

**QUEENS COLLEGE
DEPARTMENT OF ENGLISH
SCHEDULE OF CLASSES SPRING 2010 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, 161 & 162W).

165H: Introduction to Poetry Honors

M/W	3:05 - 4:20	3M3WA	0564	KY 248	Cooley
T/R	1:40 - 2:55	1T3RA	0561	KY 317	Whatley

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

M/W	1:40-2:55	1M3WA	0567	RA 106	Cvejic
M/W	1:40-2:55	1M3WB	0607	RZ 304	Sederat
M/W	10:50-12:05	AM3WA	0585	KY 321	Walkden
M/W	3:05 - 4:20	3M3WA	0572	KY 317	English
M/W	4:30-5:45	E4MBA	0591	RZ 304	Black
M/W	9:25-10:40	9M3WA	0580	KY 248	Walkden
T	4:30-7:20	E4T3A	0592	RZ 224	Zimroth
T/F	10:50-12:05	AT3FA	0588	RA 102	Lee
T/F	8:00-9:15	8T3FA	0576	RZ 304	Rice
T/R	10:50-12:05	AT3RA	0589	KY 425	Comley
T/R	12:15-1:30	CT3RA	0590	KY 248	Riberio
T/R	3:05-4:20	3T3RA	0574	KY 317	Buell
T/R	9:25 -10:40	9T3RA	0583	KY 321	Frosch
U	1:00-3:40	1U3A	0570	XXX	Johnson
W	6:30-9:20	E6W3A	0593	KY 248	Black

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

M/W	1:40-2:55	1M3WA	0594	KY 425	Kenamer
M/W	4:30-5:45	E4MBA	0602	KY 425	L-Smith
M/W	4:30-5:45	E4MBB	0608	KY 317	Nysenholc
T/F	1:40-2:55	1T3FA	0595	RZ 304	Hizme
T/F	3:05 - 4:20	3T3FA	0598	RZ 224	Cassvan
T/F	9:25-10:40	9T3FA	0599	KY 425	Hizme

T/R	1:40-2:55	1T3RA	0597	RA 208	Foster
T/R	12:15-1:30	CT3RA	0600	KP 304	Maerhofer
T/R	4:30-5:45	E4TBA	0733	RA 106	Lehman
W	6:30-9:20	E6W3A	0604	RA 208	Eriksen

200W: Essay Writing

F	9:15-12:05	9F3A	0610	KY 317	Scalettar
M	6:30-9:20	E6M3A	0612	RZ 304	Menna

201W: Essay Writing for Special Fields

M/W	10:50-12:05	AM3WA	0520	RZ 304	Kuhn
M/W	9:25-10:40	9M3WA	0519	RZ 304	Kuhn
T/R	3:05-4:20	3T3RA	0518	KY 248	Bahr

210W: Creative Writing

M	9:15-12:05	9M3A	0661	KP 333	Kahler
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This class is for beginning writers of fiction, poetry, and drama. We'll read and write in a wide range of forms, styles, and voices, and even if you've only thought of writing creatively, your words are welcome here. You might not realize it, but you already have a good understanding of the three genres, because fiction looks like real life stories, poetry is similar to contemporary music, and plays are a lot like television and movies. We'll study fiction first, since it's the most familiar of the genres, then poetry – perhaps the most intimidating genre, though you'll see it doesn't have to be – and end with playwriting.

Class time will be devoted to in-class writing exercises, discussion of fictional, poetic, and dramatic techniques, and the workshopping of your writing. It's simple: the more you read and write, the more you learn about writing.

Texts for the course may include:

Three Genres: The Writing of Fiction/Literary Nonfiction, Poetry, and Drama, Stephen Minot (Eighth edition, Prentice Hall)

The Collected Stories, Amy Hempel (Scribner)

Behind My Eyes, Li-Young Lee (W.W. Norton)

Sam Shepard: Seven Plays (Buried Child, Curse of the Starving Class, The Tooth of Crime, La Turista, Tongues, Savage Love, True West) (Dial Press)

210W: Creative Writing

M/W	3:05 - 4:20	3M3WA	0660	RA 102	Sederat
M/W	4:30-5:45	E4MBA	0664	RA 208	Alpiner
T	6:30-9:20	E6T3A	0663	RA 106	Whitaker
T/R	1:40 - 2:55	1T3RA	0659	KP 708	Allen
T/R	12:15-1:30	CT3RA	0662	RA 208	

211W : Writing Non-Fiction Prose

T	6:30-9:20	E6T3A	0666	RA 102	Lehman
T/R	9:25-10:40	9T3RA	0665	KY 248	Agabian

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

M/W	9:25-10:40	9M3WA	0532	KY 321	Hintz
T	6:30-9:20	E6T3A	0534	RZ 304	Williams
T/F	12:15-1:30	CT3FA	0533	KY 425	Hizme
T/R	4:30-5:45	E4TBA	0691	RZ 304	Basu

