

SPRING 2021

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.

ENGLISH 120 EXPOSITORY WRITING 3 credits. This course is required of all freshmen. GER: 1A HUNTER CORE: ENGLISH COMP

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.

ENGLISH 220 INTRODUCTION TO WRITING ABOUT LITERATURE 3 credits. Prerequisite is English 120. (W) GER: 2A

Course description: 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 BOOKS AND GRAPHIC NOVELS**Section 01 (Haddrell) Class Number: 5062**

MW	4:10:00 PM	5:25:00 PM
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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. GER2C. Hunter Core: Creative Expression.**Section 01 (Von Unwerth) Class Number: 5330**

W	9:10:00 AM	12:00:00 PM
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Section HC1 (Von Unwerth) Class Number: 4965

W	9:10:00 AM	12:00:00 PM
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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 25145 SURVEY OF DETECTIVE FICTION: PLAYING DETECTIVE (3 Credits) Prerequisite is English 220. GER2C. Hunter Core: Creative Expression.**Section 01 (Eidelberg) Class Number:**

TuTh	5:35:00 PM	6:50:00 PM
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CANCELED

Whodunit? And, evidently, how? *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 the crime. Using your newly honed psychic and

psychological ability to detect, reflect, and expect, you will mentally chase down the culprits and villains in whodunits and howdunits by such masters as Edgar Allan Poe (the literary father of the detective genre), Sherlock Holmes's Arthur Conan Doyle, Baroness Orczy, Agatha Christie (of Miss Marple and Hercule Poirot fame), Susan Glaspell, John Dickson Carr (inside his locked room mysteries), Ellery Queen, Raymond Chandler, Lawrence Sanders, Donald Westlake, and Sara Paretsky. An online course that takes place not in a Zoom Room but in a Writer's Room, PLAYING DETECTIVE will find you devising investigatory questions and strategies, student partnering in crime-solving via Blackboard, critically thinking your way to no longer mysterious solutions, interacting with the required text PLAYING DETECTIVE by Robert Eidelberg, and publishing original short detective fiction featuring the applied intellect and relentless tenacity of your very own idiosyncratic sleuth. Playing detective — it's elementary!

ENGL 252 INTRODUCTION TO LITERARY STUDIES 3 credits. Prerequisite is English 220. 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: (Plunkett) Class Number: 3682

MTh	2:45 PM	4PM
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Theme:

Section 02: (Israel) Class Number: 3683

MW	5:35 PM	6:50PM
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CANCELED

Section 03: (Knip) Class Number: 3684

TuF	12:45 PM	2 PM
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Section 04: (Prescott) Class Number: 4483

Dr. Anne Prescott

ENGL 252-4, Literary Studies

Monday and Thursday, 9:45-11:00am, synchronously.

The purpose of this class is to examine and analyze the reading selections from three significant frameworks, the historical, cultural and religious contexts within which the texts were generated. To that end, we will be studying selections from Chaucer, Shakespeare and Milton. The common theme that links our readings is the various ways in which women are portrayed. The class will emphasize close textual reading in order to achieve a clearer, more comprehensive knowledge of the authors and their periods. The primary selections will be supplemented with secondary source materials which concentrate on depictions of women and how they relate and connect to our studies.

Requirements: One essay, one research paper and participation/attendance.

Reading Selections (subject to change): Chaucer's The Wife of Bath's Prologue, Shakespeare's The Merchant of Venice and Othello and Milton's Paradise Lost and Samson Agonistes. Secondary sources include Feminist Milton by Joseph Wittreich and "When Eve Reads Milton" by Christine Froula.

Section 05: (Bobrow) Class Number: 3685

TuTh	5:35 PM	6:50 PM
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ENGL 252 Introduction to Literary Studies

This course focuses on developing the skills and knowledge necessary for literary studies: analytical and interpretive reading; thesis driven analytical writing; familiarity with a variety of critical approaches to literature; a range of historical and cultural contexts for literature and literary studies; written engagement with literary criticism; and discipline specific research. We will address some questions fundamental to literary studies, such as: What is literary analysis and how do we do it? How do we construct thesis driven critical arguments? Why and how do we engage literary criticism and theory? In what ways do literature and literary studies intersect with other aesthetic, cultural, social, and historical discourses, and with what effects?

The theme of this section is "20/20: The American 1920s." Self-consciously and determinedly "modern," the American 1920s gave rise to innovations and transformations in the arts (literary modernism, jazz, talking pictures, abstraction), media and technology (the phonograph and radio), commerce, science, mass culture, and society at large. At the same time, it was a period of great contradictions and tensions, particularly regarding immigration, race, women's roles in society, and the pull between tradition and the new. All of this is represented in 1920s literature, both thematically and formally, as a new generation of writers questioned and rebelled against traditional literary forms and ideas about the role of literature (and the arts more broadly) in society. We will read a selection of 1920s literature and criticism, focusing on how it both shaped and was shaped by cultural, social, and historical forces, with particular emphasis on what came to be known as the Harlem Renaissance, a flowering of African American literature and other arts. At the same time, we will examine some of the ways that the period has been recontextualized and reimagined in light of critical and theoretical approaches developed over the last 100 years.

