

LITERATURE (LIT)

LIT 132 Introduction to Literary Studies (3 credits)

This course prepares students to understand literature and to articulate their understanding in essays supported by carefully analyzed evidence from assigned works. Major genres and the literary terms and conventions associated with each genre will be explored. Students will be introduced to literary criticism drawn from a variety of perspectives.

Course Rotation: Fall.

LIT 196 Topics in Literature (3 credits)

LIT 200H Topic: Poe and Hawthorne (3 credits)

LIT 201 English Drama 900-1642 (3 credits)

LIT 203 The Art of Film (3 credits)

An introduction to cinema study through the viewing and analysis of a variety of films with emphasis on film technique (editing, camera work, composition), directorial style, genre.

Course Rotation: NYC: Fall - Odd years; PLV: Fall-Even years.

LIT 204 Contemporary Film at the Jacob Burns Center (3 credits)

This course will meet every Tuesday night at the Jacob Burns Film Center in downtown Pleasantville to see a contemporary film. The Jacob Burns Film Center is a world-class cultural arts center dedicated to presenting the best of independent, documentary, and world cinema and making film a vibrant part of the Westchester community. The class will meet in two ways: online in Blackboard for assignments and submissions of class work and at the Burns Center on Tuesday nights for film screenings. Students will research, experience and write about Indie, foreign, and first-run films plus documentaries, screened each week in this state-of-the-art complex in downtown Pleasantville. Whenever possible, we will take advantage of discussions with filmmakers, critics and people from the industry following some screenings. Students must make their own arrangements for travel to the Burns Center. Campus busses go to the Pleasantville train station, which is a 1-minute walk from the Burns Center.

Course Rotation: PLV: Spring

LIT 205 Introduction to Literature, Culture and Media (3 credits)

LIT 211B Myth Magic and Legend in Early British Literature (3 credits)

This course focuses on reading, interpreting and writing about early Celtic myths, the legends of Celtic, Anglo Saxon and later English heroes such as Beowulf and King Arthur. It will also consider the elements of magic in the literature that infused the religious and cultural beliefs of these early people.

LIT 211C Early World Literature: The Search for Truth and Meaning (3 credits)

A comprehensive and comparative study of reading in a variety of Eastern and Western cultures beginning with classical Greece and Rome.

LIT 211D The Individual and Society (3 credits)

This course explores a selection of literary works representing a variety of historical periods and cultural traditions relating to the theme of the individual and society.

LIT 211E American Literature I (3 credits)

Studies the origins of American Literature beginning with the indigenous peoples and conquistadors who made first contact, and continuing up until the Civil War. Touches on Colonial and Puritanical writings from key figures such as Anne Bradford and Cotton Mather, moving on to the Revolutionary War writings of founding members such as Jefferson, Franklin, and John Jay. Literary movements to be examined include Transcendentalism (Emerson, Fuller, and Thoreau) and the American Renaissance (Hawthorne, Poe, Alcott, and Melville). Debates on feminism and slavery will also be explored.

LIT 211F Worlds In Literature: The Asian Diaspora (3 credits)

Diaspora has come to refer to mass dispersions of people with common roots. This course examines the Asian diaspora through readings of contemporary literature. In the course, we discover and define a growing body of contemporary writing, which includes immigrant/migrant histories, memories of exile and refuge, as well as the fiction of imagined homelands. We will study books against their historic, political, economic, geographic, and social backdrops, with a focus on gender, class, and national origins. Authors to be studied Maxine Hong Kingston, Ha Jin, Jumpha Lahiri, Kazim Ali, Haruki Murakami, Craig Santos Perez, Chang-Rae Lee, Nam Le, Lan Cao, and Amy Tan.

LIT 211G Worlds In Literature (3 credits)

LIT 211H Introduction to Shakespeare (3 credits)

This course will study selected comedies and tragedies of Shakespeare, from the early 1590s through the late period of 1608-10. Written as popular commercial entertainment, Shakespeare plays were meant to be performed as theater, not only read as literary texts. Accordingly, the course will include updated film versions such as Baz Luhrmann's 2013 *Romeo and Juliet* and the 2006 adaptation of *Twelfth Night*, *She's the Man*. Since the cultural realities of Tudor England are unfamiliar to most, the course will provide contemporary parallels to enhance comprehension. Students will write critical essays and create visual presentations.

Course Rotation: Fall

LIT 211I British Literature I (3 credits)

This course surveys British literature during the period 1400 to 1660. Possible works and authors could include the following: Beowulf, Chaucer's *The Canterbury Tales*, More's *Utopia*, plays by Marlowe, Shakespeare, and Jonson, and poetry by Donne, Marvel, and Milton. This is a writing enhanced course.

LIT 211J American Voices (3 credits)

A study of American ethnic literature from the Latino community: these ethnic Americans write about their personal journeys in trying to fit into the U.S., as immigrants. The course will explore and introduce immigration studies in order to better comprehend the novel, short story or poem written by authors who have encountered different issues on their way to becoming Americans. The universal appeal of ethnic literature is coupled with many kinds of migratory issues.

LIT 211L Sex, Gender, and Love in Early World Literatures (3 credits)

This course will explore attitudes to sexuality, gender roles, and various interpretations of the meaning of love as they are reflected in a variety of works from early world cultures, including the Africa, the Middle East, South and East Asia, South America, and the West. Students will observe and analyze how different geographies, histories, and traditions might affect attitudes toward sex, gender, and love.

LIT 211N Dante: Lessons of the Past (3 credits)

LIT 211O The Magical Text from Medieval to Early Modern (3 credits)

This course examines the early literature of magic and the supernatural, key themes in medieval romances, from classical references through the plays of Shakespeare. Students will learn about Anglo-Saxon charms and curses, and medieval beliefs about astrology, magical objects (amulets, magic rings, potions), and herbal lore, some of which form the basis for more modern medical practice. They will also study the differences between white (healing) magic and "necromancy," the black magic practiced by Morgan le Faye and Merlin, among other mages. Literary works may include *Tristan and Isolt*, selected stories of Marie de France, Robert de Boron's Merlin stories, *Sir Gawain and the Green Knight*, Chaucer's *Squire's Tale*, *Franklin's Tale* and *Canon Yeoman's Tale*, selections from Sir Thomas Malory's *Morie Darthur*, and early modern plays (Christopher Marlowe's *Dr Faustus*, and William Shakespeare's *Macbeth* and *The Tempest*).

Course Rotation: NYC: Fall & Spring

LIT 211P Literature of African Peoples I (3 credits)

This course surveys short stories and poems by writers of African descent.

LIT 211S Masterpieces of World Literature: Selected Classics (3 credits)

course will study texts from ancient world (e.g. Greece, Rome) but also texts written 1,000 years later from Japan, China, and India. Study will focus on current relevance and application to problems in our society.

LIT 211T Tragic and Comic Vision (3 credits)

This course explores the tragic and comic vision of the human condition in literary works.

LIT 211U Latina/o Voices: Transnational Currents in American Writing (3 credits)

This course offers an introduction to Latina/o writing in the United States from its foundations in Spanish-language communities of print during the nineteenth century through recent innovations in print and on the web. As we consider a range of texts - including essays, manifestos, novels, poetry, films, radio programs, and web sites - we will investigate their roles in shaping notions of Latina/o identity and in articulating experiences of migration, immigration, and exile. We will consider some of the ways in which these experiences differ among the many communities brought together by the term "Latina/o". We will also consider shifts in media practices since the nineteenth century and their influence on the ways Latina/o writers have made use of literature to conceptualize, engage with, and give voice to their communities throughout the Americas.

