April 4, 2019

Dear Student:

This pamphlet lists the department’s offerings (with the exception of ENGL 1010 & 1012 courses) for the Fall 2019 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 have 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:

For English, English Teacher, Creative Writing majors, and concentrations:

English electives are now 4 credits. Most courses will be conducted with a partially on-line fourth hour; a few will have an in-class fourth hour. Please note carefully when you register for your courses.

Journalism courses, Internships and all independent study courses will remain 3 credits.

In addition, requirements for new English majors will change:

The American Literature field will be integrated into the other chronological fields; therefore, there are now six fields. Students are required to take one course from two of the first three fields (Middle Ages, Renaissance, and Eighteenth Century) and one course from two of the last three fields (Nineteenth Century, Modernism, and Post-Modernism).

A seminar is still required for English majors and 4 additional English electives (one elective may come from an allied discipline);

English Teacher major will remain the same aside from the above.

Creative Writing major will remain the same except that two English electives will be required instead of three.

For all, of course, English 2120 and 2121, each now 4 credits, will continue to be required.

If you wish to use the new English requirements please see the Counseling Office, 3416 Boylan. It is a simple process. Otherwise, you are required to fulfill the requirements of the Bulletin of the year you entered.

For the History and Literature concentration:

In addition to the field requirements, six additional courses:

1. English 4113;
2. a second course in a student’s chosen historical period (from Fields 1-6);
3. a course from the History Department or an American Studies course, cross-listed with History, complementing the two literature courses in the chosen field;
4. English 4114;
5. Either (a) the one-semester senior thesis (English 5103) and one elective (any field or genre in English or Comparative Literature or a course from an allied department); or (b) the two-semester senior thesis (English 5104 and 5105).

To qualify for this concentration, students must have a B+ or higher average and obtain permission from the chair or major’s counselor. They should seek guidance in choosing their field of study and consult with the counselor on a suitable thesis advisor.
Seminars

ENGL 4102 MY4: Seminar in the Renaissance, Mr. Streiter

ENGL 4105 TR11: Seminar in American Lit. & Culture, Mr. Davis

ENGL 4108 ET6: Seminar in Modernism, Mr. Burgess

ENGL 4111 TR11: Seminar in Children’s & Young Adult Literature. Ms. Rutkoski

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 Professors Martha Nadell, James Davis, Joseph Entin, Roni 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 5103, 5104 and 5105. 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, Writer’s Circle, etc.) check out [www.theboylanblog.wordpress.com](http://www.theboylanblog.wordpress.com).
**COMPARATIVE LITERATURE**

COMEDY

CMLT 3604   MW12   M.W.   12:50 – 2:05 pm   Mr. Harrison
(same as ENGL 3184)

The comic mode in dramatic and nondramatic forms of literature. Aesthetic, philosophical, and psychological theories of comedy.

FOLK LITERATURE & FAIRY TALE

CMLT 3613   TR11   TTh.   11:00 – 12:15 pm   Ms. Natov

An entire course on folk and fairy tales, from the classical work of Grimms and Hans Christian Andersen to the contemporary work of Neil Gaiman and Margaret Atwood (*Bluebeard’s Egg*). We will also read Native American tales and selections from *The Arabian Nights*. These tales will be read for the deep psychological insights (Jungian and Freudian); for what they reveal about their cultures and belief systems; and for their fantastical structures that make them compelling reading for adults as well as for children. Writings will be in response to the readings—both analytical and creative.

AFRICAN LITERATURE

CMLT 3619   MW11   M.W.   11:00 – 12:15 pm   Ms. Byam
(same as AFST 3205)

Survey of 20th century fiction, drama, poetry of sub-Saharan Africa. Works by such authors as Achebe, Ekwensi, Emecheta, Ngugi, Oyono, Laye, Dadie, Clark, Sembene, Senghor, and Soyinka.
CARIBBEAN LITERATURE

CMLT 3623  MW2  M.W.  2:15 – 3:30 pm  Mr. Mejias
(same as AFST 3240 & PRLS 3315)

