

**\*\* COMPARATIVE LITERATURE \*\***

**MODERN SHORT STORY & NOVELLA**

**Comp. Lit. 14.2**                      **MW12**                      **M. W.**                      **12:50 - 2:05 p.m.**                      **Ms. Moser**

This course includes works by such authors as Balzac, Flaubert, Stendhal, Dostoyevsky, Turgenev, and Verga. Discussion of the novels will be extended and enriched by readings and discussions of the social, historical, cultural, philosophical, scientific and artistic currents of the century. We will analyze not only the literary aspects of these novels, but also the place of these works in the intellectual, social, and historical context of their times.

**YIDDISH SHORT STORIES & POETRY IN TRANSLATION**

**Comp. Lit. 14.5**                      **TR2**                      **T. Th.**                      **2:15 - 3:30 p.m.**                      **Mr. Shapiro**

(same as Judaic Studies 53.7)

**Get to know** East European Jewish culture through Yiddish short stories and poetry in translation. **Learn the roots** of “Fiddler on the Roof” by reading Sholem Aleichem’s wonderful stories. **Discover** the connections between Jewish Ashkenazic culture and the cultures of Poland, Russia, Ukraine, Hungary, and Romania. **Explore** the cultural roots of such great authors and artists as Sol Bellow, S.J. Perelman, Groucho Marx, Mel Brooks, Carl Reiner, Susan Silverman, Barbara Streisand, Arthur Miller, Budd Schulberg, Isaac Bashevis Singer, Steven Spielberg, and Philip Roth. **Identify** threads of Yiddish culture in the fabric of American civilization. A liberal sense of humor is mandatory.

**LITERATURE OF FANTASY**

**Comp. Lit. 19.1**                      **EM6**                      **M.**                      **6:30 - 9:15 p.m.**                      **Ms. Vighetti**  
(same as Eng. 50.6)

First, this course is a heavy reading course but the readings are fun. Fantasy Literature for young (and not so young) people seems to have exploded in the past few years. Not only has it exploded, much of it is now well written and based on material you may not have considered such as totalitarianism, physics, alchemy, and the Garden of Eden. Many of the basic concepts arise out of what we call great literature such as Paradise Lost. Additionally, some of this literature is now available in film and as is usual, some is good and some bad. Depending on time, the authors include Rowling, Croggon, L'Engle, Tolkien, and Paolini among others. And if time allows, we will watch 2 films, one a successful work and one that fails...not only fails, but bombs. A term paper is required...subjects to be listed but one can choose from the list. A mid-term and a final are also required.

### MEDIEVAL LITERATURE

**Comp. Lit. 21**                      **MW5**                      **M. W.**                      **5:05 - 6:20 p.m.**                      **Mr. Steel**

Medieval Britain, like contemporary Brooklyn, was a land of a great many cultures and languages, all of which interacted with each other to create new ways of telling stories about the land they all shared. Comparative Literature 21: Literature of Medieval Britain will read works originally written in Latin, Old Norse, French, Hebrew, and English, representing many, but not all, of medieval Britain's languages. All texts will be read in translation. We will encounter King Arthur (translated from Hebrew), a zombie-killing Norse outlaw, a werewolf, a green giant, and a king who breathed fire when he slept, all of whom I hope will strike you as strange and wonderful, and all of whom should give you new ways to think about community. Course requirements include participation in class discussions, several short papers, a research paper, and a final exam. Please contact Professor Karl Steel, [ksteel@brooklyn.cuny.edu](mailto:ksteel@brooklyn.cuny.edu) <<mailto:ksteel@brooklyn.cuny.edu>>, if you have any questions.

### AFRICAN LITERATURE

**Comp. Lit. 32.2**                      **MW12**                      **M. W.**                      **12:50 - 2:05 pm**                      **Ms. Byam**  
**(same as Africana Studies 24.8)**

Survey of twentieth-century fiction, drama, poetry of sub-Saharan Africa. Works by such authors as Achebe, Ekwensi, Emecheta, Ngugi, Oyono, Laye, Dadie, Clark, Sembene, Senghor, Soyinka.

### CARIBBEAN LITERATURE

**Comp. Lit. 38.3**                      **MW3**                      **M. W.**                      **3:40 - 4:55 p.m.**                      **Mr. Frydman**  
**(same as Afric. 29 & PR&LS 38)**

This course will feature poetry, drama, novels, short stories, essays, and manifestos from all parts of the Caribbean and its diaspora. We will explore how this literature treats a range of themes: slavery and resistance, colonialism and independence, language and culture, creolization and pluralism, race and class, gender and sexuality, diaspora and migration. Authors to be read hail from English-, French-, and Spanish-speaking regions and may include: Louise Bennett, Kamau Brathwaite, Alejo Carpentier, Aimé Césaire, Maryse Condé, René Depestre, Junot Díaz, Cristina García, Nicolás Guillén, Merle Hodge, C.L.R. James, Tato Laviera, René Marqués, José Martí, Luis Palés Matos, Claude McKay, Shani Mootoo, V.S. Naipaul, Roberto Fernández Retamar, Ana Lydia Vega, Derek Walcott, Joseph Zobel.

**CONTEMPORARY LITERARY CRITICISM & THEORY**

**Comp. Lit. 50.12    MW11    M. W.    11:00 - 12:15 p.m.    Mr. Bayoumi**  
**(same as Eng. 50.12)**

Major approaches to literature since 1960. Topics may include semiotics, structuralism, post-structuralism, deconstruction, narratology, new historicism, feminist theory, psychoanalytic criticism, Marxism, and social constructionism.

