

**ENGLISH DEPARTMENT
COURSE DESCRIPTIONS
January/Spring 2014**



Cover Art by Princy Prasad, Class of 2015

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

Starting with the Fall 2013 semester, the English Department has instituted 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)

These requirements only apply to students enrolled under the Bulletin for 2012 -2013 or earlier.

Foundations Courses (9 credits)

- ☐ ENGL 60: Constructing British Literature (formerly 41)

3 credits chosen from the following:

- ☐ ENGL 83: Source Studies (formerly 40)
☐ ENGL 81: Western Literature I (formerly 43)

3 credits chosen from the following:

- ☐ ENGL 61: English Literature II (formerly 42)
☐ ENGL 71: American Literary Identity (formerly 51)
☐ ENGL 70: Constructing American Literature (formerly 143)

Ways of Reading Literature (3 credits)

- ☐ ENGL 20 (formerly ENGL 100): Ways of Reading Literature

Major Author (3 credits)

- | | |
|--|---|
| <input type="checkbox"/> ENGL 107: Canterbury Tales | <input type="checkbox"/> ENGL 119: Milton |
| <input type="checkbox"/> ENGL 115: Shakespeare Early Plays | <input type="checkbox"/> ENGL 127: Shakespeare's Comedy |
| <input type="checkbox"/> ENGL 116: Shakespeare Later Plays | |

Pre-1800, 100-Level Electives (6 credits)

Check catalog and Course Description booklet for courses that satisfy the pre-1800 requirement.

- ☐ ENGL _____ ☐ ENGL _____

General: 100- Level Electives (18 credits)

Qualifying courses include any 100-level English course; students may elect to replace no more than two of these courses with certain courses in Drama, American Studies, Linguistics, or literature in translation.

- | | | | |
|-------------------------------------|-------------------------------------|-------------------------------------|--------------------------------|
| <input type="checkbox"/> ENGL _____ | <input type="checkbox"/> ENGL _____ | <input type="checkbox"/> ENGL _____ | <input type="checkbox"/> _____ |
| <input type="checkbox"/> ENGL _____ | <input type="checkbox"/> ENGL _____ | <input type="checkbox"/> ENGL _____ | <input type="checkbox"/> _____ |

History (3 credits)

Three credits of American or British history chosen under advisement.

- ☐ HIST _____



Concentration in English and American Literature (New Concentration)

Literary Analysis (6 credits)

- ☐ ENGL 10: Introduction to Literary Study
- ☐ ENGL 20: Ways of Reading Literature (formerly ENGL 100)

Constructing Literature (9 credits)

- ☐ ENGL 60: Constructing British Literature (formerly ENGL 41)
- ☐ ENGL 70: Constructing American Literature (formerly ENGL 143)
- ☐ ENGL 80: Constructing Global Literature

100-Level Electives (9 credits)

- ☐ ENGL_____ Pre-1800 elective
- ☐ ENGL_____ Pre -1800 elective
- ☐ ENGL_____ Pre -1900 elective

General: 100-Level Electives (12 credits)

Up to six credits from CLL, LIT, LING, or DRAM 173m 173, 175, 176 may count in this category.

- ☐ ENGL_____
- ☐ ENGL_____
- ☐ ENGL_____
- ☐ ENGL_____

Junior-Senior Seminar (3 credits)

- ☐ ENGL 194: Junior/Senior Seminar



Concentration in Publishing Studies and Literature

Foundations (6 credits)

3 credits chosen from:

- ☐ ENGL 60: Constructing British Literature (formerly 41)
- ☐ ENGL 83: Source Studies (formerly 40)
- ☐ ENGL 193: Classical Influences on Modern Literature: The Bible and Greek and Roman Classics

3 credits chosen from:

- ☐ ENGL 81: Western Literature 1 (formerly 43)
- ☐ ENGL 82: Western Literature 2 (formerly 44)

Publishing Fundamentals (15 credits)

- ☐ ENGL 102: Grammar
- ☐ ENGL 172: Book Editing 1
- ☐ ENGL 173: Book Editing 2
- ☐ ENGL 174: Book Promotion
- ☐ ENGL 179A: Book design, Desk Publishing and Production

History, Theory, and Practice (6 credits)

- ☐ ENGL 170: Theory and Practice of Publishing
- ☐ ENGL 171: History of the book

Literature Electives (9 credits)

Qualifying courses in this category are limited to 100-level English or American Literature courses.

- ☐ ENGL _____
- ☐ ENGL _____
- ☐ ENGL _____

General Electives (3 credits)

Qualifying courses include all 100-level English courses, Creative Writing and Publishing Studies.

- ☐ _____

History (3 credits)

British or American history chosen under advisement

- ☐ HIST _____

This requirement does not apply to students enrolled under the 2013-14 Bulletin or later.

ENGL 9/2013



Concentration in Creative Writing and Literature

Basic Workshops (6 credits)

- ☐ CRWR 133: General Creative Writing (required)
- ☐ CRWR 134: Poetry Writing
- ☐ CRWR 135: Prose Writing
- ☐ CRWR 137: Introductory Playwriting

Advanced Workshops (6 credits); Prerequisite: Basic Works

Qualifying courses include all Creative Writing courses from CRWR 180 through CRWR 199.