This writing-intensive course will connect the Spanish Speaking Antillas, the West Indies, and the French islands to examine “Caribbean literature” concerning language, diaspora, the colonial legacy, the slave era, mestizaje y mulatez. Some literary perspectives to engage with are lo real maravilloso, the queer Atlantic, black poetics, (de) colonization and liberation, third world feminism, and diasporic imaginations. Our historical frame of reference throughout the semester will include the African slave trade, the construction of Europe (and the United States) as a civilized “homeland,” and the search for political and cultural self-determination. The emphasis will be on the in-depth analysis of literary texts by Afro-Caribbean writers while paying attention to historical, linguistic and cultural contexts. We will see how these texts – essays, fiction and poetry from the twentieth and twenty-first centuries-inform the present understanding of Caribbean cultural identity.

INTRO TO POSTCOLONIAL LITERATURE & THEORY

CMLT 3627  MW11  M.W.  11:00 – 12:15 pm  Mr. Bayoumi
(same as ENGL 3194 & AFST 3245)

Through readings in both literature and theory, we will investigate the legacy that European colonialism has left on the world, and we will ask ourselves how we can make sense of our postcolonial condition. We will view European colonialism not just as a political reality (one that ruled 85 percent of the world by 1914), but as an idea (“something you can bow down before and offer a sacrifice to,” as Conrad says). Through this approach, we can understand imperialism as a complex phenomenon creating a culture of its own. Some questions we will raise throughout the course include: How do non-European writers respond to colonial culture in the age of decolonization? What kind of aesthetic and political choices do they make in their works, and why? Is political commitment a necessary component of postcolonial writing? What role does nationalism play in these works? Do these writers offer other ways of understanding and representing our increasingly complicated and unevenly developed world?

We will also investigate many of the major issues raised by postcolonial theory: race and representation; Orientalism and the production of knowledge; empire and exoticism; the politics of language; gender and postcoloniality; hybridity and the construction of diasporic identities. Works from around the world will be read in order to introduce the global character of postcoloniality.
INTRO TO ISRAELI LITERATURE IN TRANSLATION

CMLT 3631   MW11   M.W.   11:00 – 12:15 pm   Ms. Bailis
(same as JUST 2540)

This introductory course will address different trends in Israeli literature and cultural history from the pre-state literature written at the beginning of the 20th century through the establishment of the state in 1948 to present-day Israel. It will serve as a means of examining the complexity of modern Israeli identity and the diverse ethnic and religious populations that have constituted Israeli society. The literary works we will read together will help us explore ongoing conflicts between different segments of Israeli society, such as the tensions between “Jews” and “Arabs,” “natives” and immigrants, citizens and refugees, Ashkenazim and Mizrahim, and “religious” and “secular” Jews, while reflecting on and complicating what it means to be an “insider” or “outsider.”

The course will give voice to the diversity of Israeli writing by including canonical works by Jewish-Israeli writers that represent the crystallization of early Zionist thinking, along with counter-narratives by Arab-Israeli and Palestinian writers whose works have challenged the dominant national narrative by offering different perspectives of key moments of Israel’s history. By taking a comparative approach to Israeli literature and placing works by Jewish-Israeli writers alongside those by Arab-Israeli and Palestinian authors, the course will offer students a forum for grappling with texts that underscore the complexity of questions of national identity and belonging in this highly contested place, and analyzing how these fraught issues are given voice through the Israeli/Palestinian literary imagination.
### GENERAL EDUCATION STUDIES

**ENGL 2001  LITERATURE, ETHNICITY AND POST WORLD WAR II IMMIGRATION**

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**ENGL 2002  IDEAS OF CHARACTER IN THE WESTERN LITERARY TRADITION**

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**ENGL 2003  ITALIAN AMERICAN LITERATURE & FILM**

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**ENGL 2004  LITERATURE AND FILM**

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<td>Mr. Alterman</td>
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**ENGL 2007  EMERGENCE OF THE MODERN**

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<td>MW11</td>
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<td>EM6</td>
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<td>6:30 – 9:15 pm</td>
<td>Mr. Harrison</td>
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ENGL 2008  ETHNIC, CULTURAL AND NATIONAL IDENTITIES IN LITERATURE

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<td>MW11</td>
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ENGL 2009  INTRODUCTION TO LITERARY STUDY

ENGL 2009  MW11  M.W.  11:00 – 12:15 pm  Mr. Steel

Introduction to Literary Studies introduces students to college-level methods of engagement with literature across prose fiction, poetry, and drama: you will get training in close reading, the history of criticism, contemporary critical concerns (feminism, critical race studies, post humanism, and so on), and research methods. Course requirements include frequent writing, with three required essays. Course readings range from the Middle Ages to the present day, concentrating on works originally written in a variety of forms of English.

