

English & World Literatures Yellowsheet Fall 2017

EWL 112.01 & 02 World Literature in Context – Dr. Jennifer Brown & Dr. Magdalena Maczynska

M/W 10:00-11:21am

In this course, students will read two texts and examine them closely – exploring the cultural and historical references embedded in and influencing the text, and researching and discussing the questions raised by it. This class will be co-taught by Dr. Brown (who will focus on the medieval epic poem *Gawain and the Green Knight*) and Dr. Maczynska (who will focus on Mohsin Hamid's *Exit West*). Both sections will have both professors and will read both texts.

Corequisite: WRIT 101 or 201. Majors and Minors only. DS2.

EWL 120.01 LGBTQ Literary Traditions – Dr. Peter Naccarato

T/Th 4:00pm – 5:21pm

The goal of this course is to enrich students' knowledge of the LGBTQ community by reading representative texts from its rich and varied literary traditions. In doing so, we will use these texts as vehicles for understanding some of the issues and challenges that have confronted this community at different historical and cultural moments.

Prerequisite or Corequisite: WRIT 101, Elective in EWL major; DS 2

EWL 207.01 & 02 Literary Analysis – Dr. Martha Sledge

M/W 10:00am – 11:21am & M/W 11:30am – 12:51pm

In this course, students will study and practice various critical methodologies for reading, analyzing, and interpreting literary texts. Students begin by learning about the history of the discipline, the rise of Literature as a distinct kind of writing, and the many questions and debates that continue to inform the work of literary critics and scholars. Throughout the semester, students will develop an understanding of major schools of critical thought: Psychoanalysis; Structuralism and Deconstruction; Marxism; Feminism and Gender Studies; Gay, Lesbian, and Queer Criticism; New Historicism; and Multiculturalism and Post-Colonial Studies. By the end of the course, students will have strengthened their ability to read, analyze and write about literature.

Prerequisite: WRIT 102 or 201, EWL 112 & 120 or permission of the instructor. EWL major and minor requirement.

EWL 215.01 Literature of the British Empire - Dr. Magdalena Maczynska

M/W 11:30-12:51

Ever think Victorian novels are just about straight girls in long dresses trying to get married? Think again! We will re-read several classic narratives of nineteenth and early twentieth century British fiction through the lens of Britain's world-wide imperial project. We will ask questions like: where is the wealth of all those eligible bachelors coming from? What racist/imperialist assumptions underpin novelistic ideas about beauty, love, and sex? In what ways is the novel as a genre guilty of establishing and reinforcing stereotypes about Britain's colonial "others"? How do these stereotypes continue to shape our thinking today? We will also look at literature produced at the same time in colonized spaces, including India, Africa, and the Caribbean, to see how colonized authors grappled with the pressures of cultural imperialism by trying to imitate, resist, or speak back to their oppressors. Finally, we will look at works of more recent (postcolonial) fiction to examine ways in which colonial history continues to shape contemporary literature, media, worldviews, and politics.

Prerequisite: WRIT 102, Historical Perspective, DS2

EWL 324.01 World Drama – Dr. Cecilia Feilla

T. 10:00am – 12:51pm

What do we mean by "world drama"? Which drama and whose world? What relation does it bear to local, regional, and national traditions? In this course, students will explore diverse dramatic forms, traditions, expressive styles, and contributions from Asia, Africa, Europe, and the Americas. Drawing on examples both ancient and modern, students will examine how and when a play becomes a "world" classic, and the issues and inspirations that arise when local works and traditions are adapted across cultural, national, historical, and generic lines. Authors explored will include Euripides, Soyinka, Kalidasa, Molière, Chikamatsu, Shakespeare, Césaire, and Puig. Attendance at performances may be required.

Prerequisite: WRIT 102 or 201 and one prior EWL or THTR course.

EWL 311.01 Reading While Black: Writing, Race, and Resistance – Dr. Peter Naccarato

T 7:20pm – 10:01pm

In this course, we will study the power of literature as a form of resistance to racism throughout the history of the United States. Over the course of the semester, we will follow the historical trajectory from the slave narrative through contemporary writing that functions to expose – and thus challenge – the ideologies of racism that have circulated in the United States since its inception.