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

M/W	8:00-9:15	8M3WA	0536	KY 317	Lewis
T/R	1:40-2:55	1T3RA	0535	KY 425	Dicus
T/R	10:50-12:05	AT3RA	0539	KY 248	Sipe
T/R	9:25-10:40	9T3RA	0537	RA 106	Sipe
W	6:30-9:20	E6W3A	0540	RZ 224	Schanoes

*** 253, 254, AND 255 ARE REQUIRED FOR ALL ENGLISH MAJORS*****253: American Literature Survey I**

M/W	10:50-12:05	AM3WA	0543	KY 425	Altschuler
M/W	3:05-4:20	3M3WA	0541	KY 321	Schechter
T/R	10:50-12:05	AT3RA	0544	RZ 224	Tucker
T/R	3:05 - 4:20	3T3RA	0542	RA 102	Tucker
W	6:30-9:20	E6W3A	0545	KY 425	Meyer

254: American Literature Survey II

M	9:15-12:05	9M3A	0546	RZ 224	Weidman
M/W	10:50-12:05	AM3WA	0549	KY 317	Schwartz
S	9:20-12:05	9S3A	0547	X	Sirlin
T/R	4:30-5:45	E4TBA	0692	KY 248	Zino
T/R	9:25-10:40	9T3RA	0548	RA 208	Henkle

255: 20th Century Literatures in English

M/W	1:40 - 2:55	1M3WA	0550	RZ 224	Moreland
M/W	10:50-12:05	AM3WA	0552	RA 208	Riley
M/W	4:30-5:45	E4MBA	0553	RA 102	Flores
T	6:30-9:20	E6T3A	0554	KY 425	Mchawi
T/R	3:05 - 4:20	3T3RA	0551	KY 425	Chu

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

PERMISSION OF INSTRUCTOR*

299.3: English Internship

* * * TO BE ANNOUNCED * * * Z 0555 x

301W: Short-Story Workshop

T 6:30-9:20 E6T3A 0671 KP 708 Allen

301W: Fiction

W 1:40 - 4:30 1W3A 0668 KP 334 Lieu

In this workshop course, students learn fiction craft by writing and by closely reading stories, novel excerpts and essays by published writers and each other. Craft elements include characterization, point of view, narrative design, plot, dialogue, and setting. Short weekly exercises give way at mid-semester to the draft and revision of one 12-to-15-page story. Students also research and complete one short critical essay on a fiction writer chosen in conference with the instructor. Course packet readings may include fiction and essays by Isaac Babel, James Baldwin, Toni Cade Bambara, Roberto Bolaño, Ha Jin, Denis Johnson, Gabriel García Márquez, Bharati Mukherjee, and Merce Rodoreda.

302: Playwriting Workshop

T/R 1:40 - 2:55 1T3RA 0560 KP 334 Schotter

304: Poetry Workshop: "Cultivating Creativity"

M 1:40-4:30 1M3A 0563 KP 334 Hahn

The point of the workshop is similar to that of a greenhouse: forced growth. It is an unnatural environment where productive development can occur within, for us, one semester. This depends in large part on the student's commitment to the workshop community, to the assigned readings and assignments based on those readings, and to the risks that can be tried in one's own poetry. Toward that end, workshop work happens in the classroom where we will identify the most radiant moments of a new piece and see how those moments serve and suggest revision possibilities for the student writer to try. Revision is about choices—not following dictates. The student should be prepared to read and write a great deal in order to develop both critical and creative abilities. Readings of contemporary poets may include Charles Wright, C.K. Williams, Yusef Komunyakaa, Sharon Olds, Ai, Li-Young Lee—as well as new work in chapbook form. Class participation is crucial. There is a lot of "play" in hard work and workshop is where this activity can take place. Creative writing and weekly responses will be due throughout the semester; a final portfolio of revised work will be due on the last day of class. Open only to students who have taken ENG 210.

312: Medieval Lit. 1100-1500

M/W 3:05-4:20 3M3WA 0565 RZ 224 Sargent

322: Lit of the Restoration and 18th Century

T/R 4:30-5:45 E4TBA 0566 KY 317 Williams

The British 17th and 18th centuries witnessed tremendous political, religious, social and economic change. The period between 1660 and 1799 has been called the Augustan Age, the Restoration, the Age of Sensibility, the Enlightenment, Pre-Romanticism, the Long Eighteenth Century, the Revolutionary Era, the Age of Johnson, the Neoclassical Age and the early Industrial Revolution—each emphasizing a different feature of the period and privileging certain aspects of culture over others. The 18th century saw a publishing explosion, with presses turning out an unprecedented quantity of books, newspapers, pamphlets,

and for the first time, what we might recognize as novels. Many features of the modern world—stock markets, coffee houses, newspapers—came into being in this period, but there is also a great deal of continuity with the folk traditions and beliefs of earlier periods as well. Among other things, in this course we will attempt to grasp the 18th century as a literary period, attending to the efforts of literary historians to characterize it. In the process, we will read works in a variety of modes: satire, poetry and novelistic discourse, as well as philosophical, scientific and religious prose. We will even spend some time looking at art, but class participants should expect a significant reading load. Authors studied will include Aphra Behn, Jonathan Swift, Alexander Pope, Eliza Haywood, Henry Fielding, Samuel Johnson, James Boswell, Thomas Gray and others.