ENGL 2009  TR2  T.Th.  2:15 – 3:30 pm  Mr. Masciandaro

This course introduces the academic discipline of literary study, involving a threefold emphasis: (1) on the close reading of texts, attending to their sounds and structures, modes and genres; (2) on recognizing literature as a conversation between texts across space and time; and (3) on the history of literary critical methods, terms, and concepts. *English courses numbered lower than 2115 may not be counted toward the English major. Satisfies Pathways Flexible Core World Cultures and Global Issues requirement.*
**INTRODUCTORY WRITING COURSES**

ADVANCED EXPOSITION & PEER TUTORING

ENGL 2115  MW12  M. W.  12:50 – 2:05 pm  Ms. Vassileva

English 2115 is a course in advanced composition, involving an intensive study of and practice in writing the principal rhetorical forms. It also trains students in the principles of peer tutoring and consists of class meetings (3 hours/week) and service as peer writing tutors in the Learning Center (3 hours/week). Pre-requisite: Students who have earned an A in both English 1010 and 1012 may enroll in this course.

English 2115 focuses on the close reading of paragraphs, long excerpts and full texts by accomplished stylists, coupled with the study of style and grammar to give students practice in producing clear, elegant prose in a variety of styles and with a variety of content. Students read literature spanning many periods, written in distinct styles for distinct purposes. Students engage in close analysis of the work of published authors and produce texts that imitate, through the skillful use of a wide variety of rhetorical techniques, particular themes, moods and styles. Requirements include four papers (3-4 pages each) and a final writing project (6-8 pages-long).

ADVANCED EXPOSITION

ENGL 2116  TR11  T.Th.  11:00 – 12:15 pm  TBA

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

INTRODUCTION TO CREATIVE WRITING

ENGL 2301  MW12  M. W.  12:50 – 2:05 pm  TBA

Workshop in writing stories, poems, and short plays.
INTRODUCTION TO CREATIVE WRITING

ENGL 2301  TR3  T.Th.  3:40 – 4:55 pm  Ms. R. King

In this rigorous introductory course, you will have the chance to write poetry, fiction, and playwriting. Throughout the semester we will pay attention to craft, the elements that make a piece of writing unique (e.g. voice, line breaks, character, diction, imagery, etc.) Assignments focus on building a writing practice, and will include journal writing, in-class writing, at-home writing, responding to prompts, free-writing, and revision. Reading is an essential component of becoming a better writer, so each week we will read as well as write. We will work with traditional, experimental, and digital styles and structures. You will learn about yourself as well as the writing of others, developing your own writing voice.

**ADVANCED WRITING COURSES**

WRITING FICTION I

ENGL 3301  TR3  T.Th.  3:40 – 4:55 pm  TBA

Workshop in writing stories. Techniques of narrative.

WRITING FICTION 2

ENGL 3302  W2  W.  2:15 – 4:45 pm  Ms. Thien

Workshop in writing stories. Techniques of narrative.
WRITING POETRY I & II
ENGL 3304/3305 TR2 T.Th. 2:15 – 3:30 pm Mr. Burgess
Workshop in writing poetry. Experiments in form and language.

WRITING PLAYS I & II
ENGL 3306 & 3307 MW12 M.W. 12:50 – 2:05 pm TBA
Workshop in writing plays. Dramatic construction and characterization.

WRITING FOR MUSICAL THEATER
ENGL 3308 MW12 M.W. 12:50 – 2:05 pm TBA
Workshop in writing the book and lyrics for a one-act musical comedy or for serious musical theater.
**JOURNALISM COURSES**

**FEATURE WRITING**

ENGL 3402  
W12  
W.  
12:50 – 3:30 pm  
Mr. Howell

Classroom drills, outside assignments, lectures, and field trips to expand organizational and writing skills.