In addition to a sampling of 1920s poetry, criticism, and short fiction, we will focus on three works: *The Great Gatsby* (Fitzgerald), *Cane* (Toomer), and *Passing* (Larsen), the latter two part of the Harlem Renaissance. We will supplement our primary readings with literary and cultural criticism, as well as cultural history about the period. Requirements: active participation; frequent discussion board posts and short response papers; precis of critical texts; an oral presentation; a mid-semester paper (approx. 1,500 words); and a research paper (approx. 2,500 words).

ASIAN 22006 FILIPINO AMERICAN LITERATURE 3 credits. Prerequisite is English 120

Section 01 (Cortes) Class Number: 6455

W	10:10 AM	1:00 PM
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ENGL 280 STRUCTURE OF MODERN ENGLISH (3 Credits)

Section 01: (Castillo) Class Number: 3629

MTh	9:45:00 AM	11:00:00 AM
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This is an introductory course in linguistics with a focus on the structure of 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. The course will be a hybrid of synchronous and asynchronous teaching.

Textbook: Yule, G. (2017). *The study of language*. (6th ed.). Cambridge University press. ISBN: 9781316606759

Section 02: (Kenigsberg) Class Number: 3630

MTh	11:10:00 PM	12:25 PM
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CANCELED

In this class, we will use Modern American English as a test case to examine how a language may be "structured." We'll look at surface structures and deep(er) structures, and at phonological structures, morphological structures, and syntactic structures. We'll then apply our burgeoning knowledge of those structures to better understand some of the sociolinguistic, pragmatic, and/or literary variations we encounter every day. Requirements include weekly video discussion board posts, weekly group homework assignments, weekly reflections, two short papers, and a final project.

Section 03: (Aissaoui) Class Number: 4685

TuF	8:10 AM	9:25 AM
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CANCELED

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 linguistics including the study of sounds and sound systems (Phonetics and Phonology), the internal structure of words and their formation (Morphology), the structure of sentences (Syntax), and the relationship between language and society (Sociolinguistics). By the end of the semester students should be able to:

- Describe and transcribe the speech sounds of English
- Explain how an English word is structured and put together from smaller parts
- Represent the structure of an English sentence using a tree diagram
- Discuss the social issues involving English and its varieties

Section 04: (Huidobro) Class Number: 5127

Online Asynchronous

Section 05: (Huidobro) Class Number:

Online Asynchronous

ENGL 285 INTRODUCTION TO CREATIVE WRITING (3 credits) Prerequisite is ENGLISH 220. No auditors allowed.**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: (Krigman) Class Number: 3686

MTh	8:10:00 AM	9:25:00 AM
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Section 02: (Schaller) Class Number: 3687

Sa	12:10 PM	2:40 PM
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Section 03: (Clinesmith) Class Number: 3688

TuF	12:45:00 PM	2:00 PM
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Section 04: (Neuman) Class Number: 3689

MTh	11:10:00 AM	12:25:00 PM
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In our Introduction to Creative Writing class, we will explore the craft of poetry, fiction, and creative nonfiction. We'll read a lot, and we'll write and talk a lot about 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, and you'll share your writing with your classmates in a workshop setting. This class is entirely synchronous and requires a high level of engagement and participation. Assigned work includes a wide range of readings in each genre, regular and thoughtful reading responses, revisions of your own poetry and prose, one poem and one piece of prose for workshop, and a final project.

Section 05: (Albert) Class Number: 5352

TuF	2:10:00 PM	3:25:00 PM
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CANCELED

This class serves as an intensive introduction to creative writing in three genres: poetry, fiction, and creative nonfiction. This is a craft-based course, with the aim of exploring the particular techniques, forms, and styles that typify each genre. Each week, we will analyze texts by various authors in each genre, paying particular attention to the art of reading as a writer. To this aim, students will be asked to apply the techniques of craft identified in the readings in short writing exercises each week. Students will also workshop their own work three times over the course of the semester, once in each genre. At the end of the class, students will turn in a portfolio of their work, including a substantial revision of at least one piece of writing.