Course Rotation: NY, PLV: Fall

LIT 211V The Literature of War and Peace (3 credits)

"On these battlefields," F. Scott Fitzgerald once wrote, "my lovely, safe world blew itself up." In this course we will explore works of literature and film about World War I (1914-1918), known at the time as "The Great War," as well as works that portray the return to peace and the turn to materialism in the 1920s. Among the works we will study are *The Great Gatsby* by Fitzgerald, *The Sun Also Rises* by Ernest Hemingway, and *The Return of the Soldier* by Rebecca West; poetry by Rupert Brooke, Siegfried Sassoon and Wilfred Owen; the play *Journey's end* by R.C. Sheriff; and the films *Paths of Glory* by Stanley Kubrick and *Johnny Got His Gun* by Dalton Trumbo.

LIT 211W Women in Literature I (3 credits)

This course surveys literature by and about women before 1900.

LIT 211X Love and Money in the Novel (3 credits)

LIT 211Y Travel Course: Greece A Modern Odyssey (3 credits)

Greece: A Modern Odyssey integrates the study of mythology, literature, architecture, archeology, philosophy, history, sports and geography in an attempt to recreate the lifestyle of the Classical Greeks. The seminar students cruise the Greek islands and experience the same ambiance that Plato and Aristotle described and are taught how to implement the ancient values and activities into their lives.

Course Rotation: Spring and Summer

LIT 211Z World Mythologies (3 credits)

Those Western and Eastern mythologies that have had the greatest impact on the Western tradition will be studied in this course. Greek and Norse mythology in Europe and Hebrew, Mesopotamian, and Egyptian mythology in the ancient Near East will be discussed with the goal of learning how myth functions in societies and cultures.

LIT 212A The New American Dream: Literature and Cultural Division (3 credits)

Seminar: Various topics. (WEC).

LIT 212B British Literature II (3 credits)

This course surveys British literature written after 1900 by various authors.

LIT 212C World Literature II (3 credits)

Study of key writers from the 17th and 20th centuries. Authors to be studied may include Moliere, Mon'zaemon, Rousseau, Equiano, Voltaire, Blake, Goethe, Kafka, Jacobs, Tagore, Borges, Mahfouz, Achebe, and Brecht.

LIT 212D The Individual and Society (3 credits)

LIT 212E American Literature II (3 credits)

This course explores such themes and subjects as race, gender, class, ethnicity, identity, family relationships, and the individual vs. the community in selected works of American Literature from the mid 1800s through the late 20th century through analysis, discussion, and critical writing.

LIT 212F Global Crossings: Challenge and Change in Modern World Literature (3 credits)

How individuals face change in their societies is dependent upon both the individual personality and the values and tensions of his and her society. This course will cover literature from a range of traditions, principally non-Western (India, Nigeria, Senegal, Japan), but with a sampling of European and North American works. The course will focus on how societies and individuals confront change, sometimes adapting, sometimes resisting, and how they face cultural challenges that come from inside their culture or from the outside, as cultures collide.

LIT 212H Literature of Crime and Criminality (3 credits)

May be taken for English elective credit with the Instructor's approval. New Core: Fulfills 3 Credits in Area of Knowledge II or IV. (WEC)

LIT 212J The Native American Experience (3 credits)

This course is designed to help students gain a deeper understanding and appreciation of the diversity of the Native American experience today and in the past. We will pay particular attention to literature written by contemporary American Indian women and to issues of culture, gender and identity as they surface in the poetry, fiction, autobiography we read. From creation stories, to the book acclaimed as the first Native American novel (*Ceremony* by Leslie Marmon Silko), to the controversial essays of Lakota scholar Vine Deloria, and spoken word of John Trudell, students will explore the meaning and significance of community, ceremony, healing and storytelling. Other authors include Suzan Shown Harjo (Cheyenne/Muscogee), Wilma Mankiller (Cherokee), and Linda Hogan (Choctaw).

LIT 212K Studies in the Short Story (3 credits)

In Studies in the Short Story students will study many exceptional masterpieces of the short story genre from a variety of cultures and nations and historical periods. Through reading, discussion, group work, presentations, and written analyses, students will hone their abilities to think and write critically and comprehend issues from a variety of perspectives.

Course Rotation: PLV: Spring.

LIT 212L Popular Fiction (3 credits)

This course will survey a selection of major genres (and subgenres) of Popular Fiction since the nineteenth century: crime, romance, western, horror, and young adult. While the serious study of popular fiction is now well-established, popular fiction is sometimes still disparaged by critics, scholars, and readers themselves (who among us hasn't tried to hide the cover of "50 Shades of Gray" on the subway?). Yet even if not always taken seriously, popular fiction is "read", and at greater rates than "serious" literary fiction. This course assumes that popular fiction is an important and meaningful literary genre, and will encourage student readers to begin to ask important questions about the cultural work performed by the books they read (especially the books they read, they think, solely for "pleasure"). Questions motivating our study of these pleasurable and readable literary genres include: what makes a genre "popular"? What do readers get out of popular fiction? Why has (and is) popular fiction been so often dismissed as "unserious"? Are there meaningful differences between "popular" and "literary" genres of fiction? What cultural work does popular fiction perform? What do we mean by "pleasure" reading? What other kinds of reading are there?

Course Rotation: Fall; NY and PLV

LIT 212M The Cosmos and the Literary Imagination (3 credits)

LIT 212N 9/11 Literature and Memorial Culture (3 credits)

The subject of this course is the variety of US cultural response to the events of September 11th, 2001, with a particular emphasis on the culture of memorialization. Aside from the political and military consequences of the attacks of that day, how has US culture been affected and how has culture been produced in the wake of 9/11? Leaving aside discussion of the global military events that followed September 11th, 2001, except insofar as they have had cultural effects, the course will consider how poets, musicians, visual and graphic artists, filmmakers, novelists, and others have responded to what was quickly named "9/11" and will consider several critiques of that response. In addition, the course examines the way the events of 9/11 have been memorialized.

Course Rotation: NY and PLV: Spring

LIT 212P Literature of African Peoples II (3 credits)

This course surveys short stories and poems written by authors of African descent after 1900.

LIT 212Q Young Adult Fiction (3 credits)

Since S.E. Hinton's publication of *The Outsiders* in 1967, fiction about young adults has transformed into a literary genre unto itself (and a bestselling one at that.) Young adulthood has long been a subject of literary inquiry that asks authors and readers to explore the youthful intensities of emotional and physical longing, loss, sorrow, failure, and joy: that is, the intense work that goes into building lives and ethical perspectives. In this course, we will trace two histories: the development of the genre of young adult fiction as a distinct literary form, and the development of cultural ideas about young adulthood across time. To this end, we'll consider fiction about (and aimed at) young adults since the 18th century, within the following themes: *Outsiders*, *Seductions*, *Fantasies*, *Queer Stories*, and *Re-Visions*. We will read a lot in this class- basically a novel a week- but it will be almost entirely "pleasure" reading (as if there were another kind!).

Course Rotation: : NY and PLV: Fall

LIT 212R Romanticism and the Modern World (3 credits)

This course explores the development of romanticism as a literary and cultural phenomenon.

