

Spring 2022

HUNTER COLLEGE -- ENGLISH DEPARTMENT

UNDERGRADUATE COURSE DESCRIPTIONS

NOTE: This is a document that is tentative and updated frequently, so please continue to check back before registering.

ALWAYS CHECK CUNY FIRST FOR ACCURATE CLASS TIMES AND DATES.

ENGL 120 EXPOSITORY WRITING (3 Credits) This Course Is Required Of All Freshmen. GER: 1A Hunter Core: English Comp. Modes: Online, Hybrid, In-Person

English 120, an introductory expository writing course, has four related goals: Through reading, discussions, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions, develop thesis statements, and support them persuasively; and to write with standard acceptable grammar, varied sentence structure, logical organization, and coherence.

In each section of English 120 over the course of the semester, students should hand in the following documents, all of which are to be included in the portfolio at the end of the semester:

1. A pre-assessment response
2. An annotated bibliography
3. A 10-page documented research paper with drafts
4. A post-assessment revision and reflection.

In order to pass the course, students must produce a satisfactory portfolio.

ENGL 220 INTRODUCTION TO WRITING ABOUT LITERATURE (3 Credits) Prerequisite is English 120. Writing Intensive. GER: 2A. Hunter Core: Creative Expression. Modes: Online, Hybrid, In-Person

Analytical writing and close reading in British and American fiction, drama, poetry, and literary criticism, with an emphasis on further development of critical writing and research skills. Students gain a deeper understanding and appreciation of literature as well as more extensive experience with academic writing. This course is the prerequisite to all English courses above 220.

ENGL 25038 COMIC AND GRAPHIC NOVELS (3 Credits) Prerequisite is English 220. Hunter Core: Creative Expression.

Section 01: M, W 4:10-5:25 pm (Haddrell) Class Number: 16904 Mode: Online

This course requires close readings of all assigned texts (McCloud's Understanding Comics, Bechdel's Fun Home, Wilson's Ms Marvel, Vaughan's Saga, etc.) and will make use of a variety of theoretical/critical perspectives (feminist theory, queer theory, ethnic studies, etc.). In addition to class discussions (participation is a course

requirement), there will be two 5-7 page papers - both of which require secondary critical sources - and a group presentation.

ENGL 25039 NARRATIVE MEDICINE (3 Credits) Prerequisite is English 220. GER: 2C. Hunter Core: Creative Expression. HC1 section is for Macaulay Honors College students.

Section 01: W 9:10-12:00 pm (Von Unwerth) Class Number: 17139 Mode: Online

Section HC1: W 9:10-12:00 pm (Von Unwerth) Class Number: 16815 Mode: Online

This course will offer an introduction to the field of Narrative Medicine. Material will include historical and contemporary case studies as well as contemporary humanistic writings by such writers as Oliver Sacks, Lucy Grealy, Audre Lorde, and others. We will examine stories that have been told and retold in different ways throughout history, such as *Frankenstein* and tales of epidemics. We will read critical and creative works by such authors as Rita Charon, Anatole Broyard, Arthur Frank, Aleksander Hemon and others, and we will explore the various means by which issues in healthcare, science and ethics can be addressed and developed in different narrative genres, including work of graphic novel, film and theater (for example, the 1984 documentary *Dax's Case: Who Should Decide?*, which raises the issue of whether a patient has the right to refuse treatments; Margaret Edson's 1999 play *Wit*, which concerns a middle-aged professor's ordeal with terminal cancer, and films about illness outbreaks.) Topics to be explored include: How do physicians and scientists narrate pain? What are the different ways in which we consider medical evidence? How does the way that a medical case is told shape our interpretation and ethical judgment? What is the responsibility of the scientist in society, and how might we expand and enrich the communication of scientific research to peers as well as the lay public? Students will have the opportunity to write about their own scientific and medical research projects where applicable. Course requirements: Discussion posts, one mid-term paper, a final paper and class presentation.

ENGL 25042 TRANSLATING CULTURE: INTRODUCTION TO THEORY AND PRACTICE OF TRANSLATION (3 Credits) Prerequisite is English 220. GER2C Hunter Core: Creative Expression.

Section 01: M, W 5:35-6:50 pm (Lvov) Class Number: 16766 Mode: In-Person

Online.

ENGL 25145 SURVEY OF DETECTIVE FICTION: PLAYING DETECTIVE (3 Credits) Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.

TuTh 5:35-6:50 pm (Eidelberg) Class Number: 51447 Mode: In-Person

Whodunit? And, evidently, how, my dear armchair detectives? The English Department's literature study and creative expression course PLAYING DETECTIVE partners the analytic case study of classic and contemporary detective fiction with the kind of creative writing instruction that will help you to both imagine your own celebrated sleuth and place him or her at the scene of a crime. Using your newly honed ability to detect, reflect, and expect, you will mentally chase down culprits and villains in who-dunits and how-dunits by such masters as Edgar Allan Poe (the literary father of the detective genre), Sherlock Holmes's Arthur Conan Doyle, and Baroness Orczy (with both her "old man in the corner" armchair detective and her Lady Molly of the (fictional) Female Department of Britain's Scotland Yard). Not to mention (but here goes), Wilkie Collins (who wrote the first full-length detective novel), G. K. Chesterton (and his professional priest and amateur detective Father Brown), Agatha Christie (of Miss Marple and Hercule Poirot fame), and John Dickson Carr (inside his "impossible" locked room mysteries). A timely in-person course where to be "late" can mean to be tardy or deceased, PLAYING DETECTIVE will find you: devising investigatory questions and strategies; student-partnering to crack a case without being misdirected by red herrings; critically thinking your way to no-longer-mysterious solutions as you interact

with instructor Robert Eidelberg's two "suspicions" texts: *PLAYING DETECTIVE* and *EVIDENTLY*; and creating original short detective fiction featuring the applied intellect and relentless tenacity of your very own idiosyncratic sleuth. So, sit back, get anxious, and begin *PLAYING DETECTIVE*.

ENGL 252 INTRODUCTION TO LITERARY STUDIES (3 Credits) Prerequisite is English 220. Writing Intensive.

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course has three primary units, each of which focuses on reading, analyzing, and researching a text in a particular genre of literature. Special attention will be paid to research methods and to learning a range of critical and scholarly approaches to literary texts. Topics and content areas vary by instructor. Requirements include participation, short essays, and a research paper. Please note: students under the 30 credit major can take the course as an elective with prior permission of a department adviser. All new majors are required to take English 252 within one semester of declaring the major.

Section 01: Shakespeare NYC. Tu, F 11:10-12:25 pm (Plunkett) Class Number: 15711 Mode: In-Person

Section 02: Literature and Double Consciousness. Tu, F 3:45-5:00 pm (Chon-Smith) Class Number 51449 Mode: Hybrid

Section 03: Dissident Desires and Pleasures in New York's Bohemian Underworld Section. Tu, F 12:45-2:00 pm (Knip) Class Number: 15712 Mode: In-Person

Section 04: Shakespeare, Chaucer, and Milton. M, Th 9:45-11:00 am (Prescott) Class Number: 16401 Mode: Hybrid

Section 05: "20/20": The American 1920s One Hundred Years Later. Tu, Th 7:00-8:15 pm (Bobrow) Class Number: 15713 Mode: In-Person

Section 06: Literature and Double Consciousness. Tu, F 2:10-3:25 pm (Chon-Smith) Class Number: 51453 Mode: Hybrid

ENGL ASIAN 22006 FILIPINO AMERICAN LITERATURE (3 Credits) Prerequisite is English 220 (Cross listed with ENGL 25650) P&D: B Writing Intensive.

Section 01: F 5:30-8:30 pm (Cortes) Class Number: 17910 Mode: In-Person

Because the Philippines was once a colony of the United States, from 1899 to 1946, there exists a continuum between literature in English created in the former colony and the literature written by Filipino Americans. Additionally, many contemporary Filipino-American writers were born in the Philippines. From Manong to Modernity therefore examines fiction and poetry written in both countries. The course will enable the student to better appreciate both the historical and social contexts in which Philippine-American literature has evolved, and the diverse aesthetics and themes of individual writers, whether they developed in the Philippines or matured as writers in the United States.

ENGL 28000 THE STRUCTURE OF MODERN ENGLISH (3 Credits) Prerequisite Is English 220 Note: This Class Is A Linguistics And Language Class. Area Of Study: 6. Linguistics, Language, and Rhetoric

Section 01: M, Th 9:45-11:00 am (Castillo) Class Number: 15663 Mode: In-Person

This an introductory course in linguistics with a focus on the structure of Modern English. In particular, students will acquire knowledge of how sounds are produced and how they pattern (phonetics & phonology), how words are formed (morphology), how sentences are structured (syntax), and how we interpret meaning (semantics). Throughout the course, aspects of language variation will also be discussed. Different assessment strategies will be implemented in and out of class, including readings, discussions, homework assignments, participation, exams, and a final paper. No textbook required.

Section 02: M, Th 11:10-12:25 pm (Aissaoui) Class Number: 16959 Mode: In-Person

This course is an introduction to the study of linguistics and its key concepts with a focus on Modern English. Students will receive a foundation in the core areas of the field including the study of sounds and sound systems (Phonetics and Phonology), the internal structure of words and their formation processes (Morphology), the structure of sentences (Syntax), and the relationship between language and society (Sociolinguistics). Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them.

Section 03: Tu, F 9:45-11:00 am (Huidobro) Class Number: 18480 Mode: In-Person

This course is designed to expand your awareness, knowledge, and understanding of language as an independent area of study. You will develop a sophisticated understanding of issues surrounding language structure and language use, and skills of analytical thinking about language through the study of Modern English. This course examines and analyzes the systems and structures of English sounds, words and sentences. The students will also acquire a practical knowledge of major linguistic differences among dialects of English, and will gain hands-on experience in collection linguistic data from varieties of non-standard English. Forms of English to be discussed include varieties of American English (Boston, New York, Southern, etc.) and other global English dialects.

Requirements: quizzes, midterm, and one short paper/squib.

Section 04: Tu, F 11:10-12:25 pm (Huidobro) Class Number: 51454 Mode: In-Person

See Above.

Section 05: Tu, F 12:45-2:00 pm (Huidobro) Class Number: 51455 Mode: In-Person

See Above.

ENGL 285 INTRODUCTION TO CREATIVE WRITING (3 Credits) Prerequisite Is English 220. Not Recommended For Auditors. GER: 3A.

This multi-genre workshop is an introduction to creative writing and will focus on poetry, fiction, and creative non-fiction. Course work will include both reading and writing in these three genres, writing exercises, and, as students will present copies of their work to the class for discussion, an introduction to workshop methods of critiquing student poems. Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on revision and writing as a process. Work includes Reading Response Journal and portfolio of work done in these three genres. This course is a prerequisite for English 308, 309, 311, 313, 314, 316.

Section 01: M, Th 8:10-9:25 am (Neuman) Class Number: 15714 Mode: Online

(NOTE: This is a work-intensive class. Please be sure that you have the time and interest necessary to dedicate yourself to a significant amount of reading, writing, and revising. Please look at the due dates for writing assignments to make sure that you can make time for the work required.)

In this class, we will explore the craft of poetry, fiction, and creative nonfiction.

We'll read a lot, and we'll consider how the poets and authors use tools like diction, images, syntax, tone, and structure to achieve the effects they do. Then you'll experiment with those tools in your own writing.

By the end of the semester you will have:

- 1) developed close reading skills in all three genres
- 2) become familiar with vocabulary related to these genres
- 3) written in all three genres
- 4) explored the revision process
- 5) engaged in workshop critiques of classmates' work
- 6) had two of your pieces workshopped
- 6) Revised and submitted one poem and two prose pieces

Section 02: Sa 12:10-2:40 pm (Schaller) Class Number: 15715 Mode: In-Person

This section of Creative Writing focuses on reading and writing creative writing, on learning about the writing process by creating a final portfolio through several stages and revisions, through workshoping our writing in process, and by reflecting about our process. We will read and discuss selected contemporary works of creative writing to gain an understanding of the possibilities of the form. Weekly craft exercises will give us the opportunity to practice the techniques we discuss in class. We will also use a writer's journal to record our inspirations and reflections over the semester. By semester's end students will have written and revised one short memoir, one short story, and two poems.

