

**QUEENS COLLEGE  
DEPARTMENT OF ENGLISH  
SCHEDULE OF CLASSES FALL 2008 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	0590	T/R	10:50-12:05	RA 106	Frosch
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**140W: Introduction to Poetry \*Required for all English Majors**

E6M3A	0676	M	6:30-9:20	RA 106	Moreland
AM3WA	0637	M/W	10:50-12:05	RZ 224	Zimmerman
3M3WA	0997	M/W	3:05-4:20	KP 304	Russo
CT3FA	0780	T/F	12:15-1:30	KP 304	Hizme
CT3FB	1001	T/F	12:15-1:30	KY 425	Wang
8T3FA	0779	T/F	8:00-9:15	KP 304	Hizme
1T3RA	0594	T/R	1:40 - 2:55	RZ 224	Peritz
9T3RA	0593	T/R	9:25-10:40	RZ 224	Peritz
1T3RB	0782	T/Th	1:40-2:55	KY 244	Cuervo
E4TBA	0788	T/Th	4:30-5:45	RA 208	Bahr
E5TBA	0787	T/TH	5:00-6:15	RA 106	Cvejic
E6R3A	1178	TH	6:30-9:20	RA 102	Maerhoffer

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

3M3WB	0800	M/W	3:05-4:20	RZ 224	Mansbridge
8M3WA	0791	M/W	8:00-9:15	RZ 224	Altshucler
9M3WA	0999	M/W	9:25-10:40	RA 102	Wan
1T3FA	0561	T/F	1:40 - 2:55	KY 283	Cassvan
1T3FA	0813	T/F	1:40-2:55	RA 208	Sipe
AT3RA	0708	T/R	10:50-12:05	KP 304	Song
3T3RA	0628	T/R	3:05 - 4:20	KP 304	Tougaw
AT3RB	0796	T/Th	10:50-12:05	RZ 224	Henkle
E6W3A	0798	W	6:30-9:20	RA 102	Weubben

**200W: Essay Writing**

8T3FA	1152	T/F	8:00-9:15	KY 326	Agabian
3T3RA	0819	T/Th	3:05-4:20	KY 244	Fisher

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 come 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 the presenting these, or excerpts of these, in class. You will also be doing a great deal of revising of 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.

Your vocal participation, not just your physical presence, is required in a course like this one. A quarter of your final grade will be based on your participation in class discussion. A midterm and final will each count for a quarter of your grade. And finally, on the last day of class you will hand in a portfolio containing the final drafts of your six favorite essays written for this course (a minimum of 18 pages). Regularly consult the "Checklist for Final Drafts of Essays" in the reading packet as well as your handbook. All essays should be typed double-space with wide margins.

### **210W: Creative Writing**

1M3A	1621	M	1:40 - 4:30	KP 334	Grimay
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This introductory creative writing workshop serves as a wild, guided laboratory within which students will explore basic elements of poetry & fiction. This course is grounded in the idea that a deep engagement with the world lessons one's writing. Through reading & writing assignments, as well as in-class & out-of-class exercises, students will explore these genres as both practitioners & readers . We will use readings to guide us in the studies of form, structure, literary tools, craft, & the socio-political contexts of the works. We will read the work of such writers as Jhumpa Lahiri, Bessie Head, James Baldwin, Toni Morrison, Edwidge Danticat, Junot Diaz, Wallace Stevens, Andre Breton, Gwendolyn Brooks, Martín Espada, Patrick Rosal, June Jordan, Ross Gay, Susan Howe, & Steve Scafi. The course is structured as a workshop, which means that students will be expected to produce new work, & to provide & receive feedback from the class community. As a final project, writers will be asked to create a 10 page mixed-genre portfolio that includes original work, as well as an artistic mission & a 5 page paper on an aspect of craft in one piece of your own writing.

3M3WA	0823	M/W	3:05-4:20	KY 423	Frost
E6R3A	0568	R	6:30-9:20	RA 106	Cuomo
9T3RA	0557	T/R	9:25-10:40	KP 708	Allen

### **211W: Writing Non-Fiction Prose**

E4TBA	1175	T/Th	4:30-5:45	KY 423	Lehman
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### **251: Great Writers of English Literature I**

**\*Required for all English Majors**

1M3A	0695	M	1:40-4:30	RA 102	Abeles
9M3WA	0586	M/W	9:25-10:40	RA 208	McCoy
8T3FA	0774	T/F	8:00-9:15	RA 106	Holl
9T3RA	0605	T/R	9:25-10:40	RA 106	Frosch
3T3RA	0776	T/Th	3:05-4:20	RZ 224	Williams