LIT 212S Satire (3 credits)

LIT 212T Comparative Modernisms (3 credits)

Comparative Modernisms introduces students to an important literary period. Spanning the late nineteenth and early twentieth centuries, the modernist period saw significant innovation and experimentation in literature and in the arts. While some periods are regionally or culturally specific, modernism is remarkable for its global reach. Writers in the Caribbean, Latin America, South Asia, Africa, Europe, and North America were engaged in a simultaneous project of aesthetic, political, and psychological exploration. This course will introduce students to major texts from multiple regions of the world and will prepare them for upper level classes that focus on a particular aspect of modernism such as Latin American modernism, British modernism, the avant-garde, surrealism, psychoanalysis, etc.

Course Rotation: : NY and PLV: Fall

LIT 212U Studies in Comics and Graphic Novels (3 credits)

Graphic literature is a fresh and fast-growing form in America today. However, unlike long-established literary forms, it is only beginning to receive the attention it deserves. Students will read and analyze comics and graphic novels for adults and teenagers and explore experimental forms of graphic storytelling in critically-acclaimed works such as *Fun Home*, *March*, and *Radioactive*, and in excerpts from other pieces. Guides such as the graphic manual *How to Read Nancy* will help students understand and evaluate graphic work as a literary form.

Course Rotation: Fall, Spring; NYC, PLV

LIT 212W Women in Literature II (3 credits)

This course surveys literature by and about women written after 1900.

LIT 212X Early American Black Lives Matter (3 credits)

An introduction to a rich literary tradition that students are rarely exposed to in high school and even college curricula, this course will urge you to make connections between the contemporary moment – in which questions around the relations between contemporary institutions like the police and prison industrial complex, racism, and inequality are daily erupting into the mainstream new cycles – and the insights that Black writers and thinkers had into these questions starting in the eighteenth century.

Course Rotation: NY, PLV: Fall

LIT 212Y American Women Writers (3 credits)

This course will focus on American women writing from the late 19th century to the present. These writers, who come from a variety of social, ethnic, and racial backgrounds, might include the following: Kate Chopin, Edith Wharton, Willa Cather, Zora Neale Hurston, Carson McCullers, Louise Erdrich, Grace Paley, Gish Jen, Bharati Mukherji, and Nicholasa Mohr.

Course Rotation: TBA

LIT 212Z Topics: Travels, Discoveries, Translations: The Global Renaissance (3 credits)

This course explores the Renaissance as the first important period of globalization that saw the discovery of the New World and the rise of modern states and national languages. What links can we establish between the Renaissance period and the globalization of the 21st Century? How did people think of communication, travels, and languages several hundreds of years ago? How does the Renaissance worldview differ from our own? What is similar, and what can we learn from the past? Texts include Francis Petrarch's *Itinerary to the Holy Land*, Christopher Columbus' *Four Voyages*, Ibn Battuta's *Travels*, Aztec poems in Nahuatl; Michel de Montaigne's selected *Essays*, Sor Juana's *Divine Narciso*, and Amerigo Vespucci's *Letters*. This course is Writing Enhanced.

LIT 213A Literature of Peaceful Conflict Resolution (3 credits)

This course will study international literature that focuses on themes of peace, justice and sustainability. Possible texts include: Daniel Quinn's *Ishmael*, Leslie Marmon Silko's *Ceremony*, Vicki Mackenzie's *Cave in the Snow*; Tenzin Palmo's *Quest for Enlightenment*, Bessie Head's *A Question of Power*; and RK Narayan's *Waiting for the Mahatma*, studied in conjunction with selections from the DVD and text of *A Force More Powerful: A Century of Non Violent Conflict* as well as the *Peace Studies Reader*.

Course Rotation: Spring.

LIT 213B Media Fictions (3 credits)

This course explores modern fiction from throughout the Americas that reflects on and imagines media technologies. We will consider the influence of electric media on late nineteenth-century print culture through readings of Jose Marti's "The Glossograph" and Henry James's "In the Cage." We will see fiction engage with the potentiality of still and moving images in Maria Cristina Mena's "The Gold Vanity Set" and Gertrude Stein's *The Autobiography of Alice B. Toklas*. We will grapple with varying dreams and nightmares of sound and inscription envisioned in texts by T.S. Eliot, Langston Hughes, F. Scott Fitzgerald, Felisberto Hernandez, and Jorge Luis Borges. Considering these and other texts as sites in which writers imagined the possibilities of modern media, we will contemplate the diversity and complexity of modernism in the Americas and situate literature in relation to media history. Texts originally written in Spanish will be available in translation.

Course Rotation: NYC: Fall and Spring

LIT 213C Participatory Literature (3 credits)

This course explores literature of the digital age. We will begin with a consideration of electronic literature from the late twentieth and early twenty-first centuries and of notions of "participatory culture" from the same period. From there, we will investigate a wide range of recent efforts to redefine literature in terms of participation, including online fan fiction communities, literary video games, instapoetry, Twitterature, book clubs that promote novel reading, and various recent experiments with digital storytelling. As we consider these and other examples, we will locate and define the role of literature in today's media system—especially as a means of circulating underrepresented stories from history and the present to pursue social justice. We will contemplate how literature of the digital age can help us to gain insight into the role of media past and present in enabling and inspiring notions of community, identity, and the possibilities for social and political change. We will also ask how recent literary innovations both converge with and offer alternatives to popular forms of storytelling in social media.

Course Rotation: Fall and Spring

LIT 213D Great Britain: Literature, Art, and Culture (3 credits)

Great Britain is a country with a rich literary and artistic history. In this course, we will study how the country's arts - literature, painting, architecture, landscape architecture, and music - were shaped by and, in turn, reflected the country's history and culture. Using the arts as a mirror, we will see how the eighteenth-century Industrial Revolution changed Great Britain from a rural, agricultural society to an increasingly urban, wealthy, socially mobile, technological one. We will watch the rise and fall of the global British Empire. Changing gender roles will be examined, along with the many other social changes that occurred as Great Britain transformed itself into a modern society. Writers to be studied include Wordsworth, Blake, Austen, Tennyson, Kipling, Wilde, and Woolf.

Course Rotation: PLV: Fall

LIT 221 British Literature I (3 credits)

LIT 222 British Literature II (3 credits)

LIT 224 American Literature II (3 credits)

LIT 225 World Literature I (3 credits)

LIT 226 World Literature II (3 credits)

LIT 238 Introduction to Children's Literature (3 credits)

This class aims to give students an understanding of some of the major genres of Children's literature - including picture books, poetry, folk and fairy tales, fantasy and realistic fiction, and adventure and domestic fiction - as well as the history of children's literature and some of the issues that surround books for children such as censorship. Students will be exposed to some of the classics of children's literature written in English and made aware of other such classics to read on their own.

Course Rotation: NYC & PLV: Fall

LIT 242N Seminar in American Literature: Walt Whitman (3 credits)

LIT 242R Study in American Literature: American Women Poets (3 credits)

LIT 242S Study in American Literature: Naturalism in American Literature (3 credits)

LIT 244P International Literature: Caribbean in Africa (3 credits)

LIT 248 Early American Drama to World War I (3 credits)

LIT 275 Disability Studies in Literature and Culture (3 credits)

This course explores the interdisciplinary field of Disability Studies through the dual methods of literary study and civic engagement. The disabled body was once considered to bear the mark of moral deficiency, and for most of the twentieth-century, disability was treated as a physical problem in need of a medical "cure." Since the passage of the Americans with Disabilities Act in 1990, however, the movement for disability rights has gone on to produce a radical vision for human freedom and self-determination based on the insight that, given the nature of modern existence, anyone could become disabled at any time. Through the study literature, film, and performance, we will be exploring issues of subjectivity, perception, creativity, and self-expression within disability culture. These works are by and about people with disabilities, and their inclusion on our syllabus strives to honor the famous challenge issued by disability rights activists since the 1980s: "Nothing about us, without us." In that very spirit, this course is designed to fulfill the Civic Engagement core requirement by giving students a semester-long service learning experience at a community-based organization that supports people with disabilities or an opportunity to engage in on-campus activism around issues of disability access.

