

**QUEENS COLLEGE
DEPARTMENT OF ENGLISH
SCHEDULE OF CLASSES FALL 2009 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).

165H: Introduction to Poetry Honors

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|-------|------|------|-------------|--|---------|
| 3T3RA | 0614 | T/Th | 3:05 - 4:20 | | Cassvan |
|-------|------|------|-------------|--|---------|

165W: Introduction to Poetry *Required for all English Majors

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|-------|------|------|------------|--------|----------|
| 1M3WA | 1664 | M/W | 1:40-2:55 | KY326 | Chu |
| 1M3WA | 0612 | M/W | 1:40-2:55 | KY 417 | Sederat |
| 3M3WA | 0811 | M/W | 3:05-4:20 | KY 326 | Black |
| E4MBA | 0812 | M/W | 4:30-5:45 | KY 326 | Black |
| 1T3FA | 0850 | T/F | 1:40-2:55 | KY 326 | Hizme |
| 1T3RB | 0833 | T/Th | 1:40-2:55 | RZ 224 | Cvejic |
| CT3RA | 2091 | T/Th | 12:15-1:30 | KY 317 | Cassvan |
| CT3RA | 0937 | T/Th | 12:15-1:30 | RA 208 | Williams |
| 3T3RA | 0940 | T/Th | 3:05-4:20 | KY 321 | Williams |
| E4TBA | 0807 | T/Th | 4:30-5:45 | RZ 224 | Bahr |
| E6T3A | 0865 | Tu | 6:30-9:20 | KY 425 | Lehman |

170W: Introduction to Literary Study *Required for all English Majors

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|-------|------|------|-------------|--------|------------|
| 9M3A | 0930 | M | 9:15-12:05 | RA 106 | Traps |
| E6M3A | 0895 | M | 6:30-9:20 | RA 209 | O'Donoghue |
| 1M3WA | 0886 | M/W | 1:40-2:55 | KP 333 | Kawano |
| 9M3WA | 0856 | M/W | 9:25-10:40 | KY 326 | Koss |
| 3T3FA | 0872 | T/F | 3:05-4:20 | KY 326 | Lew |
| 1T3RA | 0840 | T/Th | 1:40-2:55 | KY 425 | Foster |
| AT3RA | 2226 | T/TH | 10:50-12:05 | KY 317 | Hong |
| CT3RA | 0854 | T/Th | 12:15-1:30 | RA 102 | Kenamer |
| 3T3RA | 0879 | T/Th | 3:05-4:20 | RZ 224 | Maerhofer |
| 9T3RA | 0467 | T/Th | 9:25-10:40 | KY 423 | Allen |

200W: Writing Essays Between and about Communities

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|-------|------|------|-----------|--------|--------|
| E4TBA | 0838 | T/Th | 4:30-5:45 | KY 425 | Fisher |
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210W: Creative Writing

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|-------|------|---|-----------|--------|-------|
| E6M3A | 0842 | M | 6:30-9:20 | KY 326 | Hymes |
|-------|------|---|-----------|--------|-------|

This course is intended to provide an introduction to various writing techniques and an opportunity to discuss the many questions creative writers must address, which include theoretical, political, and philosophical concerns in addition to aesthetic ones. Writing can be a powerful tool for self-expression, but in this course the emphasis will be on refining and enhancing our writing, with the ultimate goal of publication or performance for a wider audience. Each week we will look at some work by other writers or theorists, including poems, stories, graphic novels, electronic literature, and performance (the readings will be available online). We will spend an equal amount of time sharing feedback on original student work. The conversation will not begin or end in class: you will be asked to post your work and written critiques to an online forum. Finally, we will take advantage of our improvised writing community to do some writing together: in class or at home we will try exercises and experiments inspired by our readings. Each student will be evaluated based on participation in and out of class, written critiques, and a portfolio of work submitted at the end of the course.

