

**ENGLISH DEPARTMENT
COURSE DESCRIPTIONS
Summer/Fall 2013**



Henry Fuseli, *Titania and Bottom* (1786-89)

A NOTE TO THE STUDENT

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

FOR STUDENTS CONCENTRATING IN ENGLISH & AMERICAN LITERATURE

In the Fall 2013 semester, the English Department will institute a new concentration in English & American literature. English majors governed by the 2013-14 academic bulletin (i.e., those entering or transferring to Hofstra in 2013-14) will need to satisfy the new requirements. Students in other bulletin years may elect to switch to the new concentration, or to take some of its courses. Please see an English Department adviser to discuss what would work best for you.

FOR STUDENTS CONCENTRATING IN CREATIVE WRITING OR PUBLISHING STUDIES

Requirements for the Creative Writing and Publishing concentrations have also changed modestly for students governed by the 2013-14 bulletin. Please see an adviser for details.



Concentration in English and American Literature (Old Concentration)

—Foundations Courses (9 credits) —

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English 41 (3 credits)

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6 credits chosen from the following:

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English 40 or 43; English 42; English 51 or 143
or HUHC 13, 14

—Ways of Reading Literature (3 credits) —

☐

English 100

—Major Author (3 credits) —

☐

English 107, 115, 116, or 119

Pre-1800 100-Level Electives

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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:

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AMST 145, 146;

☐

CLIT 191, 195, 199;

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DRAM 173, 174, 175, 176

☐

—History (3 credits) —

☐

3 credits of British or American history chosen under advisement



Concentration in English and American Literature (New Concentration)

— Literary Analysis (6 credits) —

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English 10: Introduction to Literary Study (3 credits)

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English 20: Ways of Reading Literature (3 credits)

— Constructing Literature (9 credits) —

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English 60: Constructing British Literature (3 credits)

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English 70: Constructing American Literature (3 credits)

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English 80: Constructing Global Literature (3 credits)

— General 100-Level Electives (24 credits) —

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Pre-1800 elective

☐

Pre-1800 elective

☐

Pre-1900 elective

☐☐

Up to 2 courses from CLL, LIT, LING,

☐

or DRAM 173, 174, 175, 176 may count in this category

☐☐

English 194: Junior/Senior seminar



Concentration in Publishing Studies and Literature (Old Concentration)

Foundations (6 credits)

6 credits in one of the following pairs of courses:

English 40 and 41; or English 43 and 44; or HUHC 13, 14

Publishing Fundamentals (15 credits)

English 102

English 172

English 173

English 174

English 179A

History, Theory, and Practice (6 credits)

English 170 and 171

Literature Electives (9 credits)

qualifying courses in this category are

limited to 100-level English or American

literature courses

General Electives (3 credits)

qualifying courses include all 100-level English

History (3 credits)

3 credits of British or American history chosen under advisement



Concentration in Publishing Studies and Literature (New Concentration)

Foundations (6 credits)

6 credits in one of the following pairs of courses:

English 40 and 41; or English 43 and 44; or HUHC 13, 14

Publishing Fundamentals (15 credits)

English 102

English 172

English 173

English 174

English 179A

History, Theory, and Practice (6 credits)

English 170 and 171

Literature Electives (9 credits)

qualifying courses in this category are

limited to 100-level English or American

literature courses

General Electives (3 credits)

qualifying courses include all 100-level English



Concentration in Creative Writing and Literature (Old Concentration)

— Basic Workshops (6 credits) —

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

— Advanced Workshops (6 credits) prerequisite: Basic Workshops

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

— Foundations (6 credits) —

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

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

— Major Author (3 credits) —

English 107, 115, 116, or 119

— General Electives (18 credits) —

qualifying courses include all 100-level English courses

12 credits in literature, 3 credits of which must be in literature written before 1900

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

— History (3 credits) —

3 credits of British or American history chosen under advisement



Concentration in Creative Writing and Literature (New Concentration)

— Basic Workshops (6 credits) —

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

— Advanced Workshops (6 credits) prerequisite: Basic Workshops

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

— Foundations (6 credits) —

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

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

— Major Author (3 credits) —

English 107, 115, 116, or 119

— General Electives (18 credits) —

qualifying courses include all 100-level English courses

12 credits in literature, 3 credits of which must be in literature written before 1900

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



Minor in English

Total of 18 Credits Needed in English

— At least 6 credits from 100-level English (ENGL) or Creative Writing (CRWR) courses

— 12 more credits that may include:

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

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

No more than 6 credits chosen from the following:

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

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.



