EWL 112.01 & 02 – World Literature in Context – Dr. Cecilia Feilla
M/W 10:00-11:21am; M/W 11:30-12:51pm
Literature offers readers the chance to immerse themselves in a world that is not their own, articulated through language yet removed from them by time, space, or experience. In this course, students immerse themselves in one literary world for the entire semester, analyzing the language and literary conventions used in a single literary work, exploring the cultural and historical references embedded in and influencing the text, and researching and discussing the questions raised by the text. All works will be read in English. Corequisite: WRIT 101 or 201 (3) Required core course for EWL majors and minors. Counts as DS2.

EWL 132.01 & HP01 – Ethnic Literary Traditions: Chinese American Literature – Dr. Martha Sledge
T/Th 11:30-12:51; T/Th 1:00-2:21
In this course we will be reading literature in the Chinese American literary tradition. We will ask questions about the production and reception of literary texts: What do readers expect from Chinese American literature? How do individual writers fulfill or subvert these expectations? How do writers construct their relationship to China? How important is nationality and ethnicity in the contemporary world of global literature? How do writers move within and beyond a literary tradition? What are the various aesthetics that Chinese American writers have used? How (and why) do Chinese American authors use Chinese myths? We will ask questions about these texts: How do writers formulate Chinese American identity? How do stereotypes affect identity? Texts will include works by Maxine Hong Kingston, Gish Jen, Yiyun Li, Gene Luen Yang, David Henry Hwang. Corequisite: WRIT 101 or 201 (3) Counts as elective in the major or DS2.

EWL 217.01 – Early Modern Literature – Dr. Jennifer Brown
T/Th 11:30-12:51pm
Shakespeare wasn’t the only writer worth reading from the early modern era. In this class, while we will definitely get some time with The Bard, we will also see what the Reformation, Humanism, Colonization, and the English civil wars led to in poetry (oh! The best poetry!), drama (Shakespeare, Marlow, and more), and fiction (The Faerie Queene!). From More’s Utopia, to the rise of the sonnet, to foundational women’s writing, this period is rich for exploration and study. Prerequisite: Writ 101 or 201; Corequisite: Writ 102 or 201. (3) Satisfies the 200-level historical perspective requirement in the EWL major. Counts as DS2.

EWL 219.01 – Literature of Early US Republic – Dr. Martha Sledge
T/Th 10:00-11:21am
Issues straight out of our current newspapers: Adultery. Orphans. Marriage. Rights for Native Americans. Rights for African Americans. Rights for women. Yet issues more than 200 years old. How did the early 19th century deal with these issues? We’ll be exploring how the literature of the early 19th century expressed and debated these issues, with special attention to the effect of the cultural and historical contexts in which they were written and to the role of literature in how society works out the issues. Texts will include works by Catherine Sedgwick, Maria Cummins, Frederick Douglass, Harriet Beecher Stowe, and Nathaniel Hawthorne. Prerequisite: Writ 101 or 201; Corequisite: Writ 102 or 201. (3) Satisfies the 200-level historical perspective requirement in the EWL major. Counts as DS2.

EWL 302.01 and 02 – Literary Research and Theory Seminar - Dr. Magdalena Maczynska
W 10:00-12:51pm / F 10:00-12:51pm
This course builds on the foundational knowledge of literary theory acquired in the Literary Analysis course, and on the writing and research skills acquired in the first-year Writing Seminars, in order to introduce EWL majors to advanced literary study. During the semester, students will explore two different theoretical approaches in depth, and apply them to literary texts. The seminar format of the course will provide an opportunity for hands-on work with primary and secondary texts, culminating in the development of a substantive and theoretically-informed academic research project. Prerequisite: WRIT 102 or 201 & EWL 207 (3).

