

**QUEENS COLLEGE
DEPARTMENT OF ENGLISH
SCHEDULE OF CLASSES FALL 2007 SEMESTER**

Note:

Not all classes with the same codes are scheduled for exactly the same times.
Evening courses have an "E" prefix.

See the College Undergraduate Bulletin for further details on specific courses.

Offerings of special programs such as BALA are not listed here; nor are courses not for English majors (i.e. 151-156).

140H: Introduction to Poetry Honors

AT3RA	1572	T/TH	10:50-12:05	RZ 308	FROSCH
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140W: Introduction to Poetry *Required for all English Majors

CT3RA	1495	T/TH	12:15-1:30	KP 304	WANG
E4MBA	1493	M/W	4:30-5:45	RA 214	CASSVAN
1F3A	1779	F	1:40-4:30	RA 102	BLACK
1M3WA	1492	M/W	1:40-2:55	KY 283	SHANAFELT
10R3A	1497	TH	10:15-1:05	RA 106	PISANO
8T3FA	1490	T/F	8:00-9:15AM	RZ 224	HIZME
8W3FA	2019	W/F	8:00-9:15AM	KY 244	SEUFERT
9T3RA	1496	T/TH	9:25-10:40	KY 244	RIBEIRO
9S3A	1494	S	9:20-12:05	TBA	MENNA

150W: Introduction to Literary Study *Required for all English Majors

AM3WA	2597	M/W	10:50-12:05	TBA	WEIDMAN
E4MBA	1505	M/W	4:30-5:45	KY 244	KIJOWSKI
1M3WA	1503	M/W	1:40-2:55	KY 244	CHEZ
3M3WA	3375	M/W	3:05-4:20	TBA	WAN
1T3RA	1506	T/TH	1:40-2:55	KY 244	MANSBRIDGE
1T3RB	1994	T/TH	1:40-2:55	KY 283	KAWANO
3T3RA	1507	T/TH	3:05-4:20	RA 214	DIAZ
9F3A	1501	F	9:15-12:05	RA 102	SINN
9M3A	1834	M	9:15-12:05	KY 273	TRAPS
9R3A	1510	TH	9:15-12:05	KY 283	LEE
E6W3A	1511	W	6:30-9:20PM	RA 214	RUSSO

200W: Essay Writing

3T3RA	1518	T/TH	3:05-4:20	KY 283	FISHER
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The subject of this course is love. Not just romantic love, but the love we bear for all kinds of places, people, objects, activities, and aspects of our natural and cultural world. The metaphor for the course is "the garden of memory". In our readings and writings, we will focus on those techniques which the novelist and essayist Marcel Proust described as "involuntary memory" and for incorporating as well as recasting these into personal essays about the things and people we have to love during our lifetimes. The course is run on the model of a workshop. We will be reading essays, reviews and articles by a variety of authors, but most of the time you will be writing personal and more formal essays inspired by your readings and then presenting these, or excerpts of these in class. You will also be doing a great deal of revising your work. This requires time and patience but there is no way around it; developing the habit of doing several drafts of each of your pieces is the best way to hone your writing skills.

210W: Creative Writing

E6M3A	1522	M	6:30-9:20	RA 102	ANDERSON
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Why do we write? What does it mean to write "creatively"? What makes such writing "good"? As we explore these questions together, we will also look closely at readings from published writers as we strive to write clearly and with great honesty, and—in the words of Ezra Pound—"Make it new." While learning to write is not necessarily a linear process, your craft will improve with experimentation, imitation, critique and, above all, practice.

3T3RA	1523	T/TH	3:05-4:20	RZ 308	LEHMAN
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9M3WA	1574	M/W	9:25-10:40	RZ 308	GONZALEZ
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9T3RA	1550	T/TH	9:25-10:40	KP 333	ALLEN
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E6R3A	1564	TH	6:30-9:20	KP 333	COUMO
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211W: Writing Non-Fiction Prose

AW3RA	1447	W/F	10:50-12:05	TBA	ALVAREZ
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11F3A	1446	F	11:25-2:15	KP 708	RUTKOFF
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251: Great Writers of English Literature I***Required for all English Majors**

AM3WA	2595	M/W	10:50-12:05	TBA	GREEN
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CT3FA	1312	T/F	12:15-1:30	KY 283	HIZME
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11F3A	1590	F	11:25-2:15	RZ 308	SARGENT
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9M3WA	1605	M/W	9:25-10:40	RA 208	WALKDEN
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E6R3A	1314	TH	6:30-9:20	RA 102	WILLIAMS
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252: Great Writers in English Literature II *Required for all English Majors