**C.L.A.S.**

**CORE STUDIES**

**10.01 LITERATURE, ETHNICITY AND POST WORLD WAR II IMMIGRATION**

MW12	M. W.	12:50 - 2:05 p.m.	Mr. Frydman
TF9	T. F.	9:30- 10:45 p.m.	Ms. Pulda
TR2	T. TH.	2:15 - 3:30 p.m.	Mr. Davis

**10.02 WESTERN LITERATURE TRADITION**

TR11	T. Th.	11:00 - 12:15 p.m.	Mr. Burgess
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**10.04 LITERATURE AND FILM**

F9	F.	9:30 - 12:15 p.m.	T.B.A.
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**10.06 SPECIAL TOPICS - LEGENDS OF KING ARTHUR THROUGH THE AGES**

MW12	M. W.	12:50 - 2:05 p.m.	Ms. Marks
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**10.07 EMERGENCE OF MODERN**

MW5	M. W.	5:05 - 6:20 p.m.	M. Stern
MW12	M. W.	12:50 - 2:05 p.m.	Mr. Zanderer

**10.08 ETHNIC, CULTURAL AND NATIONAL IDENTITIES IN LITERATURE**

TR11	M. W.	11:00 - 12:15 p.m.	Ms. Fairey
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**TBA = To Be Announced**

**\*\*INTRODUCTORY WRITING COURSES\*\***

**ADVANCED EXPOSITION & PEER TUTORING**

**5                    MW11                    M. W.                    11:00 - 12:15 p.m.                    Ms. Moser**

Intensive study of and practice in writing the principal rhetorical forms. Training in principles of peer tutoring and three hours of tutoring writing in the Learning Center or other appropriate setting.

**INTRODUCTION TO CREATIVE WRITING**

**11.1                    MW9                    M. W.                    9:30 - 10:45 a.m.                    T.B.A.**

**Workshop in writing stories, poems, and short plays.**

**11.1                    TR2                    T. Th.                    2:15 - 3:30 p.m.                    Mr. Burgess**

Memory, Moment, Imagination: Adventures in Creative Writing  
Why do we like to write, and why do we like to read great writing? What makes great writing great? How can we become greater writers? From the get-go we'll consider these questions while jumping headfirst into our own writing process. Memories, dreams, music lyrics, overheard conversations on the subway – all of these provide us with material for our poems and stories. Instead of waiting for inspiration to thrust a pen into our hands, we'll keep pens on hand and our eyes peeled for inspiration. Throughout the semester, we'll have an ongoing discussion about the craft and process of writing as we read works by selected authors. My goal is to broaden your understanding of the possibilities and pleasures of writing and to facilitate a supportive, collaborative environment in which to share your drafts. Expect to write constantly, both in class and out.

**\*\*ADVANCED WRITING COURSES\*\***

**WRITING FICTION I & II**

**15.1/2      MW2      M. W.      2:15 - 3:30 p.m.      Ms. Phillips**

An advanced course in the craft of writing fiction with a focus on experimentation and the development of a personal style through workshops, writing exercises, conferences, and a variety of short fiction readings. Topics for discussion include: point of view, voice, mood, beginnings, endings, character, setting, dialogue, plot, theme, mystery, writer's block, revision, publishing, and how to submit to magazines.

**15.1/2      TR11      T. Th.      11:00 - 12:15 p.m.      Mr. Rogers**

“Art is a lie that makes us realize the truth.” So says Picasso, and in no medium is this truer than in fiction. This class is designed to help students make their own “lies” more convincing by focusing closely on the craft of writing in a workshop setting. Students will submit two stories over the course of the semester and extensively revise one of them for their final project. We’ll also examine some great contemporary short stories with an eye to learning the essential techniques of fiction—from overall structure to the sentence itself, with particular attention paid to point of view, pacing, tension, and dialogue.

**CREATIVE WRITING FOR CHILDREN**

**15.3      MW2      M. W.      2:15 - 3:30 p.m.      Ms. Rutkoski**

“So,” says the professor, “I ought to begin with a disclaimer: I will not teach you how to write.” There is a cheated cry (or maybe just a disdainful sniff) from somewhere in the room, but she continues, “I hope, however, to teach you how to teach yourselves how to write. To that end, we will discuss elements of fiction (plot, character, dialogue, setting, etc.) and you will be required to produce short written exercises using these elements. You will also write and revise one short story. We will read the work of some published children’s and young adult writers, and you may have the chance to meet them. This course will be run as a workshop. This means that you will be responsible for evaluating your peers’ work, and for learning how to be a good critic. A great deal of your grade will be based on the typed critiques you will submit for the work of your fellow students. In place of a final exam, the submission of a final portfolio is required.”

## WRITING POETRY I & II

**16.1/2**      **TR11**      **T. Th.**      **11:00 - 12:15 p.m.**      **Ms. King**

This workshop for beginning and intermediary poets will explore poetry through the concepts of “sense” and “nonsense.” We will examine sense through poetic forms, through content that uses logic and the five senses, and through poems that try to make sense of everything from commerce to war. Nonsense – poems that inform or content defy traditional logic – will also be examined. Throughout, students will learn poetic terminology and write in different forms and styles. Requirements include daily writing, a manuscript, and participation in a class reading.

**16.1/2**      **T6**      **T.**      **6:05 - 8:35 p.m.**      **Mr. Burgess**

Writing through American Poetry

What if you read poems everyday for four months? What if you read so many poems that poems poured out of your pen? What if you gave yourself permission to write like a Greek, a freak, a fantasist and a street urchin? What if you discovered a poet who seemed to sing your song? What if you tried on a new form and it fit? What if—instead of waiting for inspiration to strike—you held a key on a kite in a storm? What if the currents became more frequent, electric, lit you up? What if your poems met readers on a regular basis? What if these readers were intelligent, generous, interested, energetic? What if you read a poem aloud in public? What if your pulse quickened and you thought you might die but didn't? What if you sent a poem out for publication? What if you left this class with a list of assignments and a handful of poetic correspondents?

## WRITING PLAYS I & II

**17.1/2**      **MW3**      **M. W.**      **3:40 - 4:55 p.m.**      **Ms. Courtney**

This workshop explores the craft of playwriting and the study of different approaches to creating a piece of dramatic writing. The first half of the semester focuses on reading plays by contemporary and experimental playwrights, such as Caryl Churchill and Will Eno, and riffing off of these plays with challenging and innovative writing exercises. These writing exercises will focus on character, action, conflict, uses of visual imagery on stage, playful use of language, lyric writing and exploration of dramatic structure. These writing exercises build to the completion of a one-act play. In the second half of the semester, the play is a workshop in which each student's one-act play is read aloud and discussed in class. By the end of the semester, students hand in a second draft of their one-act play. The art of constructive and thoughtful feedback, the exploration of what one can do on stage, the development of one's voice, the process of revision, and the ability to read and analyze plays are all essential components to the workshop.

