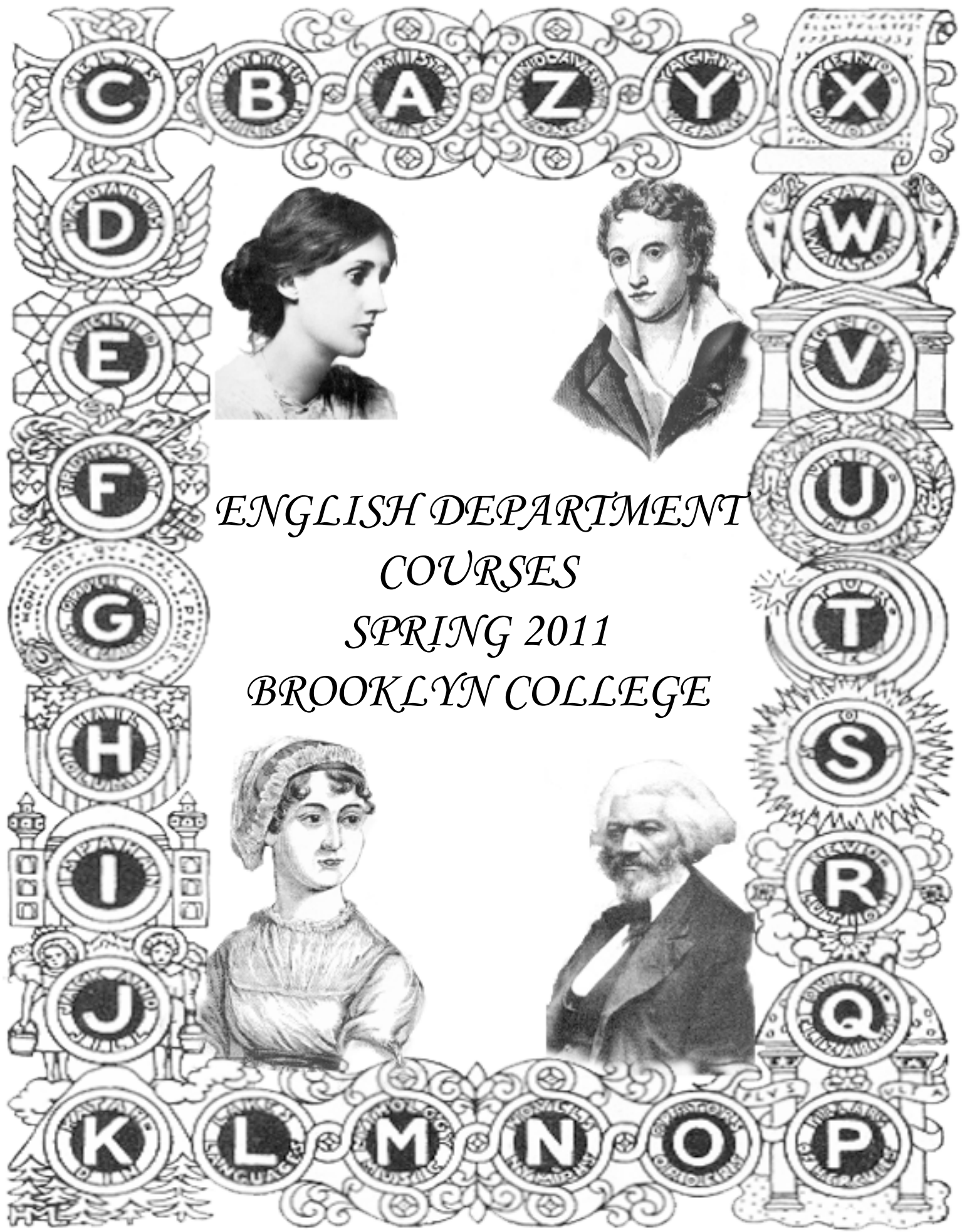




*ENGLISH DEPARTMENT  
COURSES  
SPRING 2011  
BROOKLYN COLLEGE*



December 2, 2010

Dear Student:

This pamphlet lists the department's offerings (with the exception of ENGL 1010 & 1012 courses) for the Spring 2011 semester.

A few last minute changes in instructors and times may be unavoidable, so please check the bulletin board in the 2300 corridor of Boylan Hall before registering.

We hope you find this pamphlet helpful. When you've finished with it, please pass it along to another student.

Members of the English Department

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## **FOR ALL ENGLISH MAJORS: REQUIREMENTS!**

### **To all English majors:**

To help clarify your requirements, here is a reminder: you are responsible for fulfilling the requirements for the major that were in place the term you entered Brooklyn College. In other words, if you entered Fall 2003, then you need to follow those requirements outlined in the college Bulletin for that year. However, if it makes more sense or if you choose to follow the current requirements for your major, the ones in place as of Fall 2004 (described below), you may do so. If you have any questions, please see Prof. Natov, Prof. Brooks, or Prof. Davis.

### **Overview of Literary Study:**

The requirements for all English major programs **except Journalism** (for English, English Teacher, Comparative Literature, and Creative Writing), include ENGL 2120: Overview of Literary Study I (Representative Selections from the Middle Ages to the late Eighteenth Century) and ENGL 2121: Overview of Literary Study II (Representative Selections from the Nineteenth Century to Postmodernism). This two-term survey of the major literary, historical, and intellectual trends, inclusive of Comparative Literature, is 3 credits each. (Those students who have already taken or who are exempt from Core 6 are required to take either ENGL 2120 or ENGL 2121). This sequence will provide the literary contexts for work in electives. Students who have already taken or are exempt from Core 6 and who elect to take both ENGL 2120 and ENGL 2121 may use one of them as an elective. Neither of these courses will exempt students from second tier core courses.

**English majors** entering Fall 2004 or after no longer need a concentration feature in their programs. Instead they are required to take a seminar and 15 credits of advanced electives. Courses are advanced electives if they are numbered ENGL 2115 and higher.

**English Teacher** majors have a “concentration” feature in programs which will better prepare them for teaching English in the secondary schools. Therefore, the concentration includes courses in language, writing, and multicultural literature. As of Fall 2005 (for those who entered Brooklyn College as of Fall 2005), all English Teacher majors will be required to take a multicultural literature course **and** ENGL 3189, Literature of Childhood and Adolescence (Literature for Young People). In accordance with maintaining the number of credits required of English Teacher majors, only two electives (instead of three) will be required.