- ☐ CRWR _____
- ☐ CRWR _____

Foundations (6 credits)

3 credits to be chosen from:

- ☐ ENGL 60: Constructing British Literature
- ☐ ENGL 61: English Literature II (formerly 42):
- ☐ ENGL 70: Constructing American Literature (formerly 143)
- ☐ ENGL 71: American Literary Identity (formerly 51)
- ☐ ENGL 81: Western Literature I (formerly 43)
- ☐ ENGL 82: Western Literature II (formerly 44)
- ☐ ENGL 83: Source Studies (formerly 40)

3 credits to be chosen from:

- ☐ ENGL 81: Western Literature I (formerly 43)
- ☐ ENGL 83: Source Studies (formerly 40)

Major Author (3 credits)

- | | |
|--|---|
| <input type="checkbox"/> ENGL 107: Canterbury Tales | <input type="checkbox"/> ENGL 119: Milton |
| <input type="checkbox"/> ENGL 115: Shakespeare Early Plays | <input type="checkbox"/> ENGL 127: Shakespeare's Comedy |
| <input type="checkbox"/> ENGL 116: Shakespeare Later Plays | |

General Electives (18 credits)

12 credits in literature, chosen from 100-level English or American Literature courses, one of which must be in literature written before 1900.

- ☐ ENGL _____ ☐ ENGL _____ ☐ ENGL _____ ☐ ENGL _____

6 credits chosen under advisement from among 100-level courses in Creative Writing, English or American Literature, Publishing Studies, DRAM 173, 174, 175, 176, AMST 145, 146 or certain Linguistics or literature in translation courses.

- ☐ _____ ☐ _____

History (3 credits) of British or American History chosen under advisement

This requirement does not apply to students enrolled under the Bulletin for 2013-2014 or later.

- ☐ HIST _____



Minor in English

Total of 18 Credits Required in English

At least 6 credits from 100– Level English (ENGL) or Creative Writing (CRWR) courses.

<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____

12 credits that may include:

100 - Level ENGL or CRWR courses

<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____
<input type="checkbox"/> ENGL _____	<input type="checkbox"/> CRWR _____

No more than 6 credits from 60-80 level ENGL courses (formerly 40-50 level)

<input type="checkbox"/> ENGL _____	<input type="checkbox"/> ENGL _____
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No more than 6 credits chosen from:

<input type="checkbox"/> DRAM	<input type="checkbox"/> 173	<input type="checkbox"/> 174	<input type="checkbox"/> 175	<input type="checkbox"/> 176
<input type="checkbox"/> CLL	<input type="checkbox"/> 191	<input type="checkbox"/> 195	<input type="checkbox"/> 199	
<input type="checkbox"/> AMST	<input type="checkbox"/> 145	<input type="checkbox"/> 146		
<input type="checkbox"/> HUHC	<input type="checkbox"/> 13	<input type="checkbox"/> 14		

Note: 60 - 80 level ENGL courses and courses in AMST, CLL, and DRAM are not required for the minor; all 18 semester hours may be filled by 100 - level ENGL or CRWR courses.



Minor in Creative Writing

Total of 18 Credits Required in English and Creative Writing

12 credits chosen from the following:

- ☐ CRWR 133: General Creative Writing
- ☐ CRWR 134: Poetry Writing
- ☐ CRWR 135: Prose Writing
- ☐ CRWR 137: Introductory Playwriting
- ☐ *CRWR Special Topics or advances courses*
- ☐ CRWR _____
- ☐ CRWR _____

6 credits in 100-Level Literature Electives

- ☐ ENGL _____
- ☐ ENGL _____



Minor in Publishing Studies

Total of 18 Required in English

18 credits in the following courses:

- ☐ ENGL 170: Theory and Practice of Publishing
- ☐ ENGL 171: History of Publishing
- ☐ ENGL 172: Book Editing 1
- ☐ ENGL 173: Book Editing II
- ☐ ENGL 174: Book Promotion
- ☐ ENGL 179A: Desktop Publishing

Hofstra University Department of English

COURSE OFFERINGS FOR January/Spring 2014

Introduction

This booklet contains descriptions of the undergraduate courses offered by the English Department in the January 2014 session and Spring 2014 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 the Publishing Studies and Creative Writing concentrations.

Early Literature ("pre-1800") Requirement

The following courses may be used to satisfy the pre-1800 requirement of the English and American Literature concentration: 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.

January 2014 session

In January 2014, the university will offer two schedules—a two-week schedule for non-LT classes (Jan. 2-Jan. 15) and a three-week schedule for LT classes (Jan. 2-Jan. 23).

New concentration in English & American literature

Beginning in the Fall 2013 semester, the English Department has instituted 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 the Publishing Studies and Creative Writing concentrations.

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 examine key topics in literary history and culture.

Course Offerings for January 2014

English 127

Shakespeare's Comedy

Satisfies pre-1800 requirement for Literature and Creative Writing concentrations

MTWRF 12:50-4:35

Prof. S. Jarvis

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

English 136 01

BEAT GENERATION

MTWRF 12:20-4:05PM

Prof. R. Plath

The core members of the Beat Generation consisted of Jack Kerouac, William S. Burroughs and Allen Ginsberg. Restless and dissatisfied with American culture in the late 1940’s and early 1950’s, the group concentrated on transforming individual and societal obligations. The Beat Generation represented a new underground whose activities included searching out new friends who were “mad to live” or “holy,” travelling, appreciating and absorbing jazz music, experimenting with mind altering substances, hiking, road-tripping, appreciating and absorbing nature, and exploring new methods of writing. This course, through very close reading of Beat texts and intense discussion, will attempt to expose the wires of the minds of the three core members of the Beat Generation and figure out why they were so dissatisfied and restless with American culture during the post war era, and how they transformed their lives into “holy” existences.

