

**QUEENS COLLEGE
DEPARTMENT OF ENGLISH
SCHEDULE OF CLASSES SPRING 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

1M3WA 0499 M,W 1:40 - 2:55 RZ/224 English, H.

3T3RA 0631 T,TH 3:05 - 4:20 / Walkden, A.

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

9T3FA 0607 T,F 9:25 - 10:40 RZ/224 Wang, J.

9T3RA 0561 T,TH 9:25 - 10:40 RA/106 Ribeiro, H.

AM3WA 0522 M,W 10:50 - 12:05 KY/425 Lewis, N.

AT3FA 0511 T,F 10:50 - 12:05 KY/425 Lee, T.

1M3WA 0459 M,W 1:40 - 2:55 KY/326 Black, R.

1T3RA 0580 T,TH 1:40 - 2:55 KY/425 Shanafelt, C.

1T3RB 0618 T,TH 1:40 - 2:55 RA/106 Williams, M.

3M3WA 0460 M,W 3:05 - 4:20 KY/326 Black, R.

E5TBA 0464 T,TH 5:00 - 6:15 RZ/224 Cvejic, A.

E5TBB 0582 T,TH 5:00 - 6:15 KP/304 Shanafelt, C.

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

8M3WA 0551 M,W 8:00 - 9:15 RA/102 O'Donoghue, K.

9M3WA 0553 M,W 9:25 - 10:40 RA/102 O'Donoghue, K.

9T3FA 0571 T,F 9:25 - 10:40 RZ/308 Scalettar, L.

9T3RA 0476 T,TH 9:25 - 10:40 KY/326 Henkle, S.

AM3WA 0548 M,W 10:50 - 12:05 KP/708 Nysenholc, J.

AM3WB 0603 M,W 10:50 - 12:05 KY/326 Traps, Y.

AT3FA 0466 T,F 10:50 - 12:05 RZ/224 Cassvan, J.

AT3RA 0574 T,TH 10:50 - 12:05 RA/102 Schwartz, J.

CT3RA 0492 T,TH 12:15 - 1:30 KY/425 Kennamer, T.

3M3WA 0550 M,W 3:05 - 4:20 RA/102 Nysenholc, J.

E6R3A 0440 TH 6:30 - 9:20 RA/106 Allen, J.

200W: Writing Essays Between and about Communities

9T3RA 0443 T,TH 9:25 - 10:40 KY/425 Agabian, N.

Objectives: For this essay writing course, you'll be practicing and adapting various writing modes -- narrative, reflective, observational, informational, analytical, and argumentative -- to write essays about yourself and your community. Thus, it will be a safe place to experiment and express yourself. Particular attention will be paid to thinking about audience. At first, you'll think of your audience as our class, to whom you will read your work, and who will read your work on our class blog. Eventually, you'll imagine a wider audience; your last assignment will be to revise one of your essays to post on a regular blog, available to the general public. During the course of the semester, you'll read examples of essays (many which address issues of living in New York City), write your thoughts on them on the blog, discuss them as a group, participate in writing exercises based on these readings and discussions, develop essays, and give and receive feedback on your essays. As we write and think about community, we'll also be building a community to help you, and everyone in class, improve as an essayist.

200W: Essay Writing

CT3FA 0572 T,F 12:15 - 1:30 RZ/308 Scalettar, L.

Apprenticeship and experiment, classics and contemporaries, and 'old' and 'new' schools will comprise both the models for and the products of this workshop in essay writing. Expect to write and rewrite; to revel in language; and to respond generously to peers' work. Course readings will pay special attention to Montaigne and Calvino.

200W: Essay Writing

E6T3A 0514 T 6:30 - 9:20 RZ/308 Lehman, E.

210W: Creative Writing

E6T3A 0640 T 6:30 - 9:20 / Whitaker, C

While this course contains several of the rhetorical components inherent to an introductory to mid-level literature course in terms of a writer's process, his or her choices of construction and maneuvering of craft, this course is, by all means, a creative writing workshop for undergraduate writers.

Beginning with a clear and distinctive focus on the first-person narrative in contemporary and modern works – be it fiction, poetry, memoir or prose – we will address key terms used in various creative writing genres like "voice" and "characterization," eventually paving the way for other terms like plot, pace, arc and cadence, particularly as they apply to our own modes of everyday writing practice.