Section 06: (Levin) Class Number: 3690

MTh	9:45:00 AM	11:00 AM
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Section 07: (McBride) Class Number: 3691

TuF	11:10:00 AM	12:25:00 PM
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Section 08: (Leimsider) Class Number: 3692

MTh	1:10:00 PM	2:25:00 PM
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Section 09: (Stover) Class Number: 3693

TuF	11:10:00 AM	12:25 PM
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Section 10: (Goodman) Class Number: 3694

TuTh	7:00 PM	8:15 PM
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Section 11: (Goodman) Class Number: 3695

TuTh	8:25 PM	9:40 PM
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Section 12: (Degenaaars) Class Number: 4481

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CANCELED

This course will be divided across three genres of creative writing: poetry, fiction, and creative non-fiction. In each section, we will read works that strongly embody the craft of the genre. In addition, you will be introduced to critiques and analysis of each genre to gain a textured understanding of the many forms each type of creative writing can take. Some of the texts we will be reading include poems by Gerard Manley Hopkins, Edna St. Vincent Millay, Etheridge Knight, and Bob Dylan, excerpts/short stories by Flannery O'Connor, James Baldwin, and Norman Maclean as well as excerpts/essays by Joan Didion, Mira Jacob, Terrance Hayes, and Bruce Springsteen. All students will be required to submit weekly responses to writing exercises, participate in genre-specific workshops, and submit a portfolio of their work at the end of the semester.

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

Section 01 (Morales) Class Number: 3696

TuF	11:10:00 AM	12:25:00 PM
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Section 02 (Burnham) Class Number 3697

MTh	2:45:00 PM	4:00:00 PM
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Section 03 (Graziano) Class Number: 3698

Sa	3:10:00 PM	5:40:00 PM
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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 in several writing assignments, culminating in a 10-page academic research paper. Assignments will include discussion-board commentary, participation in workshop, responses to readings and discussions, 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.

We will use the following texts: *Writing about Writing* (second edition) edited by Wardle and Downs and *50 Essays* (5th edition).

Section 04 (Leimsider) Class Number: 4482

MTh	11:10:00 AM	12:25:00 PM
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ENGL 303 WESTERN LITERARY BACKGROUNDS

Section 01 (Theodoracopoulos) Class Number: 3699

TuF	2:10 PM	3:25 PM
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CANCELED

Section 02 (Stein) Class Number: 5353

TuTh	4:10 PM	5:25 PM
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Students will read, analyze in written assignments, and discuss classical Greek and Roman works and their influence on later English literature, such as Shakespearean drama.

Required texts:

Homer: *The Iliad* and *The Odyssey*, Virgil: *The Aeneid*, Sophocles:

Oedipus Rex, Aeschylus: *The Oresteia*,

Euripides: *Medea*, Seneca:

Thyestes, Plautus:

The Brothers Menaechmus,

Shakespeare: *The Comedy of Errors* and *Hamlet*.

Requirements:

Three response papers, two précis, a research paper, participation in class discussion, a report on a visit to the Metropolitan Museum of Art Greek and Roman galleries, and frequent ungraded in-class essays.

ENGL 304 SURVEY OF EARLY BRITISH LITERATURE: EARLY TEXTS TO 1800**Section 01: (Alfar) Class Number: 3632**

MTh	9:45:00 AM	11:00:00 AM
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Topic: "Intersections of Medieval and Early Modern Race & Gender"

Broadly focused, this course will trace the intersections of race and gender in Medieval and Early Modern texts. The time periods this class covers offer us many traditions of literature (romance, drama—comedy and tragedy—epic, poetry and prose) with stories that will feel both remote and familiar. Our task is not to find universality. Our task, rather, is to locate the connections of the past to our present time. What are the histories of race and gender that these texts reveal? How do they help us understand how we got here? We will examine the change in culture and language from the tales of chivalry and courtly love in *Sir Gawain and the Green Knight*, to the knights and wives of Chaucer's *The Canterbury Tales*; Christine de Pizan's vision of an ideal female world; the female knight of Spenser's *The Faerie Queene*; Shakespeare and Middleton present, respectively, a world of violence and revenge, and a comedy in which the hero is a woman in pants. Here Shakespeare's vision of race and gender comes up against Middleton's suggestion that sometimes a good woman defies gender. Walter Raleigh's "discovery" of Guiana begins in more obvious ways to form masculine whiteness in contrast to native blackness. John Milton's story of the creation of Adam and Eve also informs a construction of Judeo-Christian exceptionalism that increases the stakes of and defines relations between men and women. We will read Aphra Behn's story of *Oroonoko* alongside Olaudah Equiano's memoir of his experiences as a slave. And Margaret Cavendish will provide us with a critique of women's experiences as women and a vision of utopia, respectively. The Early Modern period is characterized by religious, social, and political upheaval, as well as the continued expansion of Britain's imperial project. This course is as much about history, then, as it is about literature. Designed to give you a sense of the trajectory of British literature, English 304 is not meant to give you depth, but rather, is meant to provide you with breadth. Consequently, the pace will be fast and the reading sometimes heavy. The syllabus which I have provided (at the end of this description) lays out the entire semester, and I urge you to become intimately acquainted with it. We will often begin a new reading on a Thursday rather than a Monday, so please note these occasions and plan accordingly.