**WRITING FOR MUSICAL THEATER**

**17.15            MW3            M. W.            3:40 - 4:55 p.m.            Ms. Courtney**

This workshop explores the craft of playwriting and the study of different approaches to creating a piece of writing for musical theater. The first half of the semester focuses on reading plays by contemporary and experimental playwrights, such as Caryl Churchill and Will Eno, and riffing off of these plays with challenging and innovative writing exercises. These writing exercises will focus on character, action, conflict, use of visual imagery on stage, playful use of language, lyric writing and exploration of dramatic structure. These writing exercises build to the completion of a one-act play with songs. In the second half of the semester, the class becomes a workshop in which each student's one-act play is read and discussed. By the end of the semester, students complete a second draft of their one-act play. The art of constructive and thoughtful feedback, the exploration of what one can do on stage, the development of one's voice, the process of revision, and the ability to read and analyze plays are all essential components to the workshop.

**\*\*JOURNALISM COURSES\*\***

**NEWSWRITING**

**18.11            R3            Th.            3:30 - 6:00 p.m.            Mr. McSherry**

The role of the skeptical journalist in society has never been more important. Governments, authorities and corporations don't always tell the whole truth, so it is left to reporters to find out what they didn't tell us and then explain it with accuracy and clarity to the public.

The class is taught by veteran reporter and editor Mark McSherry, who has worked with major news organizations in New York, Britain, Hong Kong and New Zealand. McSherry teaches how to write news in a clear and crisp style using words and sentences that are short and sharp and get right to the point. Leave your adjectives at the door.

**FEATURE WRITING**

**18.13            MQ9            M.            9:30 - 12:15 p.m.            Ms. Siegel**

Feature Writing both builds on what you have learned in Introduction to Newswriting and turns it on its head. You will be led deeper into the craft of journalism, approaching it with ever more professionalism and confidence. But also the course will revise many of the expectations and rules you have learned: the inverted pyramid, always writing in the third person, and a limited use of personal voice. However the underpinnings of all journalism—writing based on solid, thoughtful, truthful reporting; the commitment to go beneath superficial takes on and responses to complicated issues; hard work and dedication to quality—remain the same.

You will be taught to write feature stories for both newspapers and magazines, including a profile, a full length newspaper feature story, a query letter and a magazine feature story. You will be expected to revise your work and look closely at your own writing as well as that of professionals and your fellow students.

**REPORTING**

**18.14            WQ3            W.            3:40 - 6:20 p.m.            T.B.A.**

Techniques of reporting a story in depth and organizing a large amount of material into a newspaper series or magazine story.



### **SEMINAR IN JOURNALISM - TECHNIQUES OF MULTIMEDIA JOURNALISM**

**18.19            M12            M.            12:50 - 3:30 p.m.            Mr. Howell**

Study of a topic in journalism. Emphasis is on analyzing societal institutions from a journalist's point of view. Topic is selected by the instructor.

### **BEAT REPORTING**

**18.21            RQ9            Th.            9:30 - 12:15 p.m.            Mr. Moses**

Students cover a beat from a New York angle, specializing in a topic such as health, education, immigration or an ethnic community. You'll find and develop your own stories and also blog on the subject of your beat. Please note: This is an advanced course that requires three mid-level journalism courses beyond Eng. 18.11 as a prerequisite.

### **MAGAZINE JOURNALISM**

**18.22            W8            W.            9:30 - 12:15 p.m.            Ms. Glass**

This course will focus on developing your writing skills with specific focus on creating pieces for specific magazines. Students will be expected to critique articles as well as produce them, to read widely and hone their interview technique. With the dedicated participation of the students, I intend the class to be enriching and dynamic.

**\*\*ADVANCED ELECTIVES (MAJORS)\*\***

**HISTORY OF THE ENGLISH LANGUAGE**

**24.3            TR3            T. Th.            3:40 - 4:55 p.m.            Ms. Brooks**

The origins of the English language and its development to the present - in other words, we will consider language changes (in the grammar, sounds, and vocabulary of English) and reasons for changes. One important objective is to develop understanding of the inevitability of such change, perhaps with tolerance and appreciation for it as well.

**INTRODUCTION TO SEMIOLOGY**

**24.9            TR2            T. Th.            2:15 - 3:30 p.m.            Mr. Gonsalves**

This course begins with the question: what is my conception of language? How does my use of language relate to the reality I perceive, and what is its role in my efforts at communication? We will write and talk about these and related questions at the beginning of the semester, and then we will look at what the theory of signs, or semiotics, has to say about some of these issues. We will sample the writings of a wide range of thinkers, including Hippocrates, Plato, Saint Augustine, Ferdinand de Saussure, Charles Sanders Pierce, Susanne K. Langer, Roman Jakobson, and Claude Levi-Strauss. We will look at semiotics in relation to language, the arts, the mind, culture, and human society. We will discover that semiotics is a very wide-ranging and exciting field that has applications to many aspects of our daily lives.

**AMERICAN FOLKLORE**

**25.3            MW12            M. W.            12:50 - 2:05 p.m.            Mr. Allen**  
**(same as American Studies 66)**

This course will focus on various forms of American vernacular expressive culture, ranging from ballads, blues, and rapping to ethnic dance, foods and celebrations. We will examine the relationship of orally transmitted "folk" culture to written literature like Dubose Heyward's *Porgy*, highbrow opera like Gershwin's *Porgy and Bess*, and mass mediated "popular" culture like Bob Dylan's folk rock music. The revival and preservation of folk culture in contemporary American society will be explored. Students will carry out field projects to document local folk culture.