323: The Age of Romanticism in England

T/R 10:50-12:05 AT3RA 0568 KY 317 Frosch

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 Lit.

T/R 1:40-2:55 1T3RA 0571 RA 106 Sipe

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

M/W 1:40 - 2:55 1M3WA 0573 KY 321 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 and genres, especially autobiographical and fictional narratives of transgender experience, but also history, theory, political manifesto and ethnography. We will consider the varied diction, figures, narrative tropes, and both explicit and implied theoretical understandings—especially of the relations among the categories of sex, gender, sexuality and embodiment--that underlie articulations and understandings of categories such as "transgender" and "trans-sexual."

The goal of our reading, speaking, and writing will be to explore varied and possibly new ways of imagining gender, sex, sexuality, embodied experience, etc. We will probably come to this conversation with varied experiences, understandings and vocabularies. While I do want us to learn to use a shared vocabulary (e.g., distinctions among the words and concepts "sex," "gender," and "sexuality"), our goal will not be to think identically. To learn to use our shared vocabulary and to develop your own understandings, it will be necessary to experiment bravely with language, to have the courage to make errors, and to accept others' responses to your language and ideas. Also, some of our reading may produce responses in us that could be surprising and possibly difficult to articulate. In other words, while we are clearly, obviously, and definitely not having a therapy group, our reading, writing and speaking should indeed connect with some of our deepest and perhaps most personal understandings of ourselves and others. Our conversations will thrive if we can make a social environment in which we hear and respond to one another with respect and patience and in which we offer revisions of language and thinking with respect and goodwill.

326: American Women Writers of Color

T/R 9:25 -10:40 9T3RA 0575 RZ 304 Warren

This course focuses on works by American prose writers from the mid-nineteenth-century to the present, including such writers as Harriet Jacobs, Harriet Wilson, Frances Harper, Zitkala-Sa, Alice Dunbar-Nelson, Sui Sin Far, María Amparo Ruiz de Burton, Sarah Winnemucca Hopkins, Pauline Hopkins, Zora

Neale Hurston, Nella Larsen, Hisaye Yamamoto, Maya Angelou, Toni Morrison, Maxine Hong Kingston, Cherríe Moraga, Leslie Marmon Silko, Bharati Mukherjee, Fae Myenne Ng, Isabel Allende, Aurora Levins Morales, Jhumpa Lahiri. We will examine the texts in relation to representations of identity within the context of diverse and divergent cultural constructions of ethnicity, race, class, sexuality, and gender.

328: Fantasy and Realism

M/W 10:50-12:05 AM3WA 0577 RA 102 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 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. 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, 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 and larger projects.

332: Shakespeare I

T/R 8:00-9:15 8T3RA 0579 KY 248 Holl

In this course, we will contextualize and historicize Shakespeare's pre-1600 comedies, histories and poetry, examining the plays and sonnets alongside various early modern prose and ephemera, including pamphlets, art and anecdote. Readings will include *A Midsummer's Night's Dream*, *As You Like It*, Parts 1 & 2 of *Henry 4*, *Richard 3*, *The Merchant of Venice* and several sonnets, along with excerpts from prose works by Holinshed, Greene, Nashe and others.

333: Shakespeare II

M/W 1:40 - 2:55 1M3WA 0581 KY 248 Walkden

This seminar is designed for students interested in becoming familiar—or more familiar—with Shakespeare's work through a study of eight plays from the second half of his theatrical career. We will focus our attention on the language and dramatic structure of Shakespeare's late comedies, tragedies, and romances as well as on aspects of their staging and commercial performance. In addition, we will address questions of broader social consequence, relating to concepts of authorship, race, gender, class, and national identity, both in the historical context of Shakespeare's time and in our own. Likely plays: *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Pericles*, *A Winter's Tale*, and *The Tempest*. Class will be conducted as a discussion. I will also try to arrange for us to see a performance of one of the plays.