210W: Creative Writing

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|-------|------|------|-------------|--------|---------|
| 9F3A | 0905 | F | 9:15-12:05 | RA 102 | Rice |
| 3M3WA | 2838 | M/W | 3:05-4:20 | KY 323 | Lieu |
| E4MBA | 0887 | M/W | 4:30-5:45 | KY 425 | Alpiner |
| 1T3RA | 0515 | T/Th | 1:40 - 2:55 | RA 208 | Allen |
| CT3RA | 0888 | T/TH | 12:15-1:30 | KY 425 | Kahler |

211W : Writing Non-Fiction Prose

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|-------|------|----|-----------|--------|--------|
| E6R3A | 0868 | Th | 6:30-9:20 | KY 425 | Lehman |
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211W : Writing Non-Fiction Prose

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|------|------|----|------------|--------|---------|
| 9R3A | 1936 | Th | 9:15-12:05 | KP 304 | Agabian |
|------|------|----|------------|--------|---------|

This writing course considers nonfiction a literary art form, like poetry, fiction or playwriting. Assignments will be structured around a few categories of contemporary creative nonfiction: narrative memoir, personal essay and literary journalism. Readings by multicultural authors will help to define each of these categories and to explore the writing strategies they use, such as narration, description, reportage, reflection, analysis, argument, etc. The readings will be on a number of subjects – from work, to family, to identity, to community – and will help students identify topics on which to write about themselves and their observations. We will also practice using creative writing tools -- such as detail, dialogue, exposition, setting, plot, metaphor, etc. -- to successfully merge style and content. Regular writing exercises in and outside of class, a reading response blog, and peer feedback workshops will help students to develop their own unique versions of nonfiction prose.

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

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|-------|------|------|-------------|--------|----------|
| AM3WA | 0851 | M/W | 10:50-12:05 | KY 326 | Holl |
| CT3FA | 0847 | T/F | 12:15-1:30 | KY 326 | Hizme |
| 9T3FA | 0848 | T/F | 9:25-10:40 | RA 202 | Hizme |
| 9T3RA | 0512 | T/Th | 9:25-10:40 | KY 321 | Frosch |
| E6R3A | 0938 | Th | 6:30-9:20 | RA 209 | Williams |

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

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|-------|------|-----|-------------|--------|--------|
| 1M3WA | 0458 | M/W | 1:40 - 2:55 | KY 283 | Peritz |
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| E6T3A | 0623 | T | 6:30-9:20 | RZ 224 | Epstein |
| CT3RA | 0918 | T/Th | 12:15-1:30 | KY 283 | Sipe |
| E4TBA | 0920 | T/Th | 4:30-5:45 | KY 326 | Sipe |
| 9T3RA | 0852 | T/TH | 9:25-10:40 | RZ 304 | Kennamer |

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

253: American Literature Survey I

| | | | | | |
|-------|------|------|-------------|--------|------------|
| E6M3A | 0530 | M | 6:30-9:20 | RA 208 | Weidman |
| 8M3WA | 0804 | M/W | 8:00-9:15 | KY 326 | Altschuler |
| AT3RA | 0591 | T/Th | 10:50-12:05 | RZ 304 | Tucker |
| 1W3FA | 0608 | W/F | 1:40 - 2:55 | KY 417 | Roberts |
| AW3FA | 0472 | W/F | 10:50-12:05 | KY 317 | Roberts |

254: American Literature Survey II

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|-------|------|------|-------------|--------|----------|
| AM3WA | 0941 | M/W | 10:50-12:05 | RA 209 | Zino |
| 9T3RA | 0864 | T/F | 9:25-10:40 | KY 326 | Lee, T |
| 3T3RA | 0474 | T/Th | 3:05-4:20 | KY 317 | Buell |
| 3T3RA | 0903 | T/Th | 3:05-4:20 | KP 333 | Riberio |
| E6W3A | 0511 | W | 6:30-9:20 | KY 321 | Moreland |