Students will be required not only to present at least two stories/modes of prose and/or a collection of poems for peer and instructor review over the course of the term, but they will also be asked to present to the class a few things that have inspired them to write as well.

Final grades for this course will be based on in-class participation, peer feedback, a personal presentation and a final portfolio consisting of one fully-edited body of work presented during one of their two workshops.

Please note that students registering for this course should have unfettered access to Blackboard.

210W: Creative Writing

9F3A 0566 F 9:15 - 12:05 KP/304 Rice, J.

9R3A 0523 TH 9:15 - 12:05 KY/320 Lin, E.

9T3RA 0447 T,TH 9:25 - 10:40 / Allen, J.

1M3A 0527 M 1:40 - 4:30 RA/209 Girmay, A.

211W : Writing Non-Fiction Prose

AT3RA 0477 T,TH 10:50 - 12:05 KY/326 Henkle, S.

211W : Writing Non-Fiction Prose

1M3WA 0620 M,W 1:40 - 2:55 KY/425 Zino, D.

This course will introduce students to a variety of creative non-fiction, including journals, letters, memoirs, biographies, autobiographies, editorials and essays. Looking at classic and contemporary models, we will discuss distinctive stylistic and rhetorical features of these texts, specifically in terms of content, structure and voice. We will also explore how certain works overtly and covertly blur the borders between "fact" and "fiction." Students will create a portfolio of informative, persuasive, entertaining and scholarly prose through brief in-class exercises and more in-depth writing projects. If time and resources allow, we will work toward compiling a class publication that will showcase each student's strongest writing and will be distributed to a wider audience.

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

8M3WA	0483	M,W	8:00 - 9:15	KY/326	Holl, J.
9T3RA	0513	T,TH	9:25 - 10:40	KY/423	Frosch, T.
1M3A	0439	M	1:40 - 4:30	RA/208	Abeles, J.
E4MBA	0639	M,W	4:30 - 5:45	RZ/224	Whatley, E.
E6T3A	0509	T	6:30 - 9:20	RZ/224	Epstein, E.

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

1M3WA	2333	M,W	1:40-2:55	/	Peritz, J.
3T3RA	0491	T,TH	3:05 - 4:20	KY/425	Kenamer, T.
3T3RB	0613	T,TH	3:05 - 4:20	RA/106	Williams, M.
E4MBA	0490	M,W	4:30 - 5:45	KY/326	Kawano, K.
E6W3A	0602	W	6:30 - 9:20	RA/106	Schanoes, V.

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

253: American Literature Survey I

12F3A	0516	F	12:40 - 3:30	KY/326	Lew, J.
1M3WA	0448	M,W	1:40 - 2:55	RZ/308	Altschuler, S.
1T3RA	0622	T,TH	1:40 - 2:55	KY/244	Tucker, A.
3M3WA	0612	M,W	3:05 - 4:20	RZ/224	Schechter, H.
E6T3A	0539	T	6:30 - 9:20	KP/304	Meyer, N.

254: American Literature Survey II

AT3RA	0562	T,TH	10:50 - 12:05	KY/244	Kier, K.
1M3WA	0570	M,W	1:40 - 2:55	KY/244	Moreland, W.
3M3WA	0608	M,W	3:05 - 4:20	RA/106	Weingarten, K.
E4TBA	0512	T,TH	4:30 - 5:45	RZ/308	Lehman, E.

255: 20th Century Literatures in English

9T3A	0531	T	9:15 - 12:05	KY/283	Mchawi, B.
AT3RA	0510	T,TH	10:50 - 12:05	RZ/308	Lee, F.
3T3RA	0525	T,TH	3:05 - 4:20	KP/304	Maerhofer, J.
E4W3A	0453	W	4:30 - 7:20	KY/320	Carrie-Hartman, S.

E6R3A 0489 TH 6:30 - 9:20 KY/283 Cuomo, J.

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

265: An Introduction to Folklore

9M3A 0457 M 9:15-12:05 RZ 308 Belli, J

270: Asian-American Lit

E6W3A 0557 W 6:30 - 9:20 KP/304 Khan, A

Literature/Film of the Asian American Diaspora, including figures such as Amy Tan, Jhumpa Lahiri, Julie Otsuka, Moshsin Hamid, Chitra Divakaruni, Maxine Hong Kingston and Shawn Wong. Course will examine the construction/deconstruction of the Asian/American identity with the emphasis on gender, sexuality, assimilation, marginalization, ethnicity and religion.

