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<b>ENGL 102 , Section 001</b>	<b><i>English Composition and Rhetoric</i></b>	<b>MTWRF 11:30-01:00</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 19</b>	<b>Session: SS1 2010</b>

Required of all students except those exempted by placement tests. Students practice the writing conventions that define various academic disciplines. Up to nine papers, including research projects.

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<b>ENGL 128 , Section 001</b>	<b><i>Major American Authors</i></b>	<b>MTWRF 09:45-11:15</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 35</b>	<b>Session: SS1 2010</b>

A study of approximately six major American authors drawn from Emerson, Thoreau, Hawthorne, Melville, Stowe, Whitman, Clemens, Dickinson, Chesnut, James, Eliot, Stein, Hemingway, O'Neill, Faulkner, Hurston, or others

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<b>ENGL 130 , Section 001</b>	<b><i>Introduction to Fiction Writing</i></b>	<b>MTWR 06:30-08:30</b>
<b>Instructor: Moose, R.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: Maymester 2010</b>

Prerequisite to English 206 and other creative writing courses. This is a course in reading and writing fiction that involves close study of a wide range of short stories and short works of fiction with emphasis on technical problems. Class criticism and discussion of student exercises and stories.

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<b>ENGL 225 , Section 01M</b>	<b><i>Shakespeare</i></b>	<b>MTWRF 09:00-12:15</b>
<b>Instructor: Kendall, R.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: Maymester 2010</b>

The aim of this course is to look closely at a small group of Shakespeare's dramas with an eye and ear to the interplay between the written text and its performances, between the act of literary interpretation and the theatrical experience of the plays. Our daily sessions will be divided into two parts, the first half dealing with contemporary practices of reading Shakespeare, the second with the resources and methods of performing Shakespeare, then and now. The final project for the course will be collaborative: groups of students will each film a scene from one of the plays and provide a written commentary on that performance. We will be reading the text, watching film excerpts, and observing our own enactments of key speeches and scenes. And we will ponder the cultural uses of Shakespeare as text and as living theater.

**Text:** The New Cambridge Shakespeare. **Plays to be read include** A Midsummer Night's Dream; Twelfth Night; Henry the Fourth, Part One; Hamlet; and King Lear.

**Assignments:** Daily journals and quizzes, a group film, a group paper, a final examination.

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<b>ENGL 333 , Section 001</b>	<b><i>Eighteenth-Century Fiction</i></b>	<b>MTWRF 08:00-09:30</b>
<b>Instructor: Thompson, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: SS1 2010</b>

A survey of eighteenth-century fiction from Behn to Austen.

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<b>ENGL 355 , Section 001</b>	<b><i>The British Novel from 1870 to World War II</i></b>	<b>MTWR 03:00-05:00</b>
<b>Instructor: Cooper, P.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: SS1 2010</b>

We will read novels in English, including Joyce, Woolf and Proust, to explore how writers from across cultures created new strategies to represent the late nineteenth and twentieth century worlds of imperialism, science and experiment.

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<b>ENGL 369 , Section 01M</b>	<b><i>African American Lit, 1970 to the present</i></b>	<b>MTWRF 09:00-12:15</b>
<b>Instructor: Coleman, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: Maymester 2010</b>

This course provides an overview of the key writers and major trends and traditions of African American literature from the close of the Black Arts and Black Aesthetic movements of the 1960s to the present. English 369 explores, but is not necessarily limited to, the renaissance of black women's writing that began around 1970; excavations of the past highlighted by new forms such as the neo-slave narrative; experimentation on a variety of fronts; and new revisions of traditional themes, practices, and cultures.

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<b>ENGL 657 , Section 01M</b>	<b><i>English &amp; American Lit of the 20th Century</i></b>	<b>MTWRF 01:00-04:15</b>
<b>Instructor: Carlston, E.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: Maymester 2010</b>

Joyce's famous, and scandalous, 1922 novel intimidates readers by its length, the density of its classical allusions, its wordplay and its startling shifts in perspective and style. Yet in addition to being a canonical text of High Modernism, *Ulysses* can also be one of the most rewarding and pleasurable novels you'll ever experience. In this short, intensive course we will investigate the world of, and in, *Ulysses* in depth, exploring the dense layers of Joyce's meaning. Topics to be discussed include the history of epic and Joyce's relation to Homer, the politics of the interwar period, Jews and Judaism in fin-de-siècle Europe, Joyce's treatment of sexuality, the prosecution and censorship of his work, and other subjects suggested by the interests of the group.

Prerequisites: Some acquaintance with Homer's *Odyssey* is desirable.

