: Chinua Achebe, Ama Ata Aidoo, Assia Djebar, Ngugi wa Thiong'o, Sembene Ousmane, and Miriam Tlali. One of our goals will be to investigate intertextual relationships. In addition, the course will consider the way African writers have employed novelistic techniques that reflect influences of the traditional Western novel as well as the oral literatures of African society. We will view Sembene's film *Xala* and discuss its relationship to contemporary African cinema. The midterm and final examinations will consist of essay questions. Two critical papers are required.

English 141 African American Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

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

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

English 143 American Literature I

Satisfies Humanities Division Literature (LT) distribution requirement
Credit is given for this course or English 51, not both.
(For Creative Writing Majors: satisfies Pre-1900 requirement)

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

American Literature I traces the development of our literary tradition from the Colonial period through the Civil War. It focuses on autobiography, the most distinctive and dramatic story that Americans have to tell, about their desire to define themselves as individuals. As Henry David

Thoreau writes: "I, on my side, require of every writer, first or last, a simple and sincere account of his own life, and not merely what he has heard of other men's lives." Autobiography remains today one of our most popular and important literary forms because we admire and wish to imitate those who rely on their own efforts and follow their own dreams. Readings will include works by Bradstreet, Franklin, Douglass, Hawthorne, Poe, Whitman, and Dickinson. The requirements are: two essay examinations (a mid-term and final), based on class discussion, a short autobiographical narrative, concerning the student's efforts to become an individual, and a term paper, comparing three works in terms of a common theme. Short homework essays on the reading and participation in class are important.

Section A MW 4:30-5:55 Prof. Bryant

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

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

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

English 145A American Fiction (1900-1950)

Satisfies Humanities Division Literature (LT) distribution requirement

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

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

boom and the great depression; intense turmoil in class, gender, and race relations; and the growth of the United States as an economic, military—and literary—power. American writers addressed this changing world often with horror and anger, and with extraordinary insight, skill, and imagination.

Section 02	MW	4:30-5:55	Prof. Smith
Section 03	MW	6:30-7:55	Prof. Smith

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

English 150 Native American Literature

Satisfies Cross-Cultural (CC) distribution requirement

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

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

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

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

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

English 157 The Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement
(For Creative Writing Majors: satisfies Pre-1900 requirement)

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

In this course we will examine the literary, socio-political, and cultural writings which deal with education in the Victorian period. Questions related to educational concerns--such as "Who should be entitled to an education? What sort of education do we want for the students? What must a well-educated person know?"--occupied center-stage in the Victorian imagination. Education was perceived as a coping mechanism to deal with the anxieties of the age brought about by industrialization and colonialism. The rise of the middle class, the expansion of the reading public, and the need to present an image of superiority in the colonies were some of the motivating factors which made education a particularly significant issue for the age. We shall also be focusing on the similarities and differences between the way educational issues were considered in nineteenth-century England and the way they are dealt in late twentieth-century United States.

English 167 Post-Colonial Literature of South Asia: Nation and After

Satisfies Cross-Cultural (CC) distribution requirement

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

In this course we will engage 20th and early 21st century writing in English by South Asian writers alongside that of the South Asian diaspora in the U.S. and the U.K. We will read novels and short stories by writers from primarily India, Pakistan, and Sri Lanka and will focus on how various cultural, economic, and political issues from before the formal end of colonialism and national independence in the 1940s to the "global" present are represented in these writings. Throughout we will pay particular attention to how the "nation" and "national identity" are presented in these fictions and will ask the question of how we should understand changing representations of the nation from the 1980s on. What is it that explains a shift away from writing the nation as a "progressive" space of unity and opposition to imperialism to a space fractured by the differences of ethnicity, religion, gender, and sexuality? In particular, with regard to the more recent—and widely celebrated—texts, we will look closely at how they map the new relations of globalization through various literary and aesthetic strategies. Has the nation as a means to attaining social justice disappeared in an age defined by global travel, transnational consumption, and cosmopolitan affinities, on the one hand, and regional wars and conflicts on the other? To broaden our understanding of the issues we will also watch some contemporary films including potentially *Slumdog Millionaire* and *Bride and Prejudice* and will read some historical and critical essays alongside the fictional texts. There will be no conventional exams for this course. Two longer papers and several shorter papers, along with regular attendance and participation are required.

English 168 Caribbean Experience in Literature

Satisfies Cross-Cultural (CC) distribution requirement

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

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

English 171 The History of Publishing in America

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

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

English 172 Book Editing I

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

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 102, Grammar, is strongly recommended.

Students are asked to take ENGL 172 first, before taking ENGL 173, Book Editing II, which is offered each spring.

