

**QUEENS COLLEGE  
DEPARTMENT OF ENGLISH  
SCHEDULE OF CLASSES SPRING 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**

1M3WA	0075	M,W	1:40 - 2:55 PM	TBA	Cooley, N.
AM3WA	0374	M,W	10:50 - 12:05 PM	KP/708	Whatley, E.

**140W: Introduction to Poetry \*Required for all English Majors**

1M3WA	0079	M,W	1:40 - 2:55 PM	KY/244	English, H.
1M3WB	0421	M,W	1:40 - 2:55 PM	KP/304	Cvejic, A
3T3RA	0180	T,TH	3:05 - 4:20 PM	RA/106	Moreland, W.
8T3FA	0376	T,F	8:00 - 9:15 AM	KY/273	Hizme, R.
9F3A	0375	F	9:15 - 12:05 PM	KP/708	Black, R.
9U3A	0380	SU	9:20 - 12:05 PM	TBA	Maerhofer, J.
AT3FA	0070	T,F	10:50 - 12:05 PM	KY/283	Cassvan, J.
CT3FA	0771	T,F	12:15 - 1:30 PM	KY/283	Cassvan, J.
E4TBA	0767	T,TH	4:30 - 5:45 PM	KY/244	Maerhofer, J.
E6W3A	0381	W	6:30 - 9:20 PM	RA/214	Russo, J.

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

1M3WA	0183	M,W	1:40 - 2:55 PM	RA/106	Richter, D.
3M3WA	0184	M,W	3:05 - 4:20 PM	RA/106	Richter, D
AM3WA	0385	M,W	10:50 - 12:05 PM	RA/102	Altschuler, S.
AM3WA	0384	M,W	10:50 - 12:05 PM	KY/273	Henkle, S.
AT3RA	0387	T,TH	10:50 - 12:05 PM	RA/102	Traps, Y.
E4MBA	0382	M,W	4:30 - 5:45 PM	KY/244	Mansbridge, J.
E6R3A	0386	TH	6:30 - 9:20 PM	RA/102	Chez, K.
E6W3A	0383	W	6:30 - 9:20 PM	KY/244	Williams, M.

**200W: Essay Writing**

8W3FA	0400	W,F	8:00 - 9:15 AM	RA/106	Scalettar, L
9W3FA	0401	W,F	9:25 - 10:40 AM	RA/106	Scalettar, L.

A rigorous introduction to the art and craft of the essay, with particular focus on argument, persuasion, image, style and tone. Reading selections will be drawn from D'Agata, Didion, Fadiman, Jarrell, McPhee, Maso, Montaigne and Orwell.

**200W: Essay Writing**

CT3RA	1117	T,TH	12:15 - 1:30 PM	RA/209	Fisher, M
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The subject of this course is love. Not just romantic love, but eh love we bear for places, people, objects, activities and aspects of our natural and cultural worlds. 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 and recasting these memories into essays about the things and people we have come to love.

The course is run on the model of a workshop. We will be reading essays as well as reviews, articles, and excerpts from novels by a variety of authors, but most of the time you will be writing personal essays inspired by the readings. There will also be one longer, more formal and researched work: an essay based on your experience of a single site in Manhattan of your choice. This can be a particular building, park, bridge, station, or neighborhood and it will entail doing some research on its history but you will also be writing about your particular perceptions of it. You will be presenting your essays, or excerpts from them, in class. You will also be doing a great deal of revising of your work. This requires time and patience, but developing the habit of doing several drafts of your pieces, returning to them after you have gotten feedback, 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. Your final grade will reflect scores on a midterm, a final exam, a portfolio of your favorite short pieces of work done for the class as well as the longer piece done for the "Manhattan Project" and your participation in class.

**210W: Creative Writing**

E6R3A	0406	TH	6:30 - 9:20 PM	KP/708	Cuomo, J.
9T3A	0407	T	9:15 - 12:05 PM	KP/708	Black, R.

**210W: Creative Writing**

12F3A	0408	F	12:40 - 3:30 PM	KY/326	Scalettar, L
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210W is an introduction to the crafts of fiction and poetry. For the first half of the term, we will consider characterization, plot, description, dialogue and point-of-view before workshoping students' stories. When we turn our attention to poetry, we'll consider line, form, meter, imagery and genre. Expect to write and re-write, to receive and provide constructive feedback, and to study published stories and poems that illustrate the writer's art.