Minor in Creative Writing

Total of 18 Credits Needed in English & Creative Writing

—— 12 credits chosen from the following:

CRWR 133

CRWR 134

CRWR 135

CRWR 137

CRWR Special Topics or advanced courses

—— 6 credits in 100-level literature electives



Minor in Publishing Studies

Total of 18 Credits in the following courses:

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

Hofstra University Department of English

COURSE OFFERINGS FOR Summer/Fall 2013

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department in the Summer 2013 sessions and Fall 2013 semester. This information, used in conjunction with the Hofstra University Bulletin, will enable you to make more informed decisions when choosing your courses. In addition to the courses described here, qualified students may take independent studies with professors of their choice, subject to the permission of a supervising faculty member, the Chair, and the Dean. Students interested in pursuing internships for Hofstra credit should see the Department 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

Old concentration in English & American literature

English 20 (formerly 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 20 is accepted as 100-level elective credit for Publishing Studies or Creative Writing majors.

Early Literature ("pre-1800") Requirement

The following courses may be used to satisfy the pre-1800 requirement of the English and American Literature concentration: 101, 105, 107, 110, 115, 116, 129, 130. Note: English 107, 115, and 116 may be used to satisfy either requirement #3 or requirement #4 of the pre-2013 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 category 5 of the Literature concentration, and Additional Major Requirements for Creative Writing. You should register for any 100-level literature course you wish.

Honors College Students

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

Summer Sessions I and II

In Summer 2013, the university will offer two schedules for Sessions I and II—a four-week schedule, with slightly longer meeting times, and the traditional five-week schedule. This booklet will list four-week summer courses first for each session, followed by the five-week courses. Please note the different meeting times.

New concentration in English & American literature

In the Fall 2013 semester, the English Department will institute a new concentration in English & American literature. English majors governed by the 2013-14 academic bulletin (i.e., those entering or transferring to Hofstra in 2013-14) will need to satisfy the new requirements. Students in other bulletin years may elect to switch to the new concentration, or to take some of its courses. Please see an English Department adviser to discuss what would work best for you. Here are some of the new requirements:

English 10, Introduction to Literary Study, is the required initial course for all English majors and a prerequisite for English 20. In English 10, students will examine a variety of genres, periods, and literary modes, developing the skills needed for advanced courses in literature.

English 20 (formerly 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 20 is accepted as 100-level elective credit for Publishing Studies or Creative Writing majors.

English 60, 70, and 80: Constructing Literature Courses. Three new required courses, **English 60** (Constructing British Literature), **English 70** (Constructing American Literature), and **English 80** (Constructing Global Literature), introduce national, regional, and global literatures across a broad range of historical contexts and periods. By studying how literary history is “constructed,” students will examine the many ways in which a wide variety of texts influence readers, authors, and cultures.

English 194: Junior/Senior seminar. A capstone course, English 194 will focus on various themes, texts, and approaches. Students will explore central issues in literary study and produce a research paper. Courses will explore key issues in literary history and culture.

SUMMER 2013

SUMMER SESSION I

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

FOUR-WEEK SESSION (May 22-June 19)

English 043

World Literature I

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MTWR

8:00-10:25

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.

CRWR 133

Section DL

Prof. Pioreck

This is a distance learning course offered online.

Creative Writing 133 DL is a prerequisite for all the creative writing courses. The elements required for every story and poem, including narrative point of view, plot, setting, theme, dialogue, and characterization, and how to become skilled at writing will be stressed. Poetry, non-fiction and playwriting will also be discussed. In addition to studying and acquiring proficiency in writing technique, students will write, read, receive feedback, and then revise their work within and according to the workshop framework. This framework requires active participation by all members of the class. Active participation is analysis grounded in the principles of the craft offered for all the work presented in the course.