Assignments will include in-class written responses; five discussion board posts; five, 350 word blog posts; and a final exam.

Section 02: (Prescott) Class Number: 3633

MTh	11:10:00 AM	12:25:00 PM
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Gothic fiction has a nasty reputation: it dwells on nightmare, madness, and the more unpleasant outcomes of human striving and scientific experiment; it subverts and perverts (or is subverted and perverted by) desire; it is second-rate, popular fiction, laboring for sensational effect rather than engaging the intellect. Yet Gothic fiction, with its investigation of the supernatural and its insistence that propriety be transgressed, helped prepare English sensibility for its Romantic Age. It looked back to the darker works of the Elizabethan and Jacobean stage, and

forward to Freud. We will analyze its features and dynamics, follow its course as agent and record of social change, and enjoy its guilty pleasures.

Section 03: (Martinez-Bilgreay) Class Number: 4487

TuF	9:45:00 AM	11:00 AM
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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* (see Akademos bookstore), excerpts from Chaucer's *Canterbury Tales* (online) and from Milton's *Paradise Lost* (online), Shakespeare's *Hamlet* (any edition), Austen's *Pride and Prejudice* (any edition), and several short poems by Blake and Keats (online). 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. Quizzes, brief homework assignments, paper, final.

Section 04: (Rachmani) Class Number: 3634

TuF	11:10 AM	12:25 PM
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CANCELED

This wide-ranging exploration of British Literature, from its warlike tribal origins to the stormy psychological intensity of the Romantic poets, will focus on themes of love, war, social space, gender, and religion. We will begin in the ancient world of the Anglo-Saxons with the warrior epic *Beowulf* and the female-centered Biblical poem, *Judith*. Further texts will include, among others, Chaucer's transgressive Wife of Bath's Tale, Shakespeare's sweeping play of love and war, *Antony and Cleopatra*, selections from Milton's poem of Satanic rebellion, *Paradise Lost*, Defoe's social revolution in *Robinson Crusoe*, and Coleridge's uncanny *The Rime of the Ancient Mariner*. Through close readings, investigation of literary influence, and a survey of changing cultural and historical conditions, we will uncover both the continuities and sudden upheavals that make British literature such a dynamic and exciting tradition. Requirements will include a brief presentation, a midterm paper, and a final research paper on a text of your choice.

Section 05: (Tobin) Class Number: 3635

MW	7PM	8:15 PM
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Section 06: (Robbins) Class Number: 5502

TuF	11:10AM	12:25 PM
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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.

ENGL 305 CHILDREN'S LITERATURE 3 credits. Prerequisite is English 220. GER: 3A.

Section 01 (Paparella) Class Number: 3700

TuF	9:45:00 AM	11:00:00 AM
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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. One of the highlights of the semester will be a visit to the Morgan Library where we will view rare first editions, manuscripts, and ephemera. Authors include the Brothers Grimm, Charlotte Brontë, Lewis Carroll, Mark Twain, Louisa May Alcott, Ezra Jack Keats, Maurice Sendak, and Suzanne Collins. Requirements include two shorter papers, one longer one, and regular participation.

Section 02 (Slutzky) Class Number: 3701

TuF	12:45:00 PM	2:00:00 PM
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CANCELED

This course aims to be a comprehensive introduction to children's literature through the various literary historical periods, from 19th century fairy tales which blend elements of romanticism and the gothic, through Tolkien's modernist intervention in the form of the fantasy, *The Hobbit*, to late 20th century stories of individualism that challenge morality, norms, and normality, and figure as modern-day adaptations of the quest narrative. We will read classics like Grimm's fairy tales and Barrie's *Peter Pan*, in addition to books-you-know-as-movies, like *The Neverending Story* and *The Princess Bride*, and critically-celebrated texts like Juster's *The Phantom Tollbooth* and Gaarder's *Sophie's World*. Students will be responsible for two 5-7 page papers, a final exam, and one class presentation.

ENGL 306 INTRODUCTION TO LITERARY THEORY 3 credits. Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02. GER: 3A. Writing Intensive.

Section 01 (Light) Class Number: 4491

TuTh	7:00 PM	8:15 PM
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Literary theory, broadly defined, examines the social, historical, ideological and linguistic elements that shape and motivate works of literature. Literary theory and criticism together seek to locate and anatomize the underlying forces that influence how texts are written, disseminated, and read. This course offers a general, if necessarily limited, survey of theoretical works and critical approaches including classical theory, aesthetics, new criticism, semiotics, structuralism and post-structuralism, psychoanalysis, Marxist theory, gender and queer theory, reader-response theory and post-colonial theory. This course will not emphasize a particular theoretical approach but seek instead to explore the interconnectedness and applicability of multiple schools of thought. Course requirements include class participation, a short oral presentation, weekly written responses to readings, a mid-term exam and a final.