**REPORTING**

ENGL 3403  
M12  
M.  
12:50 – 3:30 pm  
Mr. Howell

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

**NEWS LABORATORY**

ENGL 4401  
TZ2  
T.  
2:15 – 3:40 pm  
Mr. Mancini

Th.  
10:00 – 4:40 pm  
Mr. Mancini

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 dallies and wire services.

**BEAT REPORTING**

ENGL 4403  
T9  
T.  
9:30 – 12:15 pm  
Mr. Mancini

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.

**JOURNALISM INTERNSHIP**

ENGL 5401  
R8  
Th.  
8:00 – 10:45 am  
Mr. Mancini

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.
**ADVANCED ELECTIVES (MAJORS)**

OVERVIEW OF LITERATURE STUDY 1
ENGL 2120       MW12       M.W.       12:50 – 2:05 pm       Mr. Steel

The first unit of the overview of literary study will introduce you to various kinds of literature from the twelfth to the late eighteenth centuries. Course readings will include a medieval Arthurian romance, *Sir Gawain and the Green Knight*, Margaret Cavendish's *Blazing World*, and Olaudah Equiano's *Interesting Narrative*, among other works. Course requirements will include two papers, a presentation, and final research paper.

OVERVIEW OF LITERATURE STUDY 2
ENGL 2121       TR2        T.Th.       2:15 – 3:30 pm       TBA

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       MW3        M.W.       3:40 – 4:55 pm       TBA

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.
MEDIEVAL ENGLISH LITERATURE

ENGL 3111  TR3  T.Th.  3:40 – 4:55 pm  Mr. Masciandaro


POETRY & PROSE OF THE 17TH CENTURY

ENGL 3121  MW3  M.W.  3:40 – 4:55 pm  Mr. Elsky

English poetry from Donne through Marvell. Prose from Francis Bacon through Thomas Hobbes.

ENGLISH LITERATURE OF THE AGE OF REASON

ENGL 3131  MW9  M.W.  9:30 – 10:45 am  Ms. Acosta

This course focuses on the many cultural, economic and political changes that took place in the British Isles after the Restoration of Charles II in 1660. During this period London became the center of the British Empire not just in terms of its importance as a trading center, but as the center of fashion and the arts. As such, much of this course will center on the development of what can be described as a “modern” urban sensibility. Because so much of the semester will be devoted to urban culture, we will devote the rest of the semester to studying the countryside and what can be defined as the beginnings of an ecological sensibility. We will read poetry, prose, diaries and travelogues. We will read authors such as Joseph Addison, Daniel Defoe, Eliza Haywood, Alexander Pope, Jonathan Swift, Phillis Wheatley, Richard Steele, Samuel Johnson, and Lady Mary Wortley Montagu.

SHAKESPEARE 1

ENGL 3122  MY12  M.W.  12:25 – 2:05 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 related 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 2
ENGL 3123  TR11  T.Th.  11:00 – 12:15 pm  Ms. Rutkoski

Topics in Shakespeare in the plays and nondramatic writings.