Section 03: Tu, F 12:45-2:00 pm (Johnson) Class Number: 51456 Mode: In-Person

This class understands writing as an art and you as an artist. Close-reading and discussion of texts will focus on identifying the strategies writers use- the tools of this trade- so that we can try them out in our own work. By the end of this course, you should understand how to construct works of poetry, fiction, and nonfiction. You should also understand more about your artistic process. This is a project-based course, not a discussion and lecture course, so be prepared to write and participate in weekly workshops.

Section 04: W 3:10-6:00 pm (Babiar) Class Number: 51458 Mode: In-Person

In this class you will explore the possibilities of writing and use readings as models to emulate (or destroy, if your creative tendencies stimulate you to do so). You will write. A lot. Every day. Inside and outside of class. In your sleep. During workshop, you are expected to rethink the ways you talk about writing and be generous with your fellow writers. You will walk away from this course as less timid writers, with an understanding of how vital it is to connect to your writing life through a writing community.

Section 06: M, TH 9:45-11:00 am (Winograd) Class Number: 15716 Mode: In-Person

In this introductory creative writing course we'll be reading, writing, and discussing poetry, fiction, and nonfiction, and talking broadly about the process and craft of creative writing in its many forms. Each student will have two pieces of writing workshoped during the semester. Requirements include written responses to peers' workshop submissions, participation in class discussions, and a variety of short writing assignments.

Section 07: Tu, F 11:10-12:25 pm (McBride) Class Number: 15717 Mode: Online

English 285 introduces students to three genres of creative writing: Creative Nonfiction, Fiction, and Poetry. Most weeks, students will have both an assigned reading and an assigned writing exercise. Focus will be on technique and the elements of craft. This class will serve as an introduction to the writing workshop experience, an atmosphere in which mutual respect and trust must be fostered. Students will workshop numerous exercises and at least one "finished" piece they have written for each genre, and will observe writing workshop etiquette, which will be outlined in class.

Section 08: M, TH 1:10-2:25 pm (Leimsider) Class Number: 15718 Mode: In-Person

This course is an introduction to the craft and process of creative writing. We will work in three genres: fiction, drama, and poetry. We will divide our time in this class between in-class writing/workshopping and discussing published literature. The final portfolio will consist of polished work: one poem, one short story, one short play or scene, and your response papers. You are required to hand in response papers where you will respond to all assigned reading (except chapter reading) and reflect on your own process. In addition, you must keep a rough draft journal. All "Try This" exercises and in-class writing must be recorded in your rough draft journal.

Section 09: M, W 4:10-5:25 pm (Goodman) Class Number: 15719 Mode: Online

This Introductory Workshop in Creative Writing will include poetry, short short story, creative nonfiction, and ten-minute plays. Students will read short multicultural samples of powerful writing and see videos of spoken word poets. We will explore improvisation as a way of discovering various ways in which we are already using our writing voices in our everyday interactions with others.

Free-writing will be used as a way of generating material. Workshop members will share and respond to each other's work in a supportive environment as they begin this journey of writing for self exploration and creative expression.

Students should sign on with Zoom in a quiet space where they have privacy and access to computers with adequate audio and video capabilities.

Section 10: M, W 5:35-6:50 pm (Goodman) Class Number: 15720 Mode: Online

See Above.

Section 11: Tu, Th 5:35-6:50 pm (Angelo Nikolopoulos) Class Number: 51459 Mode: In-Person

TBD.

Section 12: M, Th 11:10-12:25 pm (Rey) Class Number: 51460 Mode: In-Person

Welcome to Intro to Creative Writing! Over the course of this semester you will be exploring Fiction, Creative NonFiction and Poetry. Within each unit, I've assigned works that I believe will excite you, challenge you and aid you in your understanding of the foundations of excellent craftsmanship within each genre. As you read the literary art form, you will also sometimes read works that critically analyze them in order to gain an understanding of the genre, subgenre, or form, its constituents and how they work to make the piece great. Each week you will have reading and writing assignments that will introduce you to and reinforce your employment of literary terms, poetic devices and narrative strategies. You will be asked to complete weekly assignments and readings, keep a journal, and submit a portfolio of your compiled work at the end of the semester. By the end of the semester you will:

- Showcase close reading skills through your class participation and discussion of the material
- Understand & experiment with elements of craft (such as tone, imagery, metaphor) through your weekly writing assignments in each genre
- Learn to develop and maintain your writing practice and revision techniques
- Engage in workshop discussion by actively participating and listening to positive and constructive comments for both your own work and the work of your classmates.

ENGL 301 COMPOSITION THEORY AND PRACTICE (3 Credits) Prerequisite is English 220. Not recommended for auditors. GER: 3A.

Section 01: Tu, F 11:10-12:25 pm (Morales) Class Number: 15721 Mode: In-Person

Through studying, experimenting with, and evaluating traditional as well as modern approaches to the writing of non-fiction prose, students will have the opportunity to gain theoretical as well as practical insights into the composing process. We will read and discuss a wide variety of works, and the types of writing assignments will cover a broad range including response writing, responses to readings and discussions, and drafts of works in progress that lead to completed formal essays. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course.

Section 02: M, Th 2:45-4:00 pm (Burnham) Class Number: 15722 Mode: Online

In this course, students will have the opportunity to gain theoretical as well as practical insights into the composing process and the writing of academic and public arguments. We will read and discuss rhetoric, literacy, and composition theories and apply them to several writing assignments, culminating in a 10-page academic research paper. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course.

Section 03: Sa 3:10-5:40 pm (Graziano) Class Number: 15723 Mode: Hybrid

In our section of ENG 301, we will talk about public discourse, inequity, and how language shapes and mirrors the world around us, while exploring the process of essay writing and making public arguments. We will consider how we write, the audiences we want to address, and the nature of persuasion. Walt Whitman and Gloria Anzaldúa will lead us to a discussion of non-standard forms of English and how culture and ethnicity determine the variants of English we speak and use in our writing. Essays by Henry David Thoreau, Frederick Douglass and James Baldwin will give us the opportunity to examine how writers expose lies and cultural wrongs in order to encourage change and make public arguments. We will consider the nature of compassion and its necessity in a world of divisive rhetoric and inequity as well as some of the problems that lead to communication barriers. Composition theorists will enable us to address writer's block, discourse communities, and the strategic use of language for persuasive

purposes. All these topics and readings will lead us to the process of writing and the analysis of what, how, and why we write. Assignments will include a 10-page academic research paper, workshop, responses to readings, ongoing discussion board commentary, and drafts of works in progress. The importance of revision will be stressed throughout the term, and group work will be an integral part of the course.

Section 04: M, Th 11:10-12:25 pm (Leimsider) Class Number: 16400 Mode: In-Person

This course builds on the skills you developed in earlier writing courses and introduces you to rhetorical reading and writing strategies that will improve your ability to analyze what you read and to conduct research and write more effective papers. Simply doing readings of difficult texts is not enough. We will use those texts to inquire, reflect, discuss, write about, and build knowledge. You will need to read closely, annotate, and/or take notes in a writing log.

ENGL 303 WESTERN LITERARY BACKGROUNDS (3 Credits) Prerequisite is English 220. GER: 3A. P&D: D. May Be Used For The Focus On Literature Before 1800 Requirement

Section 01: Tu, F 2:10-3:25 pm (Theodoracopoulos) Class Number: 51461 Mode: In-Person

A study of selected literary works from the canon of classical antiquity and the middle ages which informed, inspired and challenged English-speaking writers from Chaucer to the present. Emphasis will be on literary interpretation, philosophical and theological foundations and historical settings. Attention will be paid to theoretical approaches, ancient and modern, and the nature of these texts. By the end of this course students should acquire a firm understanding of the formation and development of the Western Tradition from Homer to Dante Alighieri. Syllabus will include, in whole or in part: Homer's Iliad and Odyssey, Aeschylus' Prometheus Bound, Sophocles' Oedipus Tyrannus, Euripides' Hippolytus and Bacchae, Seneca's Phaedra. Virgil's Aeneid. Bible: Genesis, Psalms (selections), Book of Job, Song of Solomon, Gospel of Matthew. Ovid's Metamorphoses (selections), St. Augustine's Confessions, Boethius' Consolation of Philosophy, Dante's Inferno, Boccaccio's Decameron (selections) If time allows: Apuleius: Cupid & Psyche (from Metamorphoses) A term paper (in place of a midterm) and a final exam.

Section 02: Tu, Th 4:10-5:25 pm (Stein) Class Number: 17159 Mode: In-Person

The class will read, discuss, and analyze in written assignments classical Greek and Roman works and later English literature, such as Shakespearean drama, influenced by these works. Required books: Homer: The Iliad and The Odyssey, Virgil: The Aeneid, Sophocles: Oedipus Rex, Aeschylus: The Oresteia, Euripides: Medea, Seneca: Medea, Plautus: The Brothers Menaechmus, Shakespeare: The Comedy of Errors and Hamlet. Requirements: Three response papers, two précis, a 6-page research paper, participation in class discussion, and ungraded written assignments.

ENGLISH 304 SURVEY OF BRITISH LIT. I: EARLY TEXTS TO 18TH CENTURY (3 Credits) Prerequisite is English 220

Section 01: Tu, F 2:10-3:25 pm (D. Robbins) Class Number: 15665 Mode: In-Person

This course is designed as an introduction to some important texts written in Britain from the Anglo-Saxon Period to the Romantic Period. The course will encourage you to arrive at a given text's range of meanings through close reading, but close reading that takes into account the historical and social context within which the text was created.

Section 02: Mo, Th 11:10-12:25 pm (Prescott) Class Number: 15666 Mode: Hybrid

The objective of the course is to introduce students to the major writers of English Literature within an 800 year span. The authors have been carefully selected to provide students with clear knowledge of major strains of Western thought. Reading List (subject to change): Read the introductions to the authors and their eras in the Norton Anthology. 1. Beowulf 2. Chaucer's The Wife of Bath's Prologue 3. Shakespeare's King Lear 4. Donne's Holy Sonnets 5. Milton's Paradise Lost; selections from Books 1, 2, 3, 4, 5, 8, 9 and 10. 6. Johnson's The Vanity of Human Wishes 7. Austen's Sense and Sensibility 8. Wordsworth's Ode: Intimations of Immortality from Recollections of Early Childhood

Section 03: Tu, F 9:45-11:00 am (Martinez-Bilgrey) Class Number: 16404 Mode: Online

The British literature we will encounter in this course covers an enormous amount of ground. No one survey class can hope to do more than touch on some of the features of that vast landscape but we will do our best to explore a wide variety of different periods and genres. Texts we will consider include Beowulf, excerpts from Chaucer's Canterbury Tales and from Milton's Paradise Lost, Shakespeare's Hamlet, Austen's Pride and Prejudice, and several short poems by Blake and Keats. We will approach these texts through close reading as well as incorporating a sense of context which can often serve to render even the most remote work more accessible.

Section 04: M, W 7:00-8:15 pm (Tobin) Class Number: 15667 Mode: Online

English 304 is an introduction to British literature from the Anglo-Saxon through the Restoration, surveying material in a range of genres and periods and encompassing a variety of interpretive strategies. This course provides students with a broad overview of English literature from the Anglo-Saxon period through the Restoration. Class discussions focus on close readings of the texts, while also examining their socio-historical contexts.

Section 05: Tu, F 3:45-5:00 pm (D. Robbins) Class Number: 17288 Mode: In-Person

See above.