All facets of this course will be conducted online. Students may work asynchronistically to meet predetermined assignment and participation deadlines. The ability to send and receive audio and video files is necessary.

English 183Y

Powers of Darkness: British Gothic Fiction

Satisfies pre-1800 requirement for English & American literature concentration

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section DL

Prof. Fizer

This is a distance learning course offered online.

Why is it pleasurable to read fiction and view horror films that provoke sensations of fear and dread? Do imagined 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 indelible proof of traumatic loss? Therefore, can literary works that intend to heighten fear assert a critique of political oppression and tyrannical authority, or do these works channel and pacify cultural anxieties? And why does the passion of romantic love frequently emerge within an atmosphere of overwhelming horror? 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, British gothic fiction eventually gave rise to the contemporary horror film. In this course, we will read and analyze a series of literary texts published during the first 100 years of the gothic tradition that may include: Walpole's pioneering short novel, *The Castle of Otranto*; John Polidori's short story "The Vampyre"; Charlotte Dacre's *Zofloya*, a novel about obsessive love and murder on a grandiose scale; Jane Austen's satiric gothic novel, *Northanger Abbey*; Mary Shelley's *Frankenstein*; Henry James' story "The Turn of the Screw," and Oscar Wilde's short novel *The Picture of Dorian Gray*. In conjunction with our readings, we will also screen and analyze both cinematic adaptations of course texts—such as *Northanger Abbey*, *Frankenstein*, and "The Turn of the Screw"—and a selected set of films that extend upon the gothic genre, which may include: *Night of the Hunter*; *The Shining*; *The Others*; *Orphan*; and *Black Swan*. Course requirements: reading responses and film-analysis assignments; one paper; two exams; and frequent participation in online discussion.

FIVE-WEEK SESSION (May 22-June 25)

English 145A

American Fiction (1900-1950)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MTWR

1:30-3:40

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 153**The Romantic Age**

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

MTWR

11:00-1:10

Prof. L. Zimmerman

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

SUMMER SESSION II

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

FOUR-WEEK SESSION (June 27-July 25)

English 052**American Experience in Context**

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01

MTWR

10:45-1:10

Prof. Stambuk

This course will tackle works of American literature produced from 1865 to the present in various genres—fiction, drama, and poetry. We will explore how skeptical brooding about the meaning of human experience intermingles with the quest of central characters for freedom and self-realization in novels and plays by Edith Wharton, Theodore Dreiser, Kate Chopin, F. Scott Fitzgerald, Ernest Hemingway, Zora Neale Hurston, Ralph Ellison, Henry Roth, Arthur Miller, and Tennessee Williams. We will also engage the poetry of Robert Frost and Wallace Stevens, modernists trying to make sense of a world without meaning. Course requirements include two essays, a final exam, and class participation.

English 115 Shakespeare: Early Plays

Satisfies Humanities Division Literature (LT) distribution requirement

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

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01

MTWR

1:30-3:55

Prof. MacCary

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

English 161 How the Simpsons Saved American Literature

Satisfies Humanities Division Literature (LT) distribution requirement

Section DL

Prof. Pioreck

This is a distance learning course offered online.

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

-Homer Simpson

"If you've read a few books, you'll get most of the jokes."

-Matt Groening, creator of *The Simpsons*

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

Readings from *The Simpsons and Philosophy: The D'oh! Of Homer*

A Streetcar Named Desire

The Devil and Daniel Webster

The Scarlet Letter

The Natural

The Music Man

The Old Man and the Sea

"Howl"

"The Telltale Heart"

"The Raven"

"The Fall of the House of Usher"

Citizen Kane

CRWR 138**Creative Online**

Section DL

Prof. Kaplan

This is a distance learning course offered online.

Creative Online is a writing course that will introduce students to contemporary and experimental literature, with an emphasis on literature that is created digitally. Students will examine the texts and techniques of poets and writers who use such tools as hypertext linking, sound, and image to generate creative works that could not exist within the confining medium of paper and print. Students will write and revise their own creative “analog” work and then use basic digital tools to create digital literature from their work. Active participation on the course's platform (Blackboard) each day the course is in session is crucial. *Prerequisite: WSC 1.* CRWR 138 is a CP course.