### **252: Great Writers in English Literature II**

**\*Required for all English Majors**

9M3A	0998	M	9:15-12:05	KY 423	Traps
E6M3A	0697	M	6:30-9:20	RA 102	Shanafelt
1M3WA	1163	M/W	1:40-2:55	KY 283	Kawano
CT3FA	0703	T/F	12:15-1:30	RA 102	Sipe
AT3RA	0606	T/R	10:50-12:05	RA 102	Schanoes

**\* 253, 254, AND 255 ARE REQUIRED FOR ALL ENGLISH MAJORS\***

**253: American Literature Survey I**

12F3A	0996	F	12:40-3:30	RZ 224	Lew
E6T3A	0710	T	6:30-9:20	RA 106	Meyer
AT3RA	0584	T/R	10:50-12:05	KY 244	Kier
9T3RA	1158	T/TH	9:25-10:40	KP 304	Egan
9T3RB	1184	T/TH	9:25-10:40	KY 320	Roberts

**254: American Literature Survey II**

3M3WA	0612	M/W	3:05-4:20	KY 244	Schechter
AT3RA	0715	T/Th	10:50-12:05	KY 326	Ribeiro
CT3RA	0714	T/Th	12:15-1:30	KY 326	Maerhoffer
1W3FA	0713	W/F	1:40-2:55	KY 326	Schwartz
9W3FA	0786	W/F	9:25-10:40	KP 304	Gross

**255: 20<sup>th</sup> Century Literatures in English**

AM3WA	0716	M/W	10:50-12:05	KY 283	Alvarez
CT3RA	0993	T/Th	12:15-1:30	RA 106	Lee, F.
E6W3A	0763	W	6:30-9:20	KP 333	Mchawi
AW3FA	0721	W/F	10:50-12:05	KY 326	Nysenholc

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

**301W: Short Story Workshop**

CT3RA	0678	T/R	12:15-1:30	KY 244	Allen
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**304: Poetry Workshop**

3M3WA                      0566                      M/W                      3:05 - 4:20                      KP 708                      Cooley

In this poetry writing workshop, we will focus in particular on how the poetic "I" is constructed. We will consider such questions as: How does poetic voice sustain and structure a poem? How does voice generate vivid images? What is the relationship between a poetic and a personal voice?

Early in the semester, you will formulate a final project, which you will work on throughout the semester, according to an individual plan. The project might be a long poem, a thematically or formally related collection of poems, a cross-genre work, or any idea of your own devising that will also allow you to consider theoretical and practical problems of poetic form and structure. We will read and write free verse poems, fixed forms and prose poems.

Class time will be spent on workshop, in-class writing and discussion of current issues in poetry and poetics. We will read a number of single volumes of contemporary American poetry, including books by Philip Levine, Sharon Olds, CD Wright, Frank Bidart, Alberto Rios, Terrence Hayes and Ishle Park.

**312:                      Medieval Literature**

3M3WA                      0631                      MW                      3:05-4:20                      RA 208                      Whatley

The course studies a selection of texts illustrating some of the dominant modes of thought, feeling and literary expression during the "Age of Faith," from the Fall of the Roman Empire to the "discovery" of the New World. Topics include encounters between Christianity, Judaism, and Islam (for example in the Koran and in the culture of medieval Spain), between Western Europe and the Byzantine Empire, the phenomenon of the Crusade, the birth of romantic love, the ethos of "chivalry," and the marriage of philosophy and religious thought. Readings (all in modern translations) from Augustine's Confessions, early lives of saints and martyrs, the Anglo-Saxon Genesis, French and Spanish epic and romance, the love songs of the troubadours and selections from the writings of Abelard, Aquinas and Dante.

**320:                      Literature of the English Renaissance**

1M3WA                      0587                      M/W                      1:40 - 2:55                      RA 208                      McCoy

English poetry and prose of the sixteenth century and its broader context in Tudor politics and the Protestant Reformation. Writers discussed include Sir Thomas More, Sir Thomas Wyatt, Sir Philip Sidney, Christopher Marlowe, William Shakespeare, Edmund Spenser, and John Donne. We will use the Norton Anthology of English Literature, 8<sup>th</sup> edition; students have the choice of using the large Volume 1 or the smaller volume that covers the 16<sup>th</sup> century. You will also read John Guy's Tudor England. There will be frequent tests, writing assignments and a final exam. Students will be required to post responses and submit written work on Blackboard, the classroom website.