Prerequisites: WRIT 102 or 201 and one previous EWL class, Thematic/Generic Perspective. AIP-REP or AIP-UP

EWL 332.HP01 Literature and Human Rights – Dr. Peter Naccarato

T/Th 1:00pm – 2:21pm

In this class, we will build our work upon the premise that literature is an essential vehicle for exposing human rights abuses, holding those responsible for them accountable, and promoting change. The course offers students the opportunity to understand the rich history of human rights as a philosophical concept and political objective, to examine theoretical frameworks for linking human rights and literary studies, and to apply this knowledge to an analysis of representative works of literature. Students will have the opportunity to study philosophies of human rights and the theoretical frameworks that inform historical and contemporary iterations of them. They will read a range of literary works that focus on human rights abuses and advocate for change and, in doing so, they will necessarily come to understand those literary works in relation to the historical and cultural moments at which they were written.

Prerequisites: WRIT 102 or 201; Restrictions: College Honors Program or permission from the professor, Thematic/Generic Perspectives; AIP-EP or AIP-IP.

EWL 345.01 & 02 Shakespeare and Film (COMM 345.01 & 02) – Dr. Jennifer Brown**M 2:30pm – 5:21pm; W 2:30pm – 5:21pm**

This course will look at some of Shakespeare's most famous plays (*Hamlet*, *Macbeth*, *Othello*, among others) and see how they have been translated to film both in the English speaking world and globally. As we discuss and watch the films, we will examine this history of reception, adaptation, translation, and re-appropriation of the play. We will also consider Shakespeare's "Englishness" and how this is maintained or discarded by non-Anglophone culture.

Prerequisite: WRIT 101 or 201 and one prior EWL course, Thematic/Generic requirement. Region: Transregional. AIP-CP or AIP-IP

EWL 390.01 & 02 Hamilton's New York – Dr. Martha Sledge**T. 10:00am – 12:51pm & Th. 10:00am – 12:51pm (MAJORS ONLY)**

Who was the Alexander Hamilton who first took New York by storm in the late 1770s and again in 2015? How do these two eras fascinated by this man, almost 250 years apart, compare to each other? In this course we will explore the writings of Hamilton in his historical context of the 1770s to his death in 1804, and we will explore the musical *Hamilton* in its current context. The course will include field trips to NYC sites relevant to Hamilton's life and the growth of NYC into an urban center (but not to the musical itself – sorry!).

Prerequisite: WRIT 102 or 201, US Perspective; Thematic/Generic Perspectives; AIP-US

EWL 490.01 & 02 Senior Seminar in Literary Studies – Dr. Cecilia Feilla**T. 2:30 – 5:21 & Th. 2:30 – 5:21**

The capstone seminar provides students the opportunity for in-depth study of major issues in literary criticism as well as engagement with advanced research methodologies. Students will produce a 20 to 25-page senior thesis in which they use a specific theoretical approach to analyze literary texts. The topic for this semester's seminar is Gothic literature, theory, and culture. We will explore the "Gothic" both as a literary genre and as a form of cultural expression from its origins in the eighteenth century to the present day. Students will read and analyze representative works of gothic fiction (Poe, Shelley, Gilman, Hitchcock, and Morrison, among others) as well as key selections of criticism and theory representing a wide range of methodological approaches. We will be asking whether the notion of the Gothic, in addition to being a complex and evolving aesthetic form, might also be useful in illuminating the epistemological and ethical projects informing practices in cultural genres and media ranging from architecture and journalism to wax museums, cinema, and computer games.

Prerequisite: EWL 302. Open to Senior EWL majors only, or by permission of the department.

Creative Writing

CRW 201.01, 02 & 03 Introduction to Creative Writing I - Danielle Chin - sections 1/3; Alexander Dimitrov - section 2**MW 1:00-2:20; W 7:20-10:01 & MW 5:50-7:11**

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.