ENGL 305 CHILDREN'S LITERATURE (3 Credits) Prerequisite is English 220. GER: 3A

Section 01: Tu, F 9:45-11:00 am (Paparella) Class Number: 15724 Mode: In-Person

How does literature shape who children are and grow up to be? What ethical questions are involved in writing about and for children? What does children's literature tell us about the culture in which it was produced? What can studying children's literature tell us about ourselves? From our historical vantage point, it's tempting to think of children's literature and our ideas about childhood as timeless. However, our contemporary conceptualization of "the child" had historical beginnings. Children's literature was consolidated as a genre in the nineteenth century, known as the "Golden Age"; it emerged in the context of other disciplines that began to focus on the child (including philosophy, law, art and photography, science, and psychology). In our course, we will examine works that are foundational to the study of children's literature and we'll define "children's literature" broadly to consider literature about children—and even some literature by children. This semester will include a (possibly virtual) visit to the Berg Collection at the New York Public Library where we will view items such as first editions, manuscripts, and ephemera. Authors include the Brothers Grimm, Lewis Carroll, Mark Twain, Louisa May Alcott, Ezra Jack Keats, Maurice Sendak, and Octavia Butler. Requirements include one short comparative essay, one short research project, one longer final project choice, and regular participation.

Section 02: Tu, F 12:45-2:00 pm (Slutzky) Class Number: 51464 Mode: Hybrid

OUTSIDE OVER THERE: The Spatial Imagination in Children's Literature. Wonderland, Neverland, Oz and beyond; the garden, the dark forest, the desert island. What makes these places or spaces such fertile ground for children's fiction? Over the course of this semester we will look at a range of books (and a film) from the late nineteenth century to the last few years, produced for audiences ranging from young children to young adults. Each of these narratives foregrounds space imagined, created, or traversed. We will think about alternate universes and parallel worlds. We will discuss the role of the journey, of mapping and getting lost. And we will think about ideas of utopia, dystopia, and other kinds of places in various historical and political contexts.

ENGL 306 LITERARY THEORY (3 Credits) Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02. Writing Intensive. GER: 3A

Section 01: M, Th 11:10-12:25 pm (A. Bailey) Class Number: 16406 Mode: In-Person

The purpose of this course is to introduce students to some of the basic concepts, authors, and texts that comprise literary and cultural theory, as well as some of their philosophical antecedents. We will begin in ancient Greece with an examination of one or two of Plato's dialogues. We will then move into modernity, considering excerpts from Enlightenment philosophers like Immanuel Kant and Rene Descartes. However, we will spend the bulk of our

time in the nineteenth and twentieth centuries, where we will contextualize theory as a reaction to the contradictions and material failures of the Enlightenment. Authors may include: Hegel, Nietzsche, William James, and Richard Rorty, as well as texts on and by poststructuralists such as Derrida, Foucault, Lacan, and Deleuze, and contemporary affect theorists. Enfolded in this conversation will be a consideration of how postcolonial and decolonial theorists like Frantz Fanon, and radical black feminists like Audre Lorde and Barbara Smith, appropriate ideas from cultural theory in order to challenge and dismantle patriarchy and white supremacy. A common theme throughout will be how these texts are relevant to the current world we inhabit. Students will be required to read, participate, and complete a final project in which they write about something that really matters to them, drawing on one or more of the authors discussed. This class will strive to be as inclusive and non-judgmental as possible. Students will have the freedom to explore the ideas/texts presented in ways that interest them without fear of repercussion or punitive consequence (i.e., having to worry about tests, quizzes, excessive reading, strict paper assignments, or unnecessary busy work). All texts will be provided.

Section 02: M, Th, 4:10-5:25 pm (J. Glick) Class Number: 15725 Mode: In-Person

This course offers an intensive survey of foundational work in the fields of literary theory and poetics, and narrative theory, commencing with Greek antiquity. We will read together excerpts from the Norton Anthology of Theory & Criticism as well as the Stuart Hall collection *Essential Essays, Volume 1: Foundations of Cultural Studies*. My hope is that such an “excerpt approach” will inspire you in the future to read some works in their entirety (a really indispensable labor in which it is impossible for anthology to do justice). We will read Herman Melville’s novella *Billy Budd* as preparation to read Barbara Johnson’s luminous essay “Melville’s Fist: The Execution of Billy Budd”, which functions as a culminating drop-mic text for this class. We will also look at Toni Morrison’s short-story “Recitatif” published in Amina and Amiri Baraka’s anthology *Confirmation: An Anthology of African American Women*. Hopefully, Amina Baraka will come talk to us about the importance of both Morrison and this anthology. We will also read Don DeLillo’s novel *White Noise* through the lens of literary interpretation and cultural studies—a way of reading that DeLillo’s text gently lampoons as well as Don DeLillo’s short-stories “Baader-Meinhof” and “The Angel Esmeralda”—two short-stories about how to “read” images. A key motif and organizing calculus informing this class is taking serious problems and questions of literary form.

Section 03: Tu, F 11:10-12:25 pm (Allred) Class Number: 16405 Mode: In-Person

This class will survey a wide range of texts that engage crucial topics for students of literature and culture: for example, the formation and definition of the “literary”; the way sign systems work to make and unmake meaning; the political effects of literary texts; the psychological dimensions of reading and writing; and the relationships between literature, performance, and identity. Students will leave the class with an array of interpretive and analytic tools that will enrich their reading and especially writing in subsequent courses both within the English department and throughout the humanities. Authors include a theoretical Who’s Who from Aristotle to Zizek. Side effects may include: vertigo, sublimity, a persistent feeling of being watched, Oedipal stirrings, and queer sensations. Requirements: thorough reading, enthusiastic participation and attendance, several short response papers, midterm, and a final.

Section 04: Tu, F 12:45-2:00 pm (Allred) Class Number: 15726 Mode: In-Person

See Above

Section 05: Tu, F 2:10-3:25 pm (Plunkett) Class Number: 15727 Mode: In-Person

This class is an introduction to literary theory, a subject that combines the study of essays related to the nature of literature with what Jonathan Culler calls “a pugnacious critique of common-sense notions.” The course objectives are to build close reading skills to analyze and construct arguments about primary and theoretical texts, to acquire knowledge about historical contexts of literature and the relationship between literature and history, and to demonstrate an understanding of literary, rhetorical, and linguistic theoretical approaches.

Readings for this class will be linked on the schedule on Blackboard or handed out in class. There are no books to buy. Students may find it useful – this is not required – to refer to Rivkin and Ryan’s anthology (*Literary Theory*, 2017), particularly the introductions to each section; the anthology is available in full on the Hunter library website.

Three papers are required, each one six or seven pages, in MLA format, with a works cited page. Submit hard (paper) copies in class. There are also three quizzes throughout the semester. The three papers count equally toward the final grades, each one 1/4; the quizzes make up the last 1/4.

ENGL 307 SURVEY OF AMERICAN LITERATURE: FROM ORIGINS TO THE CIVIL WAR (3 Credits) Prerequisite is ENGL 220. Writing Intensive.

Section 01: Tu, F 11:10-12:25 pm (Elliot) Class Number: 15669 Mode: In-Person

This course will provide an overview of U.S. literature from its seventeenth century beginnings to the Civil War (1861-65), a survey which takes in several broad periods -- Puritan, Colonial, Romantic, and the so-called American Renaissance. Special attention will be paid to cultural and political forces that shaped ideas about American identity and destiny, and how writers came to develop a uniquely American voice.

Section 02: M, Th 11:10-12:25 PM (Chinn) Class Number: 15670 Mode: In-Person

This course is an introductory survey of some of the literature of the United States from its beginnings to the Civil War. We'll be combining close reading techniques with a historicized perspective to ask (although not necessarily answer) the following questions: who gets to tell the story of America? How do different, complementary, or conflicting stories jockey for prominence in American imaginations? Where do the legacies of these stories and their reception leave us as readers in the 21st century?

Section 03: M, Th 2:45-4:00 pm (Bailey) Class Number: 15671 Mode: In-Person

This course constitutes a survey of key works of American Literature, from its "Origins"—i.e., colonial and Puritan literature—to the Civil War (1861). We will consider literature from three principal periods: Colonial, Federalist, and Renaissance. While our primary focus will be literary texts, we will also pay attention to the evolving paradigms of value, belief, material formation, and self-identification constituting the historical milieu out of which these texts emerge. Our loose theme this semester will be: The Limits of Liberalism. Liberalism is a broad term that refers to individual liberty, equality, freedom, and free enterprise—ideas that dominated the American colonial-democratic project into the nineteenth century and that still permeate and organize our social fabric today. We will consider how these values and ideologies are expressed in and through the texts under consideration, as well as how the paradigms of liberalism encounter certain moments of crisis and rupture, both intra- and extra-textually.

Section 04: M, Th 1:10-2:25 pm (Fitzgerald) Class Number: 51503 Mode: In-Person

In this course we will survey American literature and culture through a wide-ranging compilation of texts. While the temporal and geographic focus of our study is pre-Civil War America, we will read texts that allow us to parse the far-reaching global complexities that tether America to various times, places, peoples, and events, as we interrogate America's idea of itself as inherently exceptional. Special emphasis will be placed on the construction of national landscape, global intimacies, critique of origin, racial capitalism, colonialism, and displacement. Some texts you can expect to read include *Bartleby* (Herman Melville), *Notes on the State of Virginia* (Thomas Jefferson), *Confessions of Nat Turner* (Nat Turner and Thomas Gray), and *Incidents in the Life of a Slave Girl* (Harriet Jacobs), among others.

ENGL 308 NON-FICTION WRITING (3 Credits) (Not recommended for auditors) Prerequisites are English 220 and English 285. GER 3A P&D: C

Section 01: M, Th 1:10-2:25 pm (Burnham) Class Number: 15728 Mode: Online

This semester we will be focusing on creative nonfiction, in particular on the personal essay. We will be examining various examples, both classical and contemporary, for their craft as well as their content. Through this we will be looking at particular themes that often reoccur in the personal essay, such as love, work, childhood, family, and the formation of identity, and you will be writing your own speculations on these and other topics.

Section 02: F 3:45-6:15 pm (Schaller) Class Number: 15729 Mode: In-Person

This course will be a process oriented workshop devoted to the development of personal essays and memoirs. Although primarily a writing class, students will also learn to read as writers, which is to say, glean writing techniques from readings, and then implement these techniques in their own writing. Workshop will also provide students with the opportunity to read as writers—by articulating what is successful and what may be improved in classmates' writings. The use of conventional storytelling devices will be discussed, i.e. characterization, place, dialogue, voice, and tone, as well as issues particular to the genre of nonfiction, such as the slippery nature of both truth and memory. Students will write weekly responses that will be developed into longer essays. Readings may include essays by Joan Didion, Phillip Lopate, Jamaica Kincaid, Jo Ann Beard, Sigrid Nunez, and James Baldwin.

Section 04: Tu, F 2:10-3:25 pm (Thomas) Class Number: 17634 Mode: Online

TBD.

ENGL 311 WORKSHOP IN FICTION I (3 Credits) (Not recommended for auditors) Prerequisites: English 220 and English 285. GER: 3A

English 311 is the introductory workshop in fiction writing. Students study the works of established authors and write their own stories as they become familiar with the craft of fiction writing and its various genres, traditions, and conventions.

Section 01: Tu, Th 5:35-6:50 pm (Wetta) Class Number: 15651 Mode: Online

I'll assign readings (both poetry and prose) that are easily found online and I'll post PDFs or Word documents of those readings on Blackboard. It's essential that you check Blackboard regularly. When a reading is assigned, please bring a copy to class. I will ask you to spend ten minutes or so writing about it before we begin our discussion. Four (4) works of fiction, of roughly four to six (typed) pages, will be assigned. For each paper, one rough draft and one revised draft are required. You are graded on the revised paper, but failure to hand in the rough draft on time will detract from your grade. If you don't hand in a rough draft at all, the grade on your revised paper will be an "F." Each of you will be required to workshop at least one assignment in class. That means you'll read your work and the class will give you feedback on it. Of course, there will be more than fifteen workshops over the course of the semester and anyone who wants to read more than once is welcome to volunteer.