299.3: English Internship

Z 0814 ** Hours to be announced ** Frosch, T.

301W: Short Story Workshop

1T3RA 0451 T,TH 1:40 - 2:55 KY/423 Allen, J.

303W: Essay Workshop

E6W3A 0473 W 6:30 - 9:20 KY/326 Frost, C.

In this essay workshop we will explore a variety of creative non-fictional prose genres, including travel writing, biography, argumentative essays, reviews, and lyric essays, applying the kinds of aesthetic criteria that are often reserved for fiction. Students will be encouraged to step outside the boundaries of journalistic or academic convention and to test the axiom that truth is stranger than fiction. Readings will include essays by such writers as George Orwell, David Foster Wallace, Joan Didion, Alain de Botton, Eve Kosofsky Sedgwick, Pico Iyer, and Heidi Julavits. In class, we will discuss these texts in terms of what they can teach us about literary nonfiction, and we will workshop student writing. All of the readings, all of the workshop submissions, and much of the commentary will be accessed through a class blog. While there will be plenty of opportunity for students to initiate their own writing projects, they will also be asked to experiment with certain techniques and forms inspired by the readings. In addition, we will collaborate on group writing projects—usually to be carried out online—such as an annotated map of memorable places in New York City. Participation in class discussions and written responses to submissions will both be essential parts of student evaluation, along with a final portfolio of polished short essays.

304: Poetry Workshop

1M3A 0614 M 1:40 - 4:30 KP/708 Sedarat, R.

This workshop requires the poet to take a series of creative risks within the context of both form and free verse. Students are strongly encouraged to write themselves out of their comfort zones, exploring new themes through writing styles somewhat unfamiliar to them. Considerable attention is given to the invention of a "mask" or persona. Poets experiment in their writing process throughout the term, as well as in a final project, with the cost and benefits of such self-invention. Because frequent practice of the writing process arguably proves the most helpful to a writer's development, enough time will be allotted in each class meeting for every student to introduce at least one poem. In addition to each other's work, students will read the poetry of Emily Dickinson, Walt Whitman, John Berryman, Li-Young Lee, Sharon Olds, Agha Shahid Ali, Lucille Clifton, and many others.

312: Medieval Literature

3M3WA 0596 M,W 3:05 - 4:20 KY/283 Sargent, M.

This semester, we will read some of the Greatest Hits of the early middle ages: the Old Irish "Tain Bo Cualinge", "Beowulf", the Welsh "Mabinogion", some of the Old Norse sagas, and the "Niebelungenlied". Eagles, wolves and ravens welcome.

323: The Age of Romanticism in England

AT3RA 0518 T,TH 10:50 - 12:05 KY/423 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 enchanted, 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

CT3RA 0588 T,TH 12:15 - 1:30 RA/102 Sipe, M.

326: Women Writers and Feminist Theory

E5MBA 0610 M,W 5:00 - 6:15 RA/106 Weingarten, K.

The object of this course is to investigate what it means to define a category of literature by the title "women writers." We will read novels, short stories, and poems by women writers such as Virginia Woolf, Muriel Rukeyser, Audre Lorde, Charlotte Perkins Gilman, Sui Sin Far, Octavia Butler, Jhumpa Lahiri, and Zora Neale Hurston. Importantly, this course is not meant to be a survey of women writers. The intent of this course will be to cover a wide range of women writers so that we can explore whether we can group women writers into a category defined by their gender. To help with this task we will also read feminist theories that consider what it means to group women as a category across racial, sexual, and class lines, whether creating a separate gender-based category of writing is liberating or marginalizing for women, and whether for writing to be classified as "women's writing" it must be feminist. Judith Butler, Julia Kristeva, Barbara Smith, and Gayatri Spivak are just some of the theorists we might read for help in answering these questions.

328: Death in Children's Literature

1R3A 0606 TH 1:40 - 4:30 KY/320 Schanoes, V.