By the end of the course students will have gained a deep understanding of the works by the three core members of the Beat Generation and be aware of the writers’ groundbreaking styles as well as their recurrent themes. Students also will have grasped the roots of the Beats’ dissatisfaction during their time in American culture and perhaps be able to recognize their own inner conflicts within their society.

English 161DL How the Simpsons Saved American Literature

Satisfies Humanities Division Literature (LT) distribution requirement

(This is a Distance Learning class. Two sections of the course, each limited to 20 students, will be offered.)

Section DL

Prof. R. Pioreck

Section DL 2

Prof .R. Pioreck

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

Homer Simpson

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

Matt Groening, creator of *The Simpsons*

The Simpsons is a cultural phenomenon that has explored, adapted, and parodied many works of American literature. Sometimes the use of those works has been easily recognizable, but most often the allusions have been subtle. All this points to one thing—if the references are important enough to be lampooned by *The Simpsons*, these works must be important cultural milestones. The following titles examine themes in American literature important to the American self-image as well as consider the observed image to which Americans are subjected. This course will use them to gauge the cultural phenomenon that is *The Simpsons*. Readings and viewings may include the following:

The Simpsons and Philosophy: The D’Oh! Of Homer

A Streetcar Named Desire

“The Devil and Daniel Webster”

The Natural

The Music Man

The Old Man and the Sea

“Howl”

“The Telltale Heart”

“The Raven”

“The Fall of the House of Usher”

Citizen Kane

It’s A Wonderful Life

The Adventures of Huckleberry Finn

The Shining

Heart of Darkness /Apocalypse Now

“The Sentinel”/2001

Who’s Afraid of Virginia Woolf?

Goodfellas

The Natural

**English 184H DL Renaissance Pick-up Artists:
Love and Seduction in the Age of Shakespeare**

Satisfies Humanities Division Literature (LT) distribution requirement

Satisfies pre-1800 requirement for Literature and Creative Writing concentrations

(This is a Distance Learning class)

Section DL

Prof. V. Pasupathi

“Love gets its name (*amor*) from the word for hook (*amus*), which means 'to capture' or 'to be captured,' for he who is in love is captured in the chains of desire and wishes to capture someone else with his hook. Just as a skillful fisherman tries to attract fishes by his bait and to capture the on his crooked hook, so the man who is a captive of love tries to attract another person by his allurements.”

--Andreas Capellanus, *The Art of Courtly Love* (12th c.)

If Shakespeare made a mix-tape to woo his future wife Anne Hathaway, what would have been on it? He was, like many poets of his time, a student trained in the art of courtly love, and so he had many, many ideas about love that we will find familiar today—but also dark and disturbing. In this online course, you will read and learn more about a variety of literary traditions on view in the love poetry of the 16th and 17th centuries. You will study the works of writers such as Philip Sidney, Edmund Spenser, Andrew Marvell, John Donne, Robert Herrick, Mary Wroth, and Anne Finch, in addition to William Shakespeare, and learn about literary forms and devices. You will also learn how these poets’ writing about love relates to the larger picture of English literature in the period and understand the politics (of national affairs, gender, and race) that underlie their basic sentiments. In addition to gaining knowledge about the cultural conditions that shape the rhetoric of love in Shakespeare’s time, you will have an opportunity to sharpen your own skills at persuasion through formal written analyses of the assigned literary works...just in time for Valentine’s Day!

You will be expected to complete and submit all work for the course through Blackboard; this work will include pre-recorded lectures as well as synchronous (real-time) chats on the course material. All assigned reading material will be accessible electronically.

This course fulfills a pre-1800 requirement for English majors and minors, as well as an LT Distribution requirement; accordingly, you should expect to do significant writing (3500 words) over the course of the three-week period. This writing will take place in regular blog posts, discussion forum posts, and close reading annotation exercises. All of these short writing exercises will help you prepare for your final paper for the course, a 5-6 page analysis of multiple works of poetry.

London Program

English 189 Contemporary British Theatre

Prof. J. DiGaetani

English 250H Contemporary British Theatre (graduate course)

Prof. J. DiGaetani

Students in this course read, study, discuss, and write about contemporary British theatre – that is, British drama since World War II. Among the playwrights to be studied are Samuel Beckett, John Osborne, Tom Stoppard, Harold Pinter, David Hare, Alan Ayckbourn, Peter Shaffer, Michael Frayn, and Christopher Hampton. Since the course will be taught in London, classwork will be supplemented with performances of contemporary plays, along with the classics of world theatre (depending on what is being staged in London at the time). Classwork will be augmented with performances at the Royal National Theatre, the Royal Shakespeare Company, the West End and/or fringe performances, and a backstage tour of the Royal National Theatre. The course will include four theatre performances. Optional theatre performances are available as well. The course will introduce students to the city of London as the literary and dramatic capital of the English-speaking world. The British Library will be used as a major resource for literary research.

Course Offerings for Spring 2014

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

DSST 002 Disability Studies II
(Cross-listed with ENGL 196D)

Section 01 TR 12:45-2:10PM

Prof. K. Valerius

This is a course about disability. It is not about disabled people as a distinct population but about *disability* as a cultural category. We will consider bodies in terms of their *form* and *function*; in particular, we will focus on bodies that represent extremes, rather than norms, of development.

We will be concerned with what sorts of bodies are taken for “normal,” with how such norms are constructed, and with how and why “abnormal” or disabled bodies have traditionally been represented in literary texts. The overriding concerns of the course will be with how the body's shape and capacities have been assumed to determine character and fate and how physical and mental impairments have been used in literature to signify moral and psychological states. With more recent texts, we will be concerned with how representation may challenge conventional conceptions of “normality” and “disability.” The goal of the course, then, will be to explore disability as a cultural construct like race and gender.