**210W: Creative Writing**

9T3RA	0061	T,TH	9:25 - 10:40 AM	KY/326	Allen, J.
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In this course, we will examine the craft of writing poetry and fiction, through a detailed discussion of the elements involved in creating publishable poems and short stories. Towards this end, we will read and discuss the work of established writers. And we will write several creative pieces—craft exercises, poems, and stories—for discussion in a workshop setting.

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

CT3RA	0409	T,TH	12:15 - 1:30 PM	KY/273	Agabian, N.
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Creative nonfiction is distinguished from other genres by the way a writer incorporates the self into his or her writing. Students in this course will represent their selves on the page through their own observations, reflections, and revelations. Assignments will be structured around a few categories of contemporary creative nonfiction: narrative nonfiction, personal essay and literary journalism. Readings by various authors will help to define each of these categories, to investigate rhetorical approaches, and to identify literary features (such as description, character, setting and poetics) that nonfiction writers use to merge form with content. Regular writing exercises and peer feedback workshops will help students to develop their own versions of nonfiction prose.

**251: Great Writers of English Literature I \*Required for all English Majors**

3M3WB	0316	M,W	3:05 - 4:20 PM	KY/326	Williams, M.
3W3FA	0318	W,F	3:05 - 4:20 PM	RA/102	Walkden, A.
9T3FA	0315	T,F	9:25 - 10:40 AM	KY/283	Hizme, R.
CT3FA	0874	T,F	12:15 - 1:30 PM	RA/102	Hizme, R.
E6T3A	0072	T	6:30 - 9:20 PM	KY/283	Cassvan, J.

**252: Great Writers in English Literature II \*Required for all English Majors**

3MW3A	0319	M,W	3:05 - 4:20 PM	RA/208	Shanafelt, C.
9F3A	0321	F	9:15 - 12:05 PM	KY/326	Wang, J.
9T3RA	0083	T,TH	9:25 - 10:40 AM	RA/106	Frosch, T.
CT3RA	0320	T,TH	12:15 - 1:30 PM	KY/244	Sipe, M.
E6M3W	0322	M	6:30 - 9:20 PM	KY/326	Shanafelt, C.

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

**253: American Literature Survey I**

3M3WA	0215	M,W	3:05 - 4:20 PM	KY/273	Schechter, H.
9F3A	0323	F	9:15 - 12:05 PM	KP/304	Lew, J.
AT3RA	0178	T,TH	10:50 - 12:05 PM	KY/244	Kier, K.
CT3RA	0325	T,TH	12:15 - 1:30 PM	RA/214	Egan, S.
E6T3A	0324	T	6:30 - 9:20 PM	KP/304	Meyer, N.

**254: American Literature Survey II**

1M3WA	0799	M,W	1:40 - 2:55 PM	RA/102	Ribeiro, H.
1S3A	0328	S	1:00 - 3:40 PM	TBA	Sirlin, R.
1T3RA	0327	T,TH	1:40 - 2:55 PM	KY/326	Schwartz, J.
3T3RA	0329	T,TH	3:05 - 4:20 PM	RA/102	Tucker, A.
E6M3A	0330	M	6:30 - 9:20 PM	RA/214	Sheldon, R.

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

1T3FA	0067	T,F	1:40 - 2:55 PM	TBA	Carrie-Hartman, S.
AT3RA	0332	T,TH	10:50 - 12:05 PM	KY/273	Alvarez, S.
E4MBA	0331	M,W	4:30 - 5:45 PM	KP/304	Lee, F.
E4TBA	0334	T,TH	4:30 - 5:45 PM	RA/106	Moreland, W.
E6W3A	0333	W	6:30 - 9:20 PM	KY/326	Mchawi, B.

**270: Asian-American Lit.**

E6M3A	0166	M	6:30 - 9:20 PM	KY/283	Khan, A.
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Literature/Film of the Asian American Diaspora, including figures such as Amy Tan, Jhumpa Lahiri, Julie Otsuka, Moshin Hamid, Chitra Divakaruni, Maxine Hong Kingston and Shawn Wong. This course will examine the construction/deconstruction of the Asian/American identity with the emphasis on gender, sexuality, assimilation, marginalization, ethnicity and religion.