We often think of childhood as a time of innocence and happiness, but children's literature has been grappling with the subject of death for hundreds of years. In this class we'll read books written from the Puritan era to the present day and examine how they present death, who dies in them, and how the survivors cope with loss. We'll look at both magical and realistic representations, in an attempt to understand how children's book writers have reconciled the disturbing reality of death with the world of childhood. Texts may include: A Token for Children, Little Women, Roller Skates, and Peter Pan.

332: Shakespeare I

9M3WA 0568 M,W 9:25 - 10:40 KY/423 Mccoy, R.

The early comedies, histories, poems, and tragedies of Shakespeare's early career. We will discuss Shakespeare's early life and career as an "Upstart Crow" envied by his better-educated rivals, a poet and protégé of powerful aristocrats, and a prosperous charter member and shareholder of the Lord Chamberlain's Men. We will also talk about the place of the theater and show business during the reign of Queen Elizabeth. I hope to arrange for the class to attend a performance of at least one or two plays. We will use the Norton Shakespeare and read Stephen Greenblatt's Will in the World. There will be three tests, two writing assignments and a final exam. Students will also be required to post responses and submit written work on Blackboard, the classroom website.

E6R3A 0630 TH 6:30 - 9:20 KP/304 Walkden, A.

333: Shakespeare II

1M3WA 0535 M,W 1:40 - 2:55 KY/423 Green, W.

The tragedies and the dramatic romances in the latter part of Shakespeare's career, after 1600.

345: The English Novel II

1W3A 0600 W 1:40 - 4:30 RA/209 Schaffer, T.

352: The American Novel to 1918

3T3RA 0623 T,TH 3:05 - 4:20 KY/244 Tucker, A.

A study of the American novel from its beginnings to the early 20th century. Novels to be read this term include Hawthorne's HOUSE OF THE SEVEN GABLES, Melville's TYPEE, Stowe's UNCLE TOM'S CABIN, James's THE PORTRAIT OF A LADY, Chesnut's THE HOUSE BEHIND THE CEDARS, Norris's McTEAGUE, and Wharton's THE CUSTOM OF THE COUNTRY.

353: American Fiction 1918-1945

AW3FA 0542 W,F 10:50 - 12:05 KY/283 Gross, B.

American fiction between the two world wars pivots between two radically different decades, the individualism of the 1920's and the social consciousness of the 1930s. We will read novels by Sherwood Anderson, Edith Wharton, F. Scott Fitzgerald, Ernest Hemingway, William Faulkner, Zora Neale Hurston, John Steinbeck, and Richard Wright.

355: Afro-American Lit II

E6R2A 0914 TH 6:30 - 8:20 / Carrie-Hartman, S.

361: The American Dream

9M3WA 0629 M,W 9:25 - 10:40 KY/244 Tytell, J.

The American Dream is a projection of our most idealistic aspirations as well as an angry nightmarish view of our mutual failure to meet such expectations. The course emphasizes historical and political factors in the work of such writers as Whitman, Melville, Pound, Fitzgerald, Henry Miller, William Burroughs, Jack Kerouac, Allen Ginsberg and Sylvia Plath

362: The Immigrant Experience

9T3RA 0573 T,TH 9:25 - 10:40 RA/102 Schwartz, J.

From Cabeza de Vaca's narrative of his trek across the "New World" to contemporary account of the trials of assimilation, the "immigrant" experience is, indeed, the defining "American" experience as well. The central focus of this course will be to analyze the liminal figure of the immigrant in American history, the moments of contact between "immigrants" and "natives", and the ways in which the United States deployed these figures in order to circumscribe what is and is not "American." Readings will include the expected short stories, poems, novels and memoirs as well as early 20th-century "anthropometric" tracts, ships' logs, Benedict Anderson and Edward Said among others. We will pay particular attention to how these texts expose the arbitrary and self-serving configurations of citizenship, and consider the genealogy of the terms "immigrant" and "native" in an attempt to denaturalize our own current understanding.

363W: Studies in Global Lit

AT3RA 0450 T,TH 10:50 - 12:05 RA/106 Alvarez, S.

In this course, we will read English translations of transnational Latino literature from the Americas. As a class we will explore the Latin-ness of the Americas as varying modes of cultural production and consumption, and how Latin American nationalism has been historically implicated in a hemisphere largely American dominated. We will read two books of critical theory which will examine sociolinguistics, migration, nationalism, literacy and conquest, geography, and history, and these frameworks will be

applied to aesthetic texts. As this is a "literature" course, the emphasis will be on printed texts, especially readings from the four novels we'll read. Additional texts may be supplemented including a few films. Expect to take multiple quizzes (which will include geography), to write much, and to practice your Spanish.