Section 02 (Glick) Class Number: 3702

MTh	4:10 PM	5:25 PM
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This course will introduce students to the field of literary theory, a central component of contemporary studies in English and American literature. We will gain knowledge of the various foundations and methods available to you as a critical reader of literature. We will identify and engage with key questions that have informed theoretical

discussions among scholars including topics such as phenomenology, hermeneutics, reception theory, structuralism, semiotics, post-structuralism, psychoanalysis, Marxism, postcolonial theory, diaspora studies, and globalization studies. The structure of this course is historically based, arranged as a genealogy of theoretical paradigms, beginning in the early 20th century - when literary theory first developed as a formal discipline - and following the evolution of literary theory into the present day. From text-centric Russian formalism to contemporary cultural theory, we will explore the basic principles and preeminent texts that have defined many of the major critical discourses surrounding literature as a 20th/21st century field of knowledge.

Section 03 (Knip) Class Number: 4489

TuF	11:10:00 AM	12:25:00 PM
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This writing-intensive course is designed to introduce students to modern literary theory and criticism and to cultivate the skills associated with learning to think and write analytically, critically, and theoretically about literature. Perhaps the most basic yet important insight gleaned from “theory” is that there is no such thing as a non-theoretical interpretation of literature. Human beings are always-already theorizing machines, and acknowledged or not, every interpretation has a viewpoint. By disentangling different, contradictory (and sometimes confusing and intimidating) ways of reading, the course aims to help students become comfortable thinking and writing with theory, to position themselves within that complex world, and to cultivate their own voices and perspectives. We will read representative material from New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Deconstruction/Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial criticism. Literature for analysis will include the work of Tillie Olsen, F. Scott Fitzgerald, Langston Hughes, Herman Melville, Kate Chopin, J. R. Ackerley, and Annie Proulx. We will finish the semester reading and thinking about affect, interstitial subjectivity, and significant otherness in J.R. Ackerley’s short novel *My Dog Tulip* and the films “Buck” and “Her.” Requirements include attendance and participation, quizzes, a three four short (four-page) essays and a final exam.

Section 04 (Miller) Class Number: 3703

MTh	1:10:00 PM	2:25:00 PM
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This class will give students an overview of several prominent schools of thought in 20th century literary theory, including Marxism, psychoanalysis, deconstruction, queer theory, and postcolonial theory. Throughout the course we will apply these theoretical frames to a few key literary texts, gaining in the process a sense of the similarities and differences between various theoretical standpoints and the skills to apply them to our own critical work. Course Requirements include several short response papers (2-3 pp.), a presentation on a particular theory/theorist, and a longer (8-10 pp.) term paper.

Section 05 (Allred) Class Number: 3704

MTh	11:10:00 AM	12:25:00 PM
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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. This is a synchronous course that will include Zoom meetings and occasional asynchronous elements, like video lectures and informal writing.

Section 06 (Smith) Class Number: 4490

TuTh	5:35 PM	6:50 PM
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ENGL 307 SURVEY OF AMERICAN LITERATURE: FROM ORIGINS TO THE CIVIL WAR

Section 01 (Elliott) Class Number: 3638

TuF	11:10:00 AM	12:25:00 PM
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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 (Miller) Class Number: 3639

MTh	11:10:00 AM	12:25:00 PM
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Section 03 (Tolchin) Class Number: 3640

TuF	12:45:00 PM	2:00 PM
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Section 04 (Bailey) Class Number: 3641

MW	7:00 PM	8:15 PM
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CANCELED

In 1630, aboard the *Arbella* and heading for the rocky coasts of what is now New England, John Winthrop delivered his famous sermon, "A Model of Christian Charity." In it, Winthrop compares his flock's success in the "New World" to the ligaments and sinews of a body held together through mutual affection and love in Christ: "...love is as absolutely necessary to the being of the body of Christ, as the sinews and other ligaments of a natural body are to the being of that body." These ties function only if the Puritan social body devotes itself to doing what it has been commanded by God and "providence" to do, that is, live out the ideals of the protestant reformation. If the experiment prevails, the corpus will remain a functioning, animate whole.

By the end of the 18th century, however, Calvinist zeal begins to cool and the Enlightenment ideals of deism, science, and individual liberty take hold. This is reflected in representative works such as Benjamin Franklin's Autobiography, which stresses thrift, self-mastery, and empiricist experimentation, as well as Equiano's *The Interesting Narrative of the Life of Olaudah Equiano Or Gustavus Vassa, The African: Written by Himself*. Generally

referred to as the Federalist period in American letters, this way of thinking is turned upside down in 1836 with the publication of Ralph Waldo Emerson's *Nature*. There, Emerson declares that "Our age is retrospective. It builds the sepulchers of the fathers. It writes biographies, histories, and criticism. The foregoing generations beheld God and nature face to face; we, through their eyes. Why should not we also enjoy an original relation to the universe?"