Section 02: M, Th 9:45-11:00 am (Leimsider) Class Number: 15652 Mode: In-Person

This course is an exploration of the craft and process of writing fiction. We spend our time working on in-class writing exercises, workshoping/revising stories, and discussing published literature. You are required to hand in response papers where you will respond as a writer to all assigned stories and reflect on your own process. In addition, you must keep a rough draft journal, and all exercises and in-class writing must be recorded in your rough draft journal. The final portfolio will consist of the semester's polished work: One short-short story 1-3 pages and one short 4-6 page story, including all drafts plus ONE full revision of ONE of the stories, your response papers, and a reflective essay.

Section 03: Tu, F 2:10-3:25 pm (McBride) Class Number: 16593 Mode: Online

This section of Fiction 1 will review and further explore the basics of fiction writing (as covered in Intro. to Creative Writing), with a strong focus on concrete and significant detail, character, and point-of-view. Our focus in this class will be on Literary Fiction, which is character driven and strives for psychological complexity. No genre or formula fiction will be accepted. There will be a particular focus on Character Development and the idea that character and story are inseparable. Numerous writing exercises will be given and shared in a respectful workshop environment. The exercises will encourage the student to deepen the texture of the writing itself, while also exploring dramatic tension and the emotional lives of the characters.

Section 04: M, Th 11:10-12:25 pm (Daitch) Class Number: 16595 Mode: Hybrid

This intermediate level workshop class. Students will write and present a series of assignments looking at character development, plot, sense of place, and problems of point of view. Students will be required to respond and critique

one another's work as well as assigned readings from the textbook. Any individual conference set up by the professor is also required. In calculating your final grade I will consider the extent to which you have engaged with the material presented, as well as your own writing. Writing fiction also requires a commitment to reading, the work of your classmates, as well as assigned reading. This course is hybrid, conducted half in-person, half synchronously via Zoom, so you should have a working computer with a camera and microphone and be able to work in a quiet place during class time. Check Blackboard if you're uncertain what mode of instruction will be on any given week. I will be posting announcements and additional material, links, etc. on Blackboard, so be sure to keep up with these and check your Hunter email. Since this is a workshop, it means that discussions are student driven and rely on your writing, reading, and preparation for class.

ENGL 313 WORKSHOP IN FICTION II (3 Credits) (Not recommended for auditors) Prerequisites: English 220, English 285, and English 311. GER: 3A

English 313 is the advanced workshop in writing fiction. Students will be expected to concentrate on the revision and critical analysis of their own work as they continue to study the work of established authors. A basic understanding of the craft, traditions, and conventions of the genre is essential.

Section 01: Tu, F 11:10-12:25 pm (Thomas) Class Number: 15653 Mode: Online
TBD.

Section 02: M, Th 1:10-2:25 pm (Daitch) Class Number: 15654 Mode: Hybrid

This intermediate level workshop class. Students will present two complete stories (minimum of six for the first story, ten pages for the second but can be longer) during the course of the semester, plus assignments. Students will be required to respond and critique one another's work as well as assigned readings from the textbook. Any individual conference set up by the professor are also required. In calculating your final grade I will consider the extent to which you have engaged with the material presented, as well as your own writing. Writing fiction also requires a commitment to reading, the work of your classmates, as well as assigned reading. This course is hybrid, conducted half in-person, half synchronously via Zoom, so you should have a working computer with a camera and microphone and be able to work in a quiet place during class time. Check Blackboard if you're uncertain what mode of instruction will be on any given week. I will be posting announcements and additional material, links, etc. on Blackboard, so be sure to keep up with these and check your Hunter email. Since this is a workshop, it means that discussions are student driven and rely on your writing, reading, and preparation for class.

Section 03: W 10:10-1:00 pm (Nunez) Class Number: 16980 Mode: Online

In Workshop in Fiction 2, ENGL 313, participants will continue to learn the craft of writing fiction with specific emphasis on character development, perspective, distance and point of view, tense, dialogue, plot, and setting. Participants will analyze these elements of fiction in the work of published authors as well as in the fiction of peers. They will write three short stories or three sections of a novel and revise their work based on peer critique and the editorial guidance of the workshop leader. They will have at least two individual conferences with the workshop leader.

ENGL 314 WORKSHOP IN POETRY I (3 Credits) (Not recommended for auditors) Prerequisites: English 220 and English 285. GER: 3A

Section 01: M, W 4:10-5:25 pm (Klein) Class Number: 15655 Mode: In-Person

Members of the class are encouraged to find poems and bring them in and present them to the class. We will hopefully encounter the miracle and mystery of poetry as readers and then what it is like in your own skins, when an idea takes hold of you and keeps you up at night. We will be looking at poems to see how image, syntax, surprise, music – especially music – goes into making poems and why they are different than other kinds of writing and how they also borrow techniques and strategies from other kinds of writing. We will get excited about poetry. And with any luck, you will bring what you discover in your own reading and in your lives to the poems that you write about living and about other people's lives and the earth we are all living on together. Poetry is a communal

act. And one of the great common threads that poetry has sewn into it that connects people together is its urgency, its RISING UP into prayer and song. Why is that? How does that happen? Sometimes it happens when the diction is raised emotionally and intellectually – when poems seem to take in the whole world and explain it to us. But sometimes it happens small – when the poem sounds like somebody standing next to you and whispering in your ear. Poems sound like so many different kinds of things and so many kinds of people. There's a poem for every single person on the planet and nobody sounds like you and that's what we will try and find out in this class. How does the person that nobody sounds like write poems? We will also spend time talking about what goes into revision and why it is an essential part of the writing process (or, sometimes, isn't). When isn't revision necessary, do you think?

Section 02: Tu, Th 5:35-6:50 pm (Singerman) Class Number: 17158 Mode: Hybrid

In this workshop you will explore the components of your writing wings and the process of learning to fly. We will delve into the particulars of creating poetry: from inspiration, imagination and raw material to the polished, realized poem. Keeping a journal is recommended to catch creative sparks and/or to expand ideas. The revision of poems will serve the creative process, adding focus to detail and emotional connection. By the end of the semester, you will have a portfolio of revised pieces through expanded technical skills (language, form, rhythm), as well as a stronger awareness of your own poetic voice.

ENGL 316 WORKSHOP IN POETRY II (3 Credits) (Not recommended for auditors) Prerequisites are English 285 and 314. GER: 3A

Section 01: M, W 4:10-5:25 pm (Rempe) Class Number: 16857 Mode: Online

This workshop is designed for beginning students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work in a safe environment, with the goal of gaining expertise as writers. In workshop sessions, we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision. When we are not workshoping we will discuss and learn from the poems and essays in the text. We will read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class. Bring it every day. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

Section 02: M, Th 2:45-4:00 pm (Masini) Class Number: 17615 Mode: In-Person

Through a variety of experiments, improvisations, prompts, and "serious play" we'll explore new ways of writing poems with a more in-depth approach to craft, poetic devices and the revision process. We'll focus on moving beyond habit and "clichés of thought and feeling," pushing past the initial impulse in early drafts into the more fully realized poem. Given that a poem transforms experience, that a poem has to embody the experience in its language, music, rhythms, silences, etc. (and that sometimes you need to ride a rhythm out in order to say more than you know) the emphasis will be on process: drafts and revisions. In addition, we'll read and discuss the poems and revisions of a range of poets, to look at how a poem achieves its effects through strategies of voice, tone, pacing and syntax we'll discuss in class and experiment with in both in-class and at home. The workshop format allows each student to present their poems for discussion. Requirements include weekly in-class and take-home writing experiments, a reading log, and a final chapbook of poems.

ENGL 31851 BLACK WOMEN WRITERS (3 Credits) Prerequisite is English 220 or non-degree. Writing Intensive. GER: 3A P&D: B Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American 3. Postcolonial, Caribbean and Transnational Studies and 5. Race, Ethnicity, and/or Class Studies. This Course Is Cross-Listed With WGS 31851.

M, Th 1:10-2:25 pm (Nims) Class Number: 18288 Mode: In-Person

This writing intensive course seeks to provide a cross-cultural inquiry into the writings of black women across Africa and the African diaspora. Here we focus on issues such as the legacy of colonization, slavery, and segregation; marriage, nationalism, violence, identity, and ideology, to explore the similarities, differences and writing strategies, that women of color employ in response to their respective environments and particular circumstances historically, culturally, and spatially, to analyze how these works simultaneously stand as representations and mark the arenas of engagement for social change.

ENGL 31980 ROMANTIC WOMEN WRITERS (3 Credits) Prerequisite is English 220. Writing Intensive. P&D: C Area Of Study: 1. British and/or Irish Literature of any period and 4. Gender and Sexuality Studies

Tu, F 9:45-11:00 am (D. Robbins) Class Number: 17618 Mode: In-Person

Between 1780 and the early 1830s, women writers in Britain contributed to the literary movement known as romanticism, as well as numerous public debates on controversial social issues of the time, topics frequently inseparable from romanticism and other literary developments. Some of the important social issues include: the relative "rights of man;" the institution of slavery; the nature of women; the purpose of female education; the function of reason, sensibility, and the imagination; and the impact of art on the public, especially novel reading. Whenever possible, the course will make connections between the ideas of the major female authors of the period and those of contemporaneous male writers such as William Blake, William Wordsworth, Percy Shelley and Lord Byron, men who also weighed in on the social controversies, as well as contributed to the literary movement of romanticism, of course. Some of the major authors of the period that we will focus on include Jane Austen, Anna Barbauld, Maria Edgeworth, Hannah More, Mary Prince, Ann Radcliffe, Clara Reeve, Mary Shelley, Charlotte Smith, Mary Wollstonecraft, and Dorothy Wordsworth, among others, as well as one slightly later author, Emily Bronte.

ENGL 31986 THE FEMALE BILDUNGSROMAN (3 Credits) Prerequisite is English 220. Writing Intensive. P&D: C GER: 3A Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American and 4. Gender and Sexuality Studies

M, W 5:35-6:50 pm (Tobin) Class Number: 17618 Mode: Online

The Female Bildungsroman will focus on female protagonists portrayed by American women authors in 20th and early 21st texts, examining the depiction in such texts of women's struggles to create integrated identities, engage society, challenge norms and confront daunting stereotypes, in an era during which gender, class and race have been radically redefined.

ENGL 31989 MEDIEVAL RENAISSANCE WOMEN WRITERS (3 Credits) Writing Intensive. P&D: C. Area Of Study: 1. British and/or Irish Literature of any period and 4. Gender and Sexuality Studies

M, Th 1:10-2:25pm (Tomasch) Class Number: 57007 Mode: In-Person

Who was the first European writer (of any sex) to make a living from writing? Who wrote a utopian text creating a city just for women? Who wrote about a brave warrior and excellent minstrel whose adventures involved gender-crossing and cross-dressing? Who revised patriarchal readings of Eve and Adam? Who wrote poems extolling women's friendships? Who wrote plays about the intersections of gender, race, slavery, and colonialism? Yet most people today have still not heard of Christine de Pizan, Emilia Lanyer, Elizabeth Cary, or Aphra Behn, who are among the writers whose work we'll explore in this course. Ranging from the 12th through 17th centuries, our texts will include Silence, The Tragedy of Mariam, and Oroonoko, along with excerpts from Marie de France's Lais,

Margery Kempe's Book, Queen Elizabeth I's speeches, and Katherine Philips's poems. Presentation, essays, participation.