345: The English Novel II

M/W 3:05-4:20 3M3WA 0582 KY 425 Kennamer

From Austen to Dickens and from Bronte to Gissing, 19th-century Britain witnessed the golden age of the novel. In this course we will attempt to examine the novel in many of its guises, from popular entertainment to soul-searching psychological exploration and scathing social critique. Our readings will include novels by literary giants such as Charles Dickens and Charlotte Bronte as well as works by authors whose names may be less familiar -- perhaps the domestic realism of Elizabeth Gaskell, the detective fiction of Wilkie Collins, or the sensationalism of Marie Corelli. Approaching these texts from a cultural studies perspective, we will attempt to answer such questions as how the form of the novel shaped the content, how serialization informed the Victorian reading experience, and why the novel was so wildly popular and successful in the nineteenth century. Requirements will include three short reading response papers, two longer essays, and an oral presentation.

345: The English Novel II

T/R 8:00-9:15 8T3RA 0569 KY 425 Wang

We will be closely reading, contextualizing, and analyzing some of the major British novels of the 19th century. Novelists may include Jane Austen, Charlotte and Emily Bronte, Charles Dickens, George Eliot, W.M. Thackeray, and Thomas Hardy. By examining key aspects of these novels, we will better understand some of the most pivotal intellectual, social, and historical concerns of the 19th century.

354: African American Lit. 1760 until 1930

W 6:30-9:20 E6W3A 0584 RA 102 Mchawi

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. We will begin our excursion by looking at Africa and several traditions that manifest themselves in what has been described as "African American Literature." We will then move quickly through slave narratives and literature of resistance. As Africans struggle for freedom in the Americas, a variety of literary forms illustrate different opinions and strategies. Once freedom is secured as a legal classification, numbers of writers discover that things are not quite what they seem. Our journey ends during the "Harlem Renaissance" when writers of African ancestry from throughout the Diaspora converge on a New York neighborhood that became a cultural beacon for Africans around the world.

358: 19th Century American Transcendentalism

F 12:40-3:30 12F3A 0586 KY 248 Lew

359: Regionalism, Realism, and Naturalism in American Lit.

T/R 1:40 - 2:55 1T3RA 0587 KY 321 Tucker

As one critic observes, "Realists do more than passively record the world outside; they actively create and criticize the meanings, representations, and ideologies of their own changing culture." Our reading of criticism and fiction this term will explore the variety of "realisms"--including literary naturalism and regional (or "local color") fiction--in American literature from the Civil War through the first decades of the 20th century. Keeping in mind how language both reflects and participates in the construction of "reality," we'll look at the debates surrounding definitions of literary realism, along with the historical and social contexts that shape an author's strategies for representing the material world and the interior world of the psyche. The (tentative) reading list focuses on late 19th-century texts but takes our investigation of the subject into the 20th century: Collected stories by Charles Chesnutt and Flannery O'Connor, James's *What Maisie Knew*, Wharton's *The House of Mirth*, Dreiser's *Sister Carrie*, Cather's *Death Comes for the Archbishop*, Erdrich's *Love Medicine*.

361: The American Dream

M/W 10:50-12:05 AM3WA 0635 RA 106 Tytell

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.

363: Studies in Global Lit. and English

T/R 10:50-12:05 AT3RA 0636 RA 208 Alvarez

In this course, we will survey the transnational literatures from the Americas. As a class we will explore the American-ness—including the "dark" colonial histories around that problematic term—of the Americas as varying modes of cultural production, consumption, and competing ideologies, and how various forms of localisms have been historically implicated in a hemisphere largely dominated by the United States and its transnational corporations since the Monroe Doctrine. We will read two books of critical theory which will interdisciplinarily examine postcolonialism, sociolinguistics, migration, nationalism, literacy and conquest, geography, poetics, and history, and these frameworks will be applied to five literary texts, including authors such as Silko, García Márquez, and Chamoiseau. Additional brief texts may be supplemented including a few short films.

367: Modern Irish Literature

T/F	1:40 - 2:55	1T3FA	0637	RZ 224	Cassvan
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This course is intended to provide a thorough introduction to the work of modern Irish writers in the context of Irish history and culture. In addition to our concentration on important works by W.B. Yeats, J.M. Synge, James Joyce, Samuel Beckett, Seamus Heaney, Brian Friel, Nuala ni Dhomhnaill, Paul Muldoon and Eavan Boland, we will spend some time focusing 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 and the study of history and of the concept of tradition itself. Our careful reading of a number of the major works of modern Irish literature will be accompanied by a theoretical interrogation of the modes of literary criticism and interpretation.