Through such gnomic provocations, Emerson foments what comes to be called the "American Renaissance," a controversial term coined by cold war critic F.O. Matthiessen in reference to the highly innovative period of literary production stretching roughly from the 1830s to the beginning of the Civil War in 1861. Matthiessen's initial American Renaissance cannon included only a handful of white male authors: Emerson, Thoreau, Whitman, Melville, and Hawthorne. Since Matthiessen, the cannon has been significantly expanded to include female authors (who after all were the most popular authors of their period) as well as African-American authors. It is also during this time that Harriet Beecher Stowe's anti-slavery novel *Uncle Tom's Cabin* pushes the cause of abolition significantly forward (enraging an already belligerent south) and John Brown, a self-styled Puritan abolitionist, attempts to lead a slave insurrection at Harper's Ferry, Virginia, and fails. Brown's eventual capture (by Robert E. Lee) and public hanging exacerbates already seething tensions over slavery and helps move the country toward the Civil War.

This course constitutes a survey of key works of American Literature, from its "Origins"—the colonial and Puritan literature of European settler colonialism—to the Civil War (1861). This class is primarily an intellectual history in that we will consider how the literatures of three principle periods—the Colonial period, the Federalist period, and the period known colloquially as The American Renaissance—represent evolving paradigms of value, belief, and self-identification in American culture and history. Yet while this class's focus is principally canonical literature, we will not take the canon at face value only but, rather, interrogate its motives—its imperialist and hegemonic underpinnings—by considering its histories of formation.

Section 05 (Van Wormer) Class Number: 3642

TuTh	5:35:00 PM	6:50 PM
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CANCELED

ENGL 308 WORKSHOP IN NON-FICTION 1 3 credits. Prerequisites are English 220 and English 300. GER 3A P&D: C

Section 01 (Burnham) Class Number: 3705

MTh	1:10:00 PM	2:25:00 PM
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Section 02 (Schaller) Class Number: 3706

F	3:45:00 PM	6:15:00 PM
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Section 03 (Hunter) Class Number: 3707

W	10:10:00 AM	1:00:00 PM
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Using student work and literary models as a basis for discussion, this workshop class offers students the opportunity to develop their skills as writers and readers of various non-fiction genres, including memoir and other forms of personal essays, occasional pieces, and philosophical essays. Writers we might read include: Ian Frazier, Jamaica Kincaid, David Mamet, Richard Selzer, Judith Cofer, Vivian Gornick, Joan Didion, Virginia Woolf, and Annie Dillard.

Section 04 (Klein) Class Number: 5930

MW	7:00 PM	8:15 PM
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Required Texts: Handouts in class.

The Situation and the Story by Vivian Gornick

What will happen:

We will be reading essays and writing short essays which, hopefully, will culminate in a long essay by the end of semester. This class will be concentrating on the lyric essay, which has become the popular form most essayists are using today. There's a kind of freedom there which allows the writing to draw more from other forms (fiction and poetry, primarily) and we will investigate through discussion and practice how that is achieved by writing based on weekly assignments and discussing them in class.

Some of the areas/kinds of essays we will be exploring in our reading and writing will be: biography, reviews (books, movies, theater), an essay based on an interview, op-ed. And some of the subjects might be: race; the role of music in your life; peace; something you're good at/bad at; an animal; a weather system; politics; best friend.

There will also be a weekly reading assignment and class time will be spent on that reading and understanding of masters of the essay form (including, but not limited to, Hilton Als, John Jeremiah Sullivan, Benjamin Cheever, William Maxwell, Sarah Manguso, Vivian Gornick, Claudia Rankine, Elizabeth Hardwick, James Baldwin, Adrienne Rich, Wayne Koestenbaum, Jamaica Kincaid and Maggie Nelson).

And, finally, we will read—incrementally—*The Situation and the Story*—by Vivian Gornick.

What to bring: Your open mind and generosity.

When discussing your work and the work of others, I ask that you be respectful and be sure and try to talk about the writing holistically and not so much qualitatively ("I like this, I don't like this")—try and see what the person was up to and if they succeeded in fully expressing what they wanted to say. I will also be assigning at various times during the semester reading events that aren't mandatory but are highly recommended.

What I expect from you: To be on time.

Absolutely no texting, cell phones and any devices of any kind, including laptops. Notebooks, books, pens and paper only.

What you will end up with: A portfolio of at least 8-10 finished essays and, hopefully, one longer piece. Aside from the critique given in class, I will also be grading all the work handed in which will help me in accessing your final grade which is based on the commitment you show to your writing, as well as your participation in the community of the classroom.