SUMMER SESSION III**SUCCESSFUL COMPLETION OF WSC 001 IS A PREREQUISITE FOR ALL OF THE FOLLOWING COURSES****English 126****The American Short Story**

Section 01

MTWR

10:00-1:10

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 called the short story “America’s national art form.” Beginning with the tales of Washington Irving, American writers have regarded the short story as a uniquely effective instrument with which to express the sharp intensity of their visions of self, society, and the world, whose close narrative scrutiny “can reveal the pixels behind the illusory picture.” The nineteenth-century short story achieved particular authority in the works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville—the latter two better known perhaps for their longer fictions—although most of the significant writers of the last two centuries and more responded to the demands of such a challenging format.

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

This is a distance learning course offered online.

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

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

Course Offerings for Fall 2013

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

DSST 001 Introduction to Disability Studies

Section 01 TR 2:20-3:45 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 10 Introduction to Literary Studies

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

ENGL 010 provides a basic framework for thinking and writing about literature at the college level. The class is appropriate for committed students of any major, but it is designed for English majors early in their major sequence. The class will deal with manageable readings in prose, poetry, and drama, including writings from British, American, and global English.

The reading list consists, almost exclusively, of writings that were celebrated and controversial in their time, from Joyce’s short stories and *Love’s Labour’s Lost* to Adichie’s *Purple Hibiscus*. The class asks fundamental questions about literature, reading and understanding: how are words like other symbol systems? How unlike? Do authors or readers determine meaning? How do contemporary events impact literature? How has literature impacted history? What are the social and economic forces that created lyric poetry, Shakespearean comedy, the novel, the short story?

Students will have the opportunity to respond in writing to many of the class readings. Class time will be devoted to strategies for writing about literature, using and documenting sources, and developing powerful thesis-driven essays on literary topics. The class has a liberal revision policy: except for the final paper, all out-of-class writing submitted on time may be revised and resubmitted for a revised grade.

English 20 Ways of Reading Literature (Formerly English 100)

A required course for English & American literature majors
English 10 is a prerequisite for this course.

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

This course explores ways readers approach and understand literary texts. In the first half of the course, we will examine the aesthetic features and structural conventions typical of a variety of literary forms and genres. In the second half, we will explore the multiple strategies of reading and critical practices associated with literary studies. Through the study of works that have elicited a wide variety of critical responses, the course will foster a sense of how methodology affects the evaluation and interpretation of texts. In addition to providing you with a general understanding of how methods of reading have developed and shifted in the discipline over time, the course will afford an opportunity to improve your own reading skills and sharpen your awareness of the assumptions that guide your practices as a reader. We will read poetry, drama, and novels that feature protagonists who are themselves readers trying to interpret the signs around them; they include, but are not limited to, *The Tempest*, *Alice in Wonderland*, and *The Crying of Lot 49*, as well as secondary readings on these works and entries from *The Bedford Glossary of Critical and Literary Terms*. Major writing assignments for the class include a close reading paper (2 pp.); a paper examining the ways your courses have taught you to read works of literature (4-5pp); an analysis comparing attitudes towards colonial enterprise in *The Tempest* with those presented in the works of Shakespeare's contemporaries (4-5pp); as well as a longer final paper (8-10pp.), a literary analysis based on secondary research and a careful reading of one of the course texts.

Section 02 MW 4:30-5:55 Prof. Sawhney

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

English 60 Constructing British Literature

Satisfies Humanities Division Literature (LT) distribution requirement

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

This course introduces students to the history of British literature from roughly the Middle Ages to the seventeenth century, paying particular attention to the origins and development of a variety

of literary modes and genres both within and across a broad range of historical contexts and periods. The course takes the word “constructing” as its central metaphor in order to suggest that British literary history is not a static, pre-determined sequence of canonical texts whose meaning and value, aesthetic or otherwise, are assumed. Rather, to “construct” British literary history is to participate in an active and creative process by which different texts from and representative of different periods speak to, against and through one another. To that end, we will focus on the formal, generic, and thematic elements that link these texts together, as well as attend to the intertextual relationships and paths of influence that constitute and shape our particular construction of British literary history this semester.