363W: Literature of the Diaspora

E6W3A 0532 W 6:30 - 9:20 RZ/308 Mchawi, B.

The phenomenon often described as the African Diaspora has scattered people of African ancestry around the globe. For five centuries African peoples have traveled under a variety of circumstances to five continents. This global experience has produced a wealth of literature that scholars rarely attempt to connect. This course will consider works from Africa, the Americas, the Caribbean and Europe in order to explore the common experiences of both forced and voluntary African migrations expressed in a variety of literary forms.

365: Celtic Myth & Lit

3T3FA 1450 T,F 3:05 - 4:20 / Cassvan, J.

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

370: Br/Am Dram 1890-1945

9S3A 0592 S 9:20 - 12:05 / Sirlin, R.

This course will explore the development of drama in English from 1890 to the end of World War II. We will be studying the plays of Wilde, Shaw, Synge, O'Casey, Glaspell, Odets, O'Neill, Hellman, Wilder, Williams, Laurents, and Miller.

373: The Masks of Modernism

E6M3A 0458 M 6:30 - 9:20 KY/326 Black, R.

In 1944, William Carlos Williams declared, "a poem is a small (or large) machine made of words." Williams' definition retroactively distills the major aesthetic project of much modernist poetry, standing in strong contrast to the excesses and evasions of Victorian verse. Years earlier, Ezra Pound famously called for modern poetry to "make it new," and many poets, especially Pound, made it new by making it old. And they made it new through a mask. In this class we will explore the many masks of modernism, and consider them in response to the mercurial social and political climates of the early twentieth century.

374: Br/Am Poet Post-1945

3M3WA 0495 M,W 3:05 - 4:20 KY/425 English, H.

We will consider poetry written in English from the middle of the previous century (i.e., the 20th) 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. Course evaluation will be based on participation, a couple of interpretative essays, an annotated bibliography, and a final exam.

380: Classical Backgrounds of English Literature

1M3WA 1104 M,W 1:40 - 2:55 / Lidov, J.

381: Literature of the Bible

9W3A 0641 W 9:15 - 12:05 RZ/308 Zimroth, E.

382: Feminist Science Studies

1T3RA 0584 T,TH 1:40 - 2:55 KY/326 Sheldon, R.

In this course, we will explore one strand of contemporary critical debate: the intersection of feminist thought and science studies. We will begin with feminist theorizations of sex and gender, then move to critiques of science and technology and end with feminist theories of ontology. Possible authors include: Simone de Beauvoir, Luce Irigaray, Judith Butler, Eve Kosofsky Sedgwick, Jane Gallop, Diana Fuss, Donna Haraway, N. Katherine Hayles, Sandra Harding, Carolyn Merchant, Judith Roof, Elizabeth Grosz and Teresa de Lauretis. We may also read short works by Sigmund Freud, Jacques Lacan, Karl Marx, Claude Levi-Strauss or Charles Darwin, depending on student interest in and familiarity with these authors. Grades will be assessed on the basis of independent research and class participation. As I would like this class to be as collaborative as possible, enrolled students should contact me before the start of spring semester to discuss the syllabus.

383: Aspects of Poetry: Influences

1M3WA 0544 M,W 1:40 - 2:55 RA/102 Hahn, K.

In this course we will examine the literary creature known as the anthology. Students will be expected to write two short papers: one on the contemporary poet, Li-Young Lee (and attend his QC campus poetry reading on Thursday evening, March 26); a second paper on an anthology of your own choosing. The final project will be constructing an anthology that includes an introduction. For extra credit, students can attend The Celebration of the Chapbook in April.

Camille Paglia, *BREAK BLOW BURN* (Vintage paperback)Kurt Brown and Harold Schechter, eds., *CONVERSATION PIECES* (Everyman Books)Carmella Ciura, ed., *MOTHERHOOD* (Everyman Books)**384: Aspects of Fiction**

E6M3A 0496 M 6:30 - 9:20 KY/283 English, H.