**Creative Writing** majors may take ENGL 5301 (Advanced Tutorial in Writing, formerly English 69.2) which can serve as one of the two writing courses required in addition to one of the writing sequences (in fiction, poetry, or play writing).

**Journalism** majors who entered Fall 2003 and after are required to take Beat Reporting (and are no longer required to take ENGL 2120 and ENGL 2121). Students who have entered before Fall 2003 can choose either set of requirements.

### **Seminars**

**ENGL 4402 EW6: Seminar in Journalism: Sportswriting, Mr. S. Miller**

**ENGL 4104 TR9: Seminar in 19<sup>th</sup> Century British Literature: Blake Dickens & Childhood, Ms. Natov**

**ENGL 4112 MW3: Interdepartmental Humanities Seminar: Barcelona, Mr. Alonso**

**ENGL 4301 ET6: Advanced Seminar in Creative Writing, Ms. Phillips**

**ENGL 4105 MQ9: Seminar in American Literature & Culture: Jewish Amer. History & Literature, Mr. Alterman**

**ENGL 4109 MW12: Seminar in Post-Modernism: The 9/11 Novel, Mr. Bayoumi**

### **Writing Intensive Courses:**

All English majors are now considered writing intensive majors—which means that all English majors fulfill this requirement by fulfilling the requirements for their major.

### **Internships:**

This is a reminder to all English majors: we offer **internships for credit** as ENGL 5100. You may take two internships. Take advantage of this opportunity to explore what you can do with your English major. If you are interested in more information about our current internships or creating an internship, please see Prof. Martha Nadell, Prof. James Davis, Prof. Joseph Entin, or Prof. Natov and/or the college's Director of Internship Programs at the Magner Center in 2401 James.

### **Counseling:**

For more specifics about requirements and for information about any of our programs, stop in at the Majors' Counseling Office, 3416 Boylan. Prof. Natov will be there to counsel you during her hours for day students; Prof. Davis will be available in 2314 Boylan during his hours for evening students.

### **To graduate with honors:**

To graduate with honors, students must fulfill the requirements for the B.A. in English, English Teacher, Comparative Literature, or Journalism, or the B.F.A. in Creative Writing with a B+ or higher average; completion with a grade of B or higher in one seminar numbered 70 through 79.7; and completion of the Senior Thesis—either the two-term sequence (ENGL 5104 and 5105) or the one-term course (ENGL 5103) with grades of B or higher. (Students who entered Brooklyn College before Fall 2001, will graduate under the old definition of departmental honors according to the requirements in the Bulletin in print at the time they entered.) All students may register for honors courses. Note that permission is required for the Senior Thesis courses 5104, 5105 and 5103. See Prof. Natov or Prof. Davis about graduating with honors if you have any questions about this or any other aspect of our program.

**The Boylan Blog is up and running:**

For current information about department contests, activities (such as Open Mic, Undergraduate Majors' Conference, Career Day, English Tea, Poetry Club, etc.) and for your entertainment, check out [www.boylanblog.blogspot.com](http://www.boylanblog.blogspot.com).

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

**TRAGEDY**

**CMLT 3603      MW11      M.W.      11:00 - 12:15 pm      Ms. Holt**  
**(formerly Complt. 18.2)**  
**(same as ENGL 3185)**

**The tragic mode in dramatic and nondramatic forms of literature. Aesthetic, philosophical, and psychological theories of tragedy.**

**ROMANCE**

**CMLT 3605      MW2      M.W.      2:15 - 3:30 pm      Ms. Moser**  
**(formerly Complt. 18.4)**  
**(same as ENGL 3186)**

This course will focus on romance, from medieval tales of chivalric quests, of courtly love, of dragons and monsters, of magic spells to modern transformations of this theme in gothic literature and science fiction. Readings may include selections from Ovid, Marie de France, Chrétien de Troyes, Andreas Capellanus, Chaucer, *Sir Gawain and the Green Knight*, *Tristan and Yseut*, *Wuthering Heights*, *House of the Seven Gables*, *Neuromancer*, *Baltasar and Blimunda*, *Master and Margarita*.

**20<sup>th</sup> CENTURY LITERATURE BACKGROUND**

**CMLT 3618      MW11      M.W.      11:00 - 12:15 pm      Ms. Vassileva**  
**(formerly Complt. 29)**

The course aims to acquaint students with the major transformations in the aesthetic, intellectual, political, and institutional environments that took place at the beginning of the twentieth century and brought about the birth of modernism. While we will devote most attention to the manifestations of modernism in literature, we will also examine modernist trends in film, painting, and other visual arts. We will study the importance of such movements as Expressionism, Surrealism, Dadaism, Futurism, Symbolism, and Cubism in shaping twentieth-century literature. The course will seek to provide both an insight into the wider cultural and philosophic backgrounds of the modernist era and an opportunity to analyze closely individual works by world-known modernist writers.

Requirements include one paper, a midterm and a final exam.

**YIDDISH SHORT STORIES & POETRY IN TRANSLATION**

**CMLT 3624            TR2            T.Th.            2:15 - 3:30 pm            Mr. Shapiro**  
**(formerly Compl. 14.5)**  
**(same as JUST 2537)**

“Fiddler on the Roof,” “Blazing Saddles,” “The Producers,” and “Portnoy’s Complaint” are not read in this course, but they all include brilliant glimmers reflecting the genius, tragedy, humor, and humanity of the Yiddish civilization that flourished for centuries in Europe until the Nazi Catastrophe and the Stalinist Soviet suppression. Yiddish fiction and poetry was produced in Eastern Europe, North and South America, Australia, and China by authors reflecting a rainbow of ideologies, philosophies, and religious outlooks. While tragedy pursued Jews, their Yiddish stories included joy, humor, irony, and piety, as well as mournful calls for revenge and justice. The diverse range of stories and poetry read in this course will introduce students to modern Jewish life and its various social, religious, economic, political, philosophical and artistic facets. Marc Chagall’s “Fiddler on the Roof” and his “Crucifixion of a Rabbi” are also elements of that remarkable Yiddish civilization.