English 61 English Literature II (Formerly ENGL 42)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 6:30-7:55 Prof. Sawhney

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

English 70 Constructing American Literature

Satisfies Humanities Division Literature (LT) distribution requirement

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

This course introduces students to the history of American literature from the sixteenth to the nineteenth century with the aim of engaging students in critical thinking associated with reading literary works in their historical context. The course takes the word “constructing” as its central metaphor in order to suggest that American literary history is not a static sequence of canonical texts. To “construct” American literary history is to participate in an active and creative process of selection that is attentive to relationships among texts from diverse writers and different periods. To that end, we will focus on the formal, generic, and thematic elements that link texts together, and we will consider how social relations such as race and ethnicity, gender, sexual orientation, and class inform the production and reception of literary texts. Readings might include works by Winthrop, Rowlandson, Bradstreet, Rowson, Franklin, Emerson, Douglass, Thoreau, Poe, Melville, Alcott, Whitman, and Dickinson. Assignments are likely to include two formal essays (5 pages each) and a final exam.

English 71 The American Literary Identity (Formerly ENGL 51)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 11:10-12:35 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 72 The American Experience in Context (Formerly ENGL 52)

Satisfies Humanities Division Literature (LT) distribution requirement

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

English 72 discusses and analyzes American literature from the Civil War to the present. Among the authors we will read are Walt Whitman, Emily Dickinson, Henry James, Edith Wharton, Robert Frost, T. S. Eliot, Tennessee Williams, Sylvia Plath, Sam Shepard, David Mamet, and F. Scott Fitzgerald. This course will focus on political issues in American literature, the presentation of characters, and how the authors analyze the human personality. The course will require a paper, an oral report, and some exams. By the end of the course the student will have a greater understanding of the history and tradition of American literature.

English 81 Western Literature I (Formerly ENGL 43)

Satisfies Humanities Division Literature (LT) distribution requirement

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

English 81, 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. 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 82 Western Literature II (Formerly ENGL 44)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 2:20-3:45 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 102 Grammar

Section 01 MW 2:55-4:20 Prof. Porr
Section 02 MW 4:30-5:55 Prof. Porr

This course will focus on language as it communicates through form and syntax. Based on the study of traditional grammar and correct usage in written text, the course will analyze words, phrases, clauses, and their varied and intricate combinations. Besides learning the rules of grammar, students will consider the ways in which these rules assist in creating meaning. Conversely, we will consider ways in which disregard of grammatical form may either deliberately or haphazardly change, subvert, and/or obscure meaning. Students will be expected to complete weekly text-based exercises as well as to create their own paragraph-length illustrations of the skills being analyzed. Finally, we will sample fiction and nonfiction to study how writers observe or seemingly ignore grammatical form in order to create meaning in their texts. Course requirements will include weekly quizzes, a midterm, a final, and two short (3-4-page) papers.

English 107 Canterbury Tales

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1800 or major author requirement for old Literature concentration

Satisfies pre-1800 requirement for new Literature concentration

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

Section 01 MWF 1:55-2:50 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: Early Plays

Satisfies Humanities Division Literature (LT) distribution requirement
Satisfies pre-1800 or major author requirement for old Literature concentration
Satisfies pre-1800 requirement for new Literature concentration
Satisfies pre-1900 requirement for Creative Writing and new Literature concentration
Approved for a Permanent Honors Option

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

In this course, we will study works Shakespeare wrote early in his career as a dramatist in Elizabethan England. In addition to formal and stylistic elements of these works, we will examine the political and social issues that interested Shakespeare and his contemporaries enough to prompt their exploration on stage. Our discussions of the historical and cultural contexts in which these works were written will help to illuminate Shakespeare's representations of gender, social hierarchy, and nation, as well as his interest in structures of religious and political authority, rebellion, and revenge. Our reading list will include selected sonnets, *Venus and Adonis*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *1 Henry IV*, and *Hamlet*. Students in the class will write two papers, take one exam, give a group presentation on historical and cultural contexts, and participate in discussions in class and outside of it in online forums.