The course will not attempt an exhaustive chronological survey, but, to provide a sense of perspective on contemporary American culture, readings will be selected from various periods. We will also supplement literary texts with some nonliterary texts and documentary films about disabled people.

English 10 Introduction to Literary Studies
Satisfies Humanities Division Literature (LT) distribution requirement

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

This is the End: Literature and the Apocalypse

Judgment day, zombie apocalypse, nuclear and cyber war, global pandemic, alien invasion, environmental collapse, meteor collision, machine uprising: all of these represent the various ways in which humanity has, over the course of history, imagined “the end” of its existence. Whether by our own agency, by the hand of some unseen, uncontrollable force, or some combination of the two, we have always contemplated the end of things, often in a religious or spiritual context but, just as often, as a routine part of our collective desire to be entertained by such shocking and horrific events. That desire is manifest in many current film and television offerings, from *2012* to *World War Z* to the *Matrix* and *Terminator* trilogies, from the reality show *Doomsday Preppers* to *The Walking Dead* to *Falling Skies*. There is even the recent

emergence of the so-called apocalyptic comedy, such as *This Is the End*, *Seeking a Friend of the End of the World*, and *Zombieland*. What exactly compels us to watch such apocalyptic fare? Why are we drawn to narratives depicting the end of humanity and the world as we know it? And why do we find such narratives to be “entertaining” in any sense? This semester, we will seek to answer some of these questions, and perhaps generate a few of our own, by reading, discussing, and analyzing a variety of literary works that speak to our enduring preoccupation with the apocalypse, including, among others, Lucretius’ *On the Nature of Things*, Daniel Defoe’s *A Journal of the Plague Year*, Mary Shelley’s *The Last Man*, and Colson Whitehead’s *Zone One*.

Section 02 MWF 12:50-1:45PM

Prof. J. Fichtelberg

Promises, Secrets, and Lies

Literary artists are modern wizards, creating whole worlds through the power of ordinary words. Suppose we were let into their workshop: what would we find? Among their many instruments we are likely to notice three devices, three spells that shape their work. All writers make promises. They gain our trust by offering a reward, a payoff for our attention. It is a promise we share with their characters or speakers, who depend on the author for their very existence. The prize is literally a secret, some look into the mystery of things that allows us to share the writer’s power. But the greatest power of literature comes from its illusion. Literary art is dangerously seductive because it is untrue. Once under its spell, we are willing to believe anything, even though we know it is a lie. Somehow in great writing, lies become the measure of truth.

In this course we will explore the art and design of great writing by examining significant English and American texts. Through the poetry of William Wordsworth and Walt Whitman, we will see how writers use language and tone to make us their intimate friends. But friends trade secrets, and in short stories by Edgar Allan Poe and Henry James, we will discuss how the desire for protection and silence makes fiction possible. All fiction, however, trades on half-truths. Reading the work of Ernest Hemingway and Edith Wharton we will examine how characters, too, struggle to separate fiction from shattering truth.

Written work will include short response papers, two longer papers, a midterm, and a final exam.

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 11:10-12:35PM

Prof. S. 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 TR 11:10-12:35PM

Prof. V. Pasupathi

The Body, the Bawdy, and the Soul

This course constructs British Literature the class around explorations of that literature's preoccupation with the body, the bawdy, and the soul. The language of the body in literary culture underscores conflicts between physical pleasure and moral virtue in every century of early British history. All of the works we will study invoke the body and its parts as a literary trope and literal (often eroticized or repulsive) object. They invite us to consider the physical self as an amusing reminder of human frailty, but also as symbol of the state and political issues pertinent to the national body/body politic. In some works, the body is a personal or private thing whose integrity, safety, and health are challenged or compromised by a larger force such as religion, pressure from social collectives, or national imperatives like war. That the body is also simultaneously connected to and separate from the soul means that the literature sometimes figures it as a threat to, or means of, salvation as well.

Readings for the course begin with Old English riddles and *Judith* as well as selections from Julian of Norwich's *Showings*. We then turn to selections from medieval Arthurian literature, *Sir Gawain and the Green Knight*. Early modern works include poetry by Thomas Wyatt, Philip Sidney, Lady Mary Wroth, John Donne, George Herbert, Robert Herrick and Andrew Marvell; excerpts from Spenser's *View of the Present State of Ireland*; and Marlowe's *The Tragical History of Dr. Faustus*, in which it's all fun and games until somebody's dismembered. From the Restoration and 18th century, we will watch Adam and Eve go from apple-eating-to-fig-leaf-wearing in *Paradise Lost*; blush at filthy poems by Aphra Behn, the Earl of Rochester, and Jonathan Swift; read remarkable letters on vaccinations from the Turkish Embassy by Lady Mary Wortley Montagu and Swift's baby-eating treatise, *A Modest Proposal*; and learn about scientific writing from members of the Royal Academy (featuring, among other things, giant fleas!). We will conclude the class by examining multiple selections of poems and treatises related to the slave trade in Britain.

You will write two short close reading papers in response to prompts that will serve as an additional guide through the material, asking you to think about the works more specifically than we would be able to do on any given day in class. The three exams for the course—including the final exam—will likewise give you an opportunity to show what you've learned through writing and enable you to tie all the sometimes disparate texts together and make connections between works.