255: 20th Century Literatures in English

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|-------|------|-----|------------|--------|-----------|
| 3M3WA | 0891 | M/W | 3:05-4:20 | RZ 224 | Nysenholc |
| E6T3A | 0882 | T | 6:30-9:20 | RA 209 | Mchawi |
| 9T3FA | 0845 | T/F | 9:25-10:40 | RZ 224 | Florez |
| E6R3A | 0477 | Th | 6:30-9:20 | KY 333 | Cuomo |

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

265: An Introduction to Folklore

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|-------|------|------|-----------|--------|------|
| 1T3RA | 0808 | T/Th | 1:40-2:55 | KP 333 | Basu |
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295: Modern English Grammar

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|-------|------|----|-----------|--------|---------|
| E4R3A | 0597 | Th | 4:30-7:20 | RZ 304 | Epstein |
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This is a course in the grammatical structure of American English, in which the main study will be that of the syntax of formal American English. There will also be discussion of the functions of language (pragmatics), the sounds and intonation of English sentences, and the use of language in literature. There will be three examinations, weighted respectively for one-sixth, one-third, and one-half of the grade. The first examination will cover material from pp. 1-55 in the text. The midterm will cover material from pp. 57-96. The final will cover material from pp. 97-164. On each examination there will also be extra-credit questions.

You will be responsible for memorizing the following rules from pp. 45-47:
1,2,5,6,8,9,12,13,19,22,23,24,25,27,30,31,36,38

Texts:

E. L. Epstein A New Grammar of English (from Reprographics, available in bookstore)

299.3: English Internship

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|---|------|-----------------------|---|--------|
| Z | 0627 | ***TO BE ANNOUNCED*** | X | Frosch |
|---|------|-----------------------|---|--------|

301: Words and Sentences and Paragraphs and Pages

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|-------|------|----|-----------|--------|------|
| E4R3A | 0448 | Th | 4:30-7:20 | KP 334 | Weir |
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This is a workshop. The semester will be divided roughly in two, with the first half dedicated to weekly writing exercises that focus on the basic elements of fiction: character, action, dialogue, and description. In the second half of the semester, students will produce one 10-15-page story that will be discussed in class. A revision of the story is due at the end of the semester. There will also be weekly reading assignments, consisting of short stories by writers such as Junot Diaz, Jhumpa Lahiri, ZZ Packer, Rattawut Lapcharoensap, Miranda July, George Saunders, etc. And students will be required to read two "craft" texts: Charles Baxter's *Burning Down the House* and Flannery O'Connor's *Mystery and Manners*. A "process paper," in which students reflect critically on their creative work, will be due at the end of the semester.

302: Playwriting Workshop

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|------|------|----|-------------|--------|----------|
| 1R3A | 0589 | Th | 1:40 - 4:30 | RZ 208 | Schotter |
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304: Poetry Workshop

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|------|------|---|-------------|--------|--------|
| 1M3A | 0452 | M | 1:40 - 4:30 | KP 708 | Cooley |
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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.

304: Poetry Workshop

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|------|------|----|------------|--------|-----|
| 9R3A | 0875 | Th | 9:00-12:15 | KP 708 | Lin |
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"From a certain point onward there is no longer any turning back. That is the point that must be reached." To reach this point, we will examine and recast various traditional forms—sonnet, cento, ghazal, haiku—to our current aesthetic. Classtime will be spent on workshop, writing exercises, discussion, and student presentations of poems or criticism on poetry. 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 Rainer M. Rilke, Basho, Sappho, Agha Shahid Ali, Wallace Stevens, Louise Gluck, Thomas James, Claudia Rankine and others.

323: The Age of Romanticism in England

CT3RA 0934 T/Th 12:15-1:30 KY 321 Wang

This course will examine the artistic achievement of the British Romantic era by closely reading, contextualizing, and analyzing the works of the six major poets of that age: William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. These poets who came of age during and after the French Revolution, and who were infected with the spirit of that event, sought to achieve a revolution in all aspects of human life with their poetry. We will examine how their poems manifest a unique vision of humanity, nature, and art which has reverberated through and influenced the artistic consciousness of the West for the past two centuries.