### **HOLOCAUST LITERATURE**

**CMLT 3625            TR9            T.Th.            9:30 - 10:45 am            Mr. Shapiro**  
**(formerly Compl. 14.6)**  
**(same as JUST 3535)**

How do human beings respond to traumatic events that provoke fundamental questions about human nature, religion, morality, ethics, culture, and society? Holocaust Literature examines very personal documents written during and after the Nazi German attempt to annihilate the Jews of Europe. Read diaries, letters, fiction, and reports written while the crematoria belched human smoke. Contrast postwar testimonies, memoires, and fiction with works created while the jackbooted soldiers of evil dominated the European continent. Are there lessons for the future or simply evidence of nihilistic hopelessness? Reading, discussion, some writing assignments; empathy is required, though tears are optional.

### CARIBBEAN LITERATURE

CMLT 3623      TR2      T.Th.      2:15 - 3:30 pm      Ms. Latortue  
(formerly Compl. 38.3)  
(same as AFST 3240 & PRLS 3315)

**Black culture and writing in the Caribbean. Reflections on alienation and independence. Literary liberation movements, Negritude, Indigenism, and Negritude as first step towards emancipation from a European cultural vision. Writers from the English-, French-, and Spanish-speaking countries will be examined. All readings will be in English.**

### CONTEMPORARY LITERARY CRITICISM & THEORY

CMLT 3626      TR5      T.Th.      5:05 - 6:20 pm      Mr. Frydman  
(formerly Compl. 50.12)  
(same as ENGL 3193)

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

### INTERDEPARTMENTAL HUMANITIES SEMINAR

CMLT 4602      MW3      M.W.      3:40 - 4:55 pm      Mr. Alonso  
(formerly Compl. 74.7)  
(same as ENGL 4112 & SPAN 3990)

This course will explore the construction of the city of Barcelona since the end of the nineteenth century. Designed from an interdisciplinary point of view, we will study the social tensions that lay below the construction of the modern urbis: the labor culture and the mass strikes and demonstrations that made the city the capital of Anarchism; the immigrant experience, first from South and Rural Spain, mainly Andalicía, and now from North Africa and Latino-American countries; the traumatic experience of the Spanish civil war and the Franco regime. By the same token, this course will interpret the projects of the cultural elites: the complex narratives of the Catalan nationalism, its unpredictable future inside/outside Spain, their anxiety to erase the marks of the social conflicts as well as their effort to self fashion themselves as a European city, far from the rural surroundings as well as from its nemesis, the city of Madrid.

C.L.A.S.

CORE STUDIES

CORC 3101 LITERATURE, ETHNICITY AND POST WORLD WAR II IMMIGRATION  
(formerly Core 10.01)

MW11 M.W. 11:00 - 12:15 pm Mr. Bayoumi

CORC 3102 WESTERN LITERARY TRADITION  
(formerly Core 10.02)

TR3 T.Th. 3:40 - 4:55 pm Mr. Streiter

CORC 3104 LITERATURE AND FILM  
(formerly Core 10.04)

F9 F. 9:30 - 12:15 pm Mr. Dodson

CORC 3107 EMERGENCE OF THE MODERN  
(formerly 10.07)

MW12 M.W. 12:50 - 2:05 pm Mr. Zanderer  
TR9 T.Th. 9:30 - 10:45 am Ms. Ginger

\*\*INTRODUCTORY WRITING COURSES\*\*

ADVANCED EXPOSITION & PEER TUTORING

ENGL 2115            MW9            MW            9:30 - 10:45 am            Mr. Aubrey  
(formerly Eng. 5)

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.

ADVANCED EXPOSITION

ENGL 2116            TR11            T.Th            11:00 - 12:15 pm            Mr. Douglas  
(formerly Eng. 5.1)

Intensive study of and practice in essay writing for a variety of audiences and purposes.

INTRODUCTION TO CREATIVE WRITING

ENGL 2301            MW2            M.W.            2:15 - 3:30 pm            Mr. Goldman  
(formerly Eng. 11.1)

The course will help “enable” students to develop their current work as poets, fiction writers, playwrights, etc. We writers will work together as both “peers” and constructive peer critics on the various “tasks” creative writing involves, including the study of literature from the writer’s perspective. (What can we learn about writing from reading?)

ENGL 2301            TR5            T.Th            5:05 - 6:20 pm            Ms. Sherwood

Workshop in writing stories, poems, and short plays.

\*\*ADVANCED WRITING COURSES\*\*

WRITING FICTION I & II

ENGL 3301/3302  
(formerly Eng. 15.1/2) MW2            M.W.            2:15 - 3:30pm            Ms. Rubinstein

Workshop and readings in the craft of fiction, focusing on the short story. Character, voice, point of view, structure, time. Discussions of taste, the writing process, and publishing, as well as careful attention to the reading experience.

CREATIVE WRITING FOR CHILDREN

ENGL 3303  
(formerly Eng. 15.3)            TR2            T.Th            2:15 - 3:30 pm Ms. Rutkoski

A workshop seminar in the practice of writing and critiquing literature for young people; focus on the construction of plot, voice, character, setting, and dialogue.

WRITING POETRY I & II

ENGL 3304/3305  
(formerly Eng. 16.1/2) TR11            T.Th.            11:00 - 12:15 pm            Mr. Burgess

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 graffiti artist? What if you got a grasp of the American poetic tradition? 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

ENGL 3306/3307

(formerly Eng. 17.1/2) MW11

M.W.

11:00 - 12:15 pm

Ms. Courtney

This workshop explores the craft of playwriting and the study of different approaches to creating a piece of dramatic writing. The first few weeks of the semester focus on reading plays by a variety of playwrights, such as Edward Albee, William Shakespeare, Caryl Churchill and Suzan-Lori Parks. We will riff 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, and exploration of dramatic structure. These writing exercises build to the completion of a one-act play. For most 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.

\*\*JOURNALISM COURSES\*\*

NEWSWRITING

ENGL 2401

(formerly Eng. 18.11) WQ9 W. 9:30 - 12:15 pm Ms. Siegel

Newswriting: An Introduction to Journalism is the introductory course to the journalism program. Here is where you will learn how to think, report and write like a journalist and be introduced to the basic concepts of good journalism, fairness and accuracy and how to report in depth, how to write with both purpose and zing. You will learn how to cover important events and write them up quickly. You will be asked to write and revise four to five significant articles. You will be introduced to both the challenges and excitement of journalism.