CT3RA	1566	T/TH	12:15-1:30	RZ 244	EPSTEIN
E6T3A	1486	T	6:30-9:20	RA 102	GEORGE
1T3RA	1593	T/TH	1:40-2:55	SB A143	SCHANOES
3M3WA	1315	M/W	3:05-4:20	RA 214	SHANAFELT
9T3RA	1569	T/TH	9:25-10:40	RZ 308	FROSCH

2 FROM AMONG 253, 254, AND 255 ARE REQUIRED FOR ALL ENGLISH MAJORS

253: American Literature Survey I

CT3FA	1320	T/F	12:15-1:30	RA 209	LEW
E6R3A	1321	TH	6:30-9:20	RA 208	WEINGARTEN
1M3WA	1319	M/W	1:40-2:55	SB A143	HEFNER
9T3RA	1585	T/TH	9:25-10:40	RZ 224	KIER

254: American Literature Survey II

3T3RA	1600	T/TH	1:40-2:55	KP 333	TUCKER
8M3WA	3364	M/W	8:00-9:15	KY 326	STAFF
8T3FA	1361	T/F	8:00-9:15	KY 283	EGAN
E4MBA	1360	M/W	4:30-5:45	KY 283	SHELDON
E6M3A	1512	M	6:30-9:20	KY 244	WHEELER

255: 20th Century Literatures in English

AT3FA	1365	T/F	10:50-12:05	KY 283	EFTHYMIUO
1T3RA	1367	T/TH	1:40-2:55	RA 214	MAERHOFER
E6M3A	1364	M	6:30-9:20	RA 106	NYSENHOLC

THE PREREQUISITE FOR 301W, 302, & 304 IS a "B" IN 210 OR PERMISSION OF INSTRUCTOR

301W: Short Story Workshop

1T3RA 1551 T/TH 1:40-2:55 RA 208 ALLEN

3T3RA 1610 T/TH 3:05-4:20 RZ 224 WEIR

302: Playwriting Workshop

3T3RA 1791 T/TH 3:05-4:20 KY 326 SCHOTTER

303: Essay Workshop**9M3A** 3374 M 9:15-12:05 WAN

This advanced class on creative nonfiction has two primary goals—production of your own pieces and inquiry into the genre of creative non-fiction. We will explore and analyze the genre of creative or literary non-fiction and consider what makes writing “creative non-fiction” as compared to journalism, fiction, and academic writing. We will also dwell on ethics and the cultural and personal goals behind the genre. The underlying line of inquiry in the class will be to consider what writing accomplishes-- what you and other writers want to accomplish and how you can do it. Drawing from George Orwell’s essay, “Why I Write,” members of the class will be asked to consider why they write. The class will consist of workshops and discussions; every student’s participation as a writer and a reader is crucial. Possible readings include Joan Didion, Hunter S. Thompson, E.B. White, David Wojnarowicz as well as contemporary work from recent publications.

304: Poetry Workshop

1M3WA 1583 M/W 1:40-2:55 RZ 308 HAHN

324: Victorian Literature

CT3RA 1471 T/TH 12:15-1:30 KY 244 SIPE

This course explores key developments in British literature and culture during Queen Victoria’s reign, 1837-1901, an era of extraordinary aesthetic experimentation. A wide range of texts, including poetry, fiction and non-fiction prose will be studied in relation to the broader social and political forces that engaged England’s attention during the period. In particular, students will examine how Victorian authors engaged ideas of modernity in their writing. Some of the issues to be examined will be the role of scientific thinking and evolutionary theory, the significance of national and imperial identities, the development of discourses of sexuality, and the impact of industrialism and urbanization on the individual and society.

326: Women Writers and Literary Tradition: American Women Writers of Color

AT3RA 1607 T/TH 10:50-12:05 KP 333 WARREN

This course will focus on works by American prose writers from the mid-nineteenth-century to the present, including such writers as Harriet Jacobs, Harriet Wilson, Frances Harper, Zitkala-Sa, Alice Dunbar-Nelson, Sui Sin Far, María Amparo Ruiz de Burton, Sarah Winnemucca Hopkins, Pauline Hopkins, Zora Neale Hurston, Nella Larsen, Hisaye Yamamoto, Maya Angelou, Toni Morrison, Maxine Hong Kingston, Cherríe Moraga, Leslie Marmon Silko, Bharati Mukherjee, Fae Myenne Ng, Isabel Allende, Aurora Levins Morales, Jhumpa Lahiri. We will examine the texts in relation to representations of identity within the context of diverse and divergent cultural constructions of ethnicity, race, class, sexuality, and gender.