325: Topics in Gender and Sexualities: Transgender Narratives and Theories

3M3WA 0461 M/W 3:05 - 4:20 KY 283 English

Gender studies, Women's Studies, LGBT (Lesbian, Gay, Bisexual, Transgender) Studies and Queer Studies—all of the above are areas of thought and politics that are newly invigorated by transgender identities, experiences, politics, histories and theories. If second-wave feminism articulated and explored the distinction between sex and gender, and third-wave feminism opened up the categories of race, ethnicity and sexuality, can we begin to see now an emergent and consistent challenge to the fundamental assumptions of ideological heterosexuality, namely that there are two (only two!), binaristic, supposedly complementary and opposite sexes? This course will consider a variety of texts, especially autobiographical and fictional narratives of transgender experience, but also history, theory and ethnography. We will consider the varied figures, narrative tropes, and both explicit and implied theoretical understandings that underlie articulations and understandings of categories such as "transgender" and "trans-sexual."

326: 19th c. American Women Writers

9T3RA 0606 T/Th 9:25-10:40 KY 283 Warren

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: Fantasy and Realism

E6R3A 2657 TH 6:30-9:20 KY 320 Hintz

The course will look at two major modes or genres of children's literature—fantasy and realism. Fantastic literature asks its readers to immerse themselves in a startling and unfamiliar world and decipher its codes. Realism for children and young adults (whether the "problem novel" of the 1970s or more contemporary "New Realism") ostensibly reflects the ontological truths of the "real world" they already know. But are these generic modes as different as they are considered to be? To explore this (open) question we will read copiously in both fantastic and realist literature for children, focusing on obvious differences but also surprising commonalities. Fantastic texts will include works by Lewis Carroll, J. R. R. Tolkien, Ursula K. LeGuin, Rick Riordan, J. K. Rowling, China Miéville, Diana Wynne Jones and Neil Gaiman (this is a tentative, partial list). Texts representing the "realism" genre will include Robert Cormier's *The Chocolate War* (1974), Judy Blume, *Deenie* (1973) and Jack Gantos' *Joey Pigza* series (2002-2007). Much of the course will be devoted to authors who draw on the conventions of realism and fantasy in order to break through them. As one example of many, Louis Sachar's popular novel *Holes* (1999) includes elements of magical realism, the adolescent problem novel, fairy tales, adventure stories, the school story and the prison story. Other authors who challenge and play with the limitations of genre will include Jerry Spinelli, Katherine Paterson, Madeleine L'Engle and Francesca Lia Block. Our class sessions will include a great deal of preparation in addition to the readings, including mini-research

papers, individual presentations and larger collaborative projects. There will be a final research paper as well.

330: Chaucer: The Early Works

E6R3A 0476 TH 4:30-5:45 KY 321 Sargent

332: Shakespeare I

1M3WA 0611 M/W 1:40-2:55 KY 420 Green

The comedies and histories in the first part of Shakespeare's career to about 1600. Students electing both ENGL 332 and 333 should, if possible, take ENGL 332 first

333: Shakespeare II

9S3A 2874 Sat 9:00-12:05 PH 115 Kole

We will study four plays from Shakespeare's later period: King Lear, The Winter's Tale, Othello, and The Tempest. Our discussions will focus on family relationships, such as the rivalry between brothers and sisters, jealousy between husband and wife, and the issues faced by fathers and daughters, when the daughter gets married. We will also discuss how differences in race affect marriage, and how requirements of loyalty and service can pose an ethical dilemma. We will view selected scenes from film versions of these plays, and attempt to understand these plays as plays, as scripts intended for performance.

345: The English Novel II

1M3WA 0514 M/W 1:40 - 2:55 RA 208 Schaffer

During the nineteenth century, the novel became the dominant form of literature, a position it still holds today. Why did the novel become so popular, and what did the Victorian novel look like? In this course, we will examine both canonical and popular fiction, exploring both the most critically acclaimed realist novels and the most popular and controversial fiction of the period. We will start with Austen's *Mansfield Park*, which uses an imperial context to explore what kinds of familial and marital relationships are appropriate.