Course Rotation: NYC: Spring, Even Years

LIT 280 Shakespeare Goes to the Movies (3 credits)

This course looks at the way 20th and 21st century filmmakers from different countries have interpreted Shakespeare's plays. Students will read assigned texts and watch a wide range of film adaptations and interpretations of Shakespeare's ideas and plots.

Course Rotation: PLV: Summer

Prerequisites: ENG 102 or ENG 120. 3 credits.

LIT 290N Seminar: The Medieval Woman (3 credits)

LIT 290P Seminar: King Arthur and Knights of the Round Table (3 credits)

LIT 290Q Goddesses: Ancient to Early Modern (3 credits)

Students in this course will study goddesses and goddess cults in mythology, history, art and literature, examining figures in world cultures from their ancient beginnings to their later appearances in Early Modern literary works. Goddesses were not only active in etiological myths but served as role models for and reflections of human nature; students will study the various interfaces between fiction, culture, and historical practice.

Course Rotation: NYC and PLV: Fall and Spring

LIT 290R Fairy Tales from Medieval to Modern: Feminist and Other Readings (3 credits)

Students in this course will read famous fairy tales and study their earliest history, analogues, and later rewritings, along with related films. Stories to be considered may include "Beauty and the Beast," "Snow White," "Cinderella," "The Little Mermaid," "Red Riding Hood," and "Sleeping Beauty," among others. Students will learn about the history and cultural contexts of fairy tales. Assigned authors could include the anonymous writer of "Perceforest," Geoffrey Chaucer, William Shakespeare, Charles Perrault, the Brothers Grimm, Hans Christian Andersen, Reaid Dahl, Angela Carter, Anne Sexton, Margaret Atwood, Marina Warner, and others. Films for study might include Jean Cocteau's "Beauty and the Beast" and "Sleeping Beauty" directed by Catherine Breillat, with possible brief comparative clips from Disney. This course fulfills AOK 2 or 4, and WEC requirements and can also be used as an elective in the WGS major or minor.

Course Rotation: Spring; NY and PLV

LIT 290T Reading Seminar: James Joyce-Ulysses (3 credits)

LIT 291P Seminar in Authors: Chaucer (3 credits)

LIT 292H Seminar in Language/Literature: Utopian Literature (3 credits)

LIT 292M Seminar: American Family in Drama (3 credits)

LIT 292N Seminar: Languages of Gender-Shakespeare's Comedies (3 credits)

LIT 292P Seminar: New England Transdentalism (3 credits)

LIT 292Q Topic: 19th Century American Women Writers (3 credits)

LIT 292R Seminar: The Fairy Tale in Literary Context (3 credits)

LIT 292T Seminar: The African-American Experience (3 credits)

LIT 296A Topic: Literature and Culture of Contemporary India (3 credits)

Students in this course will explore the culture of India, a nation playing a central role in globalization. While focus of the course will be literature, students will begin by learning about formative events in modern Indian history and go on to explore Indian film culture (Hooray for Bollywood!), religions of India (including Hinduism, Islam, Christianity and others), the development and role of Indian diasporic culture, and current social practices and issues regarding gender and class. The debate on IWE (Indian Writing in English) - e.g., what makes a work "Indian" -- will be central to discussions in the course. Texts will include writing in English (Midnight's Children, *Malgudi Days*, *The God of Small Things*, etc.), translations from India's many languages, films, and essays. This class will be of special interest to students curious about post-colonial literature, concerned with social issues and globalization.

LIT 296C Topics: Climate Change, Literature, and Slow Violence (3 credits)

"Climate Change, Literature, and Slow Violence" explores the important contemporary field of ecocriticism with a specific focus on urgent issues surrounding climate change and how writers are responding to our shifting reality. We will look back to growing awareness in the twentieth century that we are living in the Anthropocene era and continue with twenty-first-century representations and responses to planetary ecological change. In particular, the course focuses on the extent to which climate change is a social justice issue that overlaps with historical structures of class, race, and gender-based inequalities; the theme of "slow violence" brings these issues into focus. In addition to reading a series of novels by Aminatta Forna, Margaret Atwood, Octavia Butler, Amitav Ghosh, and Nathaniel Rich, we will structure our conversation with a few works of non-fiction: Rachel Carson's "Silent Spring," Ghosh's "The Great Derangement: Climate Change and the Unthinkable," and Rob Nixon's "Slow Violence and the Environmentalism of the Poor."

Course Rotation: TBA

LIT 296D Topics: Dramaturgy I (3 credits)

What is dramaturgy? If all the world's a stage, comprehending and managing the art of life requires dramaturgy. At its core, dramaturgy is the theory and practice of play-making that is separate from directing, acting, and stage-managing. It involves holistic knowledge of dramatic literature and the process of bringing a play to the stage. In simpler terms, the dramaturg is the bridge between the audience and the performance, the bridge between content and style. The dramaturg is the audience educator, the in-house critic, the director's collaborator, the art curator and advocate who considers the aesthetic and formal aspects of the play, and is the arbiter of the political and historical significance of the play and its reception. A dramaturg finds new plays for production, supports the creative and interpretative work with research, and attends to the cognitive and social needs of the audience. Dramaturging is radical collaboration with all aspects of the play to help achieve maximum connectivity between director, actors, managers, playwrights, audience. Additionally, the dramaturg helps the audience through the conflicts and trauma that the play reveals, and insists on diversity of playwrights, actors, directors and works to enhance the diversity and inclusiveness of audience. Dramaturgical approaches are not limited to plays – the holistic work of the dramaturg can be helpful for any interface between an audience and creative experience: gaming, film and television, dance, fine arts, athletic competition, or even for performative social or work situations—anything that involves a location, props, costumes, and reception.

Course Rotation: NYC: Spring, Odd Years

LIT 296Q Topic: Minor Genres with Major Impact (3 credits)

This course examines five minor genres from a wide variety of historical time periods in order to consider the context that creates and propagates a short-lived but impactful subgenre. In this class, students will read, write, and analyze some of the works that comprise the five genres and explore generic implications. Since every piece of writing is influenced by the context in which it is written, we will spend a significant amount of time considering the historical, biographical, socio-political, and cultural context that help to produce each literary work as well as our own understanding of the material. Class discussions will be framed by some of the following questions: what attracts one to write within a particular subgenre? What might be some reasons for pursuing genres that are new to a time period? What choices does one necessarily need to make when writing within a specific genre? And finally, what do these choices show us (the readers) about the text, the context, and our own perceptions of the two? This course sharpens students' ability to think critically about texts that reflect viewpoints from a wide variety of time periods and locations, and therefore better understand the complexities of their own environments.

Course Rotation: NYC: Fall, Odd Years

LIT 297A Topic: Storytelling: Creativity and Community (4 credits)

This course will focus on the literary genre known as "storytelling" and look at the ways the movement known as Photo Voice has created a kind of visual storytelling for disenfranchised communities. In addition to online class discussion and analysis of selected texts, Pace university students engage in the art of mentoring children at the Pleasantville Cottage School, helping these children to create verbal and visual stories of their own lives.