**324:                      Victorian Literature**

E6TRA                      0770                      T                      6:30-9:20                      RZ 308                      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**

3T3RA                      0630                      T/R                      3:05 - 4:20                      RA 106                      Tucker

The course examines recent literary explorations of gender, language and ethnicity within the context of local cultural traditions and postcolonial change. We will read current memoirs, plays, short stories and novels by women writers working out of a wide variety of Anglophone traditions, including Caryl Churchill, Linda Hogan, Louise Erdrich, Alice Munro, Annie Proulx, Edwidge Danticat, Monica Ali, Kiran Desai, Nadine Gordimer, Juliana Makuchi, and Patricia Grace. Discussion will focus on contemporary reconstructions of concepts of gender, racial

identity, and literary genre; key issues in the literature of indigenous peoples and immigrant or displaced communities; and linguistic movements such as Nation language and Creolite that seek to weave together literary, oral and popular expressions of culture.

**326: Feminist Fairy Tales**

3T3RA 0609 T/R 3:05-4:20 KY 423 Schanoes

What happens in between "Once upon a time" and "Happily ever after?" How have fairy tales changed over time? How has feminism affected the stories we grew up with? And why do women writers return, time and time again, to the stories we all grew up with? In this class, we will explore the impact of popular culture on fairy tales and fairy tales on popular culture, as well as the effects of fairy tales on the formation of a woman's self-image. We will examine the value of beauty, kindness, youth, sexuality and wealth from a variety of angles, and we will also assess what fairy tales from different cultures suggest about women and femininity. Finally, we will consider what these tales have to offer contemporary feminist writers--why do writers revise old stories at all? We will read several different versions of the same fairy tale from different time-periods and cultures and contrast the most well-known and influential versions of fairy tales with feminist revisions of those tales. Authors may include: Angela Carter, Kathryn Davis, Terry Pratchett, Tanith Lee, and Louise Murphy.

**331: Chaucer**

E4W3A 0639 M 4:30-7:20 RZ 224 Zimmerman

The course will examine a series of tales (in Middle English) in the context of Chaucer's life and cultural milieu. We will focus on the socio-political and religious features of Chaucer's work as well as its literary merits. There will be a paper, two exams, and a series of short quizzes.

**332: Shakespeare I**

1M3WA 0613 M/W 1:40 - 2:55 KY 244 Green

A study of the mind and art of Shakespeare as revealed in representative plays from approximately 1590-1600. The course will concentrate on the comedies and histories of that decade. Among the plays studied will be A Midsummer Night's Dream, Twelfth Night, The Merchant of Venice, Richard III, Henry V, Romeo and Juliet and Julius Caesar. In addition to studying the plays, attention will be paid to Shakespeare's life and to social, economic, and philosophic aspects of the Elizabethan period as well as to characteristics of the Elizabethan theater.

**333: Shakespeare II: The tragedies, romances and so-called problem plays of Shakespeare's later career**

AM3WA 0588 M/W 10:50-12:05 RA 208 McCoy

We will discuss Shakespeare's life and times as a member of the King's Men during the reign of James I, and I hope to arrange for the class to attend a performance of at least one play. We will use the Norton Shakespeare and read Stephen Greenblatt's *Will in the World* and there will be frequent tests, writing assignments and a final exam. Students will be required to post responses and submit written work on Blackboard, the classroom website.

**334: Milton**

1T3RA 0623 T/R 1:40 - 2:55 KP 304 Song

This course will provide an intensive introduction to the writings of John Milton. As a young and brilliantly gifted writer, Milton groomed himself to become England's great national poet, but his plans were interrupted by political exigencies. Spurred on by a belief in God's plan for religious and political reform, Milton took part in the revolutionary upheaval of the seventeenth century. He wrote in defense of the execution of King Charles I and served in official capacities for the Commonwealth government. When Charles II was restored to the monarchy, Milton was temporarily imprisoned and in danger of execution. Milton's involvement in political controversy and his experience of defeat did not end his poetic career

but rather shaped his literary legacy. It was during this later period in life that he wrote such major works as *Paradise Lost*. Our course will follow the trajectory of Milton's career, tracing the development of his artistic, theological, and political thinking.