Section 02 TR 11:10-12:35 Prof. Nass

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

English 116 Shakespeare's Later Plays

Satisfies pre-1800 or major author requirement for old Literature concentration
Satisfies pre-1800 requirement for new Literature concentration
Satisfies pre-1900 requirement for Creative Writing and new Literature concentration
Approved for a Permanent Honors Option

Section 01 TR 2:20-3:45 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.

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

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

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

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

English 122 Studies in the Novel II

Section A TR 4:30-5:55 Prof. Lorsch

It’s always the same old stories. One might say this about the novel, whether today or in the last centuries. And there’s a certain truth here. However, in the 20th and 21st centuries novelists discover *new ways* of telling these same old stories. Reading some of the great novels written since the start of the twentieth century, we will be looking at *how* these stories are told and asking whether, as a result, these novels do manage to say something new. We will be examining some or all of the following works: Joyce’s *Portrait of the Artist as a Young Man*, Woolf’s *To the Lighthouse*, the first volume of Proust’s *Remembrance of Things Past*, Faulkner’s *As I Lay Dying*, Kehlmann’s *Fame*, Ford’s *The Good Soldier*, Nabokov’s *Pale Fire*, and Marquez’s *One Hundred Years of Solitude*. Grading will be based on a series of analytical essays as well as class attendance and participation.

English 126**The American Short Story**

Section 01

TR

9:35-11:00

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.

English 129**18th Century Literature**

Satisfies Humanities Division Literature (LT) distribution requirement.

Satisfies pre-1800 or major author requirement for old Literature concentration

Satisfies pre-1800 requirement for new Literature concentration

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

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.

CRWR 133 Workshop: General Creative Writing

Section 01	MWF	10:10-11:05	Pioreck
Section 02	MW	2:55-4:20	Kaplan
Section 03	MW	4:30-5:55	P. Zimmerman
Section 04	MF	11:15-12:40	Pioreck
Section 06	MW	2:55-4:20	Horvath
Section A	MW	6:30-7:55	Plath
Section B	TR	4:30-5:55	McGee
Section C	TR	6:30-7:55	McGee

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

Prerequisite: WSC I.

CRWR 134 Poetry Writing

Section 01	MW	4:30-5:55	Prof. Kaplan
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CRWR 134 is an introductory poetry workshop to help the developing poet sharpen the powers of poetic expression. Students will be encouraged to experiment with image, voice, rhythm, rhetoric, and tone, and to explore a variety of traditional forms, such as the sonnet, villanelle, and sestina, as well as modern experimental forms and free verse. Equal emphasis falls on the student's production of short critical essays, which logically organize and persuasively present responses to modern and contemporary poems from a close reading. In addition to working on a new poem every week or so, each student will give an oral presentation on a poetry collection by a contemporary poet writing in English. *Prerequisites: WSC I & CRWR 133 or permission of instructor.*

CRWR 135 Prose Writing

Section 01	MW	2:55-4:20	Prof. P. Zimmerman
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This workshop will help the developing fiction writer to sharpen the powers of expression. What gives a short story its resonance, and how can we develop this quality in our own writing? We shall consider this as we examine both published stories and, especially, student work. The course will emphasize issues of craft including structure, characterization, point of view, setting, tone, and dialogue. The question of what constitutes vivid, engaging prose will remain at the forefront of our discussions. *Prerequisites: WSC I & CRWR 133 or permission of instructor.*

CRWR 137 Introduction to Playwriting

Section A TR 12:45-2:10 Prof. Brogger

This is a beginning course addressing the basic elements of play construction. Particular emphasis is placed on exploring the components of plot, character, dialogue, and action. While this is primarily a writing course, each student is asked to complete certain reading assignments during the semester. Reading requirements include craft-related resources and various selections from one-act play anthologies. There are no examinations or term papers. There will be brief (script) writing assignments throughout the semester, followed by a final (graded) draft. Classes are conducted in a workshop format, allowing for useful, constructive critiques, along with open discussions of general topics and specific challenges. *Prerequisites: WSC 1 & CRWR 133 or permission of instructor.*