326: Nineteenth-Century British Women Writers and Reproductive Rights

CT3FA 1547 T/F 12:15-1:30 RA 214 GEORGE

In this course we will read novels, short narratives, and poems by British women of the nineteenth century, with a particular focus on the ways their writings respond to the laws and social practices that affected women's reproductive rights. We will look at the ways our readings, such as "Aurora Leigh" and *The Tenant of Wildfell Hall*, comment on issues and institutions such as marriage, rape and seduction, child custody, and property rights. Throughout the course we will think about what it means to read literature in relation to the law as well as the issues involved in delineating a women's literary tradition. As part of the latter discussion, we will look at the ways our primary authors influence and respond to male writers of the period.

328: Literature for Adolescents

9T3RA 1594 T/TH 9:25-10:40 RA 208 SCHANOES

332: Shakespeare I

1M3WA 31995 M 1:40-4:30 RZ 224 WALKDEN

334: Milton

E6W3A 1382 W 6:30-9:20 RA 106 MAROTTA

This course will focus mainly on Milton's *Paradise Lost* as a major example of the visionary epic. We will examine the intellectual, theological and mythical contexts of the poem and then move on to such issues as sexual politics, the rhetoric of the Divine voice, the rhetoric of the of Satanic voice, and the representations of Adam and Eve. In addition we will examine some of the shorter poems, such as *Lycidas* and *On the Morning of Christ's Nativity*, and some prose, including *Areopagitica*. Two papers, participation and exams will be required.

352: American Novel to 1918

1T3RA 1587 T/TH 1:40-2:55 KP 333 KIER

We shall read and discuss major American novels, probably including Hawthorne's *The Blithedale Romance*, Melville's *Moby-Dick* (which we shall ponder for an inordinate length of time), Twain's *Pudd'nhead Wilson*, James's *Turn of the Screw*, Wharton's *Custom of the Country*, Dreiser's *Sister Carrie*. There will be midterm and final examinations and one ten-page paper.

352: The American Novel to 1918

9F3A 1787 F 9:15-12:05 RA 214 LEW

A study of the development of the novel in America from the late eighteenth century to the end of World War I. Readings will include works from such authors as Rowson, Brown, Hawthorne, Norris, Twain, Melville, James, Wharton, Cather, and others.

354: African-American Literature I

CT3RA 1978 T/TH 12:15-1:30 KY 326 MORELAND

The focus of this class is the Harlem Renaissance, also called the New Negro Renaissance, a cultural, social, and literary movement that was centered in Harlem, New York City and is generally considered to have blossomed between the years 1925-1930. Notwithstanding its relatively brief duration, the amount of work both arising out of its wake and meant to explain that work as a cultural/social/political landmark is formidable. Consequently, in addition to reading the work of the Harlem Renaissance writers themselves, we shall also examine two works that attempt to place in context this period: *The Harlem Renaissance in Black and White*, a work that situates the Renaissance inside a multi-cultural tradition in American literature and that is formulated out of the "new historicist" methodology; and *Modernism and*

the Harlem Renaissance, a book that locates the meaning of the Renaissance in a literature specifically African-American in method and intention. The theoretical approach of Modernism is "cultural criticism". In addition to the Harlem Renaissance writers, we shall also examine four of their immediate forerunners: Charles Chestnutt, Paul Laurence Dunbar, Booker T. Washington, and the W.E.B. DuBois of *The Souls of Black Folk*. Involved in this discussion are complex theoretical issues concerning language (vernacular and standard), race (biological and social), the role of the artist (spokesperson and individual), the nature of social-artistic intercourse, and, indeed, the usefulness of binary forms themselves (black/ white; American/African-American; high art/popular art).