## POETRY & PROSE OF THE 17<sup>TH</sup> CENTURY

**30.4**            **TR3**            **T. Th.**            **3:40 - 4:55 p.m.**            **Mr. Elsky**

Seventeenth-century English literature was marked by a series of revolutions--technological, political, and religious. On the technological level, the invention of the printing press made inroads into all levels of culture; political and religious radicals attacked the monarchy, the aristocracy, and the Church with a ferocity that by mid-century led to civil war, the first democratic revolution in Europe. The impact of these developments was to challenge traditional authority on almost all fronts. We will examine how these themes were played out in intensely personal writing about gender relations and religion, as well as in the writing about public life. We will examine how a century of promise degenerated into civil war, and how writers and ordinary people reacted to it. The course will focus on writing by men and women in a period of great cultural change and turmoil to explore how literature is created through engagement with the struggles of everyday life as well as with momentous public triumphs and catastrophes. Readings will center around major writers of the period, but will include some illuminating lesser known writers.

### SHAKESPEARE I

**30.5**            **TR9**            **T. Th.**            **9:30 - 10:45 a.m.**            **Ms. Pollard**

This course will explore rebellious daughters, runaway lovers, drugged wives, drunken sons, jealous husbands, and other stand-bys of Shakespeare's repertoire from the major genres of comedy, tragedy, history, and romance. Readings will include *A Midsummer Night's Dream*; *Henry IV, Part I*; *Much Ado about Nothing*; *Othello*; and *The Winter's Tale*. Topics for discussions will include links between the plays, the significance of genre, and recurring themes such as identity, disguise, love, jealousy, and theatricality, as well as relationships between parents and children, between social classes, and between the sexes. Assignments will include regular reading quizzes, a short essay on Shakespeare's language, a midterm exam, a staging project, a final research essay, and a final exam.

### SHAKESPEARE II

**30.6**            **MW3**            **M. W.**            **3:40 - 4:55 p.m.**            **Ms. Rutkoski**

The theme for this course is Shakespearean Exotica. Literally meaning "from the outside," the word "exotic" suggests Otherness-- the outlandish and the socially marginal as well the culturally foreign. We will contextualize our analyses of Shakespeare's plays with historical readings and culturally critical texts. Plays for this course will include "Antony and Cleopatra", "Titus Andronicus", "Othello", "The Tempest", "The Merchant of Venice", and "Macbeth".

## ENGLISH DRAMA FROM THE BEGINNINGS TO 1642

**30.7**            **MW12**            **M. W.**            **12:50 - 2:05 p.m.**            **Mr. Gura**

We all know that Shakespeare was a professional man of the theater—but he was not the only figure thriving in English Renaissance drama and, while he was clearly the best of the crowd, many of the others achieved remarkably enduring success. This course will explore the plays and the playwrights who were the titans who created the theater Shakespeare entered [Kyd and Marlowe], and those who collaborated with him and competed with him for audiences and patronage [Jonson, Beaumont, Fletcher, Middleton], and those who refined the unique perspectives of the era until the closing of the theaters in 1642 [Webster and Ford]. The body of English Renaissance Drama outside of Shakespeare astonishes both in its reach and its grasp. See how plays more than four centuries old probe with currency our immediate concerns about moral visions, vengeance, politics, the role of women, the indomitability of the human spirit. Our focus will insist on these documents as blueprints for the richly varied ways meaning is made when audience encounters stage. Two papers exploring the language and dynamic of a scene you select from one of the plays we read; one final exam.

## 18<sup>TH</sup> CENTURY NOVEL

**31.5**            **MW12**            **M. W.**            **12:50 - 2:05 p.m.**            **Mr. Reeves**

Development of prose fiction as the main vehicle for portraying the middle class and its values. Such writers as Richardson, Defoe, Fielding, Sterne, and Austen.

## ROMANTIC POETS

**40.1**            **MW12**            **M. W.**            **12:50 - 2:05 p.m.**            **Ms. Vassileva**

This course examines the origins, development, and distinct manifestations of English Romanticism. We will seek to explore how romantic authors rebelled to subvert the neoclassic reign of intellect and reason, of societal conventions and personal restraint, and conceived a universe of free thought and emotions, of reverence for nature and the supernatural powers, of faith in love and beauty and worship of imagination. The inquiry into Romanticism will lead us to the notion of literary genre, as we will read romantic works belonging to a vast array of genres: ballad, elegy, ode, sonnet, narrative poem, verse play, hymn, and song. Studying early Romantic literature, we will focus chiefly on the works of three English poets: William Blake, Samuel Taylor Coleridge, and William Wordsworth. Through the poetry of late Romanticism, we will encounter the flamboyant second generation of English Romantics: Lord Byron, Percy Bysshe Shelley, and John Keats. Four quizzes, a midterm paper, and a final term paper required.

### 19<sup>th</sup> CENTURY ENGLISH NOVELS

**40.4            MW11            M. W.            11:00 - 12:15 p.m.            Mr. Streiter**

English novelists of the Nineteenth Century were deeply interested in teaching human beings how to live, with themselves, with other individuals, and with society. This interest is analyzed through close reading of the five novels assigned in the course: *Sense and Sensibility*, *Great Expectations*, *Vanity Fair*, *Wuthering Heights*, and *Jude the Obscure*. The course also analyses the five novels as artistic structures.

### BRITISH WRITING FROM 1950 TO THE PRESENT

**41.4            TR2            T. Th.            2:15 - 3:30 p.m.            Ms. Fairey**

This course explores the currents of contemporary British literature from 1950 to the present in the three genres of poetry, drama and fiction. Questions to be explored include the synergy between tradition and experimentation in these genres as works reflect the tensions between an abiding sense of Britishness and awareness of political, economic and cultural disruption. How does literature convey the mood of post WWII England, of Thatcher England, of post 9/11 England? What does it mean to be British in a culture radically affected by patterns of immigration? What is the place of Irish writers and writers with roots in former colonies in British literature? Readings include works by playwrights Beckett, Osborne, Pinter, Churchill, McDonagh; poets Larkin, Stevie Smith, and Heaney; and novelists Spark, Ishigura, Zadie Smith, and McEwen, among other writers. In addition to writing two formal papers, students will submit weekly response papers and make one class presentation.