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<b>ENGL 100 , Section 001</b>	<b><i>Basic Writing</i></b>	<b>MTWRF 11:30-01:00</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 19</b>	<b>Session: SS2 2010</b>

Required for incoming students with SAT Writing score of 460 or lower. Provides frequent practice in writing, from short paragraphs to longer papers, focusing on analysis and argument. Workshop format.

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<b>ENGL 101 , Section 001</b>	<b><i>English Composition and Rhetoric</i></b>	<b>MTWRF 09:45-11:15</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 19</b>	<b>Session: SS2 2010</b>

Required of all students except those exempted by placement tests. Students practice the writing conventions that define social, cultural, and professional communities. Up to nine papers, including research projects.

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<b>ENGL 102 , Section 001</b>	<b><i>English Composition and Rhetoric</i></b>	<b>MTWRF 09:45-11:15</b>
<b>Instructor: Anderson, D.</b>	<b>Maximum Enrollment: 19</b>	<b>Session: SS2 2010</b>

Required of all students except those exempted by placement tests. Students practice the writing conventions that define various academic disciplines. Up to nine papers, including research projects.

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<b>ENGL 123 , Section 001</b>	<b><i>Introduction to Fiction</i></b>	<b>MTWRF 11:30-01:00</b>
<b>Instructor: Anderson, D.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: SS2 2010</b>

Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

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<b>ENGL 130 , Section 001</b>	<b><i>Introduction to Fiction Writing</i></b>	<b>MTWRF 01:15-02:45</b>
<b>Instructor: Gingher, M.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: SS2 2010</b>

A course in reading and writing fiction. Close study of a wide range of short stories; emphasis on technical problems. Class criticism and discussion of student exercises and stories.

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<b>ENGL 131 , Section 001</b>	<b><i>Introduction to Poetry Writing</i></b>	<b>MTWRF 09:45-11:15</b>
<b>Instructor: Seay, J.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: SS2 2010</b>

Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

**ENGL 320 , Section 001**

***Chaucer***

**MTWR 03:00-05:00**

**Instructor: O'Neill, P.**

**Maximum Enrollment: 35**

**Session:**

**SS2 2010**

An introduction to Chaucer's major poetry: Troilus and Criseyde, the "dream" poems (e.g., Parliament of Fowls), and The Canterbury Tales.

**ENGL 347 , Section 001**

***The American Novel***

**MTWRF 09:45-11:15**

**Instructor: Gura, P.**

**Maximum Enrollment: 35**

**Session:**

**SS2 2010**

We will read six of the most important American novels, indicative of different periods in the development of prose fiction in this country. The texts include the best-selling Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), as well as a then-dismal "failure," Herman Melville's *Moby Dick* (1851). Nathaniel Hawthorne's novel about The Brook Farm utopia, *The Blithedale Romance* (1852), Harold Frederic's scathing portrait of a fallen minister, *The Damnation of Theron Ware* (1896), Kate Chopin's psychologically probing investigation of a woman's mind, *The Awakening* (1899), and William Faulkner's *As I Lay Dying* (1930), round out the selection. We will pay much attention to the historical context of each of these novels, and we will try to discern in particular the assumptions about audience made by each author.

Please be aware that this will be a demanding course because of the amount of pages for which you will be responsible each day. We only read six texts, but books like *Moby-Dick* and *Uncle Tom's Cabin* are lengthy works and cannot be enjoyed unless you keep up with the reading. Your reward will be in having attended to some of the truly great books in our literary history.

**Teaching methods:** Lecture and discussion.

**Requirements:** ATTENDANCE REQUIRED. A mid-term, and a final, with occasional quizzes as well to make sure students keep up with the reading.

**Texts:**

Chopin, *Awakening & Selected Stories*. (Penguin:1984) ISBN: 0140390227

Hawthorne, *The Blithedale Romance*. (Penguin:1983) ISBN: 0140390286

Stowe, *Uncle Tom's Cabin*. (Bantam:1981) ISBN: 0553212184

Melville, *Moby-Dick*. (Penguin:1992) ISBN: 0140390847

Faulkner, *As I Lay Dying*. (Random:1985) ISBN: 067973225x

Frederic, *Damnation of Theron Ware*. (Penguin:1986) ISBN: 0140390251

**ENGL 368 , Section 001**

***African American Literature, 1930-1970***

**MTWRF 11:30-01:00**

**Instructor: Coleman, J.**

**Maximum Enrollment: 35**

**Session:**

**SS2 2010**

This course provides an overview of the key writers and major trends and traditions of African American literature from the onset of the Great Depression through the Black Arts and Black Aesthetic movements of the 1960s. English 368 explores, but is not necessarily limited to, the protest tradition of the mid-twentieth century, class-based writing of the 1930s and 1940s, the so-called "integrationist" literature and aesthetic of the late 1940s and 1950s, and the black nationalist literature and aesthetic of the 1960s.