ENGL 320 MULTICULTURAL AMERICAN LITERATURE (3 Credits) Prerequisite is English 220. Writing Intensive P&D: B GER: 3A Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American and 5. Race, Ethnicity, and/or Class Studies

Section 01: Tu, F 9:45-11:00 am (Suzuki) Class Number: 51511 Mode: In-Person

This section of ENGL 320 focuses on how American history is constructed (or, more often, reconstructed) through literature by American authors of diverse backgrounds in the 20th and 21st centuries. By closely reading works that explore the relationship between past and present, between silenced voices and silencing ones, between the myths of ancestral heritage and the myths of popular culture, this class will explore questions like: How are lines between ethnicity, culture, and race drawn? What is the role of literature and art in addressing social issues and enacting social change? How does our language, both casual and formal, affect our understanding of ourselves and other people? We will be using both literary and critical texts in our inquiry, which will help us utilize the intersecting questions of gender, class, sexuality, legality, diaspora, and exile in discovering what a "multicultural" reading of American literature is, and what its significance in academic and social life might be. Requirements will include class participation and attendance, weekly forum posts, a close reading paper, a methodological paper, and a research paper.

Section 02: Tu, F 11:10-12:25 am (Suzuki) Class Number: 15656 Mode: In-Person

See Above.

Section 05: M, Th 2:45-4:00 pm (Ulen Richardson) Class Number: 15658 Mode: In-Person

Multi-Ethnic American Literature is designed to explore the prose generated by women who are African American, Asian American, South Asian American, Caribbean American, Native American, and Latinx American. We will bring the marginalized to the center, exploring the complex dynamics of race, class, gender, and generation in the United States. Seek to uncover the meaning of voices resisting silence. We will explore stereotypes and archetypes, using each piece we read as a window through which we look out on a specific world.

Section 06: M, Th 1:10-2:25 pm (Chinn) Class Number: 15659 Mode: In-Person

In this class we'll be exploring the complex and rich histories of US literatures through the lens of time: the relationships between past, present, and future; narratives that skip back and forth in time; the connections and disconnections between generations. We'll think together about how definitions of race and ethnicity (as well as gender and sexuality) depend upon and are created by their historical moment. We'll be reading science fiction, memoir, realist novels, graphic novels, works of fantasy, and combinations of some or all of these to ask: how does existing on the racial, ethnic, or other margins (re)shape and (de)form a writer's sense of time? What's the relationship between the form or genre of a text and what it's saying to the reader? And what is it like to disrupt our ideas of time altogether (something that Covid has certainly forced upon us)?

Class requirements will include midterm and final essays and participation in online discussion.

Section 07: Tu, F 2:10-3:25 pm (Suzuki) Class Number: 15660 Mode: In-Person

See Section 1

Section 09: Sa 12:10-2:40 pm (Graziano) Class Number: 17352 Mode: Hybrid

In this course, we will consider how the expression of African American, Asian American, Judeo American, Latino/a American and Native American writers has been bound and liberated by the complex language of race, ethnicity, class, and gender in America. Taking up poetry, fiction, and non-fiction, we will explore topics such as the literary use of codeswitching, regional lexicons, the politics of assimilation, and the tension between liberty and limitation in American culture. Writers will include Zora Neale Hurston, James Baldwin, Joy Harjo, Chang Rae Lee, and Lorna Dee Cervantes. Requirements will consist of two presentations, a research paper, an annotated bibliography, and ongoing discussion board commentary.

ENGL 32149 19th AND 20th CENTURY AFRICAN AMERICAN NARRATIVES (3 Credits) Prerequisite is English 220.

P&D: B GER: 3A Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American and 5. Race, Ethnicity, and/or Class Studies

M, Th 1:10-2:25 pm (Neary) Class Number: 53739 Mode: In-Person

In this seminar we will examine the distinction between evidence and imagination as it developed in the nineteenth-century African American literary tradition. Focusing on slave narratives in particular, we will read texts by Frederick Douglass, Harriet Jacobs, Elizabeth Keckly, Solomon Northup, William Craft, William J. Wilson, and Nat Turner (via graphic artist Kyle Baker) alongside foundational scholarly essays that have shaped the critical conversation about the genre. Beginning with a set of essays illuminating slave narratives' conditions of production, we will attend to the "race rituals" that govern the genre and analyze the literary tropes and forms ex-slave narrators developed in response to the requirement that black authors provide evidence of their humanity. In addition to advancing an understanding of slave narratives as negotiated texts that bear the tensions between white abolitionist editors and ex-slave narrators, the course takes up feminist interventions into slave narrative criticism and pursues a reading of slave narratives as visual culture. Requirements include attentive reading and engaged participation in class discussion, participation in BlackBoard Forum discussions before each class, periodic in-class writing, four formal close reading exercises, an in-class midterm exam, a 4-5 page literary analysis essay, and a final research paper of 8-10 pages which presents a unique literary argument and incorporates scholarly criticism.

ENGL 32351 Asian American Poetics (3 Credits) Prerequisite is English 220. (Cross listed with ASIAN 39018) P&D: B

TBA. (Park) Class Number: 18115 Mode: Online-Asynchronous

This course will provide a broad survey of contemporary poetry by Asian Pacific Islander Americans (APIAs). This course will examine how assumptions and dominant narratives about APIA identity, culture, behavior, sexuality and history—and our own values and belief systems about what poetry is—affect both the reading and availability of APIA poetry. We will also read critical essays and other texts to contextualize readings of poetry and class discussion. This course strives to equip students with a framework to both read and relate to poetry as an artistic discipline as well as a framework with which to use poetry as a means to connect individual and collective expression within a broader social, political, migratory, historical, colonial and/or neoliberal context. Works explored will include both Asian American canonical poetry, experimental and other schools of poetry, and poetry that contests or subverts the dominant narratives. Students will also be given the opportunity to participate directly in the creative process by writing their own poetry and other creative work.

ENGL 32354 Asian Pacific American Media (3 Credits) Prerequisite is English 220. (Cross listed with ASIAN 34001)

P&D: B GER: 3A

TBA. (Park) Class Number: 18113 Mode: Online-Asynchronous

This course will explore and critically analyze representations of Asian Pacific Islander Americans (APIAs) in the media, including stereotypical images of APIA identity, culture, behavior, sexuality and history, as well as media that contests or subverts these dominant narratives. This course will examine how political, social, and cultural forces have affected Asian American participation in the media and how these forces have shaped APIA media representations. Through class readings and analyzing films and other media, we will utilize frameworks on immigration, nationalism and citizenship, race, ethnicity, gender, capitalism, class, sexuality and transnationalism, all within the social construction of race in the United States both historically and currently.

ENGL 32500 POSTCOLONIAL LITERATURE (3 Credits) Prerequisite is English 220. Writing Intensive. P&D: A

Section 01: M, Th 2:45-4:00 pm (Cunningham) Class Number: 17617 Mode: In-Person

This course is an introduction to postcolonial literature and theory. At its basis, postcolonial studies is not a unified field but, instead, a highly contested interdisciplinary formation that originally took shape in the 1980s. We will explore the center and rough edges of postcolonial studies to understand its significance within our contemporary moment. We will do so by (1) reading canonical texts that highlight the central questions and concepts that emerged in the wake struggles for decolonization during the 1940s to the 1960s and (2) analyzing literary and theoretical works that push at the limits of the category of the postcolonial. During the first part of the semester, we will focus on influential theories of postcolonialism and examine the national allegories and narratives of identity formulated in foundational literary texts. The second half of the semester we will track some of the debates and shifting conventions in the field that invite different understandings of the postcolonial. Readings include works by Chinua Achebe, Sembène Ousmane, Aimé Césaire, Maryse Condé, Jamaica Kincaid, Bessie Head, Tayeb Salih, Arundhati Roy, Assia Djebar, and Akwaeke Emezi.

Section 02: W 10:10-1:00 pm (Murray) Class Number: 51517 Mode: In-Person

Postcolonial Studies is a vast interdisciplinary academic field that emerged from the wave of political, cultural, and psychological struggles for decolonization around the world during the 1940s-1960s. Broadly defined, postcolonial literature refers to literary works by writers from formerly colonized countries, and in this course we will study works that address the after-effects of the long history of European colonization around the world dating back to the 15th century. When we move beyond minimal definitions, however, the “postcolonial” becomes a contested category. How are questions of narrative, representation, truth, and ethics explored in different yet aligned postcolonial texts? Even as we acknowledge the historical particularity of specific colonial encounters, can we speak of a general concept of postcoloniality? “When was ‘the post-colonial’?” asks Stuart Hall, proposing that we think of the term not only as a period marker denoting the “time after colonialism,” but also as a term for a way of knowing—a philosophy of history. What are the differences and similarities between colonialism and neocolonialism? Thus the political and ethical struggles that animate the field of postcolonial literature and theory are ongoing ones. Within this context, we will study the complex practices that make up the genre of postcolonial writing. We will explore the ways that authors use their crafts to thematically address oppression and resistance, identity crises, hybridity, and the cultural and material exchanges and appropriations that occur through colonial encounters. Although there are a variety of approaches to postcolonial literary study, underlying them all is an interest in analyzing the interactions between colonizer and colonized, relationships of power, issues of othering and belonging, cultural celebration and preservation, and human connections to geographical space and place. Our examples will be drawn from texts and films from around the globe, including Nigeria, India, Pakistan, Sudan, Senegal, Antigua, Haiti, and South Africa. In order to facilitate a deeper understanding of postcolonial studies, we will also read theoretical texts by writers such as Edward Said, Frantz Fanon, Gayatri Chakravorty Spivak, Ngũgĩ Wa Thiong’o, and Aimé Césaire. Finally, keeping in mind a most fundamental question, we will continuously reflect on the ways that colonialism continues to shape our current world. Course requirements will include regular reading responses and class participation, a group presentation, a midterm paper, and a final project.

ENGL 32984 IMAGINARY WORLDS (3 Credits) Prerequisite is English 220. Writing Intensive

T, F 3:45-5:00 pm (L. Alexander) Class Number: 53720 Mode: Online

This course explores the narrative trend of “imaginary worlds.” This artistic movement is rooted in mythic tales, and ranges from the storyworlds of literature to the realms of modern-day popular culture. While the phenomenon itself is both traditional and evolving, this subject generated a new field of study: fictional world-building (FWB). An innovative, booming media practice, FWB recently triggered heated debates in narrative theory, facilitating the collaborative efforts toward a “new canon.” The subject of scholarly inquiry encompasses the utopian and dystopian thought, mythopoesis and magic realism, dramatic stories of singularity, and such genres as modern (urban) fantasy, action-adventure, and science fiction, which are evolving as the forms of socio-cultural philosophy. The course examines imaginary worlds in literature and onscreen in the contexts of FWB, encompassing creative designs, storytelling techniques, authorship, genre, aesthetics, and ideology. We will employ selected methodological elements of structural study of myth, anthropology of storytelling, literary history, textual and comparative analysis, and new media narratology. This interdisciplinary course will guide students through the emerging debates on the social world-models, the dynamics between worlds and stories, branching and interactive narratives, transcultural reach, multimedia, and fandom. The recent explorations of imaginary worlds recharge key

concepts of narrative studies via the debates on the poetics and politics of futuristic visions. While focusing on the English-language narratives, our inquiry includes prominent examples/case studies from global culture. Imaginary worlds studies prove to be an intellectual quest both stimulating and critical to cultural theory, as it reassesses in new contents such foundational notions as mythic worlds, storyworlds, and symbolic modeling systems. Each student will select a research topic of interest for one's independent project as a course paper. This course will be writing intensive.

ENGLISH 330 SOCIOLINGUISTICS (3 Credits) Prerequisite is English 220. Note: This Class Is A Linguistics And Language Class. Writing Intensive. GER: 3A Area Of Study: 6. Linguistics, Language, and Rhetoric

M, Th 9:45-11:00 am (Kenigsberg) Class Number: 15662 Mode: In-Person

In this class, we'll examine patterns of language variation (phonetic, morphological, syntactic, lexical), and how those variations help to shape -- and are shaped by -- social identity (including, but not limited to, age, gender, sexuality, race, ethnicity, locality). We'll also consider some of the social, political, and educational implications of those variations. Requirements include regular homework assignments, two papers, and a group assignment.