CRW 205.01 & 02 Introduction to Creative Writing II - Dr. Jerry Williams and TBA**T 1:00-3:51; W 2:30-5:21**

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 310.01 Literary Magazine Publishing – Dr. Jerry Williams**M. 2:30-5:21pm**

The mark of a thriving undergraduate creative writing program is the quality of its student literary magazine. Many students are interested in pursuing editing and publishing careers. This course will provide them with hands-on experience which they can then use to obtain future internships and entry level jobs. Students will work together to put out *The Carson Review*, the undergraduate literary annual. Our job is to continue the tradition of the magazine while also bringing innovation and a fresh perspective on what the magazine can become. Duties involve in the publishing of the journal include soliciting and evaluating submissions, editing, proofreading, marketing, publicity, research, maintaining the website, public relations, and more. While this is a one-semester course, staff position at the *Review* can evolve into a full-year commitment. When deciding how they want to be involved in the journal, students should take this fact into account.

Prerequisite: CRW 201.

CRW 346.01 Intermediate Creative Writing – Dr. Jerry Williams**Th. 1:00pm – 3:51pm**

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.

CRW 443.01 Workshop in Writing Creative Nonfiction – 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. Where your own work is concerned, your primary foci will be the generation of new material and the art of rewriting. In previous courses, you have learned about the elements of memoir and the tools to make you a better writer. Now is the time to further utilize these tools, learn a few more, and develop greater tenacity with regards to revision. If you are not ready to approach creative nonfiction as a craft and if you are unwilling to accept constrictive criticism and grow from it, then you will find this class to be excruciating. On the other hand, passive reception will defeat our purposes, so remember always to push us into clarity. Stand up for your own aesthetic, but be prepared to hear the other side. In this class, we simply must attempt to get past the constraints of personality and concentrate on the composition at hand. I would hope that as the semester evolves we can cultivate an atmosphere in which you feel safe to write about yourself and the world in an honest and open manner. To wit, whatever gets revealed in class should stay in class. Until a writer is ready to publish the work, it is up to that writer to decide who reads it or hears about it, especially where personal writing is concerned. That said, simply detailing your experience verbatim does not qualify as art. Shaping that experience into a scene and summary, leaving out unimportant digressions, and ruminating on the effect the experience has on your life and mind is a definite step in the right direction. Good writers acquire the capacity to step outside their own work and gaze upon said work with fresh eyes. Herein lies the secret enlightenment attainable through this course of study: the ability to workshop oneself.

Prerequisite: CRW 346.

Foreign Languages

Arabic

ARAB 101.01 Elementary Arabic I – Professor Iman Maiki

A direct and immediate involvement with living language is the fundamental aim of the course. In conjunction with speaking and listening skills, reading and writing will be introduced in order to develop a basic knowledge of Modern Standard Arabic, the form of Arabic shared by all Arab countries. Student participation is vital since this course involves much oral work carried out through interaction among students. Not open to native speakers.

ARAB 102.01 Elementary Arabic II – Professor Iman Maiki

This course is a continuation of Elementary Arabic I.

Prerequisite: ARAB 101 or permission of the department

Chinese

CHIN 101.01 Elementary Chinese I – Professor Julie Wan

A direct and immediate involvement with the living language is the fundamental aim of the course. In conjunction with speaking and listening skills, reading and writing (using simplified characters) and familiarity with Pinyin will be introduced in order to develop a basic knowledge of Mandarin. Student participation is vital since this course involves much oral work carried out through interaction among students. Not open to native speakers.

French

FREN 101.01 & 02 Elementary French I

.01 – M/W 8:30am – 9:51am – Professor Megan Ulmert

.02 – T/Th 8:30am – 9:51am – Professor 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 to 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 or native speakers.

FREN 102.01 Elementary French II – Professor Daisy Bow

M/W 1:00p – 2:21pm

This course is a continuation of Elementary French I.

Prerequisite: FREN 101 or permission of department.

FREN 201.01 Intermediate French I – Dr. Julie Huntington

M/W 11:30am – 12:51pm

The purpose of this course is to strengthen and expand the student's familiarity with the language as an oral and written instrument of communication. Contemporary stories, grammar, and short poems will emphasize modern idiomatic expressions. Students may begin their study of French at the intermediate level only with permission of the Instructor. Not open to students who have completed FREN 213.

Prerequisite: FREN 101 & 102 or permission of department.