EWL 308.01 – Trauma in Literature and Film – Dr. Michael Colvin
T/Th 2:30-3:51
Trauma in Literature and Film: In this course we study trauma in literature and film. Through the novels and short stories of Julio Cortázar, Gabriel García Márquez, Scott Heim, Franz Kafka, Clarice Lispector, Muriel Spark, and through the films of Pedro Almodóvar, Wes Craven, Alfred Hitchcock, Werner Herzog, George Sluizer, and John Waters, we consider the relationship between the expression and reception of trauma; between the nature of traumas resulting from family violence and state violence; and between the occurrence of a trauma, the onset of post-traumatic stress disorder (PTSD), and the narration of trauma. Prerequisite: WRIT 102 or 201 and EWL 201 and one prior EWL course. (3) Satisfies the 300-level thematic/generic perspective requirement in the EWL major.
EWL 342.01/RS 342.01 – Divine Comedy – Dr. Jennifer Brown and Dr. Bradley Herling  
T/Th 10:00-11:21am  
In this co-taught class, we will read Dante Alighieri’s entire magnum opus: the Inferno, Purgatorio, and Paradiso. This epic poem embraces a remarkable range of powerful themes, including language, art, faith, morality, politics, history, and the driving force of love. In this class we will examine all of these themes (among others) in relation to the Dante’s poem, but the idea of the turning point will guide our inquiry. In a sense, The Divine Comedy as a whole is the story of one author/character who experiences a deep crisis, somewhere in the middle of his life; it is thus the story of moving from being lost, to being found, and all that happens in between. Thus, as we read the text and get a sense of its broad narrative arc, we will focus on cantos and passages that seem to mark significant turning points in this journey. While exploring the religious and literary implications of the time and the writing, we will also look at the cultural legacy of Dante’s work and its lasting effect on modern culture. Pre-requisites: WRIT 102 or 201, and one prior EWL or RS course. (3) Satisfies the 300-level thematic/generic perspective requirement in the EWL major.

EWL 360.01/SPAN 357.01 – Hispanic Women Writers – Dr. Michael Colvin  
T/Th 1:00-2:21  
In this course, students will study novels, short stories, poems, and essays by women writers of the Spanish-speaking world. They will examine the works of Sor Juana Inés de la Cruz, Rosario Castellanos, Elena Poniatowska, Gabriela Mistral, Alfonsina Storni, Rosario Ferré, Clarice Lispector, Griselda Gambaro, Carmen Martín Gaite, and others from a variety of critical perspectives. Pre-requisites: WRIT 102 or 201, and one prior EWL course. (3) Satisfies the 300-level thematic/generic perspective requirement in the EWL major. Can count as AIP-CP or AIP-IP.

EWL 365.01 – Reading Contemporary Africa—Dr. Julie Huntington  
M/W 4:00-5:21pm  
This course will introduce you to a variety of Francophone and Anglophone African narratives, focusing on novels by contemporary Africa-based and diasporic authors. We will explore these writings in a number of contexts including the relationships among African and European languages; the political and social landscapes of contemporary Africa; the politics of re-appropriation and mis-appropriation; the problematic legacies of colonialism and imperialism; and the philosophies and poetics of Pan-Africanism, Afropolitism, and Afrotopianism, among others. Our discussions of literary works will focus on a series of key themes, including languages, migrations, histories, politics, and economies, specifically as they relate to configurations of identities in local and global contexts. Pre-requisites: WRIT 102 or 201, and one prior EWL course. (3) Satisfies the 300-level thematic/generic perspective requirement in the EWL major. Can count as AIP-CP or AIP-IP.

EWL 380.01 – International Postmodernist Fiction—Dr. Magdalena Maczynska  
M 10:00-12:50  
In this course, we will read literary fiction written in the late 20th and early 21st centuries and explore the many meanings of the term “postmodern”. Students will get a chance to study the work of some of the world’s most innovative and thought-provoking contemporary authors, and to design a research project focusing on an author of their choice. All foreign-language text will be read in English translation. Pre-requisites: WRIT 102 or 201, and one prior EWL course. (3) Satisfies the 300-level thematic/generic perspective requirement in the EWL major. Counts as AIP-IP or AIP-REP.

EWL 498.01 – Directed Study: Hugo Seminar— Dr. Cecilia Feilla  
W 2:30-5:21pm  
This course examines the life and works of Victor Hugo, one of the greatest writers of the 19th century and leader of the Romantic revolution in France. Best known as the author of The Hunchback of Notre Dame and Les Misérables, Hugo was also a prolific poet, a groundbreaking playwright, and a political thinker who fought for democracy and social justice. Students will develop expertise and nuanced understanding of Hugo’s works, circumstances, values, influences, and cultural milieu through focused readings, discussion, and advanced research. Hugo’s enduring legacy in literature, film and theater will also be considered. Pre-requisites: WRIT 102 or 201, and one prior EWL course. (3) Satisfies the 400-level requirement in the EWL major.