355: African-American Literature II

3T3RA 1558 T/TH 3:05-4:20 TBA CARRIE

356: Literature of the American Indians

9M3WA 1608 M/W 9:25-10:40 RZ347 WEIDMAN

358: Nineteenth-Century American Transcendentalism

1T3A 3194 T 1:40-4:30 TBA COMLEY

Transcendentalism was a literary, political, and philosophical movement of the early 19th century, out of which 19th century American literature grew, with Emerson at the forefront. Our emphasis will be on the social experiments of short-lived Utopian communities such as Fruitlands, Brook Farm, Thoreau at Walden Pond, and the texts that inspired them, and grew out of them. Commentaries on these experiments will be provided by Louisa May Alcott's *Transcendental Wild Oats*, and Hawthorne's *Blithedale Romance*, among others.

361: The American Dream

AM3WA 1601 M/W 10:50-12:05 RA 214 TYTELL

365: Celtic Mythology and Literature

E6M3A 1385 M 6:30-9:20 RA 208 CASSVAN

This course will provide a thorough introduction to the various forms and genres of the Celtic literary and mythological traditions. In addition to our concentration on the most important and interesting texts of Old Irish, Middle Irish and Middle Welsh literature, we will spend some time focusing on the way a number of the major trends in literary criticism have been applied to the interpretation of this diverse material. This will include an exploration of the question of the relationship between the study of literature and mythology. Our careful reading of these traditions will be accompanied by a theoretical interrogation of the modes of literary criticism and interpretation.

371: British and American Drama, 1945 to the Present

E4TBA 1597 T/TH 4:30-5:45 RZ 224 SCHOTTER

381: Literature of the Bible

1W3A 2905 W 1:40-4:30 TBA RICHTER

One of the foundations on which Western culture has been built, the narratives of the Bible are strange mixtures of myth, legend and history, both richly compelling and tremendously

difficult to interpret. They were composed over many hundreds of years, written, rewritten and redacted to reflect the shifting historical situations of their storytellers and editors, situations we can reconstruct with the aid of the narratives themselves. Meanwhile, as the heirs, like it or not, of Western culture, we ourselves are formed by the biblical narratives that have been recast by the likes of Chaucer and Milton, Melville and Morrison.

This course will introduce the student to the Bible and to some of the ways used to study it today. After reviewing the main narrative sequence from Genesis through 2 Kings, the gospels and the apocalypses, we will start our analysis with the so-called "higher criticism," the historical and text-critical analysis of biblical narratives. We will explore the problem of translation, the distortions that occur when rewriting a Hebrew or Greek text in contemporary English. Then we will push on to explore the powers and limitations of contemporary modes of biblical interpretation, including (among others) the archetypal criticism of Northrop Frye, the formalist insights of Robert Alter, the narratological approaches of Meir Sternberg, and the feminist critiques of Mieke Bal.

We will not be reading through the entire Bible but will cover substantial portions of the following books: Genesis, Exodus, Numbers, Joshua, Judges, Samuel, Kings, Jonah, Ruth, Job, Daniel, Mark, Matthew, Luke, Revelation.

383: Aspects of Poetry

9M3WA 1612 M/W 9:25-10:40 RZ 224 ZIMROTH

An examination of poetic texts written during and after the Holocaust. We will examine eye-witness accounts and "testimony" as well as poetry written by writers quite distant from the events but engaged by it. We will also consider how contemporary (primarily American) poets use Holocaust themes and imagery. Authors will include Czeslaw Milosz, Stephen Spender, Abraham Sutzkever, Nelly Sachs, Miklos Radnoti, Dan Pagis, Paul Celan, Sylvia Plath, Yehuda Amichai, Irene Klepfisz, Myra Sklarew, Sharon Olds, Denise Levertov, and Anthony Hecht, among others.

383: Aspects of Poetry: The Elegy

E6W3A 1775 W 6:30-9:20 KY 283 BLACK

In this class, we'll talk about the elegy both as poetic genre and linguistic marker. We'll trace the development of the elegaic poem and outline its conventions, from Greek poetry to the British pastoral, to the "meditative" American poetry of the Vietnam War-era (Amy Clampitt, Larry Levis, etc.). At the same time, we'll interrogate the notion of language itself as inherently elegaic. Are words, as William Wordsworth says, not just "symbols of the passion, but things, active and efficient, which are themselves part of the passion?" That is, are words themselves potentially lost objects, subject to elegaic feeling and expression? Or is the word merely, as Robert Hass writes, an "elegy to what it signifies?" Given these complicated questions about the status of language itself, how do poets go about "the work of mourning?"