376: British and American Fiction 1945 - Present

W	6:30-9:20	E6W3A	0639	KY 321	Nysenholc
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The second half of the 20th century and early years of the 21st century have been marked by epoch-making events like the Holocaust, the Cold War, the Vietnam War, the disintegration of the British Empire, and 9/11, as well as by the movements for Civil Rights and Women's Rights. Overall, the period has witnessed the dissolution of cultural and even national boundaries. The writers who have chronicled these events have struggled with the issue of historical representation. The main question that will preoccupy us will be the relation of contemporary fiction to history. We will read a variety of modes—Realism, Magic Realism, Metafiction. Authors will include: Chinua Achebe, John Barth, Samuel Beckett, Don DeLillo, Ralph Ellison, Graham Greene, Doris Lessing, Toni Morrison, Thomas Pynchon, Philip Roth, and Salman Rushdie.

376: Nada: A Course About Nothing

M	6:30-9:20	E6M3A	3381	RA 106	Weir
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Our nada who art in nada, nada be thy nada.
Ernest Hemingway

Our course will have two aims:

- #1 To write a 20-page research paper; and:
- #2 To read a few novels about nothing, or "nothing," or both.

In respect to #2: By "nothing," I mean a certain fashionable dread or fear of existential loneliness that creeps into US novels after World War II and hangs around until the postmodernists get hold of meaning and insist that nothingness is just a mask you wear and not a void you disappear into. We will read two sets of post-WWII US novelists and attend to their obsession with the absence of meaning. The first group – Joan Didion, John Cheever, Joyce Carol Oates, Norman Mailer, Susan Sontag, Flannery O'Connor, and James Baldwin – show their allegiance to their modernist forbears by treating "meaning" as concrete and absolute and "nothingness" as a series of incursions against it, accomplished through weather (Didion), alcoholism (Cheever), sex (Mailer), psychoanalysis (Sontag), suburbia (Oates), lack of faith in divine grace (O'Connor), and through dread itself – bogus dread practiced by white people who have never lost anything they can't get back (Baldwin). The second group of novelists will be represented by David Foster Wallace and Colson Whitehead, whose approach to the binary of meaning/nothing is to mock it as a false dichotomy, to put it on burlesque display, to employ its terms in the creating of theatrical effects, and in general, to interrogate the nostalgia for which it acts as an advertising circular. Texts will likely be Baldwin's *Tell Me How Long the Train's Been Gone*, Cheever's *Bullet Park*, Didion's *Play It As It Lays*, Mailer's *An American Dream*, Oates's *them*, O'Connor's *The Violent Bear It Away*, Sontag's *Death Kit*, Wallace's *The Broom of the System*, and Whitehead's *The Intuitionist*, as well as Existentialism from Dostoyevsky to Sartre, ed. Walter Kaufmann, Jean-François Lyotard's *The Postmodern Condition*, Linda Hutcheon's *The Politics of Postmodernism*, and Jean Baudrillard's *Simulacra and Simulation*.

As for #1: Students will involve themselves in all the stages of producing a standard research paper such as may be assigned in any course in the English Department. This will include developing a thesis topic, tracking secondary sources, writing an annotated bibliography, framing a theoretical context, handling citations, incorporating quoted material into the text, forwarding and substantiating an argument, and writing sentences of breathtaking economy and directness, paragraphs of exquisite balance, and a paper that asks complicated, interesting questions and maps a series of possible responses. All student work

will be formatted according to MLA guidelines for English papers, and each paper will go through three drafts: first, revision, and final.

Please don't take this course if you're not willing/able to do all the reading – 9 novels, a few of them quite lengthy, plus several critical texts – and if you are not prepared to work in earnest, and for many hours a week, on your writing.

377: From Midnight to Daylight: South Asian Writers Write Back

M 6:30-9:20 E6M3A 0640 RZ 224 Khan

We will explore modern South Asian authors with some emphasis given to partition literature. Further, we will closely examine themes that include, but not limited to, colonization/decolonization, nationalism, migration, gender/caste/ethnic conflicts, culture, globalization and modernization. We will be reading Salman Rushdie's *Midnight Children*, Arundhati Roy's *The God of Small Things*, Shashi Tharoor's *India From Midnight to Millennium and Beyond* and Amitav Gosh's *The Shadow Lines*. We will also look at poems, short stories and films by Rabindranath Tagore, Mahasweta Devi, Kamala Das, Deepa Mehta, Manto and Hanif Kureshi.

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

M/W 10:50-12:05 AM3WA 0521 PH 102 Faherty

Approaching early American fiction both transatlantically and transhemispherically, in this course we will consider the ways in which the trajectory of U.S. cultural history was driven by the complex circumstances of colonialism. By moving beyond our proclivity to imagine national culture as a closed system, we will consider how early "American" novels situate their renderings of U.S. exceptionalism within global networks of exchange. In her introduction to the revised edition of her groundbreaking study of the early American novel, Cathy Davidson notes that the word "postcolonial" does not appear in the original edition of *Revolution and the Word* "even though the creation of a culture in the wake of a revolution is its primary subject." The shift in critical perspective registered in Davidson's remark is the starting point for this course. In order to explore the possibilities raised by thinking more expansively, we will read a broad range of texts, including novels written by post-Revolutionary Americans (such as Herman Melville, Leonora Sansay, E.D.E.N Southworth, Edgar Allan Poe, Unca Eliza Winkfield, Martin Delany, Charles Brockden Brown, Royal Tyler, and Martha Meredith Read) focused on North Africa, South America, the Caribbean, Spain, India, Antarctica, and the South Pacific.