English 139 The African Novel

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

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

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

English 141 African American Literature II

Satisfies Humanities Division Literature (LT) distribution requirement

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

This course will introduce key figures of African American literature from 1920 to the present. The Harlem Renaissance of the 1920s, the Black Arts Movement of the 1960s, and the Hip Hop Generation of the 1980s and after will be explored as periods of cultural rebirth involving literary, political, and social developments. The developments in Rap and Slam poetry will be analyzed in relation to their forerunners. African American poetry, fiction, and drama will be examined as modern and postmodern literary styles. We will also consider the way African American women writers have portrayed black women and how their depictions compare to

presentations by male writers. Themes of African heritage, slavery, race, protest, class, gender, migration, folk culture, music, and urbanization are key elements of our intertextual literary analysis. In addition, black vernacular and orality will be defined as distinctive elements of African American literature. Selected films will complement the course.

English 145A American Fiction, 1900-1950

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01	TR	9:35-1:00	Prof. Henton
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In this course, students will study important and characteristic American novels and short fiction from the first half of the twentieth 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	TR	11:10-12:35	Prof. Stambuk
Section 03	TR	2:20-3:45	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 147A American Fiction 1950-Present

Section A	MW	4:30-5:55	Prof. L. Zimmerman
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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—their selves vexing representation—portended by global warming.

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

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

Section 01 MW 2:55-4:20 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-too-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 157 Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

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

Contrary to the popular view today of the Victorian Age as a time of stasis, the nineteenth century in England was a time of great change—and thus of anxiety. People were reacting to upheavals in science, religion, politics; in attitudes toward sexuality and issues of class. We will be reading fiction, poetry and essays in which Victorian writers grappled with the complexity of these issues. Readings will include poetry by Tennyson and Browning, essays by Arnold and Carlyle, novels by Bronte and Trollope. We will end with Fowles’ *The French Lieutenant’s Woman*, a modern novel looking back on the Victorian age. Grading will be based on two papers, a midterm and a final, as well as class attendance and participation.

English 168 Caribbean Experience in Literature

Satisfies Cross-Cultural (CC) distribution requirement

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

In this course, we will explore the historical and social conditions of the Caribbean experience and how these conditions manifest themselves in the structures and themes of Caribbean literature. Beginning with Jean Rhys’s *Wide Sargasso Sea*, we will explore how the Caribbean history of colonization and independence reflects itself through the themes of regional identity, color, race, and class. Further, we will explore how the region’s ethnic composition and its influence on the festival arts of the Caribbean also translate into literary expression. We will read classic texts such as Lamming’s *In The Castle of My Skin* and Naipaul’s *A House for Mr.*

Biswas. We will also explore the folk expression found in calypso and reggae. In addition to prepared class attendance, students will be responsible for two five-page papers, a midterm, and a final examination.

English 171 History of the Book

Section 1 MWF 10:10-11:05 Prof. Sills

This course is intended to introduce students to the history of the book and the emergence of print culture in Europe and America from roughly the mid-fifteenth to the twentieth century. We will examine, among other topics, the technologies of print and book production, the economics of the book trade and the marketing of books, the increased emphasis on reading, writing, and literacy and their impact on society, the role of libraries and archives in the dissemination of the book and book learning, and the development of modern editorial practices and methods. To better understand these issues, we will read and discuss texts that examine the history of the book and the rise of print culture from a variety of theoretical and methodological perspectives. In addition to these works, we will also look at the ways in which various literary texts from the period addressed and responded to these changes in the production, distribution, and consumption of books, as well as shaped and influenced the development of print culture in the West. We will read, among other works, Lucretius' *De rerum natura*, William Shakespeare's *The Tempest*, Mary Rowlandson's *The Sovereignty and Goodness of God*, Samuel Richardson's *Pamela*, Herman Melville's *Typee*, and Marjane Satrapi's *Persepolis*.