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

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

This course will explore the fundamentals of book design, production, and manufacturing, including aesthetic and economic considerations. Type selection, page design, materials selection, and manufacturing processes are discussed. Includes basic hands-on instruction in the use of desktop publishing and image processing software fundamental to modern book publishing workflows. Design and production of sample materials are required as part of the course and of the final examination. There will be several short papers, a midterm, and a final exam. Class attendance and participation are required. The class has a liberal rewrite policy that allows you to resubmit punctual work for an improved grade. This class is designed for motivated students in any major. Note: This course is a requirement for Publishing Studies. No liberal arts credit will be given for 179A.

English 180 The Outlaw in American Literature: an Irish-American Perspective
Course is cross-listed with IRE 180

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

The hostile reception given to the Irish arriving in America in the 18th and 19th centuries contributed to many becoming outlaws. Authors often couched the outlaws in the romantic terms of the rebel fighting oppression. By viewing the literature both in its historical context and in its present day evaluations, we will endeavor to understand the beliefs, myths and legends that constitute an important Irish contribution to American culture.

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

English 184T Jane Austen
(For English Majors: satisfies Pre-1800 or Major Author requirement)
(For Creative Writing Majors: satisfies Pre-1900 or Major Author requirement)

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

Beneath carefully-constructed masks seethe the brutal, greedy, and licentious impulses of a civilized people. Jane Austen depicts English society in the late eighteenth and early nineteenth centuries with a brilliantly observant eye, plumbing the inner lives of those who wield power through veiled cruelty, those who cede to manipulation, and those who make moral compromises in order to survive. And, in spite of these hazards, there are a select few who fall deeply in love—although such romantic love, as Austen depicts it, is never earned or expressed without a

knowledge acquired through traumatic loss. As we focus on Austen's novels, we will also explore the literary and cultural contexts in which her writing emerged. The texts for this course will include: *Lady Susan*, Austen's short novel about a woman bent on pursuing her own pleasure and drive for power; *Pride and Prejudice*, which we will read as an exploration both of pathologically repressed male desire and of female eroticism; *Sense and Sensibility*, a novel that juxtaposes a descent into madness with the consolation of reason; Austen's gothic satire, *Northanger Abbey;* and *Emma*, in which a young woman makes the radical decision never to marry in order to rule over her self-created world. In addition, we will screen selected film adaptations of Austen's texts, including *Clueless* and the forthcoming film *Pride and Prejudice and Zombies*. Requirements: active class participation; weekly reading responses; a paper; and two exams.

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

CRWR 184M Playwriting NYC

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

Participants in this workshop will study the importance of collaboration as we map the process of play-making through our exposure to models of dramatic literature and the inspiration of the artist practitioners of New York City. We will construct and revise our work out of exercises and prompts in an experiential approach to learning the essentials of craft; these include approaches to plot, character, theme, dialogue, and setting. An objective for our course will include a completed draft of an extended (35-40-page) one-act play. While much of the student's grade will be based on written work, class participation is of vital importance. We will learn about the places and the professions that contribute to the realization of a script from its initial stage as a theatrical blueprint to something fully revealed--a product of the talents of many theater artists. Readings will include plays from an anthology, as well as a variety of published essays. New York City is our extended classroom and artistic resource, strengthening our understanding of this multi-dimensional, collaborative art form. Prerequisites: CRWR 137 or permission of instructor.

CRWR 190E Life Writing

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

This course will focus on the writing of memoir pieces--either free-standing personal essays or chapters from longer memoirs. We will investigate ways of getting started, the creation of a credible narrator, asserting a conversational tone and bonding with the reader, the handling of delicate material, and literary strategies that have worked for masters of the form. There will be discussions of how to work from memories, reflections, journals and other autobiographical

materials and how to organize them into discrete, if not discreet units of prose. The authors whose pieces we will read include Michel de Montaigne, Charles Lamb, William Hazlitt, Robert Louis Stevenson, George Orwell, Virginia Woolf, James Baldwin, Natalia Ginzburg, and Mary McCarthy, among others. The object of the course is to enjoy ourselves and entertain others with our writing while gaining self-knowledge.

CRWR 191F All About Character

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

"Character is destiny," Heracleitus

A creative writing workshop focused on the creation of psychologically complex characters. Storytelling is all about characters, how they act and behave. In this class we will examine closely round and flat, major and minor characters to learn how to develop them so that they, their desires and wants, bring the stories to life. We will look at examples from literature as well as from the students' own writings to explore the ways in which the psyche is developed and revealed in fiction. For creative writing majors, English 133 and English 135 are prerequisites. Advanced students from other departments are welcome after consultation with the instructor.

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

CRWR 192K Craft of Poetry: Voice and Style

Section 01 MW 2:55-4:20 Prof. 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. Prerequisite: CRWR 134.