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

**301W: Short Story Workshop**

1T3RA	0062	T,TH	1:40 - 2:55 PM	KY/244	Allen, J.
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This is an introductory writing workshop that focuses on the craft of fiction. We will examine the elements of fiction, discuss drafting and revising, and address other matters relating to the writing of fiction. Ideally, by semester's end, each student will be capable of writing a publishable short story or other work of fiction.

**301W: Short Story Workshop**

E6W3A	0410	W	6:30 - 9:20 PM	KP/304	Weir, J.
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The title of this course is deceptive: It will involve more reading than writing. Students will be assigned the following short story collections: Ernest Hemingway's *In Our Time*; Sherwood Anderson's *Winesburg, Ohio*; James Joyce's *Dubliners*; Gertrude Stein's *Three Lives*; Flannery O'Connor's *A Good Man Is Hard to Find*; James Baldwin's *Going to Meet the Man*; Alice Munro's *Progress of Love*; and Junot Diaz's *Drown*. Additionally, students will be required to read two books on "the craft of fiction": Charles Baxter's *Burning Down the House* and Flannery O'Connor's *Mystery and Manners*. Half the semester will be devoted to close readings of the assigned texts, in relation to the essays on craft in Baxter's and O'Connor's books. A successful student will emerge from the class with a clear grasp of the practices of close reading appropriate to the understanding of a short story in English. As a way of grasping short story structures, and of understanding the technical and strategic choices writers make in composing short fiction – choices about how to manage the "realistic" evocation of *time* and *space* – students will be required to write six one-page writing "exercises," two fifteen-page short stories, and a Final Project, which will consist of a revised version of one of their fifteen-page stories. No one in the class will be encouraged to "express" himself or herself. This is not a course in emotional finger-painting. It is a course designed to heighten a student's understanding of the short story, and to help a student gain further confidence in, and understanding of, certain writing practices. There will be a final exam in which students are asked to write an essay reflecting on certain writerly strategies, such as tone, point of view, transitions, etc.

**302: Playwriting Workshop**

1R3A	0335	TH	1:40 - 4:30 PM	RA/208	Schotter, R.
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**304: Poetry Workshop**

1M3WA 0100 M,W 1:40 - 2:55 PM KP/708 Hahn, K.

**323: Romanticism in Eng**

AT3RA 0084 T,TH 10:50 - 12:05 PM RA/106 Frosch, T.

Inspired by the French Revolution, William Blake wrote of his times, "Now... is the return of Adam into Paradise." This course will study Blake and four other visionary poets—Wordsworth, Coleridge, Shelley, and Keats—who took seriously the possibility of a return to paradise. In these writers, we will see, at its most intense, the romantic impulse towards the ideal, the utopian, the strange, the sublime, and the enchantment: the impulse to go beyond accepted limits to find another world or to transform reality. Our readings will include Blake's "Marriage of Heaven and Hell," Wordsworth's "Ode: Intimations of Immortality," Coleridge's "Rime of the Ancient Mariner," Shelley's Prometheus Unbound, and Keats's "Lamia."

**324: Victorian Literature**

3T3RA 0336 T,TH 3:05 - 4:20 PM KY/244 Sipe, M.

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 this course, students will examine how representative authors engaged ideas of modernity and reform, both of the self and society, in their writing, as well as the pervasive, yet shifting notions of city and country that shaped the Victorian imagination. Some of the other 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: Nineteenth-Century American Women Writers**

9T3RA 0337 T,TH 9:25 - 10:40 AM KY/273 Warren, J

Exploring questions of identity in relation to gender, sexuality, class, and race, we will examine the writers' presentations of themselves, their relationship to mainstream American culture, and their narrative strategies. Readings will include works from such writers as Caroline Kirkland, Harriet Beecher Stowe, Alice Cary, Fanny Fern, Harriet Wilson, Harriet Jacobs, Rebecca Harding Davis, E.D.E.N. Southworth, Louisa May Alcott, Elizabeth Stuart Phelps, Frances Watkins Harper, Sui Sin Far, Kate Chopin, Charlotte Perkins Gilman, and Alice Dunbar-Nelson.