ENGLISH 33200 HISTORY OF THE ENGLISH LANGUAGE (3 Credits) Prerequisite is English 220 Note: This Class Is A Linguistics And Language Class. It Cannot Be Used To Fulfill Any Literature Requirement. Writing Intensive. Area Of Study: 6. Linguistics, Language, and Rhetoric. May Be Used For The Focus On Literature Before 1800 Requirement.

Tu, Th 7:00-8:15 pm (Strouse) Class Number: 15664 Mode: Online

In this course, we will read works of English literature in their historical-linguistic contexts in order to grasp the interrelationships between linguistic environment and literary style. Will investigate the structure and vocabulary of English as it has changed in response to historical and technological forces. Will master the terms of formal linguistics, and we will apply these terms to our analyses of literary works. We will also take special care to celebrate the linguistic diversity of Englishes—and many other languages—in our own classroom and city.

ENGL 33364 INTRODUCTION TO APPLIED LINGUISTICS (3 Credits) Prerequisite: ENGL 22000 or Non-Degree Area of Study: 6. Linguistics, Language, and Rhetoric. GER: 3A.

M, Th 4:10-5:25 pm (McPherron) Class Number: 53722 Mode: In-Person

This course introduces the field of applied linguistics, a broad field that addresses many issues and “real-world problems” in which language is a central issue. Using language, and more specifically English, as a point of entry, the course introduces the many sub-fields (e.g. English language teaching and learning, language policy, forensic linguistics, etc.) topics (e.g. multilingualism, identity, language ideologies, etc.) and research methods (e.g. discourse analysis, ethnography, participant observation, etc.) that comprise the field. Through course readings, writing assignments, and class discussions, students will gain a comprehensive understanding of the field of applied linguistics and think critically about relations between languages, cultures, societies, and identities. In addition to a course textbook, content will include research articles, memoirs, films, and non-fiction writing about language. Students will also learn basic qualitative interviewing, transcribing, and coding methods, and they will complete research projects that examine a particular applied linguistics topic of interest. This course would be of particular use for students who are interested in teaching English to speakers of other languages and dialects, who are interested in qualitative research methods, or who are interested in pursuing graduate school in applied linguistics or a related field. Some background in language teaching, linguistics, and/or cultural studies is quite helpful but not necessary.

ENGL 33367 LANGUAGE AND GENDER (3 Credits) Prerequisite: ENGL 22000 or Non-Degree

Tu, F 12:45-2:00 pm (K. Greenberg) Class Number: 17928 Mode: Hybrid - Course to meet in-person on Tu and remotely on F.

In this course, we'll explore the diverse ways in which we use language to construct, enact, and communicate gender in different contexts and settings with different people for different purposes. The course takes as point of departure the recognition that gender is more than a simple dichotomy between women and men. There are many kinds of women and men (differentiated by sociocultural-group affiliation, social class, race, ethnicity, age, national or transnational affiliation, sexuality, religion, and so forth). There are also people about whom society has a hard time deciding whether they are women or men, and who in turn may challenge society's decision. We'll also examine the ways in which what people say and how they say it creates, reflects, and perpetuates gender ideologies and how gender is conveyed through language in various media.

ENGL 337 LITERARY ASPECTS OF FOLKLORE (3 Credits) Prerequisite Is English 220. GER: 3A Area Of Study: 1. British and/or Irish Literature of any period. May Be Used For The Focus On Literature Before 1800 Requirement. (Cross Listed with Compl 37058)

M, W 5:35-6:50 pm (Haddrell) Class Number: 16403 Mode: Online

Divided into two sections (the first focusing on fairy tales and the second focusing on Arthurian legends), this class examines the literary roots of folklore from a number of critical perspectives (psychoanalytic theory, queer theory, feminist theory, post-colonial theory, etc) and the manner in which tales metamorphose over time. The primary focus of the course will be on European folklore, but non-Western variants will also be read and discussed. Course requirements include two papers (6-8 pages each) - at least one of which will require critical secondary sources - and a final examination.

ENGL 339 SURVEY OF BRITISH LITERATURE 2 1800-PRESENT (3 Credits) Prerequisite Is English 220. GER: 3A. Area Of Study: 1. British and/or Irish Literature of any period. P&D: D.

M, Th 11:10-12:25 pm (Black) Class Number: 53723 Mode: Online

This course is interested in tracing the development and influence of key aesthetic and literary modes from the eighteenth century roughly to our present. As we move from one century to the next, we will observe these modes (e.g. sentiment/feeling, Spiritual Autobiography, Romanticism, Utilitarianism, Realism, & Modernism) flow into one another, and, in some cases, backwards, as if to recall an earlier mode of describing life and its concerns. Each of these literary modes will also function as windows into the socio-political and ethical concerns of the day. This course will feature British poetry, literary non-fiction prose, and prose fiction. Some of the authors considered in this course are: Thomas Gray, Daniel Defoe, Adam Smith, Olaudah Equiano, Thomas Paine, Jane Austen, Charles Dickens, Oscar Wilde, and T.S. Eliot.

This course is reading intensive and writing centered. In addition to weekly writing assignments, there will be two formal essays.

ENGL 341 RHETORICAL CRITICISM (3 Credits) Prerequisite is English 220. May Be Used To Satisfy One Of The Following: Literatures, Language, Criticism Core Requirement Area Of Study: 6. Linguistics, Language, and Rhetoric. Or An Elective; English Language Arts Elective.

Tu, F 11:10-12:25 pm (Jones) Class Number: 53725 Mode: In-Person

TBD.

ENGL 34262 RHETORIC, SEX, AND FREEDOM (3 Credits) Prerequisite is English 220. GER: 3A Area Of Study: 4. Gender and Sexuality Studies and 6. Linguistics, Language, and Rhetoric.

M, W 4:10-5:35 pm (Hayden) Class Number: 57008 Mode: Online

Are trigger warnings censorship? Is a cake speech? How are freedom to and freedom from used for and against women? Who has freedom of their own body? How much is the rhetoric of freedom in the US connected to sex,

gender, sexuality? These are a few of the questions this course will explore. No previous study of rhetoric is necessary. Assignments will include reading responses, digital annotations, and short papers. No textbooks required. Online course, blend of synchronous and asynchronous.

ENGL 346 DISCOURSE ANALYSIS (3 Credits) Prerequisite is English 220 Area Of Study: 6. Linguistics, Language, and Rhetoric

Tu, F 3:45-5:00 pm (K. Greenberg) Class Number: 18076 Mode: Hybrid - Course to meet in-person on Tu and remotely on F.

Discourse refers to the ways in which we use language to say, be, and do—how we create and negotiate “reality” and how we communicate values, beliefs, attitudes, and social identities. Doing discourse analysis means examining how language functions to create meaning and social relations in every communication. It can be applied to oral, visual, and aural expression and interpretation, as well as non-verbal aspects of communication such as tone and gestures

We’ll explore how meaning, knowledge, social relations, and power are constructed through a variety of discourses—speech, written texts, websites, social media, blogs, text messages, and other types. And we’ll examine the discursive strategies used by the media, politicians, organizations, educators, advertisers, spin doctors, extremists, and others to accomplish their goals. We’ll also examine a variety of approaches for analyzing discourse, and you’ll learn how to use the tools and skills needed to analyze discourse, to read transcripts, transcribe spoken and written discourse. By the end of the semester, you should have a clear understanding of the field of discourse and be able to think critically about the way discourse operates in the world and about how discourse creates—and is created by—identities and ideologies in diverse social settings.

ENGL 350 RENAISSANCE DRAMA (3 Credits) Prerequisite is English 220. May Be Used For The Focus On Literature Before 1800 Requirement. Area Of Study: 1. British and/or Irish Literature of any period

M, Th 11:10-12:25 pm (Alfar) Class Number: 17619 Mode: In-Person

This course focuses on the drama of William Shakespeare and his contemporaries to examine how early modern playwrights experimented with theatrical spectacle as a way to engage with, critique, and celebrate their world. We will examine drama in light of genre, early modern history and culture, gender, race, class, and sexuality, and contemporary critical theory. Comedy, city comedy, tragedy, revenge tragedy, and romance form the backdrop for prostitutes, nuns, Amazons, warriors, cross-dressers, wives, conmen, revengers, lovers, and tyrants. We will focus on plays that destabilize and subvert early modern gender binaries and normative sexuality; that problematize religious and racial biases; that transform acts of revenge and violence into contests between nations and men; that turn marital conventions upside down, and that interrogate governmental power. Thus, we will ask what it means to be “unruly”— can gender, race, and class be contained by norms of masculinity, Christianity, whiteness, and wealth? Are all children ruled by parents? Are all subjects ruled by leaders or kings? When is rebellion necessary? When is rebellion treason? Along with historical and theoretical articles, we will read *The Tragedy of Mariam* by Elizabeth Cary, *The Roaring Girl* by Middleton & Dekker, *The Two Noble Kinsmen* by Fletcher & Shakespeare, *Titus Andronicus* by Shakespeare, *Measure for Measure* by Shakespeare, *The Renegado* by Philip Massinger, *Volpone* by Ben Jonson, and *The Maid’s Tragedy* by Beaumont & Fletcher.

Assignments will include participation, weekly written responses, two papers, and a final exam.

ENGL 352 SHAKESPEARE SURVEY (3 Credits) Prerequisite is English 220. P&D: D GER: 3A Area Of Study: 1. British and/or Irish Literature of any period. May Be Used For The Focus On Literature Before 1800 Requirement.

Tu, F 2:10-3:35 pm (Hollis) Class Number: 15668 Mode: In-Person

Writing in 1599, at the opening of the Globe Theatre, a traveler to London observed that the English did not travel much, preferring to hear about “foreign matters” from the playhouse. In this course, we will think about how and what a sixteenth and seventeenth century English audience might have learned about their world and the world

beyond England's borders from Shakespeare's drama. We will begin with Richard II; the rest of the semester will be decided by the class, choosing from among the following plays: The Merchant of Venice, A Midsummer Night's Dream, Othello, Macbeth, King Lear, Julius Caesar, Pericles, The Tempest, and The Winter's Tale. We will combine reading these plays with watching contemporary productions and adaptations. Assignments include two short research assignments, regular in-class assignments, and a longer research paper.

Our recommended edition for Richard II is in the Arden Shakespeare series:

Richard II ed. Charles Forker (ISBN: 9781903436332)

ENGL 35813 DUBOIS AND GOETHE (3 Credits) Elective Only.

M, Th 1:10-2:25 pm (J. Glick) Class Number: 57011 Mode: In-Person

This class examines in comparison the work of 19th Century German poet, playwright, novelist, scientist... Johann Wolfgang von Goethe and Afro American activist, writer, historian, and American founder of sociology (and arguably a founding figure in Black Studies) Dr. W.E.B. DuBois. Both figures are titans in their respective (widely conceived fields) and DuBois's long life begins in the nineteenth century and ends the night before the historic March on Washington for Jobs and Justice. We will read Kwame Anthony Appiah's short-study of DuBois's time in Germany and engagement with German philosophy and intellectual traditions—entitled Lines of Descent: W.E.B. DuBois and the Emergence of Identity. We will read Goethe's epic poem Faust (as well as view two separate puppet-marionette films of Faust), his novel The Elective Affinities and The Sorrows of Young Werther; and DuBois's The Souls of Black Folk, his novel Dark Princess, Dusk of Dawn, and some short journalistic pieces. We will familiarize ourselves with some scholarship on Faust and Goethe including work by Georg Lukacs, Robert Stepto, Ronald Judy and others. Students are responsible for a short five-page midterm scholarly response to a reading of their choice and a larger ten page final as well as annotated bibliography. We will also screen a documentary film on DuBois narrated and written by Thulani Davis, Toni Cade Bambara, Wesley Brown, and Amiri Baraka. We will spend a lot of time thinking about both DuBois and Goethe's understandings of The World in World Literature.