Section 02 MW 2:55-4:20PM

Prof. J. S. Russell

“Why are we reading this?” For a hundred years and more, students have asked – or wanted to ask – this question of their English professors, and it’s a very good question. What makes this poem or play or novel *literature* – the question of canonicity – is at the heart of English 60, Constructing British Literature. The course will study works of literary entertainment written in Britain from the fourteenth to the seventeenth centuries, a period of social, political and religious upheavals that were captured and reflected in the books people liked to read. These writings “speak” to the conflicts of the times, to one another, and ultimately to later generations of readers. Taken together, they begin to shape, to *construct*, the abstract, imaginary thing we call British literature. Readings include selections from Old English literature, selected *Canterbury Tales*, and works by Thomas More, Edmund Spenser, and John Donne.

English 61 English Literature II (Formerly ENGL 42)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 9:35-11:00AM

Prof. W.T. MacCary

We shall read great British literature from the Romantic through the Victorian to the Modernist period. Highlights will be the lyric poetry of Wordsworth, Keats, Byron, and Shelley; the novel *The Mill on the Floss* by George Eliot; the "short epic poem" "The Wasteland" by T.S. Eliot; and finally novellas by James Joyce and Virginia Woolf.

Section A MW 6:30-7:55PM

Prof. P. Smith

This class is a historical overview of British literature from the late 18th century to the present day. We will examine the various ways in which interactions between people of various classes and genders have been shaped by historical and cultural change from the age of political and industrial revolution through the repression and colonialism of the Victorian age, the period of modernity, and the era of two world wars, to the present moment of Britain as a multicultural and post-imperial nation. Readings will be chosen from (but will not necessarily be limited to) such authors as Jane Austen, George Eliot, Thomas Hardy, Oscar Wilde, George Bernard Shaw, T. S. Eliot, E. M. Forster, Virginia Woolf, Elizabeth Bowen, Philip Larkin, Tom Stoppard, Tony Harrison, Ian McEwan, and Zadie Smith.

English 70 Constructing American Literature

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 11:10-12:35PM

Prof. J. McLaren

This course introduces students to the history of American literature from the sixteenth to the nineteenth century, paying particular attention to the origins and development of a variety of literary modes and genres both within and across a range of historical periods, 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 that end, we will focus on the formal, generic, and thematic elements that link various texts, as well as the intertextual relationships and paths of influence that shape a construction of American literary history. We will consider such themes as Native American-Euro-American relations, Puritanism, slavery and the African presence, the impact of the Civil War, Transcendentalism, and the American West. We will also employ analytical concepts of race, gender, religion, and class. Such authors as Winthrop, Rowlandson, Franklin, Wheatley, Cooper, Equiano, Paine, Emerson, Fuller, Stowe, Thoreau, Douglass, Harper, Whitman, Dickinson, Melville, Poe, Twain, and Du Bois. The course will also include selected films and recordings.

English 72 The American Experience in Context (Formerly ENGL 52)

Satisfies Humanities Division Literature (LT) distribution requirement

Section A TR 4:30-5:55PM

Prof. J. 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 73 American Killers, American Saints

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MWF 10:10-11:05AM

Prof. J. Fichtelberg

Much like a common language or heritage, violence is essential to social order. Governments enforce laws by threatening punishment; nations impose their will by preparing for war. Yet violence, anthropologists tell us, can also serve sacred ends, promote faith, or draw believers closer to God. Americans have long understood this paradox. Our culture has used violence to unify and inspire, even as violent acts have scarred and harmed. This course will explore the

social uses of violence—its beauty and terror, its senselessness and serious purpose—by examining great American texts. We will range widely from the seventeenth to the twentieth centuries. Beginning with an Indian captivity narrative by Mary Rowlandson, we will consider the turbulent period ending in civil war, reflected in the stories of Edgar Allan Poe, the poetry of Walt Whitman, and Stephen Crane's great novel, *The Red Badge of Courage*. Texts in the twentieth century include Ernest Hemingway's *In Our Time* and Truman Capote's *In Cold Blood*. We will also view two films, Martin Scorsese's *Gangs of New York* and Terrence Malick's *Badlands*. Throughout the course we will explore the mysterious process that renders even the greatest villains reflections of our collective hopes and fears. Written requirements include two response papers and one longer essay.

English 81 Western Literature I (Formerly ENGL 43)

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 12:45-2:10PM

Prof. C. Rustici

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

English 82 Western Literature II (Formerly ENGL 44)

Satisfies Humanities Division Literature (LT) distribution requirement

Section A TR 6:30-7:55PM

Prof. J. DiGaetani

This course will read, study, and discuss Western European literature from the Enlightenment to the present. The course will read from the following authors: Moliere, Racine, Voltaire, Gozzi, Pushkin, Tolstoy, Chekhov, Ibsen, Pirandello, Kafka, and Garcia-Marquez. We will study these authors in terms of their time and how historical events and philosophers influenced them. We will also study these authors in terms of the genre and the style they chose, and how genre and style influence literature. The course will include a midterm exam, a final exam, essay-quizzes, an oral report, and a paper.

English 102

Grammar

Section 01 MW 2:55-4:20PM

Prof. C. 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 112

Elizabethan and Jacobean Drama

Section 01 TR 12:45-2:10PM

Prof. V. Pasupathi

This course introduces students to the larger landscape of English drama by playwrights other than Shakespeare, examining sixteenth- and seventeenth-century plays in the various social and political contexts in which they were produced. We will study the lives and reigns of Queen Elizabeth I and James I of England, particularly with respect to their relationships to the English theatres as institutions, and their ties to specific playing companies and dramatic works. Reading the drama written and produced during their reigns—a body of work that is equally rich but often quite different from what Shakespeare wrote—exposes us to a distinctly bold brand of English stagecraft.