ENGL 311 WORKSHOP IN FICTION I (NO AUDITORS) 3 credits. Prerequisites: English 220 and English 300. GER: 3A**Section 01 (Wetta) Class Number: 3613**

TuTh	5:35:00 PM	6:50:00 PM
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English 311 is a workshop in fiction writing. In this class we will explore the craft of fiction by studying well-known authors as well as the short stories presented by students during workshops.

Section 02 (Leimsider) Class Number: 3614

MTh	9:45:00 AM	11:00:00 AM
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Section 03 (McBride) Class Number: 4720

TuF	2:10:00 PM	3:25:00 PM
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Fiction 1 (English 311) focuses on the elements of craft, particularly Character Development, Point-of-View, and Sensory Detail. Most weeks will involve both a reading and a writing assignment. Each student will workshop two completed short stories in the course of the semester.

Section 04 (Daitch) Class Number: 4722

MTh	11:10:00 AM	12:25:00 PM
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For the first few weeks we will be doing assignments which involve writing stories in increments, thinking about the architecture of a story, taking it apart, and sometimes rearranging the pieces. Assignments should be at least one page with no limit as to length. When these are completed we will establish a schedule for each of you to present your own stories to the class. Stories should be at least ten pages in length, and each student will be required to complete two pieces before the end of the semester. If time permits each student will present two stories in class. Rewrites are acceptable as second pieces if the rewriting is extensive. Copies of each piece should be made, one for me, one for each member of the class, to be passed out the week before the story is due to be discussed. This is so you will have a week to read and think about each story. For the first assignments we will be unable to get a week ahead and so work will be distributed and read in class.

ENGL 313 WORKSHOP IN FICTION II (NO AUDITORS) 3 credits. Prerequisites: English 220, English 300, 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 (Thomas) Class Number: 3615

TuF	11:10:00 AM	12:25:00 PM
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Course Description

Section 02 (Daitch) Class Number: 3616

MTh	1:10:00 PM	2:25:00 PM
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Course Description

Section 03 (Nunez) Class Number: 5152

W	10:10:00 AM	1:00 PM
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Course Description

ENGL 314 WORKSHOP IN POETRY I (NO AUDITORS) 3 credits. Prerequisites: English 220 and English 300. GER: 3A

Section 01 (Klein) Class Number: 3617

MTh	11:10: AM	12:25:00 PM
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Required Texts: Handouts in class.

Poetry Handbook by Mary Oliver

What will happen:

For a first 2 ½ workshop, 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?

What to bring:

We will talk about your poems and I will be giving a reading assignment each week, which we will also discuss—one from the anthology or from a handout which will be a poem or something about craft.

When discussing your work and the work of others, I ask that you be respectful and be sure and try to talk about the writing holistically and not so much qualitatively (“I like this, I don’t like this”)—try and see what the person was up to and if they succeeded on their poetry mission. I will also be assigning at various times during the semester poetry reading events that aren’t mandatory but are highly recommended.

What I expect from you: To be on time.

Absolutely no texting, cell phones and any devices of any kind, including laptops. Notebooks, books, pens and paper only.

What you will end up with: A portfolio of at least 8-10 finished poems. Aside from the critique given in class, I will also be grading all the work handed in which will help me in accessing your final grade which is based on the commitment you show to your writing, as well as your participation in the community of the classroom.

Section 03 (Rempe) Class Number: 4431

MW	7:00 PM	8:15 PM
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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 04 (Singer) Class Number: 5351

TuTh	5:35:00 PM	6:50:00 PM
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Course Description and Objectives: 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 gleaned (through reading, personal experience, observation, dreams, memory, music) to the polished, realized poem. Keeping a journal is highly recommended as a way to catch creative sparks and/or to expand ideas. The revision of poems will also play a role in our creative process, adding focus to detail and intention. By the end of the semester, you will have a portfolio of revised poems through expanded technical skills (language, form, connection), as well as a stronger awareness of your own poetic voice.

Class Format: During the semester, we will use extracts of the listed readings to discuss various aspects of craft and gain a deeper understanding of style, structure, form and the writing process. Specific poems and exercises will be assigned to assist you in honing your craft and discovering/strengthening your writing voice.

Workshopping: Students bring copies of their work to distribute just before it is read and discussed. After your poem is read, we'll use the following guidelines:

- Be prepared to answer relevant questions and/or explain your intention.
 - Be prepared to listen to what others have to say, rather than defending your writing.
 - When discussing the work of your peers, be respectful. Use constructive criticism and be as specific as possible.
- Course Requirements:** All assigned exercises, 1 midterm portfolio, 1 final portfolio and participation in the final student reading/party.

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.