ENGL 2401

W3 W. 3:40 - 6:20 pm Mr. Barrera

Technique of general news gathering and writing basic types of news stories; examination of the issues and problems confronted by reporters in their work.

ENGL 2401

R3 Th. 3:40 - 6:20 pm Mr. Barrera

Technique of general news gathering and writing basic types of news stories; examination of the issues and problems confronted by reporters in their work.

FEATURE WRITING

ENGL 3402

(formerly Eng. 18.13) MQ9 M. 9:30 - 12:15 pm 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.

We will talk about the variety of approaches to feature writing for newspapers, magazines and the web. You will be taught to write a variety of different feature stories, 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 both your own (professionals' and your fellow students') writing. We will discuss the how-to's of freelance writing.

#### REPORTING

ENGL 3403

(formerly Eng. 18.14)

RQ9

Th.

9:30 - 1:10 pm

Mr. Howell

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

#### JOURNALISM INTERNSHIP

ENGL 5401

(formerly Eng. 18.15) RQ8

Th.

8:00 - 9:15 am Mr. Howell

The internship requires working one day each week for a newspaper, magazine, Internet news site, or wire service in the New York metropolitan area. Weekly conference. Written work based on the internship experience. Students may take this course for credit twice.

#### THE PRESS IN AMERICA

ENGL 2402

(formerly Eng. 18.17) M12

M.

12:50 - 3:30 pm

Mr. Alterman

Lectures and readings in the history of journalism from Colonial times to the present.

ENGL 2402

WQ9

W.

9:30 - 12:00 pm

Mr. S. Miller

This class offers a broad overview of the history of the press in America and its role in the nation's history,

examining the delicate balance of the press's relationship with those in power; the transformation of the press with each new technological development; and shifts in focus in the media. Through writing assignments and oral presentations students will gain a comprehensive sense of how the American media—including newspapers, magazines, cinema, television, radio and the Internet—grew and evolved.

### NEWS LABORATORY

ENGL 4401

(formerly Eng. 18.18) TQ2

T.	10:00 - 4:00 pm	Mr. Mancini
Th.	2:15 - 3:30 pm	

Students act as reporters, rewrite persons, and feature writers covering a day in the life of New York alongside members of the working press. Students' stories are examined in class and compared with those produced by dailies and wire services.

### BEAT REPORTING

ENGL 4403

(formerly Eng. 18.21) WQ9

W.	9:30 - 12:15 pm	Mr. Howell
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Students who have taken advanced journalism electives cover a beat, such as health, education, immigration, poverty, publishing, the arts, or politics. Journalism majors are required to shape a specialty beat informed by their field of concentration.

### INTRODUCTION TO MULTIMEDIA JOURNALISM

ENGL 3407  
(formerly Eng. 18.23 )      W12      W.      12:50 - 3:30 pm      Mr. Howell

Students set up Web sites and publish multimedia stories, editing with Mac-based software. After an introduction of two weeks, students do one post a week containing combinations of text, photos, audio and video. The course culminates in the creation of a “showcase” project chosen by the student and approved by the professor. There are weekly reading assignments and quizzes about the changing landscape of journalism.

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

SOCIOLINGUISTICS

ENGL 3524 (same as ANTH 3390 & LING 3029)  
(formerly Eng. 24.8)      MW2      M.W.      2:15 - 3:30 pm Mr. Patkowski

What is a language? What is a dialect? How about a creole? Or a pidgin? Do men and women use language differently? What is the place of Ebonics in the classroom? These are among the many questions which are explored in this course, which introduces fundamental sociolinguistic concepts and examines the interaction of language, society, and power. Class requirements include a small field-project, a paper, and a midterm and final.

MEDIEVAL ENGLISH LITERATURE

ENGL 3111  
(formerly Eng. 30.1)      MW12      M.W.      12:50 - 2:05 pm      Mr. Steel

English 3111 (formerly English 30.1), Medieval English Literature, will train students to read Middle

English and introduce students to late medieval English culture, several major medieval literary genres, and key approaches in modern literary criticism, including feminism, critical historicism, and various postmodern methods. Readings early in the semester will be short: lyric poetry, utopian descriptions of the "good old days", and love laments. Gradually we will build up to longer works: an adaptation of the story of Susanna and the Elders, a dream vision in which a young girl complains about her father's refusal to allow her to become a nun, a shockingly violent story about a demonic knight condemned to eat with the dogs, and a medieval version of the legend of Orpheus and Eurydice. Appropriately enough, we will finish by reading about the death of King Arthur. Course texts include readings from the TEAMS Middle English website, *The Middle English Breton Lays* (ISBN: 9781879288621), and Thomas Malory's *Morte Darthur* (ISBN: 0872209466). Students will be graded on course participation, reading quizzes, several short papers, a final research paper, and a final exam.

## SHAKESPEARE I

ENGL 3122

(formerly Eng. 30.5)

TR2

T.Th.

2:15 - 3:30 pm Mr. Streiter

In *Troilus and Cressida*, Ulysses exclaims, with horror, "Take but degree away...And hark what discord follows." The horror is Shakespeare's, who is deeply concerned, throughout his career, that order ("degree") be maintained, in society and in the individual soul, as the only effective bulwark against chaos ("discord"). Shakespeare is thus deeply concerned, throughout his career, with the following questions: What forces promote, respectively, order and chaos? How may the forces of order be strengthened, and the forces of chaos restrained? What are the consequences of successfully regulating order and chaos? What are the consequences of failing to do so?

Shakespeare's responses to these questions are discussed through detailed analysis of *As You Like It*, *Othello*, *Macbeth*, and *The Tempest*.

## SHAKESPEARE II

ENGL 3123

(formerly Eng. 30.6)

MW2

M.W.

2:15 - 3:30 pm Mr. McKay

**Shakespeare 2: Shakespeare on Love, Lust, and Sex**

**Bulletin description: Topics in Shakespeare in the plays and nondramatic writings.**

Prerequisite: one of the following: ENGL 1010 [old ENG 1] or 1.7.