**340: English Drama**

9TF3A                      0990                      T/F                      9:25-10:40                      KY 326                      Hizme

**345: The English Novel II**

9F3A                      1002                      F                      9:15-12:05                      RZ 224                      Yang

The English Novel II will cover selected novels from the golden age of British fiction in the 19th Century. It examines the major works of novelists such as Dickens, Thackeray, Trollope, the Brontës, George Eliot, and Hardy. The focus is on development of the novel as social criticism. It raises questions about the interconnection of fictional conventions and social ideologies. The major purpose is to contribute to a better understanding not only of Victorian fiction but also of the forces shaping its creation. The critical approaches to be incorporated into the course include biographical, historical, formalist, reader-response, feminist, archetypal, psychoanalytical, and cultural study.

**346: British Fiction**

AW3FA                      0618                      W/F                      10:50-12:05                      RA 102                      Gross

**352: The American Novel to 1918**

9S3A                      0722                      Sat                      9:00-12:30                                           Sirlin

We will discuss such writers as Hawthorne, Melville, Twain, Howells, James, Wharton, Chopin, Crane, Dreiser, and Cather.

9T3RA                      1836                      T/R                      9:25-10:40                                           Warren

How "novel" is the American novel? Looking at novels in their historical and cultural contexts and in relation to each other, we will analyze the fictional treatment of such concepts as American individualism and economics and examine the varying definitions of race, gender, class, and sexual identities. Readings will include selected works by such writers as Rowson, Brown, Cooper, Hawthorne, Melville, Stowe, Fern, Wilson, James, Harper, Howells, Dreiser, Norris, Wharton, and Cather.

**352: The American Novel to 1918**

CT3RA                      1182                      T/TH                      12:15-1:30                      KY 320                      Roberts

We will consider the eighteenth- and nineteenth-century American novel as an arena in which different concepts of national community and individual sovereignty enter into conversation, compete, and revise one another. To do so, we'll ask where the American novel came from, what makes it distinctly "American," and how it imagines solutions to problems posed by diaspora, slavery, territorial expansion, revolution, immigration and cultural diversity, and the emotional life of the individual. Authors will likely include Hannah Webster Foster, Charles Brockden Brown, Royall Tyler, Edgar A. Poe, Nathaniel Hawthorne, Herman Melville, Robert Montgomery Bird, Harriet Beecher Stowe, Louisa May Alcott, William Wells Brown, Harriet Jacobs, Emma Southworth, and Mark Twain.

**355: SING & FIGHT: African American Literature in Mid-Century**

3M3WA                      0675                      M/W                      3:05 - 4:20                      RA 106                      Moreland

When James Baldwin says, "Even though I love men, I am not a homosexual"; when Toni Morrison says, "Bill Clinton is the first black President of the United States"; when Ralph Ellison says, "Black is...and black ain't"; when Amiri Baraka says, "Consciousness is a burden," many otherwise reasonable people might

respond, "What are these people talking about?" This class will attempt to clarify these seeming paradoxes.

The focus of the course will be postwar African-American intellectuals and, especially, their response to and their roles in the Civil Rights and Black Nationalist movements in the period between the 1950s and 1970s. We will read both polemical and creative writings of each author and attempt to address several questions: What is the role of art and politics? Who is the primary audience for African-American writers? What type of language shall be used? What is the function of the "public intellectual" and how has it developed? Is there a distinctive African-American intellectual/creative tradition and, if there is, what is its relationship to a Euro-American tradition or to various "Third World" traditions? How does the literary artist use African-American vernacular traditions and forms, such as music, to create literary art? Is it the intellectual/artist's task to describe the world or to change it?

The readings in the class will range from poetry through short stories and plays to novels, autobiographical writings, polemical essays, and theoretical essays. In addition to the writers noted above, some others we will read are Ishmael Reed, August Wilson, Sonia Sanchez, Malcolm X, Frantz Fanon, and Richard Wright.

**361: The American Dream**

AM3WA 0636 M/W 10:50-12:05 RA 106 Tytell

**362: The Immigrant Experience**

E6W3A 0727 W 6:30-9:20 KP 304 Hefner

**368W: Irish Writers: Brian Friel**

3T3FA 0562 T/F 3:05 - 4:20 KY 283 Cassvan

This course will enable a thorough exploration of the work of Brian Friel, one of the most important contemporary Irish dramatists. We will consider Friel's plays (including *Dancing at Lughnasa*, *Translations*, *Philadelphia, Here I Come!*, *The Loves of Cass McGuire*, *Lovers*, *The Gentle Island*, *Faith Healer*, *The Communication Cord*, *Molly Sweeney*, *Wonderful Tennessee* and *The Home Place*) and his short stories in the context of Irish history and culture.