384: Aspects of Fiction

10F3A 1563 F 10:15-1:05 KP 333 COUMO
 9M3WA 1603 M/W 9:25-10:40 RA 214 TYTELL
 E6R3A 1390 TH 6:30-9:20 RA 106 DIAZ
 1S3A 1388 S 1:00-3:40 TBA CAMARASANA

385: Aspects of Drama

E6R3A 1598 TH 6:30-9:20 RZ 224 SCHOTTER

386: Literature and Religion [Crosslisted with Philosophy 272]

1T3A 1589 T 1:40-4:30 TBA RICHTER

Suffering the World: Ancients and Moderns – Literature and Philosophy.

What -- if anything -- does suffering signify? Are we justly punished for our sins and, even if so, were they sins we could have avoided? Is bodily suffering purely destructive to the human spirit or can it be redemptive? Can we comprehend, much less accept, the pain, individual and collective, that seems at times to fill the world? Is suffering just another word for physical pain, or is suffering an experience that is distinct from the experience of pain? These are ancient questions that humans have never stopped asking, and no two imaginative writers or philosophers have come to the same conclusions. Join Alan Rosenberg and David Richter as we read and debate the issues of suffering and cosmic justice as they have been argued in imaginative and philosophical texts. Texts will include: the Book of Job, the Gospel according to John, the Eumenides of Aeschylus, "The Grand Inquisitor" of Dostoevsky, Nietzsche's The Birth of Tragedy and "On the Genealogy of Morals," and The Plague by Camus.

387: Literature and Politics

1W3A 2913 W 1:40-4:30 TBA STAFF

388: Literature and Psychology: Freud and Literature

1T3RA 1571 T/TH 1:40-2:55 RZ 224 FROSCH

Freud's concepts of psychological development and his discovery of meaning in seemingly inexplicable phenomena like dreams, mistakes, and neurotic symptoms are among the great innovations of modern thought, and knowledge of them can add a fascinating dimension to our experience as readers of literature. We will first study some of Freud's major ideas and then see how they may be relevant to a wide range of literary works by such authors as Blake, Wordsworth, Shakespeare, Sophocles, Swift, Milton, E. T. A. Hoffmann, Hawthorne, Poe, and Kafka. We will also read Arthur Schnitzler's Dream Story, on which the film Eyes Wide Shut was based, and the great modern novel The White Hotel by D. M. Thomas.

Senior Seminar: Topics in Literature**391W: "Bad Girls and Anti-Heroes in American Literature."**

CT3RA 1586 T/TH 12:15-1:30 KP 333 KIER

Our focus will be on "Bad Girls and Anti-Heroes in American Literature." We shall examine novels featuring characters who do not fit the orthodox American ideal of personhood: social conformity, law-abidance, traditional sexual behavior, and "sanity." We shall probably read Wharton's The Custom of the Country, Williams's Streetcar Named Desire, Faulkner's Sanctuary, Nella Larsen's Passing, Jack Schaefer's Shane, John Cheever's Falconer, William Kennedy's Ironweed. We may see one film: perhaps Midnight Cowboy, based on the novel by James Leo Herlihy. There will be two ten-page papers, multiple in-class writings, and a final examination.

391W: Imagined History: Ancient Rome in Modern Literature

1M3A 2879 M 1:40-4 :30 TBA WHATLEY

The cultural heritage of Greco-Roman civilization dominated for centuries the educational systems and artistic values of Europe and European North America. Images of imperial Rome

strongly influenced the style and substance of the 18th- and 19th-century empires of Britain and especially France. Even the "Founding Fathers" of the new United States turned (selectively) to the model of the Roman Republic to erase the monarchism and medieval lineage of British colonial rule. Even today, while "Classics" has ceased to be central to the curricula of schools and colleges, as it once was, the "idea" or "image" of ancient Rome continues, apparently, to fascinate the reading and viewing public (witness the box-office success of Ridley Scott's movie *Gladiator*; the current HBO series, *Rome*; web sites dedicated to "Roman fiction," and "Caesar's Palace" in Las Vegas). In this course we will explore a broad selection of works of modern literature (and some "classic" films) based on figures and episodes in Roman history and legend. We will attempt to achieve a dual perspective, part historical, and part literary, on this cultural phenomenon, looking not only at what sort of works modern writers and other artists have fashioned out of Roman history, but also why: e.g., what cultural/artistic imperatives impelled them to recreate this distant period in so much detail and variety? Students will undertake individual and group research projects designed to understand the evolving and continuing role of the historical and imagined world of ancient Rome in early modern and modern culture, politics, art, and identity. [students taking this course must have internet access.]