AMERICAN REALISM & NATURALISH
ENGL 3152  TR11  M.W.  11:00 - 12:15 pm  Mr. Minter

The era of American Realism and Naturalism was framed by war -- the American Civil War (1861-1865) on one end, and World War I (1914-1918) on the other. After a troubled post-Civil War reconstruction, the wounded American nation soon rebounded with a period of robust “Gilded Age” prosperity. By the 1890s, a decade which began with the symbolic closing of the American frontier and ended with the imperial designs of the Spanish-American War, the United States was on the verge of becoming a significant international power. American prosperity and prestige, however, did not resolve significant social tensions that remained after the old war had ended, and introduced additional problems of their own. It was, in short, an interesting time to be an American author. The course will consider the literary developments of the period from an artistic perspective (how did authors respond to the challenge of representing these changes in new ways suited to the evolving aesthetic temperament of the time?), while considering the social and historical contexts of different cultural representations. Our readings will include a mix of longer and shorter works; the longer works will include: The Adventures of Huckleberry Finn, by Mark Twain; Daisy Miller, by Henry James; The Awakening, by Kate Chopin; Yekl, by Abraham Cahan; and Sister Carrie, by Theodore Dreiser. We will also read selections from Facing Facts: Realism in American Thought and Culture, 1850-1920 (by David Shi) and The Incorporation of America: Culture and Society in the Gilded Age (by Alan Trachtenberg), two cultural histories of the period relevant to course readings and themes. Assignments: weekly quizzes; leading of class discussion; a final paper; a final exam; and a hybrid, semester-long series of journal entries to be submitted on a biweekly basis, with select revisions posted online to Blackboard for response by other students in the course. Course books: (1) Robert S. Levine, et al., The Norton Anthology of American Literature, Volume C, 9th Edition (Norton, ISBN 9780393264487); and (2) Theodore Dreiser, Sister Carrie (Oxford – ISBN 9780199539086). Please note: if you are ordering books in advance, make sure to get the correct editions - search by ISBN and not title.
CONTEMPORARY AMERICAN WRITING

ENGL 3154    MW3    M.W.    3:40 – 4:55 pm    Mr. Scott

This course will pursue the close reading of unclassifiable, genre-defying books published within the last ten years. The readings will include works that move between poetry and prose, fiction and nonfiction, autobiography and theory, and that present a broad array of perspectives on contemporary politics and culture. Likely authors include Dodie Bellamy, Samuel R. Delany, Percival Everett, Sesshu Foster, Maggie Nelson, Rodrigo Toscano, and Divya Victor. Our purpose will be to read works by such writers with an interest in the ways they can expand our own tools for critical thinking and innovative writing; with that goal in mind, students will submit seven short (two-page) papers, each of which will involve a specific writing prompt drawn directly from the readings.

AMERICAN FOLKLORE

ENGL 3157    MY2    M.W.    2:15 – 3:55 pm    Mr. Allen
(same as AMST 3402)

Myths, legends, tales, proverbs, riddles, songs, dances, beliefs, rituals, celebrations, and folk art of American folk groups. Ethnic, regional, and occupational folklore. The relationship of oral folk culture to popular expression and written literature. Independent work in collecting folklore. This course is the same as American Studies 3402.

AFRICAN-AMERICAN FOLKLORE

ENGL 3158    TR2    T.Th.    2:15 – 3:30 pm    Mr. Cunningham
(same as AFST 3230)

African-American oral tradition and African-American culture. Survival of the African culture. Oral history, spirituals, folktales, blues, toasts, dozens, etc. Uses of the oral tradition in literature. This course is the same as Africana Studies 3230.

AFRICAN-AMERICAN LITERATURE TO 1930

ENGL 3160    TR11    T.Th.    11:00 – 12:15 pm    Mr. Cunningham
(same as AFST 3220)

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. This course is the same as Africana Studies 3220.
CONT. U.S. WOMEN WRITERS: DIVERSE CULT. PRESPECTIVES

ENGL 3166 TR9 T.Th. 9:30 – 10:45 am Ms. Shalev

Literature of selected contemporary Native American, African-American, Latina, Asian-American, and other women writers, analyzed from the perspective of feminist literary theories. A comparative course focusing on the literature of two or more groups. This course is the same as Women's Studies 3115.

CONT. BRITISH WRITING FROM 1950 TO PRESENT

ENGL 3174 MW3 M.W. 3:40 – 4:55 pm Mr. Harrison

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

THE LYRIC TRADITION: IMAGERY, STRUCTURE & MEANING

ENGL 3182 TR2 T.Th. 2:15 – 3:30 pm Mr. Van Sickle

LYRIC (ΛΥΡΙΚΟΝ): adjective originally meaning "for/with/to the lyre," a stringed instrument invented in Greek myth by Hermes—gutting a tortoise and stringing its shell with sinews of sheep. From adjective, LYRIC transferred into noun—name for words composed to perform with lyres, hence having musical form as verse & song, e.g., LYRICS in operas, operettas, and music of any sort, like country & folk. Thus LYRICS get defined as brief, individual, relatively elusive song, as opposed to epic narrative or dramatic scope. Also LYRIC has in some moments been singled out, idealized as personally expressive, hence uniquely representative of poetic essence. However, LYRIC, as a course running only one term, can only apprise would-be LYRICISTS of a few of the term’s multifarious transforms in differing times, places, & schools.