These concerns carry over into Bronte's *Jane Eyre* and Dickens's *Bleak House*, where the new kind of Victorian subject struggles to justify herself. Braddon's popular novel *Lady Audley's Secret* offers a welcome corrective in its exciting critique of mainstream Victorian ideas of gender, and Stoker's *Dracula* demonstrates the thrilling fears provoked by imperialism, sexuality, and female self-assertion by the end of the nineteenth century. The course may also include novels by Gaskell, Oliphant, and Eliot. Some of the questions we will consider: What was permissible for a Victorian novel? How was the form allied to other genres like journalism and melodrama? What did realism mean, exactly? Why was the marriage plot so important? How did the novel deal with the threat of foreignness? Three essays and a blog.

352: The American Novel to 1918

1T3RA 0459 T/Th 1:40 - 2:55 KY 283 Tucker

3T3RA 0462 T/Th 3:05 - 4:20 KY 283 Tucker

A tentative list of novels to be read this term includes Charlotte Temple, Moby-Dick, The Scarlet Letter, The House Behind the Cedars, The Custom of the Country, O Pioneers!, and The Aspern Papers.

354: Afro-American Lit I: Harlem Renaissance

1M3WA 0532 M/W 1:40 - 2:55 RZ 304 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

This course will enable a thorough exploration of the work of William Butler Yeats, the greatest twentieth-century poet of the English language. In addition to our concentration on all of the periods of his varied poetic career, we will consider Yeats's prose and his drama in the context of Irish history and culture. We will also spend time focusing on the ways in which 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 and the study of history and of the concept of tradition itself. Our careful reading of Yeats's work will be accompanied by a theoretical interrogation of the modes of literary criticism and interpretation.

369: Asia American Lit

9T3RB 3199 T/TH 9:25-10:40 KY 317 Hong

The term "Asian America" has been and continues to be widely used by authors, readers, and critics of Asian American literature. But what (or who) is Asian America? Less a claim on actual US territory and more a broad appeal to grant Asian Americans full citizenship and national belonging, it is a construct that encompasses diverse, and even contested, visions of Asian America. In this course, we will trace one such trajectory in the creation and re-creation of Asian America through literary texts, which we will read within and alongside the historical, political, social, cultural, and economic contexts of their production and reception. The course is organized roughly chronologically to illuminate the historical development of Asian American literature, here loosely divided into three major phases: "Origins: Ambassadorial Literature"; "Movement Literature and the Culture Wars"; and "Heterogeneity, Hybridity, Multiplicity." We will also treat major themes, debates, and theoretical and critical approaches in Asian American literary and cultural studies, as well as focus on issues and representations of ethnicity, gender, sexuality, generational conflicts, class, religion, politics, and so on, along with race and racism. We will read and discuss texts such as Edith Eaton's "Leaves from the Mental Portfolio of a Eurasian" (1909); Carlos Bulosan's *America Is in the Heart* (1943); John Okada's *No-No Boy* (1957); Maxine Hong Kingston's *The Woman Warrior* (1976); David Henry Hwang's *M. Butterfly* (1998); Chang-Rae Lee's *Native Speaker* (1995); Ruth Ozeki's *My Year of Meats* (1998); Jhumpa Lahiri's *The Namesake* (2003); and Nina Revoyr's *Southland* (2003)

374: Slow-dragging With Ghosts: Poetry of the Vietnam War Era

E6W3A 0815 W 6:30-9:20 RA 102 Black

In this class, we'll talk about the poetry produced in response to the Vietnam War. We will consider how and why the rhetoric of the mid-20th century, "Confessional" poets (i.e. Robert Lowell, Elizabeth Bishop, John Berryman, Sylvia Plath) becomes politicized by the Vietnam War era. At the same time, we will consider the heavy influence of the poets of the Spanish Civil War (i.e. Pablo Neruda, Federico García Lorca, Miguel Hernández) on American poetry in the 1960's and early 1970's. Finally, we will explore how the elegiac poem is re-imagined in this era by British and American writers including Ted Hughes, James Wright, Adrienne Rich, Robert Bly, Yusef Komunyakaa, Larry Levis and Denise Levertov.