Works to be studied will be chosen from the following:- extracts from some Roman sources proper (e.g. Virgil, Ovid, Livy); Chaucer's *Physician's Tale*, Shakespeare's *Rape of Lucrece* and *Titus Andronicus* (+ recent screen version by Julie [The Lion King] Taymor); Shakespeare's *Julius Caesar* (+ Oscar-winning 1953 movie version); Ben Jonson's *Sejanus His Fall*; Joseph Addison's *Cato* (George Washington's favorite play); Shaw's *Caesar and Cleopatra*; Thornton Wilder's *The Ides of March*; Evelyn Waugh's *Helena*, Gore Vidal's *Julian*; and the 1950s Hollywood "epics" *Quo Vadis* and *Ben Hur*.

391W: Contemporary American Women Poets: Sex, Gender and Genre

1M3WA 1562 M/W 1:450-12:05 KP 333 COOLEY

In this course, we will explore American women's poetry and poetics within current writing, focusing on the diversity of themes, strategies and voices that women poets deploy. Our focus will be on single volumes of poetry by contemporary American poets as well as recent critical/theoretical work on women's poetry and poetics. We will begin with the work of Anne Sexton and Sylvia Plath from the early sixties before moving forward to consider second-wave feminism and the poetry it produced and late twentieth-century/early twenty-first century writing. As we read, we will also consider the Black Arts movement, Language Poetry, New Formalism and Spoken Word. We will investigate such questions as: How do we read poetry that does not embrace the idea of shared, universal female experience? What about poetry that challenges our expectations of the genre and the limits of language? Poets to be studied may include: Adrienne Rich, Rita Dove, Marilyn Chin, Linda Hogan, Tory Dent, Ishle Park, and Tracie Morris.

391W: "Traveling Companions": Howells, Twain, James and Wharton Look at Americans Abroad

1T3RB 1614 T/TH 3:05-4:20 KP 333 TUCKER

In the decades following the Civil War, travel writing became one of the most popular genres in American letters. Following Hawthorne, prominent writers such as Twain, Adams, Howells, Wharton and James helped define the American experience abroad for an audience of upper middle-class readers who were becoming increasingly mobile. In their travel essays, as in the internationally-themed fiction that grew out of the essays, these writers promoted the idea that "Europe" could provide Americans with a certain distinction unavailable on these shores—an accumulation of cultural capital that Jean-Christophe Agnew has called "acquisitive cognition." At the same time, of course, these American writers were attempting to create the ideal reader for their fiction: the seasoned and sophisticated fellow-traveler James addresses at the opening of *Daisy Miller*. The course will begin with a consideration of travel books and sketches by these writers, focusing on three collections on the subject of "Italian Journeys" published around the turn of the century. We will then read works of fiction by these authors that thematize the American experience abroad, including (for example) Twain's *Innocents Abroad*, Howells's *A Foregone Conclusion*, James's *The Aspern Papers* and *The Wings of the Dove*, and Wharton's *False Dawn* and *The House of Mirth*.

391W: Senior Seminar

9F3A 1772 F 9:15-12:15 KY 283 GROSS

391W: Hip (Not Hop): African American Modernism

E6R3A 2600 TH 6:30-9:20 TBA MORELAND

The core of the African American cultural tradition is a dual struggle: against racism and for democracy. But the manifestation of that struggle in literature and in cultural practice is itself awash in dualism: It is both inner-directed and outer-directed; it is both overt and subtle; it is both tragic and comic; it is both a performance and "real". In short, it is "hip", a coded stance against the prevailing norms of American culture and society that asserts the humanity and the worth of those at the margins of that society, yet at the same time seeks to transform that society that excludes its practitioners, who nonetheless revel in their exclusion.

Writers as varied as Langston Hughes, Ralph Ellison, and Toni Morrison have attempted to explain this phenomenon at the same time as they've embodied it. This seminar takes as its premise that hip is the defining characteristic of African American modernism; that is, it is the specific response of the African American artist to the modern world, which defined him first as the object of segregation and always as an unabsorbable Other. The African American artist must extend his particular vernacular traditions, founded for the most part in the crucible of slavery, into the modern world of the iPod, bloggers, and cable TV. He has to unpack the tradition that tells him, in the words of the poet Amiri Baraka, to "sing and fight" but also be, in the words of Ellison, "a spy in the enemy's country".