### DRAMATIC ANALYSIS FOR MEDIA PRODUCTION

**50            FQ12            F.            12:30 - 4:00 p.m.            Ms.  
Patkanian**

**(same as TVR 50)**

A workshop combining literary and technical skills. Analysis of four plays of different types (realistic, nonrealistic, absurdist, Shakespearean). Scenes prepared for television. Students interpret, "crew for", shoot, edit, and evaluate the scenes taped using skilled actors.

### **LYRIC TRADITION: IMAGERY, STRUCTURE & MEANING**

**50.71            TR3            T. Th.            3:40 - 4:55 p.m.            Mr. Masciandaro**

"The poet works with mental ears" (J. H. Prynne). "And where there had been / at most a makeshift hut to receive the music, / a shelter nailed up out of their darkest longing, . . . / you built a temple deep inside their hearing" (Rainer Maria Rilke). "Such was the grove of trees the poet [Orpheus] gathered round him, and he sat in the midst of a crowd, of animals and birds" (Ovid). Lyric, from Greek *lyrikos* "singing to the lyre," from *lyra* "lyre." The lyric genre is conceivable as an ongoing and impossible work of translation between music and text, an alchemical quest transmuting listening and writing. Reading across the lyric tradition from the Middle Ages to the present, this course will give special attention to the role of listening within lyric experience.

### **OVERVIEW LITERARY STUDY I**

**51            MW11            M. W.            11:00 - 12:15 p.m.            Ms. Marks**

This headlong plunge through four hundred years of English and European literature—from its origins to its fruition--will include major works of the narrative genres--romance, tragedy, epic, and the novel--by Chaucer, Shakespeare, Milton, and Defoe, respectively, and scads of shorter poems from these same time periods. We will attempt to understand these texts in their historical context and to interpret them through a variety of modern critical approaches. Students will produce a bibliography, a short paper, and an explication of a poem in addition to exams.

### **OVERVIEW LITERARY STUDY II**

**52            TR11            T. Th.            11:00 - 12:15 p.m.            Ms. Rand**

This course is the second in a two course sequence designed to familiarize students with major works from different literary periods, beginning with the early 1800's to the present. Students will be reading poetry, novels, short stories and essays and be responsible for the cultural, social, political and emotional aspects of writers, their genres and their representative works. They will get up close and personal with such literary giants as Rousseau, Douglass, Wordsworth, Tolstoy, Dickinson, Chekhov, Kafka, and Marques. The course includes quizzes, one in-class critical writing exercise, two papers and a final exam.

### SPECIAL TOPICS

**59**            **TR11**            **T. Th.**            **11:00 - 12:15 P.M.**            **Ms. Kehl**

The genre of martial arts fiction has existed in China since the Third Century BCE. These stories are about the heroic deeds of men and women, usually of common origins, free spirits who wander around the country. They do not aspire to achieve the high power of officialdom or wealth, but instead make it their life mission to vanquish evil-doing, restore justice, and relieve the sufferings of the poor and powerless. They are ready to make sacrifices for benevolent individuals who treat them with trust, honor, and respect. Their view of life is influenced by Confucian, Daoist, Legalist, Mohist, and Buddhist philosophies, the major schools of thought that have molded Chinese thinking.

The course is taught in English. Students have the option of doing the reading and writing in either Chinese or English.

We will read the following novels: *The Eleventh Son* by Gu Long, *The Book and the Sword* by Jin Yong, *Outlaws of the Marsh* by Shi Nai'an and Luo Guanzhong, and selected stories from *Shi Chi* by Ssu-ma Chien. There will be three martial arts movies: *Dong Fang Bu Bai - Swordsman II*, *Huo Yuanjia - Fearless*, and *Shaolin Zhi - The Shoalin Temple*.

### AMERICAN RENAISSANCE

**62.11**            **TR9**            **T. Th.**            **9:30 - 10:45 p.m.**            **Ms. Zlotnick**

Good and evil. Man's relationship to God and nature. The claims of the self as they conflict with the demands of society. The possibility of life after death. These are some of the topics to be discussed in this course, which includes works by Emerson, Thoreau, Poe, Hawthorne, Melville, and Whitman.

### AMERICAN MODERNISM

**62.31**            **TR11**            **T. Th.**            **11:00 - 12:15 p.m.**            **Mr. Entin**

In her 1937 book *Everybody's Autobiography*, Gertrude Stein wrote: "The minute you or anybody else knows what you are you are not it, you are what you or anybody else knows you are and as everything in living is made up of finding out what you are it is extraordinarily difficult really not to know what you are yet to be that thing." Modernists like Stein, and many others we will encounter this semester, tended to believe that, as the twentieth century emerged, much of what human beings had previously taken for granted about the nature of the world, and about personal identity, had been cast into flux. Facing a society that seemed increasingly (and shockingly) urban, ethnically diverse, mobile, mechanized, anonymous, and consumer-oriented, writers of many different stripes set out to reinvent the shape, look, and feel of literature. The result was modernism—a series of wild and wonderful, if also at times strange and difficult, experiments in literary expression—and we will be reading some superb examples of it composed by writers such as Stein, T.S. Eliot, William Faulkner, Meridel Le Sueur, Nella Larsen, Jean Toomer, Ernest Hemingway, and others. Student responsibilities include an exam, response papers, essays, and active participation.

### **AFRICAN AMERICAN LITERATURE TO 1930**

**64.2**            **TR2**            **T. Th.**            **2:15 - 3:30 p.m.**            **Ms. Nadell**  
**(same as Afric. St. 24.1)**

Literature from the colonial period through the Harlem Renaissance. Salve narratives, rhetoric of abolition, formal and vernacular aesthetics. Such writers as Phyllis Wheatley, David Walker, Frederick Douglass, Harriet Jacobs, Booker T. Washington, Paul L. Dunbar, Charles W. Chesnutt, James Weldon Johnson, W.E.B. Du Bois, Countee Cullen, Jean Toomer, Claude McKay, Sterling Brown, Zora Neale Hurston, Langston Hughes.