Shakespeare as a poet of love is a popular and contemporary view. However, this view has been around as long as there have been readers and critics of Shakespeare, although up through the mid-eighteenth century, the “love” that was seen in the works, particularly the poetry, was definitely of an “erotic” -- and potentially dangerous -- rather than a “romantic” nature. This course will explore the many different, and frequently contradictory, ways that “love” is described and depicted in Shakespeare’s works. “Love” in Shakespeare is never simple, and it almost never leads to an uncomplicated and straightforward “happily ever after.” “Love” is always a negotiation, and it always raises issues of power, control, and personal identity.

Reading list (tentative and not necessarily in this order): *Sonnets* (selections); *Venus and Adonis*; possibly “A Lover’s Complaint” and/or “The Phoenix and the Turtle”; *Romeo and Juliet*, *A Midsummer Night’s Dream*, *The Taming of the Shrew*, *As You Like It*, *Antony and Cleopatra*, and *Measure for Measure*. We will be working with *The Riverside Shakespeare*, second edition. In addition to the works themselves, some introductory and critical material will be assigned from this edition. Any additional readings assigned will be put on reserve in the library.

Requirements: Students will be responsible for a take-home midterm, an in-class final, and one 7-10 page research paper. In addition, students will be responsible for bi-weekly, 1 to 1½-page papers (in the form of a blog) and regular responses to other students’ postings.

## ENGLISH DRAMA FROM THE BEGINNINGS TO 1642

ENGL 3124

(formerly Eng. 30.7)

TR11

T.Th.

11:00 - 12:15 pm

Ms. Rutkoski

Mystery plays, the revenge tragedy, pastoral comedy, comedy of humors, and the development of blank verse. Such writers as Lyly, Dekker, Marlowe, Jonson, Webster, Beaumont and Fletcher, and Middleton.

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

ENGL 3133

(formerly Eng. 31.5)

MW12

M.W.

12:50 - 2:05 pm

Ms. Haley

The genre of the novel as we know it today was formed in the eighteenth century. But in this early period, the genre of the novel was not yet the stable and recognizable category that it became thereafter. The instability of the eighteenth century novel makes these texts unusual, experimental and fun; they allow us to reconsider questions of form and entertainment, gender, and the place of popular literature as a commodity in the market place. During the semester we will read both canonical and recently rediscovered work—what most of them have in common is that they were popular successes when published. We will study what characterizes the novel as a popular genre, how this affected its critical reception, and the crucial role played by women as writers, protagonists, and readers in the development of the novel. Class work will focus on

close reading and discussion. We will read works by Behn, Burney, Defoe, Edgeworth, Fielding, Radcliffe, Richardson, and Scott.

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

ENGL 3142  
(formerly Eng. 40.4)                      MW12                      M.W.                      12:50 - 2:05 pm                      Ms. Melani

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

### MODERN BRITISH FICTION TO 1950

ENGL 3171  
(formerly Eng. 41.2)                      TR11                      T.Th.                      11:00 - 12:15 pm                      Mr. Frydman

Development of prose fiction as a vehicle for the examination of self and society. Such writers as Joyce, Woolf, Conrad, Huxley, Lawrence, and Forster.

### TRAGEDY

ENGL 3185 (same as CMPL 3603)  
(formerly Eng. 50.5)                      MW11                      M.W.                      11:00 - 12:15 pm                      Ms. Holt

The tragic mode in dramatic and nondramatic forms of literature. Aesthetic, philosophical, and psychological theories of tragedy.

### ROMANCE

ENGL 3186 (same as CMPL 3605)  
(formerly Eng. 50.9)                      MW2                      M.W.                      2:15 - 3:30 pm                      Ms. Moser

This course will focus on romance, from medieval tales of chivalric quests, of courtly love, of dragons and monsters, of magic spells to modern transformations of this theme in gothic literature and science fiction. Readings may include selections from Ovid, Marie de France, Chrétien de Troyes, Andreas Capellanus, Chaucer, *Sir Gawain and the Green Knight*, *Tristan and Yseut*, *Wuthering Heights*, *House of the Seven*

*Gables, Neuromancer, Baltasar and Blimunda, Master and Margarita.*

### CONTEMPORARY LITERARY CRITICISM & THEORY

ENGL 3193 (same as CMPL 3626)  
(formerly Eng. 50.12) TR5 T.Th. 5:05 - 6:20 pm Mr. Frydman

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

### OVERVIEW LITERARY STUDY I

ENGL 2120  
(formerly Eng. 51) TR3 T.Th. 3:40 - 4:55 pm Mr. Masciandaro

This course offers an interpretive joyride across the generically diverse landscapes of six 'great works' from the 14<sup>th</sup> to the 18<sup>th</sup> centuries: Dante's *Divine Comedy*, Pico della Mirandola's *Oration on the Dignity of Man*, Shakespeare's *Sonnets*, Cervantes's *Don Quixote*, Defoe's *Robinson Crusoe*, Wordsworth & Coleridge's *Lyrical Ballads*. Or, to mess with the metaphor, we will (ir)responsibly hijack each of these texts, rigorously questioning (and thus reinventing and enjoying all the more) what makes them great. Discursive emphasis will be placed on testing and discovering the intellectual and aesthetic limits of each work, the places where they fail to fulfill and/or exceed our expectations. General contextual topics to be addressed include: religion, poetic theology, the cosmos, humanism, philosophy, animal/human boundary, love, mortality, freedom, chivalry, madness, colonialism, capitalism, Romanticism, language.

## OVERVIEW LITERARY STUDY II

ENGL 2121  
(formerly Eng. 52)                      MW2                      M.W.                      2:15 - 3:30 pm                      Mr. Harrison

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.

ENGL 2121                                      TR11                                      T.Th.                                      11:00 - 12:15 pm                                      Ms. B. Harris

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.

## SPECIAL TOPICS - TRANSNATIONAL AMERICA

ENGL 3192  
(formerly Eng. 59)                                      TR2                                      T.Th.                                      2:15 - 3:30 pm Mr. Davis

This course goes against the grain of the traditional approach to American studies in an effort to broaden our sense of what it has meant to be American. The materials we examine – literature, film, critical essays, primary documents – help us understand the full connectedness of the U.S. to other parts of the world. Globalization is the catchword of today. But what is globalization, and how is it different from the international connections that have always characterized U.S. culture? We will study how U.S. culture travels and is interpreted outside the U.S. and how in turn developments outside our national borders have influenced U.S. culture. We will consider how the U.S. came to be synonymous with “America,” a term that referred for many years to a plural set of interrelated places. Course requirements include three essays, three response

papers, and a research-based group presentation.