COMEDY

ENGL 3184 MW12 M.W. 12:50 – 2:05 pm Mr. Harrison

(same as CMLT 3604)

The comic mode in dramatic and nondramatic forms of literature. Aesthetic, philosophical, and psychological theories of comedy.
In the 17th and 18th centuries, Britain and its colonies experienced a period of significant political, religious, and economic change. During this time-period, for example, women first established themselves as professional writers, women first appeared as actresses on the stage, and the first periodicals written for women by women were published. Moreover, towards the end of the 18th century, women were active participants in the political arena and played a crucial role in the abolition of slavery. As a consequence, the public and private roles of women were widely redefined. This course will study the position of women as writers and as the subjects of writing. We will read drama, poetry, fiction, journals, and travel writing published in the course of the long 18th century. Some of the topics we will discuss include social constructions of femininity and gender roles, marriage and the family, and alternatives to married life. We will read authors such as Aphra Behn, Mary Astell, Eliza Haywood, Sarah Scott, Phillis Wheatley, Fanny Burney, Mary Prince, Maria Edgeworth, Lady Morgan, Helen Maria Williams, Mary Wollstonecraft and Jane Austen.

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

The course, "Literature for Young People" is designed for students who are charmed by books whether written for young people or adults. A well written book that speaks to our emotions as well as our literary sensibilities works at any reading level. This is not a course on how to teach children's literature. The focus is on how to increase your love of children's literature through the recognition that these wonderful books are "not for children only." Reading children's literature helps you to sink taps into your own childhoods, reclaiming your imaginations and sense of wonder. Maybe, the best of children's literature sits in that space where childhood memories and adult sensibilities come together.
LITERATURE FOR YOUNG PEOPLE

ENGL 3189   MW3   M.W.   3:40 – 4:55 pm   Ms. Rose

The course, "Literature for Young People" is designed for students who are charmed by books whether written for young people or adults. A well written book that speaks to our emotions as well as our literary sensibilities works at any reading level. This is not a course on how to teach children's literature. The focus is on how to increase your love of children's literature through the recognition that these wonderful books are "not for children only." Reading children's literature helps you to sink taps into your own childhoods, reclaiming your imaginations and sense of wonder. Maybe, the best of children's literature sits in that space where childhood memories and adult sensibilities come together.

INTRODUCTION TO POSTCOLONIAL LITERATURE & THEORY

ENGL 3194   MW11   M.W.   11:00 – 12:15 pm   Mr. Bayoumi
(same as CMLT 3627 & AFST 3245)

Through readings in both literature and theory, we will investigate the legacy that European colonialism has left on the world, and we will ask ourselves how we can make sense of our postcolonial condition. We will view European colonialism not just as a political reality (one that ruled 85 percent of the world by 1914), but as an idea ("something you can bow down before and offer a sacrifice to," as Conrad says). Through this approach, we can understand imperialism as a complex phenomenon creating a culture of its own. Some questions we will raise throughout the course include: How do non-European writers respond to colonial culture in the age of decolonization? What kind of aesthetic and political choices do they make in their works, and why? Is political commitment a necessary component of postcolonial writing? What role does nationalism play in these works? Do these writers offer other ways of understanding and representing our increasingly complicated and unevenly developed world?

We will also investigate many of the major issues raised by postcolonial theory: race and representation; Orientalism and the production of knowledge; empire and exoticism; the politics of language; gender and postcoloniality; hybridity and the construction of diasporic identities. Works from around the world will be read in order to introduce the global character of postcoloniality.
ORALITY, LITERACY & COMPUTER TECHNOLOGY

ENGL 3196     MW2     M.W.     2:15 – 3:30 pm     Ms. Levy
(same as COMM 3000)

Orality, Literacy, and Technology seeks to examine the evolution of media and meaning as it moves from orality to writing, from writing to print, and from print to electronic media, while focusing on the relationship of each to human cognition, societal development, and emerging theories of knowledge.