### **BLACK WOMEN IN FICTION**

**64.4**            **TR3**            **T. Th.**            **3:40 - 4:55 p.m.**            **Ms. Latortue**  
**(same as Afric. St. 27 & Women's St. 46)**

Literature from 1930 to the present. Naturalism and protest, the Black Aesthetic, women's literature. Such writers as Richard Wright, Ralph Ellison, Gwendolyn Brooks, Robert Hayden, James Baldwin, Amiri Araka, Audre Lorde, Alice Walker, Toni Morrison.

### **LITERATURE FOR YOUNG PEOPLE**

**65**            **MW2**            **M. W.**            **2:15 - 3:30 p.m.**            **Ms. Rose**

Literature for Young People explores children's and adolescent literature with the perspective that children's literature is not for children only. Through encounters with imaginative works, I hope that all of us will gain deeper insight into ourselves, our culture and the power of literature and the arts to inform, console and maybe even change the world one person at a time. We will read fairy tales, fantasies, picture books, poetry and some very compelling novels which address the most critical social issues of our time.

**65**            **MW5**            **M. W.**            **5:05 - 6:20 p.m.**            **Ms. Rose**

Literature for Young People explores children's and adolescent literature with the perspective that children's literature is not for children only. Through encounters with imaginative works, I hope that all of us will gain deeper insight into ourselves, our culture and the power of literature and the arts to inform, console and maybe even change the world one person at a time. We will read fairy tales, fantasies, picture books, poetry and some very compelling novels which address the most critical social issues of our time.

**65**            **TR2**            **T. Th.**            **2:15 - 3:30 p.m.**            **Ms. Zlotnick**

This course covers many types of children's literature, including picture books, beast fables, fantasies, folk tales, and realistic fiction, as well as a selection of works about adolescence. It is recommended for literature, education, and psychology majors, and just about anyone who was ever entranced by the adventures of Alice in Wonderland, the transformation of Cinderella from a scullery maid into a princess, or the pranks for Winnie-the-Pooh.

#### **INTERNSHIP**

**66**            **M5**            **M.**            **5:05 - 6:20 p.m.**            **Ms. Natov**

Students work seven hours a week in editing, technical writing, and report writing, or in allied fields under supervision. Final report based on the internship experience. Students may take this course for credit twice but may not repeat topics.

**66**            **R5**            **Th.**            **5:05 -5:55 p.m.**            **Ms. Nadell**

Students work seven hours a week in editing, technical writing, and report writing, or in allied fields under supervision. Final report based on the internship experience. Students may take this course for credit twice but may not repeat topics.

#### **IMMIGRANT EXPERIENCE IN LITERATURE, FILM & PHOTOGRAPHY**

**67**            **TR9**            **T. Th.**            **9:30 - 10:45 a.m.**            **Ms. L. Schlissel**  
**(same as Amer. St. 67)**

The immigrant has been "the lowly other" in American society, the least of many, the bottom of the heap. But the immigrant is also the mysterious person who holds the secrets of his/her past wrapped in together with the dreams of our common future. The immigrant is the doubled self, known and unknown, welcomed and suspect. The immigrant asks us to consider who is the "real" American, and who the imitation. The course includes novels, films, photographs, music.

### **SEMINAR IN AMERICAN LITERATURE**

**71**            **TR2**            **T. Th.**            **2:15 - 3:30 p.m.**            **Ms. King**

In this seminar we will read and discuss the works of Audre Lorde and Dionne Brand – two of the most prolific and influential contemporary Caribbean women writers. Both women have written poetry, fiction, and essays, and both have explored colonialism, gender, sexuality, and immigration in their work. One of Lorde’s chosen names was “Warrior Women Poet,” and we will follow the intersections of politics and aesthetics in both women’s writing. Requirements include a close reading, an in-class presentation, and an extended essay.

### **SEMINAR IN RENAISSANCE LITERATURE**

**79.2**            **MW11**            **M. W.**            **11:00 - 12:15 p.m.**            **Ms. Rutkoski**

What is history? What is literature? The answers to these questions are not simple, and they will preoccupy us all semester. This course is designed to encourage you to approach texts through a perspective that is both literary and historical. We will also explore three major themes: travel, love, and storytelling. Texts for the course will be works by Shakespeare, Marlowe, Marco Polo, Holinshed, John Mandeville, and Boccaccio, as well as essays by literary critics and historians.

### **SEMINAR IN 18<sup>TH</sup> CENTURY: CAPTIVITY**

**79.3**            **MW5**            **M. W.**            **5:05 - 6:20 p.m.**            **Ms. Haley**

Beginning with the Glorious Revolution (1688) and concluding with the American Revolution, this course investigates, through the lens of great literary works, some of the most exciting cultural changes of early modern history. We will look closely at the evolution of definitions of virtue, views of statecraft, religious policy, colonialism, women’s rights, theater, and literary criticism. The central theme of the course will be the ongoing debate on manners and civility—court society versus the bourgeoisie—and how this debate plays out through various literary genres (heroic drama, comedy, tragedy, satirical and occasional poetry, and prose), particularly through the rise of the novel. Requirements: several short response papers, a midterm, a presentation, and a longer paper.

**SEMINAR IN POST-MODERNISM: CHILDREN'S LITERATURE**

**79.7**

**T4**

**T.**

**4:10 - 6:25 p.m.**

**Ms. Quinby**

**DOOMSDAY**

The History Channel opened 2009 featuring Armageddon Week, with such shows as “The 7 Signs of the Apocalypse” and “Nostradamus: 2012.” Apocalyptic destruction has long been a mainstay of Hollywood, and, as the History Channel indicates, television has increasingly joined this trend. A significant number of works of American literature also reflect fascination with the idea of an end to the world—or the world as we know it. Most often, the threat of apocalypse serves as a warning about the immorality of American life. The Left Behind series, for example, charts a Fundamentalist Christian view of the Endtime, from the Rapture to the Tribulation. From a secular stance, some American apocalyptic literature uses the threat of doomsday to launch an ironic critique of American gullibility and superficiality. But why has American culture been so receptive to doomsday belief?