Minimum GPA of 3.0 required for this course

380: Classical Backgrounds of English Lit.

M/W 1:40-2:55 1M3WA 2560 KG 206 Lidov

381: Literature of the Bible

W 9:15-12:05 9W3A 0642 RZ 224 Zimroth

A close reading of selected texts from both the Hebrew and Christian Bibles, with an emphasis on literary strategies, redaction theory, and the history and sociology behind the texts. Where appropriate, we will also consider both ancient and contemporary midrash (ie, commentary, often fanciful) as well as how these ancient texts may be relevant to contemporary religious practice and also to literature.

382: Race, Immigration and Imperialism in American Literature and Culture: Narratives of Expansion and Protection, 1876-1930

M/W 9:25-10:40 9M3WA 0643 KY 317 Schwartz

In 1882, Congress passed the Chinese Exclusion Act, effectively barring Chinese immigration for a decade (the Act would remain in place, in some form, until 1965). In 1887, the peripatetic writer, Lafcadio Hearn, would translate into English a collection of folktales called *Some Chinese Ghosts* before setting off on an odyssey throughout the American South and the Caribbean in order to document the Creole cultures there through his "ethnographic sketches."

In 1898, the Anti-Imperialist League was created (with Mark Twain as co-founder) to protest the annexation of the Philippines. And, in 1901, with U.S. troops still battling north of Manila, Chief Justice White would attempt to explain the legal status of the newly acquired American territory of Puerto Rico as “foreign to the U.S. in a domestic sense,” relegating residents of the island as, in Amy Kaplan’s words, “neither citizens at home nor aliens from another nation.” In 1916 and 1921, respectively—as immigrants from Southern and Eastern Europe continued to fill New York Harbor—Madison Grant and his protégé, Lothrop Stoddard, would publish their soon-to-be popular racial theories, which explained “scientifically” the superiority of the Nordic people. In *The Great Gatsby*, Tom Buchanan confesses to having become “a terrible pessimist” after reading a book by “Goddard” about the collapse of civilization due to the passing of “the white race.” “It’s all scientific stuff,” he says proudly. “It’s been proved.”

Through close readings of a number of different kinds of texts, we will attempt to map this matrix of race, anthropometrics, citizenship and imperial expansion through a series of complex questions. For instance, what do Hearn’s “ghosts” have to do with the barring of Chinese immigrants and disparate Creole cultures? How might Twain’s devout anti-imperialist stance be troubled by a close reading of his fiction? In what ways might we beneficially use literary-critical techniques to examine the language of law? How might Fitzgerald’s prose simultaneously critique and support the findings of racist “science?” Hopefully, our answers will be as intricate and open-ended as the terms under examination.

Theoretical works on empire, race and citizenship will include William Appleman Williams, Eric Cheyfitz, John Carlos Rowe, Donald E. Pease, Barbara Foley, Amy Kaplan, Immanuel Wallerstein and Etienne Balibar, among others. The fiction through which we will discuss these ideas will be drawn primarily from Twain, William Dean Howells, Hearn, Sarah Orne Jewett, W.E.B. Du Bois, Fitzgerald, Sarah Perkins Gilman, Charles Chesnutt and Mike Gold. A midterm and final paper are required.

384: Aspects of Fiction

M/W 1:40 - 2:55 1M3WA 0645 RA 102 Tytell

This course uses a biographical perspective to explore differences between 18th, 19th and modern approaches to the art of fiction with a special emphasis on narrative technique. We will read stories and novels by such writers as Poe, Melville, James, Conrad, Joyce, Fitzgerald, Hemingway, Burroughs and Kerouac.

384: Aspects of Fiction

S 1:00-3:40 1S3A 0646 X Sirlin

We will explore a wide range of short fiction and novellas, covering the following aspects of fiction: fables, horror/fantasy, realism, naturalism, unreliable narrators, objective narration, and stream of consciousness.