Our primary texts for the semester include Thomas Kyd's blood-and-gutsy *Spanish Tragedy*; Christopher Marlowe's tale of a daring over-reacher, *Tamburlaine The Great* (1587); Ben Jonson's pointed smack-down of the wealthy and corrupt, *Volpone* (1606); John Webster's creepy *Duchess of Malfi* (1612); Francis Beaumont's odd and sometimes downright silly *Knight of the Burning Pestle* (1607); Thomas Dekker's citizen/artisan tribute, *The Shoemakers' Holiday* (1595); and his collaboration with Thomas Middleton, the tobacco-smoking, pants-wearing *Roaring Girl* (ca. 1608). We will also watch the film version of *The Revenger's Tragedy* (1606) from 2002, portions of *The Changeling* (2007), and BBC production of *The Duchess of Malfi* (1974).

In addition to these works, each student in the class will have the opportunity to read literary criticism on these plays and another play by these authors or an additional playwright, including John Fletcher, Thomas Heywood, Lady Mary Wroth, Elizabeth Cary, or Jane Cavendish and Elizabeth Brackley. Our textbook, Peter Womack's *English Renaissance Drama*, guides us through a wide landscape of playwrights, specific plays, acting companies and patrons, dramatic

sub-genres, and motifs common to the period. As we study Elizabethan and Jacobean drama, we will consider the troublesome and ever-expanding list known as the “literary canon”; the importance of editing practices in the publication and circulation of early modern plays; and the extent to which all drama from the period exhibits the literary forms and aesthetics we associate with its best-known playwright, William Shakespeare. Students will write regular posts on our course Blog and post “virtual handouts” that cull salient information from essays in John D. Cox and David Scott Kastan’s *A New History of English Drama* (1997) to learn more about the early modern playhouses and their daily operations. The final project for the course allows them to write a critical analysis of an additional play, or a critical history of a play from the assigned reading in addition to several other options.

**English 113 Inventing Identities:
Yeats, Heaney, and the Emergence of Modern Irish Poetry**
Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 6:30-7:55PM Prof. D. Ben-Merre

This course deals with the significant work of Irish poets writing in English during the Modern Period. The course begins with the work of W.B. Yeats, who, in addition to his influence on world literature, was an Irish writer, writing at a critical moment in Irish history. The study of texts by Yeats and other prominent Irish poets that he has deeply influenced such as Seamus Heaney enables students to develop an understanding of both the nature of an aesthetic work and the critical tools that can be brought to its appreciation.

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 11:10-12:35PM Prof. B. Nass
Section A TR 2:20-3:45PM Prof. B. 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 I*; *The Merchant of Venice*; *Hamlet*; and *Twelfth Night*. Requirements will include two essays, a midterm, and a final examination.

Section 02 TR 4:30-5:55PM

Prof. V. Pasupathi

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

English 116 Shakespeare's Later Plays

Satisfies major author requirement for old Literature concentration

Satisfies pre-1900 requirement for Literature and Creative Writing concentrations

Approved for a Permanent Honors Option

Section 01 TR 9:35-11:00AM

Prof. M. 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 121 Studies In the Novel I: The Self and the World

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section A TR 4:30-5:55PM

Prof. S. Lorsch

In this course we will be studying the development of the Western novel from its beginnings in the eighteenth century as a discrete literary form concerned with holding a mirror up to life through its various incarnations in the nineteenth century, the great age of the novel. We will be investigating the wide range of forms and strategies writers have employed in offering their visions of reality, and discussing the varied themes and techniques which exemplify the novel form. The novels studied epitomize the heights to which novelists have aspired in painting pictures of our world and the problems and concerns common to humanity across the

boundaries of time and geography.

Masterpieces of the novel form are generally lengthy, so readings in this course will be demanding; however, the works we will be reading are all great and enduring monuments of the genre. They may include such works as Richardson's *Pamela*, Fielding's *Tom Jones*, Bronte's *Jane Eyre*, Melville's *Moby Dick*, Trollope's *Barchester Towers*, and Dostoevsky's *The Brothers Karamazov*. Writing will include two papers, some brief in-class essays, and a take-home final exam. This will be a discussion class.

English 122 Studies in the Novel II

Section 01 TR 12:45-2:10PM

Prof. J. DiGaetani

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

English 129 18th Century Literature

Satisfies Humanities Division Literature (LT) distribution requirement.

Satisfies pre-1800 requirement for Literature and Creative Writing concentrations

Section A MW 2:55-4:20PM

Prof. A. 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

Satisfies pre-1800 requirement for Literature and Creative Writing concentrations

Section 01 MF 11:15-12:40PM

Prof. A. Sills

The Beautiful, the Sublime, and the Picturesque

This course will examine the development of aesthetic philosophy and literature in eighteenth-century Britain and pay particular attention to the concepts of the beautiful, the sublime, and the picturesque. Literally defined, aesthetics simply refers to “that which appeals to the senses,” but during the eighteenth century, we see the formalization of aesthetics into a branch of philosophy that concerns itself with the perception and experience of the work of art, whether it is a painting, play, poem, song, or novel. This includes not only the variety of reactions and responses the viewer or listener may have toward the work of art, but also the way in which the work of art, through its form and structure, elicits these responses. In this sense, beauty is perhaps not just in the eye of the beholder but also an objective quality intrinsic to the work itself. We will read a variety of texts that address the discipline of aesthetics, such as Joseph Addison’s “The Pleasures of the Imagination,” Edmund Burke’s *An Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*, and William Gilpin’s “On Picturesque Beauty.” In addition, we will read literary works that, to one degree or another, explore the aesthetic categories of the beautiful, the sublime, and the picturesque, including Daniel Defoe’s *Robinson Crusoe*, Horace Walpole’s *The Castle of Otranto*, Frances Burney’s *Evelina*, and Jane Austen’s *Mansfield Park*, as well as poetry by Alexander Pope and Thomas Gray.