English 172 Book Editing I

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

A hands-on workshop to develop editing skills in a variety of genres, including nonfiction and fiction. Students will be given exercises in effective sentence structure and style; modern usage and vocabulary; and spelling, grammar, and punctuation. A real-world manuscript will be critiqued, shaped, and edited (involving developmental and substantive editing). The basics of mechanical editing (copyediting and proofreading) and the use of computers in editing will also be covered. To impart a working understanding of the editor's role in publishing, from acquisition to publication, the course includes projects on manuscript assessment, a reader's report (an editing game plan), the development of an original book idea, and author-editor relationships. The workshops are held in a seminar room (if available), and students are asked to actively participate in discussions. Prerequisite: ENGL 102, Grammar, is strongly recommended. Students are required 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 184M Electronic Publishing

Section 01 MW 6:30-9:20 Prof. Gannon

This course will cover the basics of ebook publishing. It will address trends in this rapidly developing publishing sector, and will explore ebook standards, design, creation, marketing, and distribution. The strategies and methodologies used by major publishers will be included as well as the practices of small houses and self-publishers. Electronic marketing tools and techniques will be covered with a stress on social media marketing. The synergy between ebook, conventional, and print-on-demand (POD) publishing will also be explored.

English 192L Gay and Lesbian Literature

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

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

CRWR 184H Life Writing

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

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 object of the course is to enjoy ourselves and entertain others with our writing while gaining self-knowledge.

CRWR 184X Writing Children’s Literature

Section A W 4:30-7:15 p.m. Prof. Markus

A writing workshop in children’s literature centering on creating prose for the beginning and young reader, from preschool up to middle school. Classic stories from twentieth-century children’s literature will be incorporated as we begin the semester by examining how a child can be drawn to the written word through the ear and the eye. Our text will be *The 20th-Century Children’s Book Treasury*, selected by Janet Schulman (Knopf).

In their own writings, students will pursue authenticity of voice and the crafting of subject matter in concrete language aimed at appealing directly to children without in any way “talking down” to them. There will be an emphasis on real life situations and diversity of experience. Nothing sugary. We will attempt to go back to our own early childhood experiences—dark and light—to mine material that might appeal to children just discovering the magic of the literature that can mirror their world, help them discover the world around them, excite their imagination, and/or transport them. English majors concentrating in literature and publishing as well as

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students from other departments who have an interest in children's literature and childhood development are welcome with the permission of the instructor. Such students should contact her at jmarnet@aol.com with a short writing sample OR a paragraph describing their interest in this course.

CRWR 190D Advanced Poetry Writing: Imitation and Discovery

Section A MW 2:55-4:20 Prof. Levin

This advanced poetry writing course emphasizes the close reading and analysis of student work, with special attention to the process of discovering one's voice through imitating the work of a wide range of published poets. Students will be encouraged to explore strategies that spur the development of their own individual style: to deploy different stanza patterns and rhetorical forms and to experiment with diction, syntax, rhythm, and tone. Throughout the semester we will discuss modern and contemporary poems that serve as models for imitation and discovery—engaging us in dialogue with essential elements of the poet's craft. Prerequisite: CRWR134; additional coursework in poetry is recommended, but not required.

CRWR 191M Writing Genre Fiction

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

Genre fiction, be it science fiction or fantasy or horror or romance, takes readers to a different, completely invented realm light-years away from our reality, engaging futuristic technology, forms of magic, or simply extreme situations that make us feel terror or the powers of love so that we may imagine what might have been or what might be, opening the door to any possibility.

To write great science fiction or fantasy, you must combine the skills of a fiction writer with the ability to make the imaginary seem true. Realism, creating the sense that a situation is authentic and believably convincing, is at the heart of all writing no matter the genre. In this creative writing seminar, I will be focusing on this intersection—how to make the fantastical feel utterly real. The emphasis of the class will be on accomplishing that sense of realism no matter what kind of fantasy world the student builds. We will also discuss the special needs of genres, as well as the basic elements of the craft of fiction: character, plot, point of view, description, dialogue, setting, voice, and theme. Across the semester there will be three submissions. The primary text for the class will be the students' writing.