We will read narrative prose fiction—both novels and stories. Our readings will primarily be from five American fiction writers: Nathaniel Hawthorne, Mark Twain, James Weldon Johnson, Gertrude Stein, and Willa Cather. Work by these five writers will be supplemented with some short fiction by American writers from the nineteenth, twentieth and twenty-first centuries. Some thematic questions will frame our reading: How do stories imagine and make fictional social worlds, and how do stories imagine or invoke their audiences, or readers? When and how do such imagined social worlds and audiences include some aspects of lived, historical experiences, while ignoring, excluding or evading others? How do readers invent their own imaginative responses to these fictional representations? The primary learning goal will be the development of nimbleness with analytical language with which to think, to speak, and to write about stories and how they are told. Some of the aspects of fiction that we will consider are: what are stories? what is fiction? how are stories told? (e.g., narrator and narration, point-of-view, plot, temporality—chronology and duration, character, setting, etc.) In considering such larger macro-level aspects of fiction, we will also think about more local and specific instances of prose—that is, the language itself: diction, figurative language, tone, etc. Course evaluation will be based on participation, a discussion presentation, a couple of interpretative essays, and a final exam.

384: Aspects of Fiction

10F3A 0494 F 10:15 - 1:05 KY/423 Cuomo, J.

386: Literature & Religion

1T3RA 3310 T/R 1:40-2:55 KY 283 Meyer

This course will look at the relationship between literature and religion in the American setting, from the Puritans until the Civil War. We will consider how religious belief shapes writers, themes, and reading practices. The class will be divided into sections based on particular moments in American history. We will begin the class with Puritan thinkers like John Winthrop and Jonathan Edwards. Next we will look at the role of religion and literature following the Revolutionary War through writers like Jefferson, Paine, Royall Tyler, and Charles Brockden Brown. Our final section will consider nineteenth century assessments of America's religious past, through writers like Harriet Beecher Stowe and Nathaniel Hawthorne.

386: Suffering the World: Ancients and Moderns – Literature, Religion and Philosophy.

1W3A 1820 W 1:40 - 4:30 / Richter, D.
CROSS-LISTED WITH HTH 300

What -- if anything -- does suffering signify? Are we justly punished for our sins and, even if so, were they sins we could have avoided? Is bodily suffering purely destructive to the human spirit or can it be redemptive? Can we comprehend, much less accept, the pain, individual and collective, that seems at times to fill the world? Is suffering just another word for physical pain, or is suffering an experience distinct from the experience of pain? These are ancient questions that humans have never stopped asking, and no two imaginative writers or philosophers have come to the same conclusions. We shall read the texts and debate the issues of suffering and cosmic justice as they have been argued in imaginative and philosophical texts. Imaginative texts will include: the Book of Job, the Book of Ecclesiastes (Qohelet), Sophocles' Oedipus at Colonus, the Gospels according to Mark and John, Voltaire's Candide, the "Grand Inquisitor" section from Dostoevsky's The Brothers Karamazov, and The Plague by Albert Camus. Philosophical texts will include: Arthur Schopenhauer, "On the Suffering of the World," selections from Friedrich Nietzsche's The Birth of Tragedy and On the Genealogy of Morals, Simone Weil's "Affliction" from her Collected Essays and Elaine Scarry's The Body in Pain.

387: American Wars in Literature and Film

12R3A 0497 TH 12:40 - 3:30 RZ/308 Kijowski, J.

This section of English 387: Literature and Politics will explore literary and cinematic responses to some of the greatest crises in American history, from World War I to 9/11. Readings will be a mixture of critical essays and fiction, including but not limited to John Dos Passos' Three Soldiers, Kurt Vonnegut's Slaughterhouse-Five, Michael Herr's Dispatches, Tim O'Brien's The Things They Carried, John A. Williams' Captain Blackman, and Claire Messud's The Emperor's Children. We will read these texts against such popular films as A Farewell to Arms (adapted from Hemingway's novel), Sands of Iwo Jima, Saving Private Ryan, Platoon, Road to Haditha and Spike Lee's newest film, Miracle at St. Anna. We will consider what American literature's relationship with politics has been, historically, and what it might mean for a text to be "political." We will further investigate the politics of race and gender within a canon dominated by a white male perspective. Requirements include weekly group presentations, one short paper, and a final research paper (8-10 pages).

390: Comedy & Satire

E6T3A 0615 T 6:30 - 9:20 RA/106 Williams, M.