**328: Topics in Child Lit: Adolescent Novels from 1970 to Today**

E6T3A 0338 T 6:30 - 9:20 PM KY/244 Cassidy, J.

Concentrating on young adult literature from the 1970s to the present, we will cover a variety of topics including the history of adolescent literature, some foundational texts, cultural reflections, and graphic novel or two. Books covered will range from Sweet Valley High to Boy Meets Boy and Are You There God, It's Me Margaret.

**328: Street Kids: New York City in Children's Literature**

CT3RA 0339 T,TH 12:15 - 1:30 PM RA/106 Schanoes, V.

Some parents move out to the suburbs as soon as their children are old enough to toddle, but what about those of us whose parents couldn't or wouldn't leave? New York City has inspired some of the greatest literature of all time, and children's literature is no exception! In this class, we'll read picture books as well as chapter books geared toward children in order to gain a complex understanding of the relationship between the city and its youngest dwellers. We'll read books about children from families both rich and poor from the beginning of the twentieth century to the present day, and we'll consider the opportunities, dangers, and adventures the city has to offer. We'll also visit sites and landmarks of importance. All along we'll be considering the following questions: what does it mean to be a New York

child? what do children need to know in order to survive and thrive in the city? how does New York look to a child? Texts may include: Roller Skates, All-of-a-Kind Family, From the Mixed-Up Files of Mrs. Basil E. Frankweiler, Freaky Friday, The Bronze King, Changeling, Harriet the Spy, The Pushcart War, Eloise, and Crooklyn.

**331: Chaucer Canterbury Tales**

3M3WA 0185 M,W 3:05 - 4:20 PM KY/283 Sargent, M.

**332: Shakespeare I**

AM3WA 1416 M,W 10:50 - 12:05 PM TBA Zimmerman, S.

**333: Shakespeare II**

1M3WA 0096 M,W 1:40 - 2:55 PM KY/326 Green, W

**352: American Novel to 1918**

3T3RA 0179 T,TH 3:05 - 4:20 PM KY/326 Kier, K.

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; be forewarned), Twain's *Pudd'nhead Wilson*, James's *The Turn of the Screw*, Wharton's *The Custom of the Country*, Dreiser's *Sister Carrie*. There will be midterm and final examinations and one ten-page paper.

**352: American Novel to 1918**

E6W3A 0340 W 6:30 - 9:20 PM RA/102 Meyer, N.

**353: American Fiction 1918-1945**

E6M3A 0848 M 6:30 - 9:20 PM RZ/224 Wheeler, R.

In this course we will examine several directions American literature took following the First World War. We will concentrate on the representation of social consciousness, in its different forms. We will first look at how the war influenced characters in Hemingway, Cummings and Faulkner; we will then evaluate works from the 30's written in response to the economic depression – by Wright, Steinbeck and Agee. The writings we will examine include: Hemingway, e e Cummings, Faulkner, Larsen, Wright, Steinbeck, Agee and Evans and Harriette Arnow

**353: American Fiction 1918-1945: The Making(s) of Modern American Fiction**

AM3WA 0797 M,W 10:50 - 12:05 PM KY/283 Hefner, B.

This course will cover some of the major developments in American fiction between World Wars I and II, examining forms of experimentation in both canonical and non-canonical works. Organized around several interrelated thematic nodes, the course will likely investigate questions of nativism and ethnic identity, language and modernism, literary subgenres, popular vs. high culture, aesthetic innovation, black and white modernist expatriotism, the modernist reimagining of regional roots, etc. Readings will most likely be drawn from some of the following fiction writers: Willa Cather, Anzia Yezierska, Gertrude Stein, Ernest Hemingway, Ring Lardner, Anita Loos, Dashiell Hammett, Claude McKay, F. Scott Fitzgerald, William Faulkner, Zora Neale Hurston. Students will also read a significant amount of secondary criticism and may encounter a selection of literary and cultural criticism by contemporaries of these writers (such as H.L. Mencken and Edmund Wilson). Assignments will include regular reading responses, in-class presentations, and a research essay.

**354: African-American Literature I**

3T3FA 0068 T,F 3:05 - 4:20 PM TBA Carrie-Hartman, S.