## AMERICAN AUTOBIOGRAPHY

ENGL 3156 (same as AMST 3302)

(formerly Eng. 61)

MW11

M.W.

11:00 - 12:15 pm

Mr. Minter

Everyone has a story to tell. But even though life stories are rooted in actual memories and experience, in telling them, we rely on the same techniques that novelists and other creative writers use. Autobiography is often assumed to be more truthful than literature, but the course will regularly question the limits of this assumption. To what extent is autobiography neither fact nor fiction, but somewhere in between? Additionally, we will see how autobiography is an important form for a nation, like the United States, so historically associated with individual expression; the availability of these different life stories presents, it seems, a model for American democracy and diversity. The course will read landmarks of American autobiography from the 17th century to the present. We will read these remarkable stories as the records of particular life experiences, but also consider how literary convention and history influenced their writing. Our authors: Thomas Shepard, Harriet Jacobs, Thomas Merton, Malcolm X, Black Elk, Benjamin Franklin, Mary Antin, Maxine Hong Kingston, David Small, May Sarton, Patti Smith, and Jay-Z. Assignments will include: leading of class discussion; participation in the course's online discussion forum; an active Twitter account; an autobiographical writing assignment; a research-based paper; a midterm; and a final.

Questions? – [gminter@brooklyn.cuny.edu](mailto:gminter@brooklyn.cuny.edu)

## AMERICAN REALISM & NATURALISM

ENGL 3152

(formerly Eng. 62.21) MW5

M.W.

5:05 - 6:20 pm Mr. Scott

“A human society can have... an interest in considerable losses, in catastrophes that, while conforming to well-defined needs, provoke tumultuous depressions, crises of dread, and in the final analysis, a certain orgiastic state,” Georges Bataille writes. This course will examine realist and naturalist texts framed by what Bataille describes as this “notion of expenditure.” Sprung from literary movements that coincide with crucial changes in the structure of the American economy, numerous works of American realism and naturalism explore the curious circumstances of the superfluous: the symbolic economy of the theater and the visual arts, the excessive wealth of the newly-minted robber barons and captains of industry, or the unregulated, illicit, black market economies that absorb and exploit the seemingly expendable bodies of otherwise unemployed

workers. Primary texts by Theodore Dreiser, Stephen Crane, Richard Wright, Charlotte Perkins Gilmore, Kate Chopin, W.E.B. Du Bois, Edith Wharton, Charles Chesnutt, and Frank Norris; critical or theoretical texts by Bataille, Roland Barthes, Julia Kristeva, and others; and one of Brooklyn-born writer Gilbert Sorrentino's last books—a veritable masterpiece of anti-realist fiction—*Crystal Vision* (1999).

### CONTEMPORARY AMERICAN WRITING

ENGL 3154

(formerly Eng. 62.41) TR11                      T.Th.                      11:00 - 12:15 pm                      Mr. Entin

What is postmodernism? What is globalization? How have American novelists responded to these phenomena? This course will explore U.S. fiction since 1950, with attention to the ways in which writers addressed three major social and political developments: 1) the Cold War and its discontents; 2) the emergence of corporate consumer capitalism and “postmodernity”; and 3) the dynamics of globalization and corresponding economic and demographic transformations. We are likely to read fiction by Ralph Ellison, Sylvia Plath, Don DeLillo, Thomas Pynchon, Helena Viramontes, Russell Banks, and Karen Te Yamashita, as well as cultural theory and criticism by several scholars. Student responsibilities include: at least one turn helping to facilitate class discussion, at least one oral presentation, and two or three essays.

### AFRO-AMERICAN LITERATURE 1930 to PRESENT

ENGL 3161 (same as AFST 3221)

(formerly Eng. 64.3)                      TR11                      T.Th.                      11:00 - 12:15 pm                      Ms. Nadell

Literature from the colonial period through the Harlem Renaissance. Slave 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.

### LITERATURE FOR YOUNG PEOPLE

ENGL 3189

(formerly Eng. 65)	MW2	M.W.	2:15 - 3:30 pm	Ms. Rose
ENGL 3189	MW5	M.W.	5:05 - 6:20 pm	Ms. Rose

This course explores the magic and majesty of children's and young adult literature while recognizing that the novels we read are definitely "not for children only." No longer do you need to conceal the delightful habit of reading children's books just for their sheer pleasure. Good literature crosses age boundaries and refuses to be defined by fixed genres. In our work, fiction and autobiography become entwined, fantasy includes science fiction, fairy tales speak eloquently to the concerns of the teenage reader and graphic books illuminate serious societal issues. This class seeks to create a climate in which all students can come under the spell of powerful literature.

#### INTERNSHIP

ENGL 5100 (formerly Eng. 66)	M5	M.	5:05 - 5:55 pm	Ms. Natov
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This internship is open only to those who have permission from Prof. Natov. It entails working in the counseling office counseling all English majors, writing and editing the weekly Boylan blog ([www.boylanblog.blogspot.com](http://www.boylanblog.blogspot.com)), working on The Junction (formerly The Zine), and running the Open Mics for the English Department. All interested should apply to Prof. Natov at least a term in advance.

ENGL 5100	R5	Th.	5:05 - 5:55 pm	Ms. Nadell
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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.

#### SEMINAR IN 19<sup>th</sup> CENTURY BRITISH LITERATURE: BLAKE, DICKENS & CHILDHOOD

ENGL 4104 (formerly Eng. 79.4)	TR9	T.Th.	9:30 - 10:45 am	Ms. Natov
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The 19<sup>th</sup> Century saw a burgeoning interest in child consciousness. (Freud's work grew out of this fascination.) This term we will study two of my favorite writers, one poet and one novelist, whose passion for imaginative states focused on childhood. Blake had less interest in the child *per se* than in the state of innocence—what destroys it and how to preserve it in experience. We will read *Songs of Innocence and of Experience*, with particular attention to Blake's illustrations.