384: Aspects of Fiction

R 6:30-9:20 E6R3A 0649 KP 333 Cuomo

385: Aspects of Drama

T/R 3:05 - 4:20 3T3RA 0650 KY 321 Schotter

390: Comedy and Satire

T/R 1:40 - 2:55 1T3RA 0652 KY 248 Hong

This course focuses on comedic and satirical representations of race in contemporary American literature, film, and popular culture. We will examine the differences between comedy and satire, their goals and methods, and their attendant risks and possibilities. We will discuss the diverse kinds of social, cultural, political, and psychic work that comedy and satire can do. In particular, we will explore how comedy and satire have the potential to deconstruct stereotypes and to disrupt fixed notions of race, gender, sexuality, and class, which have historically often been reified through racist and racial humor. Especially with the prevalence of post-race discourse in the US today, comedy and satire are didactic strategies par excellence for engaging the increasingly contested category of race and the material realities of US race relations. We will discuss works by authors such as George Schuyler, Sherman Alexie, and Gene Luen

Yang, films such as *Hollywood Shuffle* and *Harold & Kumar Go to White Castle*, sketches from shows like *Chappelle's Show*, and stand-up by comedians such as Chris Rock, Margaret Cho, and George Lopez.

Senior Seminar: Topics in Literature

391W: Nature and Culture in Fictions and Films

R 6:30-9:20 E6R3A 0682 HH 12 Buell

This course will explore different ways in which complex cultural texts have often been wiser than their interpreters and even their creators. It will explore how culture and nature are subtly interwoven in a wide variety of ways in literary and filmic depictions of, on the one hand, nature and, on the other, of the non-natural human world. In each case, a closer look reveals not just the truly natural in the one and the truly human in the other, but often very peculiar embraces of the two.

When society entered the "modern" world in the 16th and 17th centuries, it began what many thought was a heroic process of liberating humanity from nature. Humanity began improving itself and its milieu and set out on its "march of progress"—its one-way passage toward a better and better state. Nature, in contrast, was deemed separate and remained behind, enduring or reliably cyclic, bound always to persisting laws of nature.

Today, however, that attitude is like a troubled dream naturalists and urbanites, environmentalists and cultural theorists alike are trying to wake up from. For what the modern world achieved was, in fact, not the separation of nature and society. Instead, its cultural texts reveal the cultivation in fact of stranger and stranger embraces. Worse, today, in what is the second or even third generation of a still-growing environmental-social crisis, many of these embraces seem to be death-grips, not happy cementings of an ever-more-fruitful relationship.

We will read five or six literary texts and study five or six films. Literary texts will include works like Shakespeare's *As You Like It* and Octavia Butler's *Dawn*, and films will range from movies like *Safe* to *A.I. Artificial Intelligence*. [Note however: Books will be ordered as usual for purchase at the campus store. With films, however, students will need to entrepreneurially locate copies to view outside of class before the date we discuss them.]

391W: The Gothic Child

T/R 12:15-1:30 CT3RA 0677 KY 317 Schanoes

The Dark Old House. *The Family Secret*. *Terror in the Night*. What do these have to do with childhood?

In this course, we investigate the role childhood plays in Gothic novels and movies. We'll read several of these dark and terrifying novels, some directed at adults and some written for children, and hope to identify common uses of child-characters and childhood within them. Along the way we'll consider what the definition of a Gothic novel may be as well as how we think about what it means to be a child. We'll survey 150 years of Gothic literature, including some films, and read secondary literature and theory, including a piece by Sigmund Freud. Authors may include: Charlotte Bronte, Henry James, V. C. Andrews, John Bellairs, Neil Gaiman, and Lemony Snicket.

391: Interracialism

M/W 3:05 - 4:20 3M3WA 0674 KP 708 Moreland

The allure of the interracial relationship-- in all of its transgressive and redemptive possibilities, in all of its tragic exhilaration-- stands as a social and aesthetic boundary integral to Western formulations of the Self. A wide and deep body of literature (and of law) has developed around this; this class will explore some of that literature and attempt to situate in within its social, legal, literary, and theoretical frameworks. Some of the writers we shall be reading are Shakespeare, Twain, Baldwin, Amiri Baraka, Faulkner, Chestnutt, George Washington Cable, DuBois, Orlando Patterson, and Werner Sollors.

391: Comedy and Humor in Asian American Cultural Productions

T/R 3:05 - 4:20 3T3RA 0675 HH 12 Hong

This course examines comedy and humor in contemporary Asian American literature, film, and popular culture in order to claim a uniquely Asian American comedic tradition. Historically, US popular culture has

employed comedy and humor to make fun of, to exclude, and to mark Asian Americans as "alien." We will discuss how Asian American comedy uses the same medium to counter such stereotypes and to disrupt fixed notions of race, gender, sexuality, class, and so on. Questions we will address include, but are not limited to, the following: How have Asians and Asian Americans been made the object of humor in US popular and literary culture? How do we account for the lack of popular representations of Asian Americans as agents (rather than objects) of humor? How do we account for the critical neglect of Asian American comedic cultural productions in the field of Asian American studies? What kinds of social, cultural, political, and psychic work does Asian American humor do? How are comedy and humor both effective and limited for political projects and effecting social transformation? We will discuss texts such as Maxine Hong Kingston's *Tripmaster Monkey*, Gish Jen's *Mona in the Promised Land*, Ruth Ozeki's *My Year of Meats*, and Gene Luen Yang's *American Born Chinese*, as well as films such as Alice Wu's *Saving Face*, Danny Leiner's *Harold & Kumar Go to White Castle*, and Grace Lee's *The Grace Lee Project*, and the stand-up comedy of Margaret Cho.