Course Rotation: Spring, even years.

LIT 301 Young Adult Literature (3 credits)

This course covers American literature written about and marketed to young adults (6th-12th grades). The writers to be studied may include the following: J.D. Salinger, Harper Lee, Mildred Taylor, S.E. Hinton, Paul Zindel, Robert Cormier, Walter Dean Myers, Jerry Spinelli, Katherine Paterson, Sarah Dessen, and Laurie Halse Anderson.

Prerequisites: LIT 212 or permission of department.

LIT 302 Contemporary British Literature and Culture (3 credits)

A study of major British prose writers chosen to illustrate important phases of life and letters from 1900 to present with emphasis on the authors' ideas in relationship to their culture, and their forms of expressions.

Course Rotation: NYC: Spring - Even years.

LIT 303 Introduction to Cultural Studies (3 credits)

This course introduces Cultural Studies as it is practiced in the U. S. and elsewhere. In addition to examining literature and popular culture, this course will explore cultural theory and criticism.

LIT 304 Postcolonial Literature (3 credits)

This course examines the literatures that have emerged following decolonization in Asia, Africa, and the Americas. The course will also consider more popular forms and introduce postcolonial theory and criticism.

Course Rotation: NYC: Fall, even years; PLV: Fall, even years.

LIT 306 American Dramatic Literature (3 credits)

LIT 307 Contemporary American Poetry (3 credits)

LIT 308 Women and American Literature (3 credits)

LIT 309 Medieval Literature (3 credits)

LIT 310 Children's Literature (3 credits)

This class gives students an understanding of the history of children's literature and of some of its major genres, including picture books, fairy tales, fantasies, realistic fiction, and verse. Students will closely read a variety of key texts and will articulate their understanding of what they read in essays supported by carefully analyzed evidence from the primary sources. Throughout the term we will consider what texts from different periods say about the particular era's views of children. Among the classic texts to be studied are *Alice in Wonderland*, *Peter Pan*, and *The Wind in the Willows*, *The Velveteen Rabbit*, *The Lion, the Witch and the Wardrobe*, and *Anne of Green Gables*.

Course Rotation: PLV: Fall.

LIT 313 History of the Novel (3 credits)

Studies of the novels reflecting the historical and cultural forces that shaped these texts and their authors. This course may focus on English, American, World, or comparative literatures. This course may be taken for credit more than once in versions A through C, focusing on different centuries or themes, such as the development of the novel, the novel and Realism, or the contemporary novel.

LIT 313A Studies in the Novel: Twenty First Century (3 credits)

Studies of the novels reflecting the historical and cultural forces that shaped these texts and their authors. This course may focus on English, American, World, or comparative literatures. This course may be taken for credit more than once in versions A through C, focusing on different centuries or themes, such as the development of the novel and Realism, or the contemporary novel.

LIT 313V Studies in the Novel: Victorian Sensation Fiction (3 credits)

Sensation fiction is a popular and scandalous literary genre that developed in Victorian England in the mid-19th century. Works by authors such as Wilkie Collins, Charles Dickens, Ellen Wood, Mary Elizabeth Braddon, and others will be studied.

Course Rotation: Fall (even years); PLV and Online

LIT 314 The Nineteenth Century Novel (3 credits)

Study of Continental and British novels representative of the nineteenth century world and of the historical and cultural forces that shaped them and their authors.

LIT 315 The 20th Century Novel (3 credits)

Topics in literature reflecting the dominant influences of 20th century life and culture. Instructors may offer this course focusing on American, British, World, or comparative literatures. The course may be organized around a specific theme, movement, or genre, and may be taken for credit more than once. Topics may include existentialism, postmodern literature, and diasporic literatures.

LIT 315A Topic: Twentieth Century Literature: Post-Modern Literature (3 credits)

"Topics in literature reflecting the dominant influences of twentieth-century life and culture. Instructors may offer this course focusing on American, British, World, or comparative literatures. The course may be organized around a specific theme, movement, or genre, and may be taken for credit more than once. Topics may include existentialism, postmodern literature, and diasporic literatures."

LIT 315B Twentieth Century Literature: Labyrinths in Literature and Film (3 credits)

Labyrinths can be found all over the planet in a variety of forms: in nature (the inner ear, the brain, spiders' webs, shells, snails, ammonite fossils, etc.), as buildings and cities, as sewers and subways, as visual representations, in mythology and literature, as architecture, as spiritual centers of cathedrals, in dances, in mandalas, in children's games, in puzzles, in films and video games. Even the "World Wide Web" with its various links can be seen as a form of labyrinth. This course focuses on exploring why the symbol of the labyrinth is among the most fascinating, perplexing, and enduring as we read 20th-21st-century fiction and see films that draw on theme of the labyrinth as it has appeared in the mythology, art, literature, and popular culture of societies from around the globe. As we read surrealist, magic realist, and postmodern fiction by such authors as Jorge Luis Borges, Julio Cortázar, André Gide, Gabriel García Márquez, and Jennifer Egan and see several labyrinthine films, we'll consider how each medium views and employs the symbol of the labyrinth or maze.

LIT 316 The American Novel I (3 credits)

The course considers major developments from the 19th and 20th centuries. Novels of the following writers may be included: Hawthorne, Melville, Howells, Dreiser, Anderson, Hemingway, Wright, Faulkner, and Steinbeck.

LIT 317 American Literature II (3 credits)

A study of selected American Novels published after World War II.

LIT 320 American Literature I (3 credits)

This course considers major developments in American literature from the beginnings to the end of the 19th century. Authors may include Hawthorne, Melville, Jacobs, Dickinson, Twain, Dreiser, and Chopin.

Course Rotation: NYC: TBA.

Prerequisites: ENG 120.

LIT 321 Masters of American Literature II (3 credits)

This course considers selected authors in American literature from the beginning of the 20th century to the present. Authors may include Eliot, Anderson, Stein, Hemingway, Wright, Faulkner, Kingston, and Morrison.

LIT 326 African American Literature (3 credits)

Study in African-American thought and literature, focusing on specific time periods, topics, or themes. Authors may include Douglass, Jacobs, Du Bois, Hurston, Wright, Baldwin, Brooks, Ellison, Walker, Wideman, and Kincaid.

Course Rotation: TBA.

Prerequisites: ENG 120.

LIT 328 Existentialism and Literature (3 credits)

LIT 329 Literary Theory and Criticism (3 credits)

An introduction to contemporary theories as well as other selected approaches to literary criticism. Topics may include deconstruction, feminism, Marxism, psychoanalytic theory, reader response, new historicism, and cultural studies.

LIT 334 Spanish and Latin American Literature (3 credits)

LIT 338 Theories of Translation (3 credits)

A study of the history and various theories of translation, focusing largely but not solely on literary translation.

Course Rotation: NYC: Spring

LIT 340 Alternative Media and Literature (3 credits)

LIT 341 Selfies, Literature and the Visual (3 credits)

LIT 342 Studies in American Literature (3 credits)

Topics in American literature and culture, which may range from the beginnings to the present. This course may be taken for credit more than once, focusing on different centuries or themes, such as the American gothic or constructions of race in American literature.