We will look at a range of 20th and 21st century African American writers, from Hughes to harryette mullen, and at their embodiment of hipness. Of necessity, we will spend some time listening to and reading about the greatest avatars of hip, jazz musicians like Thelonious Monk and Charlie Parker, who showed their fellow artists there were other ways to find beauty.

Note: English 395 fulfills the Humanities I, Teir 2 LASAR requirement

395: The Plight of Sympathy: Benevolence and Self-Interest in Early America

AM3WA 1568 M/W 10:50-12:05 TBA FAHERTY

Towards the conclusion of Charles Brockden Brown's quixotic novel Arthur Mervyn, a lawyer informs Mervyn that if he wanted to profit from his restless efforts to help others he "should have known his own interest better." Despite occupying a chaotic city populated by counterfeiters, convalescents, madman, and failed speculators, Mervyn seems driven to wildly circulate in the service of benevolence. The tensions between benevolence and self-interest that Brown maps in Arthur Mervyn are hallmarks of many early American novels, as a range of post-Revolutionary writers sought to redefine what social cohesion meant in a nation comprised of supposedly liberal individuals. Many of these writers deployed a language of feeling to grapple with the unprecedented ways in which the Revolution had called into question operant definitions of citizenship and identity. Amid the uncertainties of a culture seeking to define itself in the wake of revolution, many "American" writers sought to discern the cultural effects of unregulated self-interest on "national" cultural. In this course we will examine a range of early American texts which question both the limits of self-interest and the complex social utility of benevolence. In so doing, we will consider how many of these writers explored "deviant" behavior in order to demonstrate how artifice and elusion had permeated the social fabric of the early Republic, a situation which made it almost impossible to discern the truth of anyone's character or identity. Possible texts include: selections from Adam Smith, Benjamin Franklin's Autobiography, Olaudah Equiano's Interesting Narrative, Charles Brockden Brown's Arthur Mervyn & Ormond, James Fenimore Cooper's The Crater, Herman Melville's Benito Cereno, Lenora Sansay's Secret History, or The Horrors of St. Domingo, Issac Mitchell's The Asylum, Lucy Brewer's The Female Marine, Tabitha Tenney's Female Quixotism, and Stephen Burroughs' Memoirs of Stephen Burroughs.

395: Radical Bohemianism

E4TBA 1982 T/TH 4:30-5:45 RZ 308 MORELAND

“To live outside the law/ you must be honest”: This class will examine the “transgressive” culture of the mid-20th century and its emphasis on an ever-expanding definition of freedom. We shall explore how various writers and artists attempted to navigate the seeming contradiction arising from their commitment to formal integrity and exploration and to the demands placed upon them by the times for “relevant” content. We shall examine the Western ideal of “Bohemia” as a refuge from mainstream society and explore the fate of mid-century bohemians as they both defended Bohemia’s borders and attempted to export its beliefs and practices into the mainstream. While our emphasis will be on American writers (the novelists and essay writers Norman Mailer and James Baldwin; the poets Amiri Baraka, Allen Ginsberg, Frank O’Hara) , we will also look at musicians like John Coltrane, Miles Davis, and Bob Dylan and non-Americans like the film maker Jean Luc Godard and the novelist Gabriel Garcia Marquez.

395: Electronic Literatures

E6W3A 1653 W 6:30-9:20 KP 708 BIANCO

Computer-based digital technologies and languages have provided a variety of new ways in which literary and cultural texts can be authored, read, critiqued, and theorized, and in some cases they have added interactivity and immersion into the literary equation such that some electronic literatures are played or modified as well. Two of the earliest examples of this kind of “literature” were the hyper-textual (HTML) fictions by Michael Joyce (“Afternoon, a Story”) and Shelley Jackson (a feminist revision of Mary Shelley’s Frankenstein entitled Patchwork Girl) as well as those early works collected on Mark Amerika’s Alt-X.com website. This course will examine these and additional forms and formats of “new media” image and text production such as hyper-textual literatures, soft cinema, massive multiplayer games (MMP’s), alternate reality games (ARG’s), digital adaptations of “classical” literary production or “remediations”, cave poetry and other digital poetics, mods and mashups and other integrated media, blogs and wikis and other digital prose productions, as well as streaming media such as digital video and dvlogging, In addition, we will consider critical and theoretical materials addressing electronic literatures and new media to help us navigate our way through these digital works.