English 139 The African Novel

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

Section 01 TR 9:35-11:00AM

Prof. J. 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 2:20-3:45PM

Prof. J. McLaren

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

English 145A American Fiction, 1900-1950

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 TR 11:10-12:35PM

Prof. A. Stambuk

Section 03 TR 2:20-3:45PM

Prof. A. 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, 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 two papers, a final exam, and class participation.

American fiction in the first half of The American Century (1900-1950) considers the social and cultural changes that moved America from provincial backwater to world power. At the beginning of the century, America is emerging from the dominance of its puritanical New England roots (Edith Wharton's *Ethan Frome*) to confront the changes wrought by two world wars, the rapid spread of the middle class, and the economic brutalities of the Great Depression. Amid these conditions, Americans of the lost generation try to find themselves abroad (Hemingway's *The Sun Also Rises*) and at home (Fitzgerald's *The Great Gatsby*, Hammett's *The Maltese Falcon*, and Faulkner's *The Sound and the Fury*). The Great Depression (Steinbeck's *Of Mice and Men*) and World War II (Brown's *A Walk in the Sun*) position America to assume the mantle of world power at the end of this half century. Choosing from these novels and short stories by Ring Lardner, Sherwood Anderson, Eudora Welty and others, we will consider how American writers address issues such as class, gender, and different regions with insight, skill and imagination. Requirements are two response papers (5-7 pages), a midterm, final, and class participation.

English 150 Native American Literature

Satisfies Humanities Division Cross-Cultural (CC) distribution requirement

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

English 153 The Romantic Age

Satisfies Humanities Division Literature (LT) distribution requirement

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

English 157 Age of Dickens

Satisfies Humanities Division Literature (LT) distribution requirement
Satisfies pre-1900 requirement for Creative Writing and new Literature concentration

Section 01 TR 4:30-5:55PM

Prof. S. Sawhney

In this course we will examine the literary, socio-political, and cultural writings which deal with education in the Victorian period. Questions related to educational concern—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 158 Seminar in Victorian Literature

Satisfies pre-1900 requirement for Creative Writing & literature concentration

Section 01 TR 2:20-3:45PM

Prof. S. Sawhney

Charlotte Bronte: Desire and Repression

In this course we will study the major novels by Charlotte Bronte, including *Jane Eyre* and *Villette* along with critical essays on these novels. Placing the novels in their historical period, we will study how these novels reveal a stubborn resistance to the established notions of femininity. The texts play with the idea of an autonomous female desire, which refuses to be cordoned off into a safe sentimentality. We will also pay particular attention to the way the narrative voice is structured in these texts, focusing on the manner in which the readers’ desires for understanding is both piqued and frustrated.

English 162 Law and Literature

Satisfies Humanities Division Literature (LT) distribution requirement

Section 01 MW 2:55-4:20PM

Prof. A. Levine

From classic literature to popular TV shows, the law and lawyers have always been a favorite subject of fiction. This is unsurprising since trials are inherently dramatic, legal arguments unfold as narratives, and the powerfully resonant themes of crime and punishment, justice and injustice, are as ancient as the story of Cain and Abel. In the field of legal studies, the law and

literature movement has recognized how literature may illuminate and critique legal theory and practice. The works studied in this course (including Sophocles' *Antigone*, Shakespeare's *The Merchant of Venice* and *Measure for Measure*, Melville's *Billy Budd*, Kafka's *The Trial*, Miller's *The Crucible*, and the Rose/Lumet movie *Twelve Angry Men*) explore how the rule of law may be compromised by corruption, incompetence, state power, ethnic and gender discrimination, and verbal craft. The class will also read critical essays by legal scholars and attend an actual trial—to see whether reality lives up to fiction. Requirements will include two essays, an in-class presentation, and a final examination.

English 170 Theory and Practice of Publishing

Section 01 TR 6:30-7:55PM

Prof. J. Gannon

This course will study the full process of publishing from submission of a manuscript through publication and marketing. All phases of publishing—editorial, marketing, production, service, and finance—will be covered. A work project is used to illustrate publication stages. A book idea is developed and carried through publication and all phases of marketing. No liberal arts credit will be given for this course.

English 173 Book Editing II

Section A W 6:30-9:20PM

Prof. B. Heinssen

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

English 174 Book Promotion

Section A M 6:30-9:20PM

Prof. C. Ramos

This course will study the various ways a publisher promotes a book, with a focus on marketing, publicity, advertising, and bookstore promotion. From discussion and examination of current, real-world examples, students will learn how to promote a book through a book's jacket design and copy, seasonal and specialty catalogs, press releases and author tours, bookstore

merchandising and displays, consumer vs. trade advertising, social media, and websites. Students will complete projects on formatting and writing a press release, comparing ads, online vs. bricks-and-mortar bookstores, designing and writing a catalog page, and finally a complete marketing campaign.

English 180 The Outlaw in American Literature: an Irish-American Perspective

Course is cross-listed with IRE 180

Section 01 MWF 1:55-2:50PM

Prof. R. 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 midterm, and a final exam are required.