LIT 342C Topics: Studies in Amer Lit: August Wilson (3 credits)

This course will provide an intensive study of major American dramatist August Wilson and his plays, situating them within the larger contexts of history, race, culture, gender, and theater.

LIT 342H Studies in American Literature: The Harlem Renaissance (3 credits)

This course surveys African American authors whose writings published during the 1920's continue to hold relevance in the contemporary world. The PBS broadcast, A Walk Through Harlem cites James Weldon Johnson's Black Manhattan as a major source for the documentary. W.E.B. DuBois warned about the levees of New Orleans more than fifty years ago. Langston Hughes' reputation is international. We have just seen a screen adaptation of Zora Neale Hurston's Their Eyes Were Watching God. Sterling a. Brown, Claude McKay, Dorothy West, James Vanderzee, Carter G. Woodson, Paul Robeson, Alaine Locke and many other writers and poets, visual artists and educators bring us a vital literature that is both local, Harlem based, and international since many of the authors traveled the world This course highlights the beauty and acknowledges the terror of the period in American history when Harlem was "in vogue".

LIT 342L Studies in American Literature: Toni Morrison (3 credits)

Topics in American literature and culture, which may range from the beginnings to the present.

LIT 342N Seminar in American Literature: Walt Whitman (3 credits)

LIT 343 Contemporary American Literature (3 credits)

Study of American writers, chosen to illustrate important phases of life and letters, as well as artistic, cultural, and historical forces, from 1945 to the present. Authors may include Okada, Roth, Doctorow, Lorde, Silko, and Cisneros.

Course Rotation: TBA.

LIT 343A Contemporary American Literature (4 credits)

Prerequisites: Open only to students enrolled in an Online Accelerated Bachelor's Degree Completion Program. Permission of Director required.

Contact Janet Kirtman at JKirtman@pace.edu for further registration information.

LIT 345 Literatures of Diversity (3 credits)

A study of important works of authors with diverse class, racial, ethnic, and sexual identities.

Course Rotation: TBA.

LIT 347 American Short Fiction (3 credits)

A survey of American fiction which includes short stories and novellas.

Course Rotation: TBA.

LIT 348 Literature and Film (3 credits)

A study of the relationships between literature and film. Through an analysis of significant films, prose, fiction, and plays, the course will examine film adaptations of literary works and/or the characteristic structures of literary and cinematic forms.

Course Rotation: Spring - Odd years.

Prerequisites: ENG 102 or ENG 120 or permission of Instructor.

LIT 348B Literature and Film: Ambiguous Discourse in Film and Literature (3 credits)

LIT 348C Literature and Film: Screen Adaptations of African American Literature (3 credits)

This course will examine African American literature that has been adapted to film or video. Selected novels, short stories and plays will be analyzed in relation to screen versions of the same works, focusing on the additions, deletions, and other changes made by the filmmakers in adapting the source material for the screen.

LIT 349 American Drama (3 credits)

Study of major playwrights and dramatic forms and their social and artistic influences. This course may focus on American, English, World, or comparative literatures. The course may be organized around a particular time period, literary movement, or theme, such as Greek theater, Jacobean drama, the Theater of the Absurd, or contemporary American theater.

LIT 349A African American Drama (3 credits)

This course will focus on the study of selected plays by major African American dramatists from the early 20th century to the present and explore themes and developments in African American theatre related to issues of culture, performance, politics, race, ethnicity, class, and gender. Some playwrights whose works will be examined include Lorraine Hansberry, August Wilson, Alice Childress, Amiri Baraka, and Charles Fuller.

LIT 350 Comparative Medieval Literature (3 credits)

A study of major Old and Middle English texts in the context of continental drama, romance, epic, lyric, and narrative poetry. This course will be offered in A and B forms focusing on different time periods, themes, or bodies of work, both of which may be taken for credit.

LIT 351 Early Modern Literature (3 credits)

A comprehensive study of selected readings in the prose and poetry of the early 16th century and the Elizabethans.

LIT 351A Early Modern Literature: Early Modern Women's Writing (3 credits)

This course explores literature by women of the sixteenth and seventeenth century.

LIT 352 Seventeenth Century Literature (3 credits)

A study of English literature from Donne to Dryden.

LIT 353 Eighteenth Century Poetry and Prose (3 credits)

Study of English literature of the 18th century, with reference to the historical and cultural environment. Authors may include Swift, Pope, Dryden, Ann Radcliffe, and Aphra Behn.

Course Rotation: TBA.

LIT 354 Romanticism (3 credits)

Study of the literature of Romanticism, focusing on English authors with reference to their historical and cultural contexts. Authors may include Blake, Wordsworth, Keats, Shelley, Byron and Coleridge. Instructors may also offer a comparative approach with American authors of the Romantic period.

LIT 355 Victorian Literature (3 credits)

A study of the literature of the Victorian period (1832-1900) with reference to the historical and cultural background. Authors may include Dickens, the Brontes, George Eliot, and Wilde. While the focus will be on English literature, instructors may offer a comparative approach with American authors of this time period.

LIT 357 Literature of the Supernatural (4 credits)

This course will trace the development of the supernatural as a literary device and a vehicles for social concerns from the 18th century to the present in a variety of works, including novels and short stories, non-fiction and films.

Course Rotation: PLV: Summer; Fall

LIT 358 History of the Book I (3 credits)

In this course on the transition of texts in England from manuscript to print, students will develop an appreciation for book history, knowledge about early book production, and an understanding of the shaping of English literary culture from the medieval period through the mid-sixteenth century. They will gain insight into the culture and thought of earlier periods and their connections to our own.

Course Rotation: Fall

LIT 359 The Female Gothic (3 credits)

The Female Gothic, a distinct category of Gothic fiction, explores key issues such as women's role in marriage, restrictions on female freedom, the maternal relationship, and the role of the woman writer. These and other concerns will be traced in several British and American works from the 19th century through the present.

Course Rotation: NY, PLV: Fall

LIT 360 Shakespeare on Film (3 credits)

A critical study of filmed versions of Shakespeare's plays alongside the original texts.

Course Rotation: TBA.

LIT 361 Chaucer (3 credits)

Study of the poetry of Geoffrey Chaucer, primarily in the original Middle English. Includes *The Canterbury Tales*, *Troilus and Criseyde* and selected minor poems.

Course Rotation: TBA.

LIT 362 Shakespeare (3 credits)

Study of Shakespeare as poet and playwright. This course uses performance-based activities to explore the plays in the terms of their original context and their possibilities for modern audiences.

Course Rotation: PLV: Spring.

LIT 363 Shakespeare: Before 1600 (3 credits)

Study of Shakespeare as poet and playwright. This course will be offered in A and B forms, both of which may be taken for credit.

Course Rotation: NYC: TBA.

LIT 364 Shakespeare II (3 credits)

Study of Shakespeare as poet and playwright in the plays written after 1600, with emphasis upon the great tragedies.

LIT 365 Law and Literature (3 credits)

This course treats the law as literature and looks to literature as the source of theories about social justice. We will be using the literary method of close reading to analyze the logic and rhetoric of major legal decisions composed by the Justices of the Supreme Court of the United States (SCOTUS) in the areas of racial equality, women's rights, and LGBT rights between the years of 1857 and 2018. We will also be using the literary method of historicization to analyze the impact or influence of legal concepts—including liberty, privacy, personhood, and equal protection—upon works of twentieth-century U.S. literature in order to ask, When it comes to envisioning social justice, how might fiction succeed where the law fails? Or, as a product and reflection of our culture, does American literature admit to the limits of our democratic system, or uncover our capacity to create and sustain disorder and injury, in ways which the law simply cannot afford to do? You do not need to bring a familiarity or even an interest in the law to this course, but you will be immersed in styles of legal reasoning and learn to play the role of advocate (devil's or otherwise) in class discussion. What I hope that you will take away from this course is an understanding of social justice that is at once more "realistic" in terms of legal recourse and more aesthetic, artistic, or imaginative than even the activism of our day. Also counts towards the American Studies (AMS) major concentration in Law, AMS minor, and Critical Race Studies minor.