ENGL 37151 ROMANTIC NOVELS (3 Credits) Pre-1800 requirement. Prerequisite is English 220. Area of Study: 1. British and/or Irish Literature of any period. GER: 3A.

Tu, F 11:10-12:25 pm (D. Robbins) Class Number: 18081 Mode: In-Person

Regarding its literature, the Romantic period in Britain (very roughly 1780 to 1830) was once recognized mostly for its poetry, but in recent decades, many of the era's novels have become increasingly central to our understanding of the literary period. One focus of this course will be on the reasons for the (relatively recent) inclusion - and prior marginalization - of the novel in discussions of British Romanticism. Another focus will be on the numerous sub-genres that flourished during the Romantic period, some of which continued to develop traditional forms of novelistic realism, others which stretched realism into new frontiers, still others which diverged from or interrogated realist conventions quite sharply. Some of these sub-genres include: gothic romances, Jacobin novels, novels of manners, satirical novels, historical romances, national tales, oriental novels, philosophical novels, and quasi-science fiction novels, all of which make Romantic-era novels a rich field for study today, as they helped make novels increasingly popular back then. We will consider the novels in their individual complexity – at times beyond questions of their (sub)generic qualities, and/or their connections with traditional Romanticism or Romantic texts of other genres -- in order to give a full yet particular picture of the era's myriad and conflicting concerns. We will look at the ways they speak to the various social, political, and philosophical contexts out of which they sprang, in keeping with Richard Maxwell's understanding of the novel as "a form deeply open to politics and history."

ENGL 372 ROMANTIC POETRY (3 Credits) Prerequisite is English 220. P&D: D GER: 3A Area Of Study: 1. British and/or Irish Literature of any period. May Be Used For The Focus On Literature Before 1800 Requirement

M, W 5:35-6:50 pm (Vardy) Class Number: 17792 Mode: In-Person

This course will begin by focusing on William and Dorothy Wordsworth and Samuel Taylor Coleridge. The three writers lived near one another in Somerset in 1798, and the result was William Wordsworth's and Coleridge's Lyrical Ballads, and Dorothy Wordsworth's "Alfoxden Journal." We'll investigate the nature of the intense collaboration that created this tremendous artistic output. The course will then turn to John Clare, a poet of the next generation, a landless peasant who became a literary sensation. We'll read his poetry in light of Wordsworth's fascination with "rustic language" and rural life. Specific emphasis will be given to the historical context of the works throughout. The course texts (available at Shakespeare and Co.) will be: Coleridge's Poetry and Prose (Norton), William Wordsworth, Major Works (Oxford), John Clare's, Major Works (Oxford). Dorothy Wordsworth's journal will be available on Blackboard. Students will gain a comprehensive understanding of the poetry of the period, and have the opportunity to translate that understanding into effective academic prose.

ENGL 377 20TH & 21TH CENTURY AMERICAN FICTION (3 Credits) Prerequisite is English 220. Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

Tu, Th 5:35-6:50 pm (Bobrow) Class Number: 17620 Mode: In-Person

In this course we will read a broad selection of American fiction, focusing on the period between World War I and the early 21st century. While we will pay considerable attention to literary form and style, especially as they provide insight into the development and manifestations of modernism and post-modernism, we will also contextualize the works culturally, socially, and historically. Through this broader view we will gain richer insight into the concerns and debates that shaped and were shaped by the literature of the period.

In addition to the considerable attention we will devote to modernist and post-modernist movements, we will examine the following issues as they are addressed in the literature we read: the rise of popular culture, mass media, and consumerism; the cultural and social effects of World War I and the Great Depression; the ongoing debates over American cultural identity, traditions, and values; the civil rights and women's rights movements; the impact of mechanization, new communications technologies, and urbanization; and the effects of immigration.

Authors will be selected from among the following: Gertrude Stein, Sherwood Anderson, Ernest Hemingway, Willa Cather, Anzia Yezierska, William Faulkner, Nella Larsen, Jean Toomer, Nathanael West, Ann Petry, James Baldwin, Vladimir Nabokov, Don DeLillo, Toni Morrison, Grace Paley, and Ishmael Reed. Course requirements: active participation; several short response papers and/or discussion board posts; a 5-page mid-semester essay; and an 8-10-page research paper.

ENGL 38366 FAIRIES IN RENAISSANCE LIT (3 Credits) Prerequisite: ENGL 22000 or Non-Degree. Area Of Study: 1. British and/or Irish Literature of any period

M, Th 1:10-2:25 pm (L. Greenberg) Class Number: 57005. Mode: Online

This course has no Tinkerbells or Halloween wings. We will be reading plays, poetry, and court masques by some of the greatest writers of the Renaissance. These works are infused with supernatural beings: fairy queens, enchantresses, tricksters, mermaids, nymphs, and airy spirits who were believed to populate every hillock, dale, river, and forest of the British countryside and colonies. Works include William Shakespeare's A Midsummer Nights Dream and The Tempest, Edmund Spenser's The Faerie Queen, Michael Drayton's Nymphidia, and works by a diverse number of female lyric poets. We will explore such questions as queenship and female power, gender, social class, colonialist expansion, race, slavery, and the enduring belief in magic.

ENGL 38858 THE GOTHIC IMAGINATION IN ART AND LITERATURE (3 Credits) P&D: D GER: 3A Area Of Study: 1. British and/or Irish Literature of any period. May Be Used For The Focus On Literature Before 1800 Requirement.

Tu, F 11:10-12:25 pm (Connor) Class Number: 57116 Mode: Hybrid

From vampires to ghosts, from zombies to robots, the gothic has long been valued for its limitless metaphorical potential, both elevating and foreboding. This course will focus on early manifestations of the gothic in art and

literature, from the shock of Gruenwald's Isenheim Altarpiece, to Goya's intense, haunting Black Paintings, to the eerie, unsettling photographs of Francesca Woodman, to Franju's seminal horror film *Les Yeux sans Visage*; from le Fanu's irresistibly languid lesbian vampire in *Carmilla*, to Poe's prescient pandemic story, 'The Masque of the Red Death,' we will look at the many ways artists and writers produce thrilling psychological experiences. Using a variety of theoretical approaches, we will explore the many levels of meaning in Gothic texts both visual and literary. Themes will include the political and revolutionary, the erotic and the exotic, transgressive sexuality, the role of religion, the role of women, terror versus horror, the influence of the supernatural, and the Undead. Throughout the course, we will also consider and evaluate the influence of the early Gothic on 20th and 21st century popular culture, such as film, TV, and music.

ENGL 38967 TONI MORRISON (3 Credits) Prerequisite is English 220. Writing Intensive. P&D: D. Area of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American, 4. Gender and Sexuality Studies, and 5. Race, Ethnicity, and/or Class Studies.

Tu, Th 7:00-8:15 pm (Davis) Class Number: 18080 Mode: In-Person

This semester we will read select novels and essays by Nobel Laureate and Pulitzer Prize-winning novelist Toni Morrison. The course will examine the ways that Morrison integrates critical historical analysis and creative archives as the foundation for her groundbreaking works about race, gender, and American history. We will also focus on Morrison's literary innovations in the construction of narrative and the use of language. Reading selections will include but are not limited to *Beloved*, *Jazz*, *Sula*, *Song of Solomon*, *Playing in the Dark*, and *The Bluest Eye*. Course requirements will include short response papers and a final research essay.

ENGL 38985 JAMES BALDWIN (3 Credits) Prerequisite is English 220. Writing Intensive. Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American and 5. Race, Ethnicity, and/or Class Studies

Tu, F 3:45-5:00 pm (Thomas) Class Number: 17289 Mode: Online

TBD.

ENGL 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR 1 (3 Credits) Prerequisite is English 220. GER: 3A Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

Tu, Th 7:00-8:15 pm (Wetta) Class Number: 17198 Mode: Online

In this survey course of American prose from the end of Reconstruction to the beginning of World War I, we will examine how the prominent prose writers of the time tackled ideological issues and social polemics in American culture. We will examine exemplary works of the major literary movements—realism, naturalism and modernism. The authors may include Mark Twain, Jack London, Charles Chesnutt, Edith Wharton, Frank Norris, Henry James, Stephen Crane and Kate Chopin. Requirements: much reading, class participation, two papers, a mid-term and a final exam.

ENGL 397 PRE-TWENTIETH CENTURY AMERICAN POETRY (3 Credits) Prerequisite is English 220. Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

M, Th 1:10-2:25 pm (A. Robbins) Class Number: 18083 Mode: In-Person

This course is a survey of pre-20th century American poetry, beginning with Native American poetry and songs of the pre-Columbian period. We will study the work of Puritan colonists in the 17th century; 18th century poets, including the first published African American poet, Phillis Wheatley; poets writing throughout the long 19th century during radical changes in American political and social life; and concluding with the work of several

important precursors to modern American poetry. There will be particular emphasis on 19th century African American poetry and, at the end of the semester, the work of Walt Whitman and Emily Dickinson. We will focus largely on the socio-historical context for American poetry written before the 20th century while at the same time attending to the aesthetic qualities and differences among a variety of distinct poets, traditions, and cultures.

ENGL 39995 ZOMBIES (3 Credits) Prerequisite is English 220 Writing Intensive. Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

M, Th 2:45-4:00 pm (Tomasch) Class Number: 53728 Mode: In-Person

Why zombies? And why zombies now? Not only do audiences seem unable to resist the onslaught of the undead in fiction, film, television, video, and graphic novels, etc., but the term has also spread, seemingly unstoppably, to other areas of modern life (e.g., zombie computers, zombie insects, zombie malls). To address the question of why there is a seemingly unstoppable epidemic of interest, we'll consider zombies historically, cross culturally, and theoretically, exploring how issues such as race, religion, ideology, class, and gender are all elements in the making of "the zombie" today. Among the many texts we'll consider are Matheson, I Am Legend, Brooks, World War Z, Whitehead, Zone One, and the films White Zombie, Night of the Living Dead, and Shaun of the Dead.

ENGL 482 SPECIAL STUDIES SEMINAR (1 Credit) Written Permission Of A Full-Time Faculty Member Required Before Registering. GER: 3A Independent Study Credit For English Majors.

Section 01: Hours to be arranged Staff Class Number: 15691 Mode: Online

Section 02: Hours to be arranged Staff Class Number: 16831 Mode: Online

Section 03: Hours to be arranged Staff Class Number: 17994 Mode: Online

Section 04: Hours to be arranged Staff Class Number: 18001 Mode: Online

Section 05: Hours to be arranged Staff Class Number: 18002 Mode: Online

Section 06: Hours to be arranged Staff Class Number: 18012 Mode: Online

ENGL 48202 SPECIAL TOPICS: POETRY READING AND WRITING (1 Credit) Written Permission Of A Full-Time Faculty Member Required Before Registering. GER: 3A Independent Study Credit For English Majors.

Section 01: Hours to be arranged by Staff Class Number: 18638 Mode: Online

ENGL 483 SPECIAL STUDIES SEMINAR (2 Credits) Written Permission Of A Full-Time Faculty Member Required Before Registering. GER: 3A Independent Study Credits For English Majors.

Section 01: Hours to be arranged Staff Class Number: 17199 Mode: Online

Section 02: Hours to be arranged Staff Class Number: 17200 Mode: Online

ENGL 48492 WRITING THE CHAPBOOK (3 Credits) This is an advanced seminar in creative writing. Instructor consent required. Please contact Davida Singerman (davalta@earthlink.net) expressing an interest in joining the class. Prerequisites: English 220, 285, 308 or 311 or 314. May Be Used To Fulfill The 400-Level Writing Seminar Requirement. GER 3A

Tu, Th 7:00-8:15 pm (Singerman) Class Number: 17241 Mode: Hybrid

During this course students will compose and compile a group of theme-based poems, flash fiction or memoir pieces in order to create a full chapbook (16 pages). Most pieces will be new, the others can have been previously workshopped. All work should portray a connective thread & fit into the chosen theme/format.