376: British & American Fiction: 1945 to the Present

1S3A 2871 S 1:00-3:40 PH 117 Sirlin

It has been more than sixty years since the end of the second world war. Postwar fiction in the English speaking world is a rich array of styles, subjects, breakthroughs. We will read about ten novels, beginning probably with Ralph Ellison's *Invisible Man* and ending with Alison Bechdel's graphic memoir, *Fun Home*. Other writers will possibly include Phillip Roth, Flannery O'Connor, Norman Mailer, Ian McEwan, and J.M. Coetzee.

376: British & American Fiction: 1945 to the Present

3T3RA 0522 T/Th 3:05 - 4:20 RA 208 Gross

A selection of the short fiction and novels of Burgess, Beckett, Lessing, Golding, McEwan, Ellison, Salinger, Bellow, Roth, Malamud, Styron, Nabokov, Baldwin.

379: Topics in Transnational/Postcolonial Literature

3M3WA 0519 M/W 3:05 - 4:20 RA 208 Sedarat

This course will explore the literatures, theories, histories, and transnational cultures of the postcolonial Americas. Course emphasis will be on the symbolic relations between English and Spanish. Two critical

texts will supplement five literary works (and there may be a film time permitting) considering a number of themes that relate to conceptions of language and identity, conquest, labor, race, gender, social justice, bilingualism, literacy, educational opportunity, and the reproduction of social inequity.

379: Topics in Transnational/Postcolonial Literature

AT3RA 0806 T/Th 10:50-12:05 KY 283 Alvarez

This course considers the formation of the writer's voice in what Homi Bhabha calls a "Third Space of Enunciation," the interdependence of the colonized and the colonizer. Special focus will remain on hybridity in the genres of fiction, poetry, drama, and memoir. Through a close reading of texts from various regions in the world, we will locate biography, history, culture, literary tradition, and even language itself in a paradoxical dislocation, wherein the hyphen dividing an identity between two seemingly disparate worlds ultimately creates an authentically new voice.

381: Literature of the Bible

9W3A 0605 W 9:15-12:05 RZ 304 Zimroth

Readings in large portions of the Hebrew and Christian Bibles (the Old and New Testaments), with additional material on the background, sociology and literary analysis (ancient and contemporary, from the rabbinic and Christian scholars to Woody Allen) of selected Biblical texts.

384: Aspects of Fiction

1R3A 0855 Th 1:40-4:30 KY 326 Henkle

This section of Aspects of Fiction will focus on the use of the literary grotesque—as political statement, as cultural critique, and as a response to trauma. Following from Mikhail Bakhtin's theory of the grotesque as articulated in *Rabelais and His World*, we will explore how the grotesque has been used in various political and cultural contexts, from the fall of the British Empire to the Vietnam War. Texts may include Angela Carter's *The Passion of New Eve*, Salman Rushdie's *Midnight's Children*, Kurt Vonnegut's *Slaughterhouse Five*, Albert Camus' *The Plague*, and/or Georges Bataille's *Story of the Eye*.

385: Aspects of Drama

E4W3A 0463 W 4:30-7:20 RZ 304 Schotter

388: Literature and Psychology: Freud and Literature

AT3RA 0471 T/Th 10:50-12:05 KY 321 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.

389: Myth and Archetype in Literature

3M3WA 0617 M/W 3:05-4:20 KY 313 Schechter

Myth-making is a basic function of the human imagination, and though the images of myth may disguise themselves in new and different forms, they never disappear. "Myths," according to the Roman historian Sallust, "are things that never happened but always are." We will begin with a discussion of those fundamental patterns of myth which the psychologist C.G. Jung calls "archetypes" and then--by examining classic literature, popular fiction, folklore, and film--see how these timeless and universal patterns appear again and again, giving shape and meaning to imaginative works of every kind.