**380: Classical Backgrounds of English Literature**

3M3WA 0597 M/W 3:05-4:20 KY 283 Sargent

**381: Literature of the Bible**

9W3A 0642 W 9:15-12:05 KY 423 Zimroth

**382: Genealogies of Critical Theory from Darwin, Freud, and Marx**

1M3WA 0725 M/W 1:40-2:55 RZ 224 Weingarten

This course will begin by looking at some of the ur-texts of critical theory by Charles Darwin, Karl Marx, and Sigmund Freud. From there we will look at some of the major twentieth-century theorists that have been influenced by their writings, such as Michel Foucault, Jacques Derrida, Gilles Deleuze, Judith Butler, and Gayatri Spivak. Finally, we will spend the last few weeks of the course reading short fiction and recent literary criticism that builds on the Darwinian-Marxist-Freudian tradition. The aim of this course is to acquaint students with difficult theoretical concepts that have subtended much of literary studies from the late twentieth century and onward.

**383: Aspects of Poetry: Influences**

1M3WA 0620 M/W 1:40-2:55 KP 304 Hahn

Whether the Bible or comic books, a poet's influences can be obvious or quite astonishing. In this course we will discuss the various kinds of influence, in the general and specific. We will

read collections by several young writers and interview them as part of our search and research. Two papers and one presentation.

**384: Aspects of Fiction**

10F3A 1170 F 10:15-1:05 RA 208 Cuomo

**384: Aspects of Fiction**

8T3RA 0729 T/Th 8:00-9:15 RA 208 Rogers-Cooper

Since most American fiction classes taught on the World War I-II interwar era deal with the cross-Atlantic movements we know as "modernism," this course will look at realist, regionalist, and naturalist novels of the early 20th century as they describe the continental United States during those years. The novels we examine will follow American cultural reactions before, during, and after World War I, which might be best framed within discussions of political economy: muckracking novels, monopoly capitalism, patriotic anxiety and war-time nationalism (see The Sedition Act of 1917), the Great Migration, the roaring 1920s, the stock market crash, and the Great Depression. We will attempt to trace the ways these older literary forms tried to contain the kinds of events that literary historians tend to associate with the stylistic experimentations of modernism. With an eye toward those experiments as a necessary supplement to our conversations, our reading may include Frank Norris' The Pit, Edith Wharton's Summer, Sinclair Lewis' Babbitt, Theodore Dreiser's An American Tragedy, Upton Sinclair's Oil!, Willa Cather's My Antonia, Zora Neale Hurston's Mules and Men, John Steinbeck's The Grapes of Wrath, Fritz Hazlitt Brennan's Pie in the Sky, Richard Wright's Uncle Tom's Children, Margaret Mitchell's Gone with the Wind, the short stories of F. Scott Fitzgerald, and in connection with those experimental supplements: John Dos Passos' The Big Money. Weekly one-page journals, a short paper, and a long paper.

**384: Science Fiction and Theories of Embodiment**

E6M3A 0723 M 6:30-9:20 RA 208 Sheldon

In this course we will consider the interpenetration of the human body with the textual body, the technological body, and the animal body in post-WWII British and American science fiction. What is a body? What is a natural body? How do we distinguish between a living subject and innovated product? Eugene Thacker (2004) argues that the distinction between nature and artifice has been radically altered by biotechnologies like genome design, internal prosthetics and stem cell cultivation. Even before these innovations, however, science fiction was interrogating intuitive understandings of subjectivity, the human, nature and embodiment, as were poststructuralist philosophers and theoretical scientists. The readings for this course will tack between novels, critical essays and scientific writings. Possible novelists include William Burroughs, Theodore Sturgeon, Joanna Russ, J.G. Ballard, Greg Bear, Bruce Sterling, Octavia Butler, John Crowley, William Gibson, Samuel Delany, Margaret Atwood, Mark Z. Danielewski and Chris Moriarty.