Students must have regular access to the internet as well as access to relatively recent computer hardware and software (both of which are available on campus); however, specialized computer knowledge is not required. If you can surf the Web(s) and set up a MySpace page or a blog, you are more than ready for this course. Students will be expected to participate actively in class and to produce a large amount of online writing in various formats, including discussion boards, blogs, wikis, and integrated Word documents.

397: The Teaching Seminar

T 4:30-6:20
Th 4:30-6:20

The Seminar in Teaching Writing (English 397, 398) is a 4- credit course that combines participation in a teaching workshop with actual classroom experience in a section of English 95 or English 110. The seminar is not intended as a pre-professional or teacher-training course. Those who apply for admission to the seminar should be motivated by an interest in writing and by a desire to help other students.

The student will work closely throughout the semester with an instructor, planning and giving lessons, holding conferences, and commenting on student papers. Students will be expected to attend one seminar meeting a week and all meetings of the composition class; they will have considerable personal responsibility during each session of the class. However, the total amount of work required will not exceed the normal workload for four hours of college credit.

Further information about the course is available in the English Department office.

399W: Honors Seminar

1T3A 3196 T 1:40-4:30 TBA BUELL

E6W3A 1556 W 6:30-9:20 TBA BUELL

Representing the Environment: Literature and Ecocriticism

For the last five decades, a growing group of environmental scientists and activists have been predicting the end of life as we know it, thanks to environmental crisis; still others have been saying, oops, we've gone too far, but it's not that bad, we can change; and still others have been saying that environmental pessimism like that is for chicken-littles, and that the truth is we're living (not just despite, but because of all our supposedly nature-destroying ways) better than ever before.

The questions, however, have gotten pretty intimate these days. Did you know, for example, that a recent, and serious, legislative proposal would have allowed and encouraged industry to recycle used, still-radioactive metal from the nuclear industry into our metal stream—potentially putting it (as alarmists said) into our forks, knives, and spoons, our clothing zippers, the rods in the walls of our apartments, our bicycle seats and our mattress springs? And did you know that the proposal had a certain plausibility because we have been accumulating not just spent nuclear fuel, but also decommissioned equipment for using, processing, and handling it, without having any truly safe way of disposing of it? Well, perhaps you didn't want to know that people had thought of such things—and even had real reasons for weighing them.

So environmental issues have become, in our now clearly finite world (a world of finite resources and finite sinks to flush wastes down) more and more a source of social concern. As this has happened, writers, artists, cultural theorists, literary historians, and philosophers have also been exploring how environmental questions go straight to the heart of our culture as well as society. What place(s) does nature have—and has it had in the past—in our culture? How has modern Western culture conceived of nature from the Renaissance to the present; what have the dominant trends been, and what alternative traditions have persisted/been invented along with them? To what extent do the "natures" so conceived still exist today, given the massive recent changes brought on by post-World War II and then postmodern economic development, population growth, urbanization, paradigm-breaking technological change, and equally paradigm-breaking intellectual and cultural change? Is there anything left—and should there be anything left—of Romanticism's legacy of nature as central to human creativity, beauty, social transformation, and psycho-spiritual fulfillment? Should that legacy be continued when nature is increasingly endangered and nature experience possibly outmoded? Or does postmodern society in fact dwell, these days, not in nature, but in technologically- and culturally-altered environments—in "second natures"—and do we not in fact need to demystify and jettison the old romantic notions in order to live fully consciously in our present condition?

Thanks to three decades of revolution in literary study, the ways we as readers consume and interpret literary texts have changed dramatically. New intellectual and ethical perspectives on literature and culture have flourished, provided, for example, by feminism, multiculturalism, postcolonialism, structuralism, poststructuralism, and postmodernism. Now ecocriticism joins this list as its newest member. As more and more urgent, hot-button environmental questions are perceived to be tucked away everywhere in society, they have emerged in culture, literature and literary study as well.

We will, as you might expect, discuss various kinds of writing about nature. But, just as important, we will focus also on texts that have little or nothing (overtly) to do with nature and the natural, exploring what it means to read literature through an ecocritical lens. Studying a wide variety of verbal—and also visual—texts from the Renaissance to the present, we will work from the ground up (or the pavement up? or the commercial carpet up? One has to watch one's metaphors) to an understanding of what ecocriticism involves. We'll study Shakespeare and science fiction, nature writing and urban literature, idylls and apocalypses, the comedic and the cynical, prose and poetry. We'll also work with photographic and filmic texts and, on a regular basis, use photography and journaling ourselves as tools for investigating our human relationships with our larger, non-human context.