This course explores the use of humor in American literature from its earliest writers to the present. Writers covered include Ben Franklin, Louisa May Alcott, Ralph Emerson, Fanny Fern, Mark Twain, H.L. Mencken, Ralph Ellison, Zora Neal Hurston, Edith Warton, Dorothy Parker, John Updike, and others. We will examine the role modes of expression such as irony and sarcasm play in the construction and reception of literature. We will also explore the interaction between oral and literary deliveries of humor, and the role that historical, geographical, and social contexts plays in the production and reception of humor over generations.

395W: Science Fiction

9M3A 3144 M 9:15-12:05 KY 317 Chu

In this course, we will explore some of the ways in which works of science fiction have dealt with topics such as gender, war, ethnicity, and the near future. We will also explore the many identities of science fiction itself – as a genre, a subculture, a marketing tag, as a state of mind, a set of reading protocols, as the opposite of realism, as a type of realism, and as a growing presence in our everyday reality. Weekly units will be arranged by topic. Texts will encompass film (e.g., Blade Runner, 2001: A Space Odyssey), prose fiction long and short (with authors including Isaac Asimov, Margaret Atwood, Octavia Butler, William Gibson, and Karen Tei Yamashita), poetry (Dickinson and Yeats, among others), and music (from Richard Strauss to Radiohead). Assignments may include creative writing.

395W: James Joyce's Ulysses

3T3RA 0616 T/Th 3:05 - 4:20 RZ 147 Epstein

In this course, we will engage in a close reading of James Joyce's Ulysses, which would entail careful reading through large sections of the text, from the beginning to the end. In our analysis, we will make reference to other works of Joyce: Dubliners, A Portrait of the Artist as a Young Man, and Finnegans Wake.

Ulysses is, to a considerable extent, a High Modernist novel in the realistic tradition. We will seek to understand the historical background of Ulysses as help in grasping the realistic aspects of the novel. However, Joyce never took anything for granted; he constantly reinvented every form he used. Therefore, we will also discuss Joyce's true innovations in the theory of literature and of the novel.

Although there has been some abuse by theoreticians of the notion of Joyce as a post-modern writer, his truly extreme revolutionary post-modernity will emerge as we go through Ulysses.

There will be one term paper, from fifteen to twenty pages.. Documentation form and writing style will count in the grade.

Required Texts (paperback editions):

Joyce, James. Ulysses. Gabler edition. New York: Random House, 1986.
 Ellmann, Richard. James Joyce. 2nd edition. New York: Oxford University Press, 1982.
 Gifford, Don, with Robert J. Seidman. Ulysses Annotated. Second Edition, Revised and Enlarged by Don Gifford. Berkeley: University of California Press, 1988.

399W: Honors Seminar

1M3A 0609 M 1:40 - 4:30 HH 08 McCoy

E6W3A 0625 W 6:30-9:20 HH 12 McCoy

"What We Talk About When We Talk About Love." My course title is taken from Raymond Carver's collection and short story (1981) which explores love's various and contradictory aspects, ranging from spiritual exaltation to physical abuse. We will also focus on love's overwrought moral, philosophical, and literary legacy and the ambiguous links between emotion and language. Other readings will include the Song of Solomon, Plato's Phaedrus and The Symposium, selections from the poetry of Petrarch, Shakespeare, Shakespeare's Sonnets, Byron and Keats, Walt Whitman and Adrienne Rich, Emily Bronte's Wuthering Heights, Vladimir Nabokov's Lolita and Cormac McCarthy's The Road among others. We will also read Love's Knowledge by the philosopher, Martha Nussbaum, and an anti-romantic polemic Against Love by the literary and cultural critic, Laura Kipnis.