In this course, we will explore the antecedents of contemporary American doomsday belief in order to grasp the history, structure, imagery, and drama of apocalyptic narrative and to analyze its effects on individuals and societies. By learning to recognize its narrative logic as manifest variously in religious, literary, and cinematic texts, we will gain an understanding of the ways in which apocalypse shapes everyday perceptions in our own time. Readings include Jonathan Kirsch's A History of the End of the World, selected chapters from Charles Strozier's psychological study Apocalypse, John of Patmos's “Book of Revelation,” Michael Wigglesworth's “The Day of Doom,” Herman Melville's The Confidence Man, Nathaniel West's The Day of the Locust, Rick Moody's “The Albertine Notes,” one of the Left Behind novels, and Cormac McCarthy's The Road. We will also view and discuss films such as “The Day of the Locust,” “Jesus Camp,” and “Southland Tales.”

**Please note: This above course (Eng. 79.7) meets at Macaulay Honors College on West 67<sup>th</sup> St. in NYC.**

**\*\*S.G.S. (EVENING) COURSES\*\***

**\*\*JOURNALISM COURSES\*\***

**NEWSWRITING**

**18.11          EM6          T.          6:30 - 9:15 p.m.          Ms. McAdoo**

Journalism boot camp, but you can do it. We study the news, look behind the news and learn to report and write the news. First we practice writing news stories in class; later we go out and report. Along the way, you'll learn to add power to your writing and bring a critical and ethical eye to the world around you. Taught by an experienced journalist.

**BUSINESS JOURNALISM**

**18.20          EW6          W.          6:30 - 9:15 p.m.          Mr. Martin**

Learn about how to report on the economic recession, financial scandals, local real estate, banks, companies and services from global corporations and government regulators to the candy store next door.

The course begins with the staples of business reporting; students will learn to write stories about corporate earnings reports and government economic indicators, as well as on personal finance and general management issues. Students will do writing exercises in the newsroom laboratory and go to the Internet to learn how to use analyst reports, court documents and government records to gather information. Students will be encouraged to take advantage of New York's role as the nation's financial capital. As the course progresses, they will get an overview of some of the key beats business reporters cover, such as labor, Wall Street, globalization issues, personal finance, workplace and consumer issues. Students will be encouraged to seek out the human side to the story, writing articles that show how general business trends can affect individuals.

**\*\*ADVANCED ELECTIVES (MAJORS)\*\***

**19<sup>th</sup> CENTURY ENGLISH NOVELS**

**40.4            EMW6            M. W.            6:30 - 7:45 p.m.            Mr. Reeves**

Artistic development and growth of the novel as social criticism. Such writers as Dickens, Thackeray, the Brontes, and George Eliot.

**THE LITERATURE OF FANTASY**

**50.6            EM6            M.            6:30 - 9:15 p.m.            Ms. Vighetti**  
**(same as Eng. Comp. Lit. 19.1)**

First, this course is a heavy reading course but the readings are fun. Fantasy Literature for young (and not so young) people seems to have exploded in the past few years. Not only has it exploded, much of it is now well written and based on material you may not have considered such as totalitarianism, physics, alchemy, and the Garden of Eden. Many of the basic concepts arise out of what we call great literature such as Paradise Lost. Additionally, some of this literature is now available in film and as is usual, some good and some bad. Depending on time, the authors include Rowling, Croggon, L'Engle, Tolkien, and Paolini among others. And if time allows, we will watch 2 films, one a successful work and one that fails...not only fails, but bombs. A term paper is required...subjects to be listed but one can choose from the list. A mid-term and a final are also required.

**OVERVIEW LITERATURE STUDY 2**

**52            ER6            Th.            6:30 - 9:15 p.m.            Mr. Boyle**

Studies in literature and culture from nineteenth-century Romanticism to the modernist and postmodernist movements. Part II of a two-course general survey and overview with three principal focuses: 1) the major literary and intellectual movements of world literature, in historical perspective, 2) the close reading of texts in the several genres, and 3) literature as viewed through the various lenses of contemporary theory and critical discourses.

## AMERICAN RENAISSANCE

**62.11**      **ER6**      **Th.**      **6:30 - 9:15 p.m.**      **Mr. Minter**

In his 1837 oration on “the American Scholar,” Emerson asks the nation's young to liberate themselves from mechanical adherence to the past and from the intellectual constraints of industrial capitalism. What the country requires from its young minds is a new, inspirational vision of American promise articulated in distinctly American terms. The time has come, he declares, “when the sluggard intellect of this continent will look from under its iron lids, and fill the postponed expectation of the world with something better than the exertions of mechanical skill. Our day of dependence, our long apprenticeship to the learning of other lands, draws to a close.”

The period of high romanticism in American literature that dates from the 1830's through the 1850's has been characterized as a renaissance, a period of mature literary production and insight. The course will read literary landmarks of the period, judging them by the terms that Emerson outlines in his 1837 oration: as artistic texts adapting but also differentiating themselves from literary models of the past; as cultural texts addressing political and social questions of the times; and as ideological texts, collectively asserting the newness of American identity.

We will read essays by Ralph Waldo Emerson and stories by Edgar Allan Poe before turning to the following complete works: The Scarlet Letter, by Nathaniel Hawthorne; Walden, by Henry David Thoreau; Uncle Tom's Cabin, by Harriet Beecher Stowe; Moby-Dick, by Herman Melville; and Leaves of Grass, by Walt Whitman. Assignments will include: weekly quizzes; leading of class discussion; participating in the course's online discussion forum; two papers on assigned topics; and a final exam.

## TUTORIAL CREATIVE WRITING

**69.3**      **EM6**      **M.**      **6:30 - 9:00 p.m.**      **Ms. Phillips**

A high-level tutorial in the craft of fiction, with a focus on both experimentation and the development of longer works through writing exercises and workshops. Short readings and individual conferences will also be incorporated. Topics for discussion include: writing practices, creativity, style, narrative techniques, revision, publishing, and the writer's life. Throughout the semester, you will explore your voice and hone your craft.