**355: African-American Literature II**

3T3RA	1558	T/TH	3:05-4:20	TBA	Carrie-Hartman, S
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**359: AM Lit Reg/Real/Nat**

1T3RA	0343	T,TH	1:40 - 2:55 PM	RA/102	Tucker, A.
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Our reading of criticism and fiction this term will explore the variety of "realisms"--including Literary Naturalism and Regional fiction--in American literature from the 1880s through the first decades of the 20th century. We'll consider the debates surrounding definitions of literary realism, along with the historical and social contexts that influence an author's strategies for representing the material world in fiction, keeping in mind how language both reflects and participates in the construction of "reality." In Amy Kaplan's words, "Realists do more than passively record the world outside; they actively create and criticize the meanings, representations, and ideologies of their own changing culture." The tentative list of readings for the term focuses on texts of the late 19th and early 20th centuries but carries our investigation into the latter part of the last century as well: Chesnutt's *The Conjure Woman*, Howells's *A Hazard of New Fortunes*, James's *The Portrait of a Lady*, Wharton's *The House of Mirth*, selected stories of Stephen Crane, Cather's *The Professor's House*, O'Connor's *A Good Man is Hard to Find*, and Silko's *Storyteller*.

**359: AM Lit Reg/Real/Nat**

8M3WA	0800	M,W	8:00 - 9:15 AM	KY/244	Rogers-Cooper, J
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**361: The American Dream**

9M3WA	0345	M,W	9:25 - 10:40 AM	RA/208	Tytell, J.
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AM3WA	0344	M,W	10:50 - 12:05 PM	RA/208	Tytell, J.
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**366: Intro to Irish Lit**

3T3FA	0073	T,F	3:05 - 4:20 PM	KY/283	Cassvan, J.
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This course will provide a thorough introduction to the most interesting and important works of Irish literature from the Middle Ages to the present, with a special focus on the continuity and transformation of tradition as well as on the shifting aesthetic, political and social contexts in which Irish literature has been produced. Readings will include Old and Middle Irish saga and poetry, satire from the 18th century, and selections from the work of W. B. Yeats, J. M. Synge, James Joyce and Seamus Heaney. We will also focus on the ways a number of the major trends in literary theory and 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, mythology and history and of the concept of tradition itself.

**367: Modern Irish Lit**

1R3A	2112	TH	1:40 - 4:30 PM	TBA	Carroll, C.
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**371: Br/Am Dram Post -1945**

10R3A	0346	TH	10:15 - 1:05 PM	RA/208	Schotter, R.
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**374: Br/Am Poet Post 1945**

3M3WA	0080	M,W	3:05 - 4:20 PM	KY/244	English, H.
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We will consider poetry written in English from the middle of the previous (i.e., the 20<sup>th</sup>) century to now. In broad terms, we will consider what some poets writing in English have made of their role as poets and of the role of poetry in the world, what some poets have made of language and poetic form

in their time, and what some poets have made of their time—that is, how they have crafted voices within time, within history, within the stream of poetry that precedes them and extends beyond them (i.e., what is sometimes figured as “tradition”). We will primarily read six poets: Robert Lowell, Allen Ginsberg, Seamus Heaney, Elizabeth Bishop, Adrienne Rich and Derek Walcott.

**380: Class Bckgrd Eng Lit**

AM3WA 2134 M,W 10:50 - 12:05 PM TBA Lidov, J.

We will read a selection of Greek and Roman writings in English translation. One aim of the course is to gain familiarity with some of the historical, literary, and mythological subjects that are most commonly referred to or incorporated in the works of English authors from Chaucer to the present. Throughout the course, our emphasis will be on how these materials are used: how modern writers, when they take up, adapt, reinterpret, or subvert classical materials, are following a pattern for creating meanings which was established by the ancient authors themselves. The readings will include Plutarch, Ovid (from the *Metamorphoses*), Virgil (the *Aeneid*), Homer (the *Odyssey*), and selections from Seneca and Livy, Roman satire, Roman comedy, Greek tragedy, and—if time permits—Greek and Roman lyric. There will be a midterm and a final, occasional short writing exercises, and a final paper.

The course does not require any background in Classical literature or ancient history; it is recommended for students majoring in English literature and for students of European history, literature, philosophy, art or music. It does not duplicate any courses in Classics, and is also recommended for students interested in ancient literature and society. It provides credit for the Humanities I Tier 2 and Pre-Industrial/Non-western LASAR requirements.