**385: Aspects of Drama**

E4W3A 0617 W 4:30-7:20 KY 423 Schotter

**387: Literature and Politics: Narrating 9/11**

E6RA 0767 Th 6:30-9:20 RZ 308 Kijowski

This section of the course will explore the way the events of September 11<sup>th</sup> have been mediated by the Bush Administration, the 9/11 Commission, the press, academics, cultural theorists, writers, filmmakers, cartoonists/illustrators, bloggers, memoirists and our current presidential candidates. The purpose of our exploration is to track how and why the 9/11 narrative has transformed over time, and to consider the political ramifications of these changes. Some preliminary questions to consider: What language has become the normative way to speak about the event, and how is this language situated within the larger way we talk

about atrocity? What are the differences and similarities between the official discourse and alternative discourses? How has 9/11 been appropriated as a weapon within a larger rhetorical battle between the Bush administration and its dissenters? How does this narrative function within the larger attempt to create a new national identity? How has this narrative been made to fit within a larger historical framework? How do the literary and filmic representations of 9/11 contribute to or detract from these larger discourses? The wealth of literature on 9/11 is staggering, so we will focus on popular texts that have wide distribution. Readings will thus be culled from major news sources, key speeches, the 9/11 Commission Report, documentaries and "docudramas," as well as texts such as Art Spiegelman's *In the Shadow of No Towers*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, *Trauma at Home: After 9/11*, Noam Chomsky's *9-11*, and *Poems from Guantanamo*. Course requirements will include class participation, a digital journal/archive, one oral presentation/short paper (5-7 pages), and a final paper of approximately 10-15 pages.

**397: Writing Seminar**

E4T3A 0741 T 4:30-7:20 Davison

***Senior Seminar: Topics in Literature***

**391W: Senior Seminar: Literature and the Fragment**

E6T3A 0563 T 6:30-9:20 KY 283 Cassvan

According to the German Romantic critic and poet Friedrich Schlegel, "many of the works of the ancients have become fragments. Many modern works are fragments as soon as they are written." In this course we will explore the relationship between literature and fragmentation by reading a wide range of works in poetry and prose (including the forms of the essay, the aphorism and the short story) from antiquity to the twenty-first century. We will consider (and question the traditional distinction between) accidental and intentional fragments as well as a number of texts that meditate on the concept of the fragmentary in art and life. Authors will include Adorno, Ashbery, Benjamin, Bishop, Byron, Catullus, Coleridge, de Man, Derrida, Eliot, Frey, Holderlin, Joyce, Kafka, Keats, Marlowe, Muldoon, Nietzsche, Pound, Sappho, Shelley, Stevens, and Wordsworth. Our investigation of the status of the fragment, informed by a theoretical interrogation of the usual differences between literature, criticism and philosophy, between writing and reading, success and failure, the complete and the incomplete, and between the linear chronology of literary history and the essentially intertextual character of all texts, will enable a careful reconsideration of the nature of the literary object.

**391W: AMERICAN AUTOBIOGRAPHIES**

1W3A 0619 W 1:40-4:30 RA 102 Gross

From Benjamin Franklin to Barack Obama, American autobiographies have been testimonies to the possibilities of self-actualization. We will read a number of autobiographical classics of the 18th and 19th century, as well as examples of the personal memoir, the emergent literary genre of the last few decades. The reading list is likely to include the following and a few others:

- Benjamin Franklin, *Autobiography*
- Linda Brent, *Incidents in the Life of a Slave Girl*
- Richard Wright, *Black Boy*
- Norman Mailer, *The Armies of the Night*
- Frank Conroy, *Stop-Time*
- Maxine Hong Kingston, *The Woman Warrior*
- Mary Karr, *The Liars' Club*
- Alison Bechdel, *Fun Home*
- Barack Obama, *Dreams of My Father*

**391W: "Bad Girls and Anti-Heroes in American Literature"**

1R3A 0585 R 1:40-4:30 KY 326 Kier

We shall examine works featuring characters who do not fit the orthodox American ideal of personhood which implies social conformity, law-abidance, traditional sexual behavior, and "sanity." We shall read novels, probably including Wharton's "The Custom of the Country," Larsen's "Passing," Jackson's "We Have Always Lived in the Castle," Schaefer's "Shane," Cheever's "Falconer," Kennedy's "Ironweed," and one other novel or a play such as "A Streetcar Named Desire." We may perhaps see a film (probably "Midnight Cowboy," based on the novel by James Leo Herlihy.) There will be two major papers, multiple impromptu in-class writings, and a final essay examination.

**391W: "I saw Othello's visage in his mind": The Imagining of Blackness in Western Culture**

E6W3A                      0592                      W                      6:30-9:20                      RA 106                      Moreland

Beginning at least in the early modern period, the presence of African peoples in both Africa and the Diaspora and the contact between these people and Europeans have animated a range of responses from European and Euro-American writers, intellectuals, and artists and from the subjects of these works as well, Africans and African-descended people in the New World.