**SEMINAR IN AMERICAN LITERATURE**

**71                      EW6                      W.                      6:30 - 9:00 p.m.                      Mr. Perluck**

Reading *Moby-Dick*: A close, in-depth reading and discussion of Melville's masterpiece in the context of mid-century American intellectual and literary culture. Most of the class room sessions will be devoted to a study of the text itself of this important, much cited, but unfortunately seldom thoroughly read, work. Short excursions, however, into contemporaneous work by Emerson, Thoreau, and Hawthorne - authors referred to as constituting what is often called an American Renaissance - will be undertaken. Student papers, at least two of which are required (more are encouraged, the best two considered for grading purposes), will be "readings" of student selected passages of the text, as opposed to research products, and will count as 50% of the semester grade. The Final, an open-book exam, will involve such "readings" of passages in *Moby-Dick* that have been discussed during the semester, and will count as the other half of the semester grade.

**INTRODUCTION TO LINGUISTICS**

**LING. 1                      ET6                      T.                      6:30 - 9:15 p.m.                      Mr. Roy**

Are you interested in how language works?

Come to understand the nature and structure of human language with particular reference to English. Topics include: language origin; language acquisition; regional, social, temporal and individual language varieties; the relation of language to culture and thought; and, the nature of grammar: the structures for building words, sentences and meaning.

Students are to prepare a short paper on a topic of their choosing. Final based on study questions. This course may be credited with approval for a major in English. There are no pre-requisites.

**SGS Patterns**

**EM6**                      **M.**                                      **6:30 - 9:15 p.m.**

**ET6**                      **T.**                                      **6:30 - 9:15 p.m.**

**EMW6**                      **M.W.**                                      **6:30 - 7:45 p.m.**

**EW6**                      **W.**                                      **6:30 - 9:00 p.m.**

**CORE STUDIES**

**10.01 LITERATURE, ETHNICITY AND IMMIGRATION**

**EW6**                      **W.**                                      **6:30 - 9:10 p.m.**                      **Ms. R. Schlissel**

**10.04 LITERATURE AND FILM**

**ER6**                      **Th.**                                      **6:30 - 9:15 p.m.**                      **T.B.A.**

**\*\*WEEKEND PROGRAM\*\***

**\*\*INTRODUCTORY WRITING COURSES\*\***

**LITERATURE AND CULTURAL DIVERSITY**

**6                    U12                    Sun.                    12:45 - 3:45 p.m.                    T.B.A.**

Analysis of differing uses and evaluation of literature. Focus on standard texts (short stories, plays, novels, and poems) as well as representative works which emerge from the family and home communities of the students and/or different cultures and historical periods.

**INTRODUCTION TO CREATIVE WRITING**

**11.1                    S12                    Sat.                    12:45 - 3:45 p.m.                    Ms. Fitzpatrick**

**Workshop in writing stories, poems, and short plays.**

**\*\*ADVANCE ELECTIVES (MAJORS)\*\***

**SHAKESPEARE I**

**30.5            S9            Sat.            9:00 - 12:00 p.m.            Mr. McKay**

This class will survey all the major genres of the plays (history, tragedy, comedy, romance). Close reading of text and structure will be emphasized. The class will be focused on a specific topic, as yet to be determined. The topic, as well as the class reading list, will be posted on Blackboard in late July.

Requirements: regular attendance and participation in class discussion; active participation on the class blog; scene presentation; midterm assignment; research project (which may include work on a wiki); final exam.

**OVERVIEW LITERATURE STUDY I**

**51            U9            Sun.            9:00 - 12:00 p.m.            Mr. Luisi**

Studies in the literature and culture of the Middle Ages, the Renaissance, and the eighteenth century.

Part 1 of a two-course general survey and overview with three principal focuses: 1) the major literary and intellectual movements of world literature, in historical perspective, 2) the close reading of texts in the several genres, and 3) literature as viewed through the various lenses of contemporary theory and critical discourses.

**LITERATURE FOR YOUNG PEOPLE**

**65            S12            Sat.            12:45 - 3:45 p.m.            Mr. McKay**

The aim of this specific class is to examine literature that has been written *specifically* for “young people,” with a bias towards contemporary works. This class will survey “Children’s Literature” in its broadest sense, from pre-school picture books through to writing appropriate for young adults. The class will begin by examining a variety of picture/story books and their function(s). A survey of traditional and modern folk and fairy tales, and the theories and controversies that have risen around their appropriateness in the modern world, will follow. From here, we will look at works that begin to

transition from picture book to chapter book, and from chapter book to young adult novel. The reading schedule will be available in late July on the class Blackboard site

Requirements: regular attendance and participation in class discussion; active participation on the class blog; midterm assignment; research project (which may include work on a wiki); final exam or presentation.

## **CORE STUDIES**

### **10.04 LITERATURE AND FILM**

<b>U9</b>	<b>Sun.</b>	<b>9:00 - 12:00 p.m.</b>	<b>T.B.A.</b>
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### **10.08 ETHNIC, CULTURAL AND NATIONAL IDENTITIES IN LITERATURE**

<b>S12</b>	<b>Sat.</b>	<b>12:45 - 3:45 p.m.</b>	<b>T.B.A.</b>
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**\*\*SUPPORT SERVICES AND ACTIVITIES\*\***

**COUNSELORS**

**Counselors are available to English majors in planning their programs. Roni Natov and Elaine Brooks are the Department's counselors for CLAS; Mr. Davis is the counselor for SGS. Ms. Natov's office is 3416 Boylan Hall; Ms. Brooks's office is in 2308 Boylan Hall; Mr. Davis' office is in 2314 Boylan Hall. Hours for counselors are posted on their doors. We strongly advise you to see a counselor.**

**THE LEARNING CENTER**

**The Learning Center provides students with help for many types of writing problems. It is staffed by trained undergraduate tutors and supervised by English Department faculty. Tutors work with students on such issues as finding a topic and a thesis, developing ideas, presenting evidence, and organizing material. They also provide a helpful and supportive audience for drafts of papers. There is a growing library of handbooks and other resource material in the Center that students are free to use.**

**The Center is open to all students on a drop-in basis. You may check the schedule at The Center located in Room 1300 Boylan. (Telephone # (718) 951-5821/5822.)**