**383: Aspects of Poetry: Poetry of the Holocaust**

AM3WA 0347 M,W 10:50 - 12:05 PM KY/244 Zimroth, E.

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: A Body Wishes**

1T3FA 0875 T,F 1:40 - 2:55 PM RA/208 Black, R.

The poet Larry Levis writes, “A body wishes to be held, & held, & what / Can you do about that.” In this class, we will explore the mercurial, poetic identity of eros from Sappho’s denials to Walt Whitman’s “body politic,” from Ovid’s sensuality to Edna St. Vincent Millay’s cool detachment, from John Donne as God’s unfulfilled bride to Delmira Agustini as carnal indulger. Eros, or the erotic poem, and the romantic love poem have often been seen as binary forces (eros destroys while love builds), but the distinction, at best, feels half-hearted. The Russian poet Anna Akhmatova says, “I found this out by accident / and now it seems I’m sick all the time.” Despite the destructive power of eros, its central presence generates much of lyric poetry.

**383: Aspects of Poetry: Poetry of the Holocaust**

E6R3A 0348 TH 6:30 - 9:20 PM RA/208 Nysenholc, J.

Despite philosopher Theodor Adorno's pronouncement that "Writing poetry after Auschwitz is barbaric," there exists a vast and diverse body of poetic works written, during and after the Holocaust, by murdered victims, survivors, bystanders, and others. These texts force us to reconsider comfortable assumptions about human nature and modernity. We will read poets like Paul Celan, Nelly Sachs, Bertold Brecht, Denise Levertov, Anthony Hecht, Adrienne Rich, and Sylvia Plath. The poetry will be

complemented by memoirs, audio-visual material, and a visit to the Museum of Jewish Heritage-A Living Memorial to the Holocaust.

**384: Aspects of Fiction**

10F3A 0078 F 10:15 - 1:05 PM RA/208 Cuomo, J.

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

1R3A 0350 TH 1:40 - 4:30 PM RZ/308 Sheldon, R.

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**

9S3A 0351 S 9:15 - 12:05 PM TBA Sirlin, R.

A selection of representative plays and criticism. The theory and practice of drama as reflected in tragedy, comedy, and other major forms.

**387: Literature and Politics**

1M3WA 0352 M,W 1:40 - 2:55 PM KY/273 Kijowski, J.

This section of the course will be called "Writers in Exile" and will be concerned with how literature is used as a tool of political resistance against oppressive forces of displacement. "Exile," whether it be forced physical removal or psychosocial alienation, will lead us to grapple with concepts of "place," "home" and "homeland." How does literature, or "literary-ness," help then to recover the writer from the exiled position (if at all)? Readings will be diverse and may include selections from the following list: Salman Rushdie's *Midnight's Children*, Vladimir Nabokov's *Lolita*, Azar Nafisi's *Reading Lolita in Tehran*, Tim O'Brien's *The Things They Carry*, Ernest Hemingway's *The Sun Also Rises*, Edwidge Danticat's *Brother, I'm Dying*, Art Spiegelman's *Maus*, Poems from *Guantanamo: The Detainees Speak*, *Carrying the Darkness* (a collection of poetry from Vietnam Veterans), and *Freedom in Exile: The Autobiography of the Dalai Lama of Tibet*. Besides memoirs and fictional narratives, we will also be reading theoretical texts from such thinkers as Edward Said, Franz Fanon and Hamid Naficy.

Course requirements will include weekly blog reading responses, one short paper and in-class presentation (~15 minutes long), and one 10-15 page research paper.

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

**395W: Studies In Literature: The Gangster in American Literature**

1R3A 0416 TH 1:40 - 4:30 PM KP/708 Gardaphe, F.

This course uses the figure of the gangster to explore the interactions of gender and ethnicity in the literature of U.S. American writers. Deriving archetypal origins from the Hermes figure of Greek mythology, the gangster is presented as a trickster used to serve a variety of storytelling purposes. This course draws on a wealth of background material in Greek mythology, historical and sociological studies of American masculinity and violence, and popular culture studies to provide a context for the reading and understanding of this figure.

**395W: Studies In Literature: Tales of Truth? : Early American Autobiographics**

AM3WA 0082 M,W 10:50 - 12:05 PM TBA Faherty, D.