English 187 Modern British Literature

Satisfies Humanities Division Literature (LT) distribution requirement

Section A MW 4:30-5:55PM

Prof. P. Smith

On or about December 1910, human character changed.

—Virginia Woolf, “Mr. Bennett and Mrs. Brown”

Only connect.

—E. M. Forster, *Howards End*

ENGL 187 is a survey course covering a vital and essential (but often neglected) period of British literature. In this course, we will examine the phenomenon of Modernism, an era of prodigious artistic output—not only in literature but in other arts as well—that comprises the first half of the twentieth century. When British Modernism began and ended is still a matter of conjecture among scholars. Modernism was at its height in Britain during the decades between the First and Second World Wars. While some would argue for an extended period beginning in the 1890s with such figures as Thomas Hardy, Gerard Manley Hopkins, Oscar Wilde, and the various “Decadent” writers and continued until the 1960s or beyond, this course will focus on the central years of Modernism, from the death of Queen Victoria (1902) to the beginning of the Second World War in Europe (1938) and on such major Modernist authors as George Bernard Shaw, William Butler Yeats, E. M. Forster, Virginia Woolf, James Joyce, T. S. Eliot, and Elizabeth Bowen.

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

Section 01 TR 12:45-2:10PM

Prof. K. Valerius

This is a course about disability. It is not about disabled people as a distinct population but about *disability* as a cultural category. We will consider bodies in terms of their *form* and *function*; in particular, we will focus on bodies that represent extremes, rather than norms, of development.

We will be concerned with what sorts of bodies are taken for “normal,” with how such norms are constructed, and with how and why “abnormal” or disabled bodies have traditionally been represented in literary texts. The overriding concerns of the course will be with how the body's shape and capacities have been assumed to determine character and fate and how physical and mental impairments have been used in literature to signify moral and psychological states. With more recent texts, we will be concerned with how representation may challenge conventional conceptions of “normality” and “disability.” The goal of the course, then, will be to explore disability as a cultural construct like race and gender.

The course will not attempt an exhaustive chronological survey, but to provide a sense of perspective on contemporary American culture, readings will be selected from various periods. We will also supplement literary texts with some nonliterary texts and documentary films about disabled people.

**NOTE: PREREQUISITES FOR ADVANCED CREATIVE WRITING COURSES
INCLUDE CRWR 133 AND EITHER CRWR 134, 135, OR 137,
OR THE PERMISSION OF INSTRUCTOR**

CRWR 133

General Creative Writing

Section 01 MF 11:15-12:40PM
Section 02 TR 12:45-2:10PM
Section 03 TR 2:20-3:45PM
Section 04 MW 2:55-4:20 PM
Section A MW 6:30-7:55PM
Section B MW 8:05-9:30PM
Section C TR 4:30-5:55PM
Section D TR 6:30-7:55PM

Prof. R. Pioreck
Prof. P. Zimmerman
Prof. P. Zimmerman
Prof. J. Kaplan
Prof. R. Plath
Prof. R. Plath
Prof. J. Chilman
Prof. J. Chilman

Develop and sharpen writing skill in all forms of creative writing. Students' work is read aloud and the techniques employed in celebrated works of literature are studied and analyzed.
Prerequisite: WSC 1.

CRWR 134 Poetry Writing

Section 01 MW 4:30-5:55PM

Prof. J. Kaplan

CRWR 134 is an introductory poetry workshop designed 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 global traditional forms, such as the sonnet and villanelle, the haiku and the pantoum, as well as prose forms and free verse. Equal emphasis falls on the student's revision work as on the creation of new work. In addition, students will give oral presentations on poems assigned from the course Anthology, and each student will prepare a final manuscript of original work written and revised during the semester. Prerequisites: WSC 1 & CRWR 133 or permission of instructor.

CRWR 135 Prose Writing

Section 01 TR 12:45-2:10PM

Prof. P. Horvath

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

Prerequisites: WSC 1 & CRWR 133 or permission of instructor.

CRWR 137 Introduction to Playwriting

Section 01 TR 2:20-3:45PM

Prof. E. 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.

CRWR 184Z**The Poet's Toolbox**

Section 01 MW 2:55-4:20PM

Prof. P. Levin

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

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

Prerequisite: CRWR 134 or permission of instructor.

CRWR 190 I**(Special Topics) The Art of Revision**

Section 01 MW 2:55-4:20PM

Prof. M. McPhee

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

CRWR 191I Psychology of Character: CREATING CONVINCING CHARACTERS
(Special Topics)

Section A W 4:30-7:15PM

Prof. J. Markus

This advanced workshop will center on character development in fiction and/or non-fiction, and it is a hands-on writing course. The aim through the semester will be to improve the writer's ability to create characters that live on the page, and to develop the insights and techniques that allow this to occur. Focusing on creating the psychology of particular characters does not imply the character will be "explained" on the page. As one creates a viable character one will find that often the character itself will lead the writer towards authentic dialogue, setting, and plot development. To implement our conversation about such matters, we will read Alice Miller's *Drama of the Gifted Child* at the beginning of the semester. We will also read short selections from fiction, nonfiction or drama to see how other writers have handled psychological motivation. Our own motivations as writers will come into play as we discuss such issues as aesthetic distance and empathy towards the characters we create. The roots of "writers block" will also be discussed. One can write a series of short pieces or work on one long piece through the semester. Plan to begin new work in this course, not to continue work begun in other writing workshops.

The student must have completed CRWR 133 and either CRWR 134, 135, or 137 to enroll.