Course Rotation: NYC: Spring, Even Years

LIT 369A Great Authors: Emily Dickinson (3 credits)**LIT 369C Great Authors: Melville (3 credits)****LIT 369F Great Authors: Bronte Sisters (3 credits)**

In this course we will explore the lives and works of the Bronte sisters in the context of their era. We will read *Jane Eyre* and *Villette* (Charlotte); *Wuthering Heights* (Emily); and *Agnes Grey* and *The Tenant of Wildfell Hall* (Anne).

LIT 369R Great Authors: Jane Austen (3 credits)

Jane Austen is perhaps the most beloved of all British novelists. Her fans read and reread, and the novels repay the effort with their curious mix of fairy-tale romance and biting social satire. In this course, we will study one of Austen's "lesser" novels—*Lady Susan*—five of Austen's major novels, all of which have been successfully adapted to film, and *The History of England*, which Austen wrote at the age of fifteen. We will focus on content—style, voice, structure, genre, character development—and on context—the late 18th-/early 19th-century revolutionary period, the Napoleonic wars, Austen's contemporaries (from Ann Radcliffe to Walter Scott and Lord Byron), the English Regency, and Austen's own life.

LIT 369U Topic: Great Authors: Jane Austen (3 credits)**LIT 369X Great Authors: F. Scott Fitzgerald (3 credits)**

This course surveys F. Scott Fitzgerald's life and major works—five novels (one unfinished), numerous short stories, and a play. Among the questions we will consider are the relationship between his popular fiction (the lucrative *Saturday Evening Post* short stories) and what he considered his "serious" work; the relationship between Fitzgerald and his wife, Zelda, as rival authors; his masterful literary style (and the shifting influences on it); and his place in the American literature of his time.

Course Rotation: Spring

LIT 373 Modernism (3 credits)

The course will introduce students to works of literary modernism in English and may include such writers as T. S. Eliot, D. H. Lawrence, Katherine Mansfield, Virginia Woolf, Gertrude Stein, James Joyce, Nella Larsen, Mina Loy, Rebecca West and others.

Course Rotation: NYC & PLV: Spring

LIT 374 Studies in Poetry: Modern Poetry (3 credits)

Where does "modern poetry" begin? What makes it "modern"? What forms does it take? This course begins with an examination of some of the major forerunners of "modern poetry" from an international perspective—the French poets Charles Baudelaire, Arthur Rimbaud, Stéphane Mallarmé, and Paul Valéry—and continues by examining some of the major modern poets whose work we will read in translation, including Pablo Neruda (Chile), Rainer Maria Rilke (Czechoslovakia), Gabriel García Lorca (Spain), André Breton (France), Paul Éluard (France), César Vallejo (Peru), Anna Akhmatova (Russia), Marina Tsetayeva (Russia), and C.P. Cavafy (Greece). Students will also achieve an understanding of theories and problems of translation.

LIT 374A Studies in Poetry - A (3 credits)

Study of major poets and poetic forms and their social and artistic influences. Focusing on American, English, World, or comparative literatures, this course may be organized around a particular time period, literary movement, or theme, such as the metaphysical poets, modernism, or contemporary American poetry. This course will be offered in A and B forms, both of which may be taken for credit.

Course Rotation: TBA.

LIT 374B Studies in Poetry - B (3 credits)

Study of major poets and poetic forms and their social and artistic influences. Focusing on American, English, World, or comparative literatures, this course may be organized around a particular time period, literary movement, or theme, such as the metaphysical poets, modernism, or contemporary American poetry. This course will be offered in A and B forms, both of which may be taken for credit.

Course Rotation: TBA.

LIT 375 The Black Arts Movement (3 credits)

This course connects the student to the dynamic poets and writers of the 1960's, the decade which saw the deaths of both Malcolm X and Martin Luther King, Jr.

Course Rotation: Spring

LIT 376 Slave Narratives (3 credits)

This course recovers 246 years of literary history missing from the university curriculum. This study makes available the powerful voices calling us to a greater humanity as they give personal accounts of survival under American slavery.

Course Rotation: : Fall

LIT 379 Feminist Issues in Literature (3 credits)

Each time that the course is offered it will focus on a different topic such as Women, Culture and Fiction; Major Women Poets; Literature of American Ethnic Women; Feminist Theories and Criticism; Gender and Genre; etc. The course may be taken more than once.

LIT 379A Feminist Issues: Women Writing About Their Lives (3 credits)

LIT 382 Literary Criticism (3 credits)

Introduction to specialized study in selected areas of literature and the application of contemporary critical theory. Open to upper-division majors from any discipline.

Course Rotation: PLV: Spring.

LIT 387 Open Seminar (3 credits)

Selected topics ,focusing on a particular genre, theme, director, among others, will be studied intensively. Emphasis will be placed on independent research under the guidance of the instructor. This course may be taken for credit more than once.

LIT 387A Seminar: Literature and Ecocriticism in the US (3 credits)

LIT 387B Open Seminar: Virginia Woolf and Bloomsbury (3 credits)

This course will look at the fiction, criticism, visual art, philosophy, and lives of the Bloomsbury Group, an influential group of intellectuals whose work helped shape modern sensibilities in the first few decades of the twentieth century. In addition to Woolf, the Group included economist John Maynard, novelist E. M. Forster, art critic Roger Fry, and biographer Lytton Strachey.

LIT 387C Open Seminar: Shakespeare and Literary Theory (3 credits)

In this course, students will close-read three Shakespeare plays and film productions thereof, examining them through the lens of contemporary literary theory, which includes new historicism, cultural materialism, postcolonial criticism, feminism, performance criticism, reader-response criticism and post-structuralism. In addition to studying plays, students will read a range of essays written by theorists in the above fields. Students can expect to write and edit at least four essays in which they adopt and apply literary theory to the Shakespeare playtexts.

LIT 387D Open Seminar: Literature, Technology, and Culture (3 credits)

This course examines the complex relationship between literature, technology, and culture. In addition to addressing the ways in which technological change affects the production, distribution, and consumption of cultural materials, including literacy texts, we will consider how cultural norms affect technological development. Although the course's primary focus will be contemporary, we will consider early periods as well, considering, for example, how the advent of movable type and the printing contributed to the development of the novel and how film, radio, and television impacted existing genres. The course has both in-class and online components. In addition, to attending weekly class meetings, students are required to complete regular Blackboard assignments and utilize other electronic resources.

Course Rotation: NY: Spring, even years.

LIT 387E Open Seminar: Comparative Literature (3 credits)

Course Rotation: NYC: Spring.

LIT 387G Topics Open Seminar: Virginia Woolf (3 credits)

Virginia Woolf (1882-1941) was a modernist novelist, an essayist, critic, feminist, pacifist, and public intellectual active in England during the first half of the 20th century. A contemporary of writers such as James Joyce, T. S. Eliot, Nella Larsen, Katherine Mansfield, D. H. Lawrence, and William Faulkner, Woolf also was an important publisher of others' writing through the Hogarth Press, which she co-founded with her husband, Leonard, in 1917. The course will focus primarily on Woolf's fiction, but also on a selection of her essays and autobiographical writings.