The theorist Leigh Gilmore moves to trouble generic distinctions by inventing the term "autobiographics" to describe how writers play with self-representational strategies, including but not limited to autobiography, in order "to become no longer primarily subject to exchange but subjects who exchange the position of object for the subjectivity of self-representational agency." In this course we will examine a broad range of texts which claim to be grounded in truth and that self-consciously play with autobiographical frames in an effort to persuade readers to reform their behaviors. Some of these texts are cautionary tales, while others offer themselves up as models of exemplary behavior, but consistently all of these texts link their assertions to the validity of personal experience. We will consider the import of these autobiographical claims, as we consider why readers were so invested in reading "tales of truth." Among the texts we will consider are: Benjamin Franklin's *Autobiography*, William Hill Brown's *The Power of Sympathy*, Hannah Webster Foster's *The Coquette*, James Fenimore Cooper's *The Pioneers*, Lenora Sansay's *Laura*, Lucy Brewer's *The Female Marine*, Stephen Burroughs' *Memoirs of Stephen Burroughs*, Frederick Douglass' *Narrative of the Life*, and Walt Whitman's only novel *Franklin Evans; or the Inebriate*.

**395W: Studies In Literature**

E4M3A 1422 M 4:30 - 7:20 PM TBA Zimmerman, S.

**SENIOR SEMINAR: TOPICS IN LITERATURE****391W: Making It: New York City 1875-1925**

1T3A 0074 T 1:40 - 4:30 PM KP/708 Comley, N.

Recently, **The New York Times Magazine** described the current scene in Manhattan as another "Gilded Age," with the very rich constituting a very small segment of the population, the middle class dwindling, and the poorer class expanding. The end of the 19<sup>th</sup> century was very similar. In this course, we'll consider what "making it" meant to different segments of the population, and how they went about achieving their goals, sometimes through honest hard work, and sometimes through less than praiseworthy means. Visual and verbal texts will include: excerpts from Ric Burns' documentary *New York*, the film *Hester Street*, Wharton's *The Custom of the Country*, McKay's *Home to Harlem*, Cahan's *Yekl* and others.

**391W: Contemporary Native American Indian Novels**

9M3WA 0413 M,W 9:25 - 10:40 AM KP/708 Weidman, B.

Since the publication of N.Scott Momaday's *House Made of Dawn*, in 1968, there has been an outpouring of novels by writers drawing on their Native American (American Indian) heritages. In this class we will read a selection of significant works of the last thirty-five years, discussing their blending of the formal and thematic features of Native and European artistic traditions. We will set these novels in the contexts of Native American history, contemporary social, cultural and political issues, and wider theoretical discussions of race, ethnicity, gender and sexuality. Writers to be discussed include N.Scott Momaday, Louis Owens, James Welch, Linda Hogan, Sherman Alexie, Gerald Vizenor and Louise Erdrich.

**391W : Writing Revolution: England Literature, 1603-1688**

AW3FA 0414 W,F 10:50 - 12:05 PM RA/106 Walkden, A.

Addressing a broad range of writers, this seminar will consider the literature that shaped and was shaped by the mid-century upheavals variously known as the English Civil War, the Great Rebellion, or the English Revolution. Our central theme will be the transformation and politicization of genres, modes, and forms: how texts come into contention with one another and how they question and order the world around them. In particular, we will consider the contribution of writers to contemporary (and intersecting)

debates over religious radicalism and toleration, the future of the monarchy, the freedom of the press and the rise of journalism, the scientific revolution, and the changing status of women. Possible authors include: John Milton, Andrew Marvell, Robert Herrick, Margaret Cavendish, Thomas Hobbes, Katherine Philips, Aphra Behn, John Wilmot, earl of Rochester, and Samuel Pepys. Students will be encouraged to develop research

projects that take in the scope and variety of contemporary print culture. To this end, we will also be making extensive use of woodcut illustrations, newsbooks, verse libels, and pamphlet literature.

**391W: INTERPRETATIONS OF APOCALYPSE**

1M3WA 0091 M,W 1:40 - 2:55 PM TBA Gonzalez, R.