The goal is to complete an advanced draft or finished collection by semester's end. You will also design your own book cover from original drawing, photo, etc. As a special bonus, students will have the opportunity to self-publish their chapbooks at Shakespeare and Co. during the last week of class. Note: There will be a small fee for the printing of your book.

ENGL 48501 INDIVIDUAL TUTORIAL PROJECTS (3 Credits) Written Permission Of A Full-Time Member Of The English Department Required Before Registering. GER: 3A

Section 01: Hours to be arranged by Staff, Class Number: 15693

Section 02: Hours to be arranged by Staff, Class Number: 15694

Section 03: Hours to be arranged by Staff, Class Number: 17191

Section 04 : Hours to be arranged by Staff, Class Number: 17192

Section 05: Hours to be arranged by Staff, Class Number: 17193

Section 06: Hours to be arranged by Staff, Class Number: 17464

Section 07: Hours to be arranged by Staff, Class Number: 17465

Section 08: Hours to be arranged by Staff, Class Number: 17466

ENGL 48502 INDIVIDUAL TUTORIAL PROJECTS (3 Credits) Written permission of a full-time member of the English Department required before registering. GER: 3A Independent Studies Credit For English Literature, Language And Criticism Majors. A Research Paper Is Required.

Section 01: Hours to be arranged by Staff, Class Number: 15695

Section 02: Hours to be arranged by Staff, Class Number: 16356

Section 03: Hours to be arranged by Staff, Class Number: 16853

Section 04: Hours to be arranged by Staff, Class Number: 16854

Section 05: Hours to be arranged by Staff, Class Number: 17194

Section 06: Hours to be arranged by Staff, Class Number: 17462

ENGL 48503 INDIVIDUAL TUTORIAL PROJECTS (3 Credits) Written Permission Of A Full-Time Member Of The English Department Required Before Registering. GER: 3A Independent Study Credits For English Preparation For Secondary School Teaching Majors. A Research Paper Is Required.

Section 01: Hours to be arranged by Staff, Class Number: 16855

ENGL 48504 INDIVIDUAL TUTORIAL PROJECTS (3 Credits) Written Permission Of A Full-Time Member Of The English Department Required Before Registering. GER: 3A Independent Study Credits For English Language Arts Majors. A Research Paper Is Required.

Section 01: Hours to be arranged by Staff, Class Number: 16856

ENGL 48505 INDIVIDUAL TUTORIAL PROJECTS (3 Credits) Written Permission Of A Full-Time Member Of The English Department Required Before Registering. GER: 3A Independent Study Credits For English Majors Working On A Second Project. A Research Paper Is Required.

Section 01: Hours to be arranged by Staff, Class Number: 16398

Section 02: Hours to be arranged by Staff, Class Number: 17195

ENGL 48506 INDIVIDUAL TUTORIAL: LINGUISTICS & RHETORIC (3 Credits) Prerequisite is English 220

Section 01: Hours to be arranged by Staff, Class Number: 16399

Section 02: Hours to be arranged by Staff, Class Number: 17196

Section 03: Hours to be arranged by Staff, Class Number: 17197

ENGL 49001 19TH CENTURY CITY AND BIRTH OF THE FLÂNEUR (3 Credits) This is an advanced seminar. Please make sure you meet the minimum credit requirements and prerequisites. This is a combined section with ENGL 49447. Area of Study: 1. British and/or Irish Literature of any period

M, W 4:10-5:25 pm (Vardy) Class Number: 62804 Mode: In-Person

In William Wordsworth's Preface to the second edition of *Lyrical Ballads*, he laments what he calls "the accumulation of men in cities." The broad goal of this seminar will be the exploration of this social phenomenon from its earliest phases in the Romantic period (circa 1800) through the Modernism of the early twentieth century. We'll begin the seminar with Wordsworth's itinerants: blind beggars, discharged soldiers, female vagrants, et al. in order to discuss the rapid depopulation of the British countryside under enclosure and the dramatic and chaotic growth of cities. We'll explore the London of the essays of William Hazlitt and Charles Lamb, before turning to Thomas De Quincey and his peripatetic alter-ego the English Opium-Eater. Our focus will then shift away from the British context as we take up the writing of later figures (and devotees of De Quincey) Edgar Allen Poe and Charles Baudelaire, including Poe's "The Man of the Crowd" and *The Murder in the Rue Morgue* and Baudelaire's experimental prose poem *Paris Spleen*. After witnessing the emergence of the flâneur, we'll consider how this historical figure operates in our understanding of modernity via Walter Benjamin's "A Berlin Chronicle." We'll end the course by addressing the question of gender and the figure of the flâneuse in our contemporary moment. The seminar aims to introduce students to Romantic writing and its legacies via this complex conceptual lens, and thus the means to develop their own complex understanding of the subject, culminating in a substantial research paper of 15-20 pages.

ENGL 49002 THE NEW YORK SCHOOL (3 Credits) This is an advanced seminar. Please make sure you meet the minimum credit requirements and prerequisites. This is a combined section with ENGL 4941A. Area of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

M, Th 2:45-4:00 pm (A. Robbins) Class Number: 62805 Mode: In-Person

This honors course will be a study of the work of a loose collective of mid-century American poets and their direct inheritors, commonly known as the first- and second-generation New York School(s). For first generation poets including John Ashbery and Frank O'Hara, poetry and painting were intertwined such that practitioners of each art form inspired and responded to their counterparts in the other. Moreover, we see in some of the New York School poets' work a closing of the gap between art (the making of it) and daily life (the living of it). This philosophy – the belief that a life in art constitutes resistance to the oppressive forces of one's own time – has its roots in French surrealism, an early 20th century avant-garde movement first articulated in André Breton's 1924 Manifesto of Surrealism. Indeed, Breton's vision of "the world as it could be otherwise" informs much of the New York School poets' own richly varied aesthetic revolution, one that countered the anxiety and homophobia of Cold War culture in witty challenges to realism and the controlling narratives of everyday life. It is this complexity in the encounters of the arts, together with a collective vision for an alternative world within – not apart from –

the material present, that will be our focus during the first half of the semester.

Following the poets of the first generation, second-generation New York School poets Ted Berrigan, Alice Notley, and Eileen Myles would move away from visual art and toward language itself as a mode of living, or even the very site of being. In the work of Berrigan, Notley, and Myles, we see the destabilization of the mainstream lyric and the concomitant investigation of the possibilities for new, richly textured, and linguistically complicated poetic voice. For Notley and Myles in particular, the voice comes from the socially situated body (as it does in Whitman's

lyric) even as it is a material production at some distance from the self it articulates. This new kind of voice – self-conscious, unstable, mutable, contingent – will be the focus of the second half of our class

ENGL 4941A THE NEW YORK SCHOOL (3 Credits) This is an honors class. Instructor consent required. Please make sure you meet the minimum credit and GPA requirements, and if you do, please contact Professor Robbins (amy.robbs@hunter.cuny.edu) expressing an interest in joining the class. This is a combined section with ENGL 49002. Area of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

M, Th 2:45-4:00 pm (A. s) Class Number: 57351 Mode: In-Person

This honors course will be a study of the work of a loose collective of mid-century American poets and their direct inheritors, commonly known as the first- and second-generation New York School(s). For first generation poets including John Ashbery and Frank O'Hara, poetry and painting were intertwined such that practitioners of each art form inspired and responded to their counterparts in the other. Moreover, we see in some of the New York School poets' work a closing of the gap between art (the making of it) and daily life (the living of it). This philosophy – the belief that a life in art constitutes resistance to the oppressive forces of one's own time – has its roots in French surrealism, an early 20th century avant-garde movement first articulated in André Breton's 1924 Manifesto of Surrealism. Indeed, Bréton's vision of "the world as it could be otherwise" informs much of the New York School poets' own richly varied aesthetic revolution, one that countered the anxiety and homophobia of Cold War culture in witty challenges to realism and the controlling narratives of everyday life. It is this complexity in the encounters of the arts, together with a collective vision for an alternative world within – not apart from –

the material present, that will be our focus during the first half of the semester.

Following the poets of the first generation, second-generation New York School poets Ted Berrigan, Alice Notley, and Eileen Myles would move away from visual art and toward language itself as a mode of living, or even the very site of being. In the work of Berrigan, Notley, and Myles, we see the destabilization of the mainstream lyric and the concomitant investigation of the possibilities for new, richly textured, and linguistically complicated poetic voice. For Notley and Myles in particular, the voice comes from the socially situated body (as it does in Whitman's lyric) even as it is a material production at some distance from the self it articulates. This new kind of voice – self-conscious, unstable, mutable, contingent – will be the focus of the second half of our class.

ENGL 49447 19TH CENTURY CITY AND BIRTH OF THE FLANEUR (3 Credits) This is an honors class. Instructor consent required. Please make sure you meet the minimum credit and GPA requirements, and if you do, please contact Professor Vardy (avardy@hunter.cuny.edu) expressing an interest in joining the class. This is a combined section with ENGL 49001. Area of Study: 1. British and/or Irish Literature of any period

M, W 4:10-5:25 pm (Vardy) Class Number: 53729 Mode: In-Person

In William Wordsworth's Preface to the second edition of *Lyrical Ballads*, he laments what he calls "the accumulation of men in cities." The broad goal of this seminar will be the exploration of this social phenomenon from its earliest phases in the Romantic period (circa 1800) through the Modernism of the early twentieth century. We'll begin the seminar with Wordsworth's itinerants: blind beggars, discharged soldiers, female vagrants, et al. in order to discuss the rapid depopulation of the British countryside under enclosure and the dramatic and chaotic growth of cities. We'll explore the London of the essays of William Hazlitt and Charles Lamb, before turning to Thomas De Quincey and his peripatetic alter-ego the English Opium-Eater. Our focus will then shift away from the British context as we take up the writing of later figures (and devotees of De Quincey) Edgar Allen Poe and Charles Baudelaire, including Poe's "The Man of the Crowd" and *The Murder in the Rue Morgue* and Baudelaire's experimental prose poem *Paris Spleen*. After witnessing the emergence of the flâneur, we'll consider how this historical figure operates in our understanding of modernity via Walter Benjamin's "A Berlin Chronicle." We'll end the course by addressing the question of gender and the figure of the flâneuse in our contemporary moment. The seminar aims to introduce students to Romantic writing and its legacies via this complex conceptual lens, and thus the means to develop their own complex understanding of the subject, culminating in a substantial research paper of 15-20 pages.

ENGL 49801 INTERNSHIP (1-3 Credits; 1 Credit for Each Hour) Hours To Be Arranged. Opportunities For Working In Positions Of Responsibility In Professional Institutions For Academic Credit. Open To Qualified Students. May Be Taken Only With The Permission Of The Department Representative For In-Service.

Section 01: Hours to be arranged by Staff, Class Number: 15696

ENGL 49802 INTERNSHIP (1-3 Credits; 1 Credit for Each Hour) Hours To Be Arranged. Opportunities For Working In Positions Of Responsibility In Professional Institutions For Academic Credit. Open To Qualified Students. May Be Taken Only With The Permission Of The Department Representative For In-Service.

Section 01: Hours to be arranged by Staff, Class Number: 15697

ENGL 49803 INTERNSHIP (1-3 Credits; 1 Credit For Each Hour) Hours To Be Arranged. Opportunities For Working In Positions Of Responsibility In Professional Institutions For Academic Credit. Open To Qualified Students. May Be Taken Only With The Permission Of The Department Representative For In-Service.

Section 01: Hours to be arranged by Staff, Class Number: 15698