Is there a difference between comedy and satire? What do texts as diverse as A Midsummer Night's Dream, A Modest Proposal, Pride and Prejudice, and The Simpsons have in common? Are artists who range as widely across history and political perspective as Steven Colbert, Jonathan Swift, Mark Twain and Dave Chappelle producing the same kinds of work for the same kinds of effects? Satirical works have the power to incite laughter, to provoke, and to enrage. However, they aren't always funny, and frequently their irony can be quite unsettling. Comedy, on the other hand, often presents a world turned upside-down, only to finally show everything falling back into its proper place. Both comedy and satire can be found on the stage, in films, and in novels, but to call a text a 'satire' often implies a very different thing than to call it a 'comedy.' Questions for discussion this semester will include: What is satire's attitude toward existing social conventions? How does satire assert norms, if it ultimately does? For whom does satire speak and who or what does it speak against? What is the attitude of satire toward the other, the mainstream, the popular, and the modern? What visions of happiness does comedy offer? What does comedy have to say about social order, marriage, and our ability to change the way things are?

We will begin our investigation with a Greek comedy and some Roman satires. Then we will sample Rabelais, Cervantes and Jonson in the early modern period. From there we will move into the eighteenth century, the heyday of satire in English, and read some works by Jonathan Swift, Alexander Pope, and Samuel Johnson. We will explore satire in the comedic novel with a close reading of Pride and Prejudice. Finally, we will end the semester with some contemporary satirical 'texts' on film and on television. Along the way we will spend some time with critics and theorists of both satire and comedy. Several shorter papers, a brief presentation, and a longer final research paper will be required.

Senior Seminar: Topics in Literature

391W: Law & Literature

AT3RA 0632 T,TH 10:50 - 12:05 KP/708 Warren, J.

In this course we will look at law as literature and law in literature. In the first instance, we will read a selection of non-fictional discussions of the theory of law as narrative and look at a selection of legal cases. Second, we will read fictional works in American literature where legal issues are foregrounded. In both instances we will ask such questions as: Whose story is being told? How does it fit into an existing cultural framework? How does this affect its believability? How would it differ if it were told from a different perspective? Non-fictional readings will include selections from such writers as Foucault, Berry, Gewirtz, and Delgado, as well as relevant legal cases. Fictional readings will include works by such writers as Melville, Stoddard, Glaspell, Faulkner, Wright, Lee, Gaines, Morrison, and Malamud.

391W: The American Gothic

3T3RA 0593 T,TH 3:05 - 4:20 KY/423 Roberts, S.

American authors have long experimented with the languages of terror and horror to produce the national literary style we call American Gothic fiction. To understand why such literature has proved so consistently appealing to different American readerships, we will examine the different and contending models of the human, emotion, and community imagined by the Gothic tradition from the late eighteenth century to the present day. Authors will likely include Stephen King, Edgar Allan Poe, Charles Brockden Brown, Mark Twain, Nathaniel Hawthorne, Shirley Jackson, Harriot Jacobs, among others.

391W: The Twenties

3W3FA 0543 W,F 3:05 - 4:20 KP/708 Gross, B.

The efflorescence of Modernism in the 1920s produced the richest decade for the literature in Britain and America. The reading list includes *The Waste Land*, *The Sun Also Rises*, *The Great Gatsby*, *The Sound and the Fury*, *To the Lighthouse*, *Ulysses*, and poetry by Yeats, Stevens, Hughs, and Frost.

391W: Growing Up is Hard to Do

1R3A 0565 TH 1:40 - 4:30 KP/708 Kier, K.

We shall read texts that focus on the passage from late childhood to adulthood, ocusing on various aspects of teenage angst and youthful responsibility, with special attention to problems of poverty, gender issues and sexual activity, genres, race, the law, adventure. We will perhaps read Farrell's *Studs Lonigan*, Faulkner's *The Sound and the Fury*, Wharton's *Summer*, Wright's *Black Boy* and several others. There will be numerous impromptu in-class writings, a final examination, and two ten-page papers examining issues that are prominent in our texts.

391W: Contemporary American Poetry and the Writing of the Disaster

3M3WA 0486 M,W 3:05 - 4:20 KY/423 Cooley, N.