This seminar will focus on the ways literature and film employs the concept of the Apocalypse as a cautionary allegory and an introspective mirror into modern life during these conflicted times. Students will examine texts in speculative fiction and cinema (like Cormac McCarthy's *THE ROAD*, Margaret Atwood's *ORYX AND CRAKE*, and the movies *CHILDREN OF MEN* and *TWELVE MONKEYS*) to unravel symbolism and metaphor, identify relationships between realism and fantasy, discuss narrative and cinematic technique, and articulate the ways art becomes social criticism. Course load includes 4 comparative essays, a midterm and a final.

**391W: "ERUPTIONS OF FUNK": THE NOVELS OF TONI MORRISON**

E6R3A 0182 TH 6:30 - 9:20 PM RA/106 Moreland, W.

Toni Morrison's work, primarily the eight novels produced over the last thirty five years but also her several critical works, occupies a central position in several discourses. Her work is central to understanding what it is to be an American; it is central to understanding the history of the U.S.; it is central to the evolving discourse that deals with gender; it is central, of course, to grasping the experience of African Americans; and it is central as art. Each of Morrison's novels is separate yet thematically interrelated. Each has a separate aesthetic and each contains a social vision. Each has a unified surface that, at the same time, is at war with itself. These complexities and relationships are what we will be exploring and wrestling with throughout the semester.

**391W: Old Worlds, New Worlds**

AT3RA 0412 T,TH 10:50 - 12:05 PM KP/304 Song, E.

This course will investigate texts relating to the long history of European travel to (and, often, exploitation of) "new" worlds—both eastern and western. These texts will vary widely in their genres and claims to historical accuracy; the syllabus includes the fantastical but nonetheless influential *Travels of Sir John Mandeville*, More's completely fictional *Utopia*, Columbus's accounts of his explorations, Shakespeare's *The Tempest*, and portions of Milton's *Paradise Lost*. Throughout the course, we will pay close attention to the ways in which fact and fiction are intertwined in these texts of early cross-cultural encounters, and how these writings are always implicated in complex mechanisms of power and domination. We will begin with medieval reports of travels to Asia and eventually make our way to texts about the transatlantic slave trade from the seventeenth and eighteenth centuries.

**391W: African American Literature and the Civil Rights Movement**

E6T3A 0069 T 6:30 - 9:20 PM TBA Carrie-Hartman, S

This course deals with the history and literature of the Modern Civil Rights Movement (which has often been referred to as the "Second Reconstruction"). This course is intended to provide a general overview of the movement, thus; it is not intended to be an exhaustive survey of the vast body of work written during and/or about black Civil Rights, but rather a sampling designed to raise a range of questions about representations of black history, the struggle for freedom and justice in the African American community, the blending of politics and aesthetics, black activism as art, remembrance and memorialization, gender politics, and the legacies of the Freedom Movement. There will be 1 class presentation, 2 papers, and 2 exams. Please be prepared to do a lot of work.

**391W: Reproductive Racism and Pseudoscience in American Literature**

1T3RA                      0411                      T,TH    1:40 - 2:55 PM                      KP/304                      Weingarten, K.

This course will combine American literary works from 1900 to 1940 and current critical theory to investigate how the regulation of women's reproductive functions worked to sediment racial hierarchies in the early twentieth century. The first forty years of the twentieth century saw a dramatic rise in immigration to the U.S. and as industrialization boomed many African Americans moved north, radically changing American demographics. Through reading novels by William Faulkner, Anzia Yezierska, Pauline Hopkins, and F. Scott

Fitzgerald as well as theory by Michel Foucault, Giorgio Agamben, Wendy Brown, and Dorothy Roberts, and excerpts from popular eugenicists such as Lothrop Stoddard and Madison Grant, we will examine the anxieties that arose as a result of a racially and ethnically shifting U.S. (We will also speculate about whether the mythic white America some of these writers imagined ever really did exist.) Finally, we will theorize how anxieties about preserving whiteness influenced the way women's sexuality and reproduction were presented and controlled.

**391W:        Senior Seminar**

1M3A            0415            M    1:40 - 4:30 PM                      RA/209                      Abeles, J.

**399W:        Honors Seminar**

1T3A            0064            T    1:40 - 4:30 PM                      TBA                      Buell, F.

E6W3A           0066            W    6:30 - 9:20 PM                      TBA                      Buell, F.