HISTORY OF THE ENGLISH LANGUAGE

ENGL 3520     TR11     T.Th.     11:00 – 12:15 pm     Ms. Brooks

Discussion: In other words, we are going to consider language changes (in the grammar, sounds, and vocabulary of English) and reasons for changes. One of our objectives is to develop understanding of the inevitability of such change, perhaps with tolerance and appreciation for it as well. We will consider how other languages and cultures have impacted English during its development over time in addition to such other factors as status within English and among different manifestations of English, formation of new words (slang included), and students’ experiences with/perspectives on alternate forms of English. Coursework will include homework (readings and weekly responses) and participation, regular quizzes, a short (5 to 7 pages) research paper/project and oral presentation.

SEMINAR IN THE RENAISSANCE

ENGL 4102     MY4     M.W.     4:15 – 5:55 pm     Mr. Streiter

*The Faerie Queene* is the most important, beautiful, and enchanting masterwork in English literature that almost no one reads. We will read it; unfortunately, for lack of time, only the first of the six books into which Spenser divided it. Everyone knows that it is very hard to read because it is written in Old English. Everyone is wrong; it is not written in Old English, and as you will see almost at once, it is not very hard to read; and it teaches how a Christian must live in peerless poetry and unrivaled story-telling.
SEMINAR IN AMERICAN LITERATURE & CULTURE

ENGL 4105       TR11       T.Th.       11:00 – 12:15 pm       Mr. Davis
(same as AMST 3404)

An unlikely pair, the preacher’s son from Harlem and the Georgia gal who trained chickens to walk backward. But James Baldwin and Flannery O’Connor, two of the most gifted American writers of the twentieth century, had more in common than meets the eye. Their prose crackles with a keen moral vision, translating the fire and brimstone of the religions in which they were raised into an ethic of self-reflection and social justice. Outsiders both, Baldwin was a gay, black man who left the country during the throes of the civil rights movement only to return years later, while O’Connor, a white Catholic from the Protestant South, was afflicted with a terminal illness that cut short a brilliant career. Few writers so poignantly distilled the contradictions of mid-century American culture, which they loved and loathed with equal intensity. Their central insight – that each of us is bound inextricably to one another, even and especially those against whom we define ourselves – has only gained urgency today. Students will be expected to contribute weekly informal entries on the course blog, deliver one in-class presentation, and submit two essays.

SEMINAR IN CHILDREN’S & YOUNG ADULT LITERATURE

ENGL 4111       TR9       T.Th.       9:30-10:45 am       Ms. Rutkoski

Study of a topic or an author of Children's and Young Adult Literature with emphasis on intensive writing-critical and “creative”- on textual and culture analysis, and on methodologies appropriate to research in the literature of childhood.

INTERNSHIP

ENGL 5100       1M5       M.       5:05 - 5:55 pm       Ms. Natov

This internship class is only open to students who have already been chosen for the Spring term. If you are interested in serving as an intern for the English Majors’ Counseling Office, see Prof. Natov for future terms. Students must be talented, open, responsible, and interested in writing for the blog and The Junction, running Open Mics, and counseling English majors. This internship runs for two terms at a time (either Fall and the following Spring, or Spring and the following Fall). Students receive 3 credits for each term.
**LINGUISTICS**

**INTRODUCTION TO LINGUISTICS**

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<tr>
<td>LING 2001</td>
<td>TY9A</td>
<td>T-Th</td>
<td>9:05 – 10:45 am</td>
<td>Mr. Lowry</td>
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Nature and structure of human language in relation to other communication systems. Evolution and acquisition of language; dialects and styles; language and culture; speech and writing. Comparison of traditional and recent theories of language.

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<tr>
<td>LING 2001</td>
<td>TY9B</td>
<td>T-Th</td>
<td>9:05 – 10:45 am</td>
<td>Mr. Gonsalves</td>
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<tr>
<td>LING 2001</td>
<td>TY2</td>
<td>T-Th</td>
<td>2:15 – 3:30 pm</td>
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<td>LING 2001</td>
<td>MY3</td>
<td>M-W</td>
<td>3:40 – 5:20 pm</td>
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<tr>
<td>LING 2001</td>
<td>MY12</td>
<td>M-W</td>
<td>12:25 – 2:05 pm</td>
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<tr>
<td>LING 2001</td>
<td>MY4</td>
<td>M-W</td>
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**MORPHOLOGY**

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<tr>
<td>LING 3019</td>
<td>MY11</td>
<td>M-W</td>
<td>11:00 – 12:40 pm</td>
<td>Mr. Nissenbaum</td>
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Analysis of the internal structure of words in natural language. Examination of the nature of the morpheme and of word-formation processes including inflection, derivation, and compounding. Interface between morphology and other levels of linguistic analysis.