391: Austen & James on Film

W 9:15-12:05 9W3A 0676 HH 08 Richter

391: Dreams

W 6:30-9:20 E6W3A 0681 HH 12 Tougaw

Are dreams the "royal road" to the unconscious, as Freud once argued? Are dreams mystical missives? Meaningless by-products of firing neurons? Do they consolidate memory? Drive artistic endeavors? Can they seep into or influence waking life? The elusiveness of dreams, which propel us to imagined worlds whose logic falters when we wake, has made them an inspiration to innumerable artists and an object of study for neurologists, psychologists, and philosophers. In this senior seminar, we will explore the art and science of dreaming. We will read classic dream theories by Aristotle, Freud, and Jung; examine contemporary theories by dream researchers such as J. Allan Hobson, Ernest Hartmann, and Stephen La Berge; read literary texts by writers such as William Shakespeare, Charlotte Brontë, Franz Kafka, and Kazuo Ishiguro; listen to music by Kurt Weill, Bob Dylan, and The Postal Service; view a variety of films, including Luis Buñuel and Salvador Dalí's *Un Chien Andalou*, Terry Gilliam's *Brazil*, and Richard Linklater's *Waking Life*; and take a virtual tour of Dalí's *Dream of Venus*, the surrealist funhouse he built for the 1939 World's Fair (in Queens!). We will all keep dream blogs, documenting our dream lives and reflecting on them through the lens of our course readings and discussions. Students will also develop interdisciplinary research projects that address current questions in the field of dream studies.

391: Thoreau

M 6:30-9:20 E6M3A 0678 RA 102 Weidman

391: Science Fiction

T 6:30-9:20 E6T3A 0679 HH 12 Chu

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

395W: American Feelings: Sympathy in American Writing

M/W 3:05-4:20 3M3WA 0648 RA 208 Meyer

In Howells's *The Rise of Silas Lapham* (1885) many female characters are drawn to the novel *Tears, Idle Tears*--a snub of the popular novel of sentiment read mostly by women in the nineteenth century. Howells sees such texts as producing "idle tears" through far-fetched plots and melodramatic sentiments. But such novels are the product of a long history of the sentimental tradition in Anglo-American writing. Our class will explore this sentimental tradition, thinking through its origins in eighteenth century philosophy and fiction and how the idea of sentimental bonding-- uniting with others through a culture of feeling,--comes to permeate not only 19th century woman's fiction, but political and religious discourses as well. Following contemporary scholars on sentiment like Julia Barnes, Kristen Boudreau, and Glenn Hendler, we will look at the multiple places sympathy is deployed in American writing, through politics (*The Declaration of Independence*), slave narratives (*Incidents in the Life of a Slave Girl*), the sentimental novel (*The Minister's Wooing*) and other texts. Throughout the class we will think of sympathy as an embodied practice, one in which the reader's emotional responses (sometimes their "idle tears") are shaped by the work--sympathy happens between characters as well as between books and readers, and readers among one another.

395W: Victorian Families

M/W	1:40 - 2:55	1M3WA	0683	KP 708	Schaffer
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In modern life and fiction, we assume that growing up means moving away from one's family. But in nineteenth-century Britain, growing up might actually mean consolidating ties with one's family: marrying cousins, living with parents, and replicating the parents' lifestyle. How did young adults feel about this cultural expectation? How did it change the meaning of maturation and marriage? In this course, we will look at some fascinating Victorian novels that show what it felt like to be enmeshed in family — especially when that family feels oppressive or alien. We will ask how these characters negotiate the conflict between self-expression and familial loyalty. Novels may include George Eliot's *The Mill on the Floss*, Charles Dickens's *Bleak House*, Charlotte Yonge's *The Heir of Redclyffe*, Jane Austen's *Mansfield Park*, Thomas Hardy's *Jude the Obscure*, and Lucas Malet's *The History of Sir Richard Calmady*. Three essays and a blog.

395W: The Gangster in American Literature

W	6:30-9:20	E6W3A	0680	HH 09	Gardaphe
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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. Authors considered include F. Scott Fitzgerald, William Kennedy, Mario Puzo, Louisa Ermelino, Anthony Valerio, Richard Vetere and others.

395W: Special Topics

T	1:40-4:30	1T3A	2643		Girmay
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399W: Honors Seminar

M	1:40-4:30	1M3A	0684	HH 12	McCoy
W	6:30-9:20	E6W3A	0685	HH 08	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.