Course Rotation: NY and PL: Fall

LIT 395 Independent Study in Literature (1-6 credits)

With the approval of the appropriate faculty member, the department Chairperson, and the academic dean, students may select a topic for guided research that is not included in the regular course offerings. The student meets regularly with the faculty member to review progress. A research project or paper must also be submitted.

Course Rotation: Fall, Spring, and Summer.

Prerequisites: Junior standing and a minimum CQPA of 3.00.

LIT 396A Topic: The Theory and Practice of an Interpretation (3 credits)

LIT 396B Topic: African-American Literature (3 credits)

LIT 396C Topics in Literature: The Gothic Novel (3 credits)

LIT 396G 20th Century Asian Literature in Translation (3 credits)

LIT 396J Harlem Renaissance II: Fiction, Biography, The Visual Arts (3 credits)

This course may be taken for English major elective credit with the Instructor's approval. New Core: Fulfills 3 credits in Area of Knowledge II or 3 credits in Area of Knowledge IV.

LIT 396P Topic: Drama for Actors (3 credits)

: This course approaches a number of classic and contemporary dramatic works using the techniques and strategies employed by directors and actors when they prepare to put on a production of a play. Using one-act plays and/or scenes from full-length plays, the course will explore the role of preparation, character development, and improvisation as ways to move the dramatic work from the page to performance. The course will include an end of term performance of selected scenes. This course is taught by actor, director and producer, Denise Bessette, of the Hudson Stage Company, a professional non-profit theatre in Westchester County.

Course Rotation: : TBA

LIT 396Q Topics in Literature: Postmodern Fiction (3 credits)

Postmodernism, as a genre, explores pop culture, multiculturalism, mass media, and other aspects of contemporary and mass culture. This course will look at specific contemporary novels, short stories, films and other texts that analyze and question the role and influence of mass and pop culture on contemporary life. Possible authors include Irvine Welsh, Martin Amis, Don DeLillo, and Alex Garland. Possible films include Fight Club, Rent, Romeo and Juliet, and the Beach.

LIT 396S Topic: Oral Literature and History (4 credits)

This service learning course will focus on the traditions of oral literature and oral history, including storytelling, folktales, and oral memoir. In addition to online class discussion and analysis of selected texts, students will serve elderly residents of nursing homes or lower-income housing by visiting them on a regular basis to record their memories and stories. Working with the professor, students will develop their own project by contacting local advocates for the elderly, finding a person to interview and scheduling visits. These visits will help students gain hands-on experience in oral literature and history, while offering the elderly interviewee companionship and the opportunity to speak about his or her life to the larger world (through the Web archive we will create). The interview tapes will be transcribed to create an electronic archive of oral literature and history, which will be published on the Dyson college webpage, creating a resource for students, the elderly participants and anyone interested in oral history.

Prerequisites: ENG 120 and Junior or Senior standing (minimum 64 credits).

LIT 396T Modern British and American Poetry (3 credits)

A study of the most representative and influential British and American poets from 1900 to the present.

LIT 396U Topic: Postcolonial Literature: The Caribbean (3 credits)

The term "postcolonial" literally refers to a period "after colonization," yet postcolonial literature explores not only the colonial past but its continuing legacy. We will therefore examine the relationship between the "post" and "the colonial" in our reading of literature by Caribbean authors. For 500 years, the Caribbean has been the site of cultural and historical connections to Europe, Africa, Asia, and various areas in the Americas. By approaching a regional literature through its global context, we will also discuss the ways in which the current phenomenon of globalization is informed by the post/colonial histories we have covered during the semester.

LIT 396V Topics in Literature: The Brontes (3 credits)

This course will be concerned with the novels of Charlotte, Emily, and Anne Bronte, including Jane Eyre, Vilette, Wuthering Heights, and The Tenant of Wildfell Hall. This is a course on major nineteenth-century women novelists.

LIT 396X Topics: Trans Literature (3 credits)

This course examines the formal significance of gender transition, cross-gender identification, androgyny, "gender-f'cking," and intersex embodiment in canonical and emergent Anglophone literature, as well as the impact of these on the historical construction of trans identity. We will be approaching "trans" as an umbrella term that includes subjects and writers who identify as transgender, transsexual, genderqueer, and gender-nonconforming. This class will be presented as a mix of lecture-based and seminar-style instruction, with major emphasis on group discussion and opportunities for creative writing and reflection, as well. In addition to reading novels, short stories, poetry, dramatic literature, and life writing, we will also be studying works of feminist theory, psychoanalytic theory, and cultural criticism in the field of Transgender Studies.

Course Rotation: NYC: Fall, even years.

LIT 396Y Topic: Printing New York City (3 credits)

This course explores New York City's long history as a media center that shaped readerships, genres, social movements, and media practices. Through site visits and walks through the city, explorations of digital and physical archives, experiments with digital mapping and data visualization, and discussions of understudied and familiar texts, we will contemplate the competing voices, ideas, and possibilities that circulated in New York City's print culture in the past—and that can help us to gain insight into our own period of media change today. We will consider the technologies employed in early print shops at the Seaport and along Printing House Square. We will look for the ideas and innovations that powered the city's nineteenth-century communities of print—which included the emerging mass press of Newspaper Row, as well as a thriving Black press and a Spanish-language publishing community with hemispheric reach. We will survey the range of literary institutions and news organizations since the twentieth century that have made their location in New York City part of their appeal to audiences large and small. Students will participate in place-based experiential learning and seminar-style discussions to develop new perspectives on New York City and its literature and other media of the past and present.

Course Rotation: Spring, Odd Years

LIT 396Z Topic: Supernatural African Literature (3 credits)

This course will focus on the ways select African writers use the supernatural as a literary device to pay critical attention to the sociopolitical dynamics of religion and spirituality in different contemporary contexts. Considering the complex historical trajectory that came out of colonial encounters with indigenous belief systems in Africa, this course will especially pay attention to how these African writers, filmmakers and visual artists grapple with gendered corporeality and embodiment, creaturely lives, specters of post/coloniality, and futures of queer after/lives. Texts read and discussed in this course may include Helen Oyeyemi's *White is for Witching* and *Things They Lost*; Eloghosa Osunde's *Vagabonds* and their other longform works; as well as the works of Nikyatu Jusu, Wangechi Mutu, and Akwaeke Emezi, among others; select short stories based on African folklore, and Alain Mabanckou's *Memoirs of a Porcupine*.

Course Rotation: NYC: Fall, Odd Years

LIT 482L Literature and Language Seminar (3 credits)

LIT 499 Senior Year Experience: Culture, Creativity, Communication (3 credits)

A course designed to serve as a capstone for majors in the English Department. Emphasis is on analytical reading, advanced writing and research directed toward individual students' career goals or plans for advanced study.

Course Rotation: PLV: Spring.

Prerequisites: Junior Standing or permission of the Department Chair.

LIT 499B Senior Year Experience: The Dream of a Perfect World: Utopian Literature (3 credits)

A study of the "best of all possible worlds" as conceived by writers from Plato ("The Republic") and Sir Thomas More ("Utopia") to contemporary environmentalist and feminist visionaries such as Kim Stanley Robinson and Ursula LeGuin.