**PHONOLOGY**

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<tr>
<td>LING 3020</td>
<td>TY11</td>
<td>T-Th</td>
<td>11:00 – 12:15 pm</td>
<td>Mr. Gonsalves</td>
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Analysis of the sound systems of natural languages. Phonetics and phonology. Relation of phonology to vocabulary and syntax.

**SOCIOLINGUISTICS**
LING 3029  TQ5  T.  5:05 – 8:45 pm  TBA
(same as ENGL 3524 & ANTH 3524)

The study of language as it is used by various social groups. Language and gender, language and culture, Creole languages, black English, linguistic change. This course is the same as Anthropology and Archaeology 3390 and English 3524. Starting Fall 2019 qualifies as an International Cultural Competency (ICC) course for Pathways College Option purposes.

SENIOR SEMINAR IN LINGUISTICS

LING 4001W  M2AL  M.W.  2:15 – 3:30 pm  Mr. Nissenbaum

Capstone seminar for majors. Topics will vary each semester. Final research paper incorporates materials drawn from primary, secondary and/or field data sources and is written in the style of an academic journal article. Writing-intensive course.
(Please see Linguistics Dept. for additional sections)

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

ADVANCED MULTIMEDIA JOURNALISM

ENGL 4404  W6  W.  6:05 – 8:50 pm  Mr. Howell

Advanced techniques in reporting local news stories with video and new technology as it develops. Use of social media.

**INTRODUCTORY WRITING COURSES**

INTRODUCTION TO CREATIVE WRITING

ENGL 2301  ET6  T.  6:30 – 9:15 pm  TBA

Workshop in writing stories, poems, and short plays.

**ADVANCED ELECTIVES (MAJORS)**

OVERVIEW LITERATURE STUDY 1

ENGL 2120  EM6  M.  6:30 – 9:15 pm  Mr. McKay

Studies in literature and culture from the Middle Ages to the Late Eighteenth Century. Studies in the literature and culture of the Middle Ages, the Renaissance, and the eighteenth century. Part I 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.
SHAKESPEARE 1
ENGL 3122    EW6    W.    6:30 – 9:15 pm    Mr. McKay

Major Shakespearean plays selected from the chronicles, comedies, and tragedies. Intensive reading.

MAJOR ENGLISH NOVELS OF THE 19TH CENTURY
ENGL 3142    EM6    M.    6:30 – 9:15 pm    TBA

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

ORALITY, LITERACY & COMPUTER TECHNOLOGY
ENGL 3196    R6    Th.    6:05 – 8:50 pm    Ms. Karlin
(same as COMM 3000)

Orality, Literacy, and Technology seeks to examine the evolution of media and meaning as it moves from orality to writing, from writing to print, and from print to electronic media, while focusing on the relationship of each to human cognition, societal development, and emerging theories of knowledge.

SEMINAR IN MODERNISM
ENGL 4108    ET6    T.    6:30 –9:15 pm    Mr. Burgess

Study in a genre, theme, or movement in Modernism with emphasis on intensive writing, critical analysis, and research methodologies.
**WEEKEND PROGRAM**

**ADVANCE ELECTIVES (MAJORS)**

OVERVIEW LITERATURE STUDY 2

ENGL 2121  S12  Sat.  12:45 – 3:45 pm  TBA

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.

CHIEF VICTORIAN POETS

ENGL 3141  U9  SUN.  9:00 – 12:00 pm  Ms. Greene

Poetry of Browning, Tennyson, Arnold, and Hopkins studied in detail. Supplementary reading from such poets as the Rossettis, Swinburne, Morris, and Clough.
**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’ 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.)