AIP  

AIP 315.01 – Spain in the 1980s and the Films of Almodóvar – Dr. Michael Colvin  
T/Th 4:00-5:21pm  
In this course students will study the films of Spanish director, Pedro Almodóvar, with a particular emphasis on how the films he made in the 1980s engage his work in the three decades that follow. Students will examine Almodóvar’s films diachronically while analyzing the director’s treatment of relevant issues for the generation growing up during Spain’s transition from dictatorship to democracy: the movida madrileña; sexuality and identity; intertextual dialogues with international cinema; dialogues with Spanish traditions at the end of the twentieth century; memories of the Franco era; and creativity in the post-War and post-Franco era. Must have 39 credits. Can count as AIP-CP or AIP-IP, or as 300 level EWL class.
Arabic

Arab 101.01 – Elementary Arabic I – Prof. Iman Meiki
T/Th 5:50-7:11pm
A direct and immediate involvement with the living language is the fundamental aim of this course. In conjunction with speaking and listening skills, reading and writing will be introduced in order to develop basic knowledge of Modern Standard Arabic, the form of Arabic shared by all Arab counties. Student participation is vital since this course involves much oral work carried out through interaction among students. Not open to native speakers. Counts as DS2.

French

FREN 101.01 and 02 – Elementary French I
01 – M/W 8:30-9:51am (Professor TBA) / 02 – T/Th 8:30-9:51am (Prof. Daisy Bow)
A direct and immediate involvement with the living language is the fundamental aim of the course. Emphasis is placed on understanding and speaking in order to develop a basic knowledge of French. Student participation is vital since this course involves much oral work carried out through interaction among students. Grammatical principles will be introduced through texts relating various aspects of French life. Poems and current events from magazines will be used along with topical readings to help develop a feeling for French. Not open to students who have completed FREN 113. Counts as DS2.

FREN 102.01 – Elementary French II – Prof. Daisy Bow
M/W 5:50-7:11pm
This course is a continuation of Elementary French I. Prerequisite: FREN 101 or permission of department. Counts as DS2.

FREN 202.01 – Intermediate French II—Dr. Julie Huntington
M/W 2:30-3:51pm
French 202 is a second semester intermediate language course. In this course, you will develop intermediate speaking, listening, reading, and writing skills in preparation for advanced coursework in French. In addition, you will continue to familiarize yourself with the diverse peoples and cultures of the Francophone world. Counts as DS2.

FREN 315.HP01 – French and Francophone Cinema (Honors)–Dr. Julie Huntington
M 5:50-8:41pm
In this course, we will explore the social and cultural implications of film through the analysis of the history, aesthetics, languages, themes, and perspectives presented in French and Francophone cinema. Areas of discussion and inquiry include examinations of the impact of the invention of cinema, surrealism and the avant-garde, World War II and the Occupation, the nouvelle vague, global feminisms, sexual orientations and identities, colonialism, and immigration as viewed on the big screen by audiences in France and around the world. Note: This course is taught in English. Students do not need to have studied French to take it. Pre-requisites: WRIT 102 or 201, and one prior EWL or FREN course. (3) Satisfies the 300-level requirement in the EWL major. AIP-IP.

Creative Writing

CRW 201.01, 02, 03 – Introduction to Creative Writing I
W 7:20-10:01pm Prof. Alexander Dimitrov; W 5:50-8:41 Prof. Danielle Chin; T/Th 4:00-5:21pm TBA
The purpose of this course is to explore—through critical reading, inventive writing, and in-depth conversation—the craft elements essential to the composition of poetry, fiction, and creative nonfiction (or memoir). This course is designed to enhance your skills in analyzing and writing about literature. In the process, we will develop a specialized language to discuss how writers use technique to make meaning. Special emphasis will be placed on cultivating the power of the imagination through vocational interpretation. In other words, you will begin the long apprenticeship towards learning to see as poets, novelists, and memoirists. Perhaps writing cannot be taught, but native talent and a love of words can be nurtured—like a rhododendron or a pit bull. We will start out small, identifying and practicing each artistic ingredient. By the end of the semester, you will be well on your way to passionately and skillfully producing your own poems, stories, and memoiristic essays. Counts as DS2