To the questions, What is blackness and what does it mean? this class will present a wide range of representations derived from the discourses of literature and popular culture; the artists and thinkers we intend to examine include Shakespeare, Melville, James Baldwin, Twain, Aime Cesaire, Hegel, Ralph Ellison, and Amiri Baraka.

**391W:                      The 1890s**

1M3WA                      0599                      M/W                      1:40-2:55                      KP 708                      Schaffer

This course will explore the explosion of innovative literature from the 1880s to the 1910. This period has detective fiction (Sherlock Holmes), horror fiction (Dracula, Dr. Jekyll and Mr. Hyde), ghost stories (The Turn of the Screw), the Irish Renaissance (W. B. Yeats), New Women feminist fiction (Mona Caird, Sarah Grand). It has serious major writers like Thomas Hardy, Henry James, and Joseph Conrad; it has the subversive, elegantly entertaining writing of Oscar Wilde. The turn of the century was also a period of tremendous social change. An influential aesthetic and decadent movement changed the way the English dressed and decorated their homes. A new feminist movement demanded access to education and employment; the earliest investigative journalism uncovered abuses and urban scandals. Sexuality became a subject for scientific investigation and juridical punishment. Meanwhile, the Boer War in Africa and events in India and Ireland reshaped the British colonial project and imperialist ideology. British subjects, enjoying their newly widespread literacy, discovered all these developments through inexpensive mass-circulation newspapers one-volume cheap editions, which allowed writing a new kind of immediacy and flexibility. In this course we will read some of the major texts of the period next to stories, poems, and art that has hardly been read at all. Through short papers and a final research paper, you will be encouraged to explore your own interests.

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

**395:                      Revolution & the "World": The Cultural Geography of the Early American Novel**

AM3WA                      1014                      M/W                      10:50-12:05                      Faherty

Approaching early American fiction both transatlantically and transhemispherically, in this course we will consider the ways in which the trajectory of U.S. cultural history was driven by the complex circumstances of colonialism. By moving beyond our proclivity to imagine national culture as a closed system, we will consider how early "American" novels situate their renderings of U.S. exceptionalism within global networks of exchange. In her introduction to the revised edition of her groundbreaking study of the early American novel, Cathy Davidson notes that the word "postcolonial" does not appear in the original edition of Revolution and the Word "even though the creation of a culture in the wake of a revolution is its primary subject." The shift in critical perspective registered in Davidson's remark is the starting point for this course. Moreover, as the historian Peter Hulme suggestively notes, "'Early' is one of those words that becomes increasingly puzzling the more you look at it." Needless to say, "American" is a word that causes nearly as much bewilderment. In order to explore the possibilities raised by thinking more expansively, we will read a broad range of texts, including novels written by post-Revolutionary Americans focused on North Africa, South America, the Caribbean, Spain, India, Antarctica, and the

South Pacific. Possible authors include: Charles Brockden Brown, James Fenimore Cooper, Herman Melville, Lenora Sansay, Isaac Mitchell, Washington Irving, J. Hector St. John de Crvecoeur, Edgar Allan Poe, E.D.E.N. Southworth, Royall Tyler, and Unca Eliza Winkfield.

**395: The Goddess in Literature and Mythology**

1T3RA 1675 T/R 1:40-2:55 RA 106 Frosch

Since long before *The Da Vinci Code*, writers and scholars have been fascinated by the goddess figure. In this course we will study myths of the goddess from a variety of cultures; anthropological, psychoanalytic, and historical discussions of the goddess; and literary representations of the goddess in such authors as Aeschylus, Ovid, Marie de France, Spenser, Pope, Blake, Shelley, Keats, Gloria Naylor, Louise Erdrich, Fumiko Enchi, and Marion Zimmer Bradley. We will study the ways in which the goddess figure is sometimes opposed to the mainstream patriarchal culture, sometimes identified with particular political or cultural currents within it, and sometimes integrated into it. Our readings will feature such characters as the fertility goddess, the enchantress, the matriarch, the witch, the chaos demon, and other female figures of seemingly supernatural power.

**395W: Italian American Literature**

3T3RB 0988 T/R 3:05-4:20 RA 102 Gardaphe

Italian Americans, like many ethnic groups, seek their identity in images presented in literature, film and popular culture. What we find in the more popular of these venues are often stereotypical representations. This course draws on a wealth of literary expressions of the Italian ethnic experience in the United States to explore varieties of the Italian/American experience from immigration to ethnicity and beyond. Background lectures, discussions of readings in literature, history, and sociology, films and guest lecturers will be utilized to bring a full range of resources to this study. The course will provide students with historical and theoretical backgrounds to become aware of the experience of Italians in America and their contributions to American literature.