Theorizing disaster, Mauce Blanchot writes, "It is not you who will speak; let the disaster speak in you." In this course, we will look at the ways in which disaster speaks and is spoken through current U.S. poetry.

We will consider disaster in a range of manifestations—industrial, "natural," and personal—including the AIDS crisis, 9/11, the Iraq war, global warming and the destruction of the environment and Hurricane Katrina. Disasters are often considered in terms of silence and the shutting down of language; in this class we will talk about how disaster produces speech. writing and testimony as well as how disaster is produced through language.

Beginning with a reading of Muriel Rukeyser's long poem "The Book of the Dead" about the 1929 Gauley Bridge Mining Disaster, we will read a variety of poems from the end of the twentieth century and beginning of the twenty-first century, including work by Adrienne Rich, Linda Hogan, Tory Dent, Yusef Komunyakaa, Brian Turner, Claudia Rankine, Patricia Smith, and finally, several new experimental texts which make use of documentary poetics and hybrid forms. In addition, readings will include recent work from the new field of disaster studies, as well as a range of electronic texts, film and government web-sites and documents.

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

E4MBA 0578 M,W 4:30 - 5:45 KY/283 Moreland, W.

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

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

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

391W: Witches, Demons, and the Devil in English Renaissance Literature and Culture

E6M3A 0441 M 6:30 - 9:20 RA/106 Abeles, J.

Today the stuff of Halloween antics, these fearsome entities were considered an everpresent and daily threat in English communities in the late sixteenth and seventeenth centuries. This course will explore the cultural and religious background that made such fears possible and inquire into the historical precedents of Renaissance witches, demons, and the devil. We will read contemporary news pamphlets, demonological tracts, and, particularly, a selection of plays in our effort to understand what these figures meant to the culture at the time and how real people were impacted by such beliefs. Writing assignments will focus on analysis of course readings as well as how parallels might be drawn to our own cultural climate, wherein the conflict between the forces of good and evil still holds sway over politics, religion, and the individual imagination.

391W: Consciousness and Narrative

E6W3A 0621 W 6:30 - 9:20 KP/333 Tougaw, J.

How is it, in the words of neurologist Antonio Damasio, that "consciousness may be produced within the three pounds of flesh we call brain?" At its most basic level, consciousness is the awareness of self. Novelists experimented with crafting language and narrative to represent this awareness long before neurobiology could hope to explain its origins or mechanisms. In this course, we will examine literary and cinematic depictions of the human mind in dialogue with contemporary theories of consciousness emerging from neurobiology, philosophy, and literary criticism. Course texts will likely include novels by Henry James, Virginia Woolf, Kazuo Ishiguro, David Lodge, and José Saramago; films by Darren Aronofsky, Richard Linklater, and Iain Softley; and theories of consciousness by William James, Antonio Damasio, Daniel Dennett, Oliver Sacks, Rita Carter, and Susan Blakemore. Each student will author a course blog, reflecting on literary and critical texts we read and experimenting with writing creative nonfiction and fiction. In addition, students will develop their formal research projects into a student-authored web site on the course topic.

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

395W: Studies in Lit

1R3A 0521 TH 1:40 - 4:30 RZ/224 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. Writers covered include: F. Scott Fitzgerald, William Kennedy, Mario Puzo, Giose Rimaneli, Louisa Ermelino, and Richard Vetere. 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: Gardens of Good and Evil

1T3A 0480 T 1:40 - 4:30 KP/708 Comley, N.

Although the garden is perceived as an edenic or paradisaical place in various cultures, in Judeo-Christian culture as we read it in Genesis, we are presented with the mixed symbol of good and evil. Within this place of beauty and fertility, there lurks evil in the form of a snake. We'll investigate the concept of the garden through the centuries starting with Genesis, the Medieval garden, Milton's Eden, Burnett's Secret Garden, Hawthorne's "Rappaccini's Garden," Dickinson, Hemingway's "The Garden of Eden," and Berendt's Midnight in the Garden of Good and Evil.

399W: Honors Seminar

1T3A 0549 T 1:40 - 4:30 RZ/224 Hintz, C.

E6R3A 0552 TH 6:30 - 9:20 RZ/224 Hintz, C.

The work of the fall continues, with revisions of your honors essay at the center of the course. We will be preparing for the Honors Conference in May and the Honors Exam in March.