Dickens was the first novelist to put child consciousness at the center of his work and saw his own childhood as a major source of his imaginative writings. We will read three of his novels: *Dombey and Son*, which explores childhood as a state of mind; *David Copperfield* which relies heavily on autobiographical and

realistic events and their transformation into fiction; and *Little Dorrit* which looks at childhood from two major perspectives, one evolving and the other retrospective.

Students are expected to read these four texts, participate in this seminar, and write and respond to the works in a variety of ways.

#### INTERDEPARTMENTAL HUMANITIES SEMINAR

ENGL 4112

(formerly Eng. 74.7)

MW3

M.W.

3:40 - 4:55 pm Mr. Alonso

(same as CMLT 4602 & SPAN 3990)

This course will explore the construction of the city of Barcelona since the end of the nineteenth century. Designed from an interdisciplinary point of view, we will study the social tensions that lay below the construction of the modern urbis: the labor culture and the mass strikes and demonstrations that made the city capital of the Anarchism; the immigrant experience, first from South and Rural Spain, mainly Andalicía, and now from North Africa and Latino-American countries; the traumatic experience of the Spanish civil war and the Franco regime. By the same token, this course will interpret the projects of the cultural elites: the complex narratives of the Catalan nationalism, its unpredictable future inside/outside Spain, their anxiety to erase the marks of the social conflicts as well as their effort to self fashion themselves as a European city, far from the rural surroundings as well as from it nemesis, the city of Madrid.

#### SEMINAR IN AMERICAN LITERATURE & CULTURE:

#### JEWISH AMERICAN HISTORY &

LITERATURE SINCE 1945

ENGL 4105

(formerly Eng. 79.5)

MQ9

M.

9:30 - 12:15 pm

Mr. Alterman

In this class we will read some postwar American Jewish history, read a bunch of terrific postwar American Jewish novels, (Singer, Bellow, Roth, Ozick) see a few postwar American Jewish movies ("Goodbye Columbus," "A Serious Man"), and try, through discussion, debate and the occasional term-paper, to make sense of the whole thing.

SEMINAR IN POST-MODERNISM: THE 9/11 NOVEL

ENGL 4109

(formerly Eng. 79.7)

MW12

M.W.

12:50 - 2:05 pm

Mr. Bayoumi

Study in a genre, theme, or movement in Postmodernism and contemporary discourse; critical analysis, and research methodologies.

LINGUISTICS

SYNTAX

LING 3021

(formerly Ling. 22)

MY11

M.W.

11:00 - 12:40 pm

Mr. Patkowski

Consider the following sentences:

- a. I could have been dancing all night.

b. \*I could having be danced all night.

Could you explain why we would agree that (a) is a properly formed sentence of English, but (b) isn't?

Now, consider two more sentences:

a. John thinks that Fred loves himself.

b. John promised Fred to love himself.

Why does "himself" refer to John in sentence (b), but to Fred in sentence (a)? Could you explain how this works?

This course investigates the syntax (sentence structure properties) of human language by exploring in detail many structural properties that are common across different languages (although we do primarily concentrate on English). We will also consider some of the resulting implications with regard to the nature of human language (which, we will discover, is a surprisingly intricate and fascinating mental system) and the human mind.

Weekly linguistic exercises will be assigned, and there will be a midterm and final. All in-class tests (including the two exams) will be open-book, and students will be allowed to resubmit all homework assignments.

## SEMANTICS

LING 3022

(formerly Ling. 23)

TY11

Th.

11:00 - 1:05 pm

Mr. Gonsalves

T.

11:00 - 12:15 pm

This is a basic introduction to semantics, or theories of meaning within the study of human languages, focusing on a general understanding of key concepts and terminology in the discipline. After an over-view of general issues in linguistic semantics, we will take a more thorough look at three specific approaches to a theory of meaning in natural language: decompositional semantics, formal semantics, and cognitive semantics. Topics will include lexical relations, lexical universals, information structure, thematic roles, deixis, speech acts, conflation patterns, model theoretical semantics, metaphor, metonymy, polysemy, and cognitive grammar. Throughout the course we will look at how a wide variety of languages handle various aspects of sentence meaning, such as tense, aspect, modality and evidentiality. This course is intended to give you the foundation you need to go on to study linguistic semantics at a more advanced level. Assignments will include weekly homework exercises, a midterm, a final, and a short term paper.

## SOCIOLINGUISTICS

LING 3029

(formerly Ling. 30)

MW2

M.W.

2:15 - 3:30 pm Mr. Patkowski

(same as ENGL 3524 & ANTH 3390)

What is a language? What is a dialect? How about a creole? Or a pidgin? Do men and women use language differently? What is the place of Ebonics in the classroom? These are among the many questions which are explored in this course, which introduces fundamental sociolinguistic concepts and examines the interaction of language, society, and power. Class requirements include a small field-project, a paper, and a midterm and final.

## SENIOR LINGUISTICS SEMINAR: THE FOUNDATIONS OF LINGUISTIC THEORY

LING 4001W

(formerly Ling. 84.1)

TR9

T.Th.

9:30 - 10:45 am

Mr. Gonsalves

This course will investigate certain fundamental issues regarding the structure of a theory of language as this has developed since the introduction of generative grammar in the middle of the last century. Using Ray Jackendoff's *Foundations of Language* (2003) as our guiding source, we will look at a variety of proposals as to how the components of a grammar of a language--its lexicon, phonology, syntax, and semantics—are pictured as combining and interacting with each other in a theory of the structure of language that can form the basis for answering certain foundational questions about language. These questions concern such issues

as how the language faculty might have evolved in humans, how a language is acquired by children, how language is processed in the brain during the production and comprehension of sentences, and how language is used by individuals for communication in real world contexts. Assignments will include a midterm, a final, and a term paper.

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

\*\*INTRODUCTORY WRITING COURSES\*\*

WRITING FICTION I & II

ENGL 3301 & 3302  
(formerly Eng. 15.1/2) ET6

T.

6:30 - 9:15 pm TBA

Workshop in writing stories. Techniques of narrative.

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

EDITING

ENGL 3404

(formerly Eng. 18.12)

ER6

Th.

6:30 - 9:15 pm

Mr. McSherry

Technique of handling copy, proofreading, assessing news values. Headline writing and layout.