**395W: Studies in Literature**

1M3WA 1667 M/W 1:40 - 2:55 RA 106 Tytell

**395W: Revenge Tragedy Before and After *Hamlet***

1M3WB 1668 M/W 1:40 - 2:55 KY 423 Walkden

Carnal, bloody, and unnatural acts will be our theme as we investigate the genre of revenge tragedy from its origins in classical Athens to its heyday in Elizabethan and Jacobean London. Setting Shakespeare's two revenge tragedies, *Titus Andronicus* and *Hamlet*, alongside those of his rivals, collaborators, and followers, we will use these plays as our point of entry into one of the most exciting, innovative, and savage periods in English theatrical history. Of particular interest will be the interrelationships among the plays and their significance within the culture that produced and consumed them. Other issues will include: the psychology of the revenger, the nature of retribution, and the aestheticization of violence. No previous experience with Renaissance drama is required, although some knowledge of Shakespeare would be an advantage. Reading load will average a play every 1-2 weeks with relevant secondary criticism from Aristotle to the present day. Plays include: Aeschylus, *Oresteia*; Thomas Kyd, *The Spanish Tragedy*; William Shakespeare, *Titus Andronicus*, *Hamlet*; Thomas Middleton and William Rowley, *The Changeling*; John Webster, *The White Devil*; Cyril Tourneur and Thomas Middleton (attr.), *The Revenger's Tragedy*.

**399W: Honors Seminar**

1T3A 0581 T 1:40-4:30 KY 326 Hintz

E6R3A 0582 R 6:30-9:20 KY 326 Hintz

Kwame Anthony Appiah argues in his book *The Ethics of Identity* (2005) that contemporary philosophers are understandingly skeptical about the notion of a "life plan" --the answer to the question "what should I do with my life?" Yet much of the writing and film on this course might motivate us to take this question seriously—to ponder our life's purpose through our professions, avocations, and personal ties. How have literary and philosophical texts ventured to talk about this question? What artistic strategies do they use to dramatize those key life choices?

We will begin the class, first of all, by considering the early modern roots of the idea of "vocation" and its connection with the development of capitalist society and notions of individuality. We will then read several very different autobiographies, such as John Stuart Mill's 1873 *Autobiography* (excerpts only), Thomas Merton's *Seven Storey Mountain* (1948), and Julia Child's *My Life in France* (2006). Why do so many of these books engage with the belated discovery of a life passion (Julia Child, for example, had worked for years before she discovered her true vocation: French cuisine). We will read theories of autobiography to consider how these meditations on life choices might work formally and as models for the lives of their readers. As a contrast, we may read one or two novels that depict "coming of age" to look at fictional depictions of life choices.

The course will continue with intergenerational communication about the topic "what should I do with my life?"--poems, letters and advice manuals written by a mature speaker to a young person whose life is in formation. How does this advice (from the eighteenth century to the present day) seek to reach its young audience, and what rhetorical strategies does it use to do so? The second part of this unit will focus on coming of age in young adult fiction and on career books for smaller children—focusing once again on the nature of the choices presented to young people, including (but not limited to) the questions of the gendering of career books; the dominance of vocation discourse over other life decisions; the role played by sexuality and race; and the socialization of younger readers. We will read some brief excerpts from philosophical musing on the question "what should I do with my life?" The course will end with a couple of graduation films and books (most obviously *The Graduate* [1967]). Reading contemporary reviews of these films, we will look at how they are claimed as the "films of a generation" and think through graduation itself as a moment of existential crisis but also, potentially, philosophical reflection.

Much of the work of the seminar will be posted on a class blog, allowing for ongoing interaction between the instructor and students, and among students themselves.

Almost all of the course reading will be covered in the first semester of the seminar, with the second semester largely devoted to the three components of the honors program: The Independent Research Project; the Honors Conference; and the Honors Examination.

In a series of individual conferences with the seminar instructor, each student will develop an independent research project related to the theme of the seminar. A shorter version of this paper will be presented at the Honors Conference, an event designed, organized and presented by the graduating cohort to an audience of faculty, students, family and friends. A significant amount of time in the seminar will also be devoted to preparation for the Honors Exam, including class discussions and electronic communications.

For more information about the Honors Program, please consult the following link:

<http://qcpages.qc.edu/english/degreeprograms/honors.php>