CRW 205.01 – Introduction to Creative Writing II – Prof. Danielle Chin
M/W 1:00-2:21pm
Building on CRW 201, this course is designed to explore the underlying concepts of poetry, fiction, and creative nonfiction while developing students’ literary interests and abilities. Various analytical and imaginative writing assignments will help students to begin crafting their own poems, stories, and memoiristic essays. Understanding how the writers makes meaning is essential to finding one’s own aesthetic approach. Prerequisite: WRIT 101 or 201 & CRW 201. Corequisite: WRIT 102.
CRW 346.01 – Intermediate Creative Writing – Dr. Jerry Williams
M 2:30-5:21pm
This course should build upon the knowledge acquired in CRW 205, Introduction to Creative Writing II. You will begin by taking a closer and more formal look at the various craft elements inherent in some excellent works of poetry, fiction, and creative nonfiction (or memoir). In other words, you should read and analyze representative texts with a more critical writer’s eye, keeping in mind novelist John Irving’s dictum that “no writer ever reads for fun.” You will be encouraged to reflect both on your own literary practice and the literary practice of your classmates through continued engagement with and discussion about various writing assignments. Additionally, you should spend some time inside and outside class beginning that lifelong pursuit of finding your own voice, the recognizable fingerprint your imaginative writing leaves behind. I would hope that as the semester progresses you can maintain an atmosphere in which you feel comfortable enough to speak openly and responsibly about your classmates’ work and motivated enough to produce your own. And I would hope that during this semester we can all learn more about ourselves. Pre-requisite: CRW 205 (3).

CRW 391.01 – Special Topics in Creative Writing – Dr. Jerry Williams
F 11:30-2:21pm
Special Topics courses in Creative Writing are designed to familiarize students with a range of issues that affect the artistic and professional well-being of the writer of poetry, fiction, or creative nonfiction. Students should critically and thoughtfully consider aesthetic, theoretical, historical, international, practical, stylistic, and/or socio-political aspects of a particular genre for the sole purpose of informing their own creative process and improving their own creative work. In other words, fold it in. And remember the advice of Ezra Pound: “Be influenced by as many great artists as you can, but have the decency either to acknowledge the debt outright, or try to conceal it.” Students and faculty should search for answers together and view the Special Topics designation as an opportunity to look at the old world (or the new world) with fresh eyes. This semester, you will investigate the prose poem. Both lyrical and prosaic, the prose poem is, simply put, verse written without the line breaks. All other craft elements abound. Just as free verse did away with meter and rhyme, the prose poem eliminates the line as a unit of composition. The sentence and the paragraph must act the part of the line and the stanza without surrendering the music. Through looking at the work of Baudelaire, Rimbaud, Stein, Bishop, Ginsberg, Strand, Edson, Andrews, and many others, you will figure out what makes the prose poem tick and apply that knowledge to your own forays into this wild subgenre. Pre-requisite: CRW 205 (3).

CRW 441.01 – Workshop in Writing Poetry – Dr. Jerry Williams
F 2:30-5:21pm
This course is designed to sharpen your skills as a writer and reader in a specific genre. With regards to your own work, your primary foci will be the generation of new material (both formalist and organic); the art of revision; and the preparation of a submission to a literary journal. In previous Creative Writing and English and World Literatures courses you have learned about the elements of poetry, poetic devices, and the tools to make you a better writer. Now is the time to further utilize these tools, learn a few more, and become more tenacious about the process of rewriting. If you are not ready to approach writing poetry as a craft (like carpentry) and if you are unwilling to accept constructive criticism and grow from it, then you will find this class to be intolerable. On the other hand, passive receptivity will defeat our purposes, so remember always to push your comrades into clarity. Stand up for your own aesthetic, but prepare to hear the other side. Also, to keep you thinking about the important issues of poetry, we shall read and discuss some interesting explorations into the poetic line, the final technical frontier for most young poets. In this class, we simply must attempt to get past the constraints of interpersonal egocentricity and concentrate on the composition at hand. A good writer develops the capacity to step outside each poem and gaze upon creation with hard eyes. Herein lies the secret enlightenment attainable through this course of study: the ability to workshop one’s own work. Pre-requisite: CRW 346 (3).