SEMINAR IN JOURNALISM: SPORTSWRITING

ENGL 4402

(formerly Eng. 18.19) EM6

M.

6:30 - 9:15 pm Mr. Miller

Sports has long been a crucial part of the American landscape but its prominence has grown exponentially in recent decades, while simultaneously the coverage of sports has shifted from mere game day reporting to nuanced statistical analysis as well as stories that go far beyond the playing field to deal with legal, labor and other issues. In this writing intensive course students will learn a great deal about researching and reporting stories and to understand and appreciate sports from a journalist's perspective they must learn to balance being a fan with being a critical observer, and without sliding over into become a cynic.

SHAKESPEARE I

ENGL 3122

(formerly Eng. 30.5)

EW6

W.

6:30 - 9:15 pm Mr. Elsky

While this course is an introduction to the plays of Shakespeare, it will focus thematically on the representation of the family in selected plays. We will define the literary qualities of three main

Shakespearean genres--tragedy, comedy, and romance—and show their relation to their treatment of the family. We will discuss the norms of marriage, gender roles, and parent-child relations in the social and political context of the day, and we will discuss how these norms are reflected, desired, or violated in the plays. Finally, we will turn to Shakespeare's representation of family collapse because of conflicts over power, misdirected affection, and anti-social passion. We will also consider how modern views of the family have been influenced by the continuing power of Shakespeare's canonicity.

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

ENGL 3142  
(formerly Eng. 40.4)                      EMW6 M.W.                      6:30 - 7:45 pm Mr. Reeves

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

### BRITISH WRITING FROM 1950

ENGL 3174  
(formerly Eng. 41.4)                      EM6                      M.                      6:30 - 9:15 pm Mr. Harrison

Plays, novels, and poems of such writers as Beckett, Pinter, Osborne, Behan, Lessing, Anthony Powell, Murdoch, Durrell, Spark, Ted Hughes, Charles Tomlinson, Thom Gunn, and Thomas Kinsella.

### OVERVIEW LITERARY STUDY I

ENGL 2120  
(formerly Eng. 51)                      EMW6 M.W.                      6:30 - 7:45 pm Mr. Minter

Love, war, nation-building, and self-perfection. Each of our readings, which range in size from fourteen-line sonnets to a thousand-page novel, will address one or more of these themes. In addition to theme, however, the course will study differences in the expression of theme, considering how authors are able to craft a variety of works from similar materials. And while our chief focus will be on changes in epic, romantic, and novelistic approaches to storytelling over the space of a few centuries, we will also look at smaller works, and see how an important English poet adopted existing literary conventions while creating poems that were innovative and new.

Our readings: *Beowulf*, *Erec and Enide*, *The Knight of the Cart*, and *The Story of the Grail*, by Chrétien de Troyes; *Orlando Furioso*, by Ludovico Ariosto; *Don Quixote*, by Miguel de Cervantes; *Robinson Crusoe*, by Daniel Defoe, and poetry and prose by John Donne. Use of the assigned editions/translations of these readings is an absolute requirement of the course. Assignments will include: leading of class discussion; participation in the course's online discussion forum; 12 weekly quizzes; a midterm paper; a final paper; and a final exam.

Questions? – gminter@brooklyn.cuny.edu

#### ITALIAN-AMERICAN LITERATURE

ENGL 3164

(formerly Eng. 63.2)

EM6

M.

6:30 - 9:15 p.m.

Mr. Viscusi

Writers take pretty much everything they find on the table or the wall or the sidewalk, and they use it as the *materia prima* of deep reflection. Italians came to America carrying with them large and very old conversations about poetry, about ethics, about history. On their journey they acquired a whole new set of preoccupations about memory, about justice, about ambition and fear. In America, they confronted issues of justice, class, and abjection in forms that were new to them. Italian American writers have a tradition and an agenda that deal richly with this complex of cultural and moral issues. In this course we read early writers like Arturo Giovannitti, Bartolomeo Sacco, and Mari Tomasi, as well as better known writers of later decades: John Fante, Pietro DiDonato, Helen Barolini, Kym Addonizio, John Ciardi, Lawrence Ferlinghetti, Gregory Corso, Diane DiPrima, Lucia Perillo, Maria Mazziotti Gillan.

#### ADVANCED SEMINAR IN CREATIVE WRITING

ENGL 4301

(formerly Eng. 75)

ET6

T.

6:30 - 9:15 pm Ms. Phillips

This is a capstone seminar in the craft of creative writing, geared toward advanced writers of fiction, poetry, and plays. There will be a focus on both experimentation and the development of a personal style through writing exercises and workshops. Readings and individual conferences will also be incorporated. Topics for discussion include: monologue, point of view, dialogue, subtext, contrast, tension, imagery, mood, creativity, writing practices, revision, publishing, and the writer's life. Emphasis will be placed on how the three genres can instruct and influence each other—what can we learn from the poet's attention to language and imagery, the fiction writer's development of character and plot, the playwright's skill with dialogue and pacing?

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.

EVENING CORE STUDIES

CORC 3101 LITERATURE, ETHNICITY AND POST WORLD WAR II IMMIGRATION  
(formerly Core 10.01)

R6 Th. 6:05 - 8:50 pm Ms. R. Schlissel

CORC 3104 LITERATURE AND FILM  
(formerly Core 10.04)

W6 W. 6:05 - 8:50 pm Ms. Vighetti

\*\*WEEKEND PROGRAM\*\*

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

OVERVIEW LITERATURE STUDY 2

ENGL 2121  
(formerly Eng. 52) S9 Sat. 9:00 - 11:45 am Mr. Gelber

In this course we consider the revolutionary movements in European literature of the last two centuries, with emphasis on works from the Romantic, Realist, and Modernist traditions. Course requirements include a midterm examination, a final examination, and two papers of moderate length.

### LITERATURE FOR YOUNG PEOPLE

ENGL 3189

(formerly Eng. 65)

U12

Sun.

12:45 - 3:15 pm

Ms . Low

Literature appropriate for students in elementary and secondary schools. Fundamentals of literature and basic reading of interest to young people.

### WEEKEND CORE STUDIES

CORC 3102

(formerly Core 10.02)

LITERATURE AND FILM

S12

Sat.

12:45 - 3:45 pm

Mr. Gelber

### \*\*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)