ENGL 316 WORKSHOP IN POETRY II (NO AUDITORS) 3 credits. Prerequisites are English 220, 300 and 314. GER: 3A

Section 01 (Rempe) Class Number: 5013

MW	4:10:00 PM	5:25:00 PM
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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 workshopping 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 03 (Masini) Class Number: 5898

MTh	2:45:00 PM	4:00 PM
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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 habits and "clichés of thought and feeling," pushing past the initial impulse in early drafts into the more fully realized poem. Given that writing poems is not merely a relating of 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 look at the work (and revisions) of a wide range of poets, to look at how the poem achieves its effects through devices, strategies, manipulations of voice, pacing and syntax we'll discuss in class and experiment with in both in-class and take-home assignments. The workshop format allows each student to present their poems for discussion. Requirements include weekly in-class and take-home writing experiments and a final portfolio—a chapbook of poems.

ENGL 31849 ASIAN AMERICAN LITERATURE AND POP CULTURE 3 credits. Prerequisite is English 220.

Section 01 (Smith) Class Number: 24531

TuTh	4:10:00 PM	5:25:00 PM
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ENGL 31851 BLACK WOMEN WRITERS This course is cross-listed with WGS 31851. HYBRID-synchronous via Zoom on Mondays only; Thursdays are asynchronous

Section 01: (Nims) Class Number: 43707

MTh	1:10:00 PM	2:25:00 PM
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This three-credit seminar 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.

Required Texts:

Ba, Mariama. *Song Long a Letter*. Long Grove: Waveland, 2012. ISBN 1577668065 \$10.76

Dangarembga, Tsitsi. *Nervous Conditions*. Avalon, 2005. ISBN 0954702336 \$14.00

Danticat, Edwidge. *Breath, Eyes, Memory*. New York: Vintage Press, 1994. ISBN 037570504X \$13.95

Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Harper, 1990. ISBN 0060931418 \$14.95

Larsen, Nella. *Quicksand and Passing*. New Brunswick: Rutgers Press, 1986. ISBN: 9780813511702 \$14.95

Nozipo Maraire, J. *Zenzele: A Letter for My Daughter*. New York: Delta, 1997. ISBN: 0385318227 \$12.49

Sapphire. *Push: A Novel*. New York: Vintage, 1997. ISBN: 0679766758 \$14.00

Walker, Alice. *The Third Life of Grange Copeland*. New York: Wash. Sq. Press, 1970. ISBN 0156028360 \$12.60

ENGL 31865 BLACK AESTHETICS**Section 01: (Cunningham) Class Number: 20743**

MTh	11:10 AM	12:25:00 PM
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Black Aesthetics: Art, Literature, and Politics in the African Diaspora

Course Description

This course introduces students to black aesthetics as a historically grounded concept that stages questions about the social, cultural, and philosophical meaning of blackness in the modern world. Over the course of the semester, we will focus on different 'flashpoints' during the 20th and 21st century in which black art has served both as a site of contestation and an idiom for interrogating issues related to race, gender, sexuality, the body, objecthood, slavery, and colonialism. We will consider how various generations of black artists and intellectuals across the African diaspora turned to the aesthetic realm as a means of fashioning social possibilities and generating different ways of seeing, feeling, sensing, listening, thinking, and being in the world. One of the main concerns of this course will be to explore the intimacies and lines of cross-fertilization between literature and other expressive forms such as music, visual art, performance art, and film. Rather than posit a pre-determined notion of black aesthetics or arrive at a definitive argument about the value of black creativity, this course approaches the idea of black aesthetics as an *open field* that takes shape through what Toni Morrison describes as "the resounding aesthetic dialogue among artists." By examining numerous dialogues between the arts, our aim is to discover new ways of knowing our present and imagining otherwise by writing in that open field.

ENGL 31980 Romantic Women Writers 3 credits. Prerequisite is English 220. Cross-listed with WGS 31980**Section 01 (D. Robbins) Class Number: 5901**

TuF	9:45AM	11:00 AM
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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. Writing Intensive. Prerequisite is English 220.**Section 01 (Tobin) Class Number: 4504**

MW	5:35PM	6:50:00 PM
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ENGL 320 MULTI-ETHNIC AMERICAN LITERATURE 3 credits. Writing Intensive. Prerequisite is English 220. P&D: B. GER: 3A. Area of Study: 2, 5**Section 01 (Suzuki) Class Number: 3619**

TuF	9:45:00 AM	11:00:00 AM
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CANCELED

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 (Tolchin) Class Number: 3620

TuF	11:10:00 AM	12:25:00 PM
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We will read writers of African-American, Asian-American, Judeo-American, Latino-American and Native American backgrounds, with an attention to the implicit theories of cultural identity in their work. Requirements: take-home midterm and final essays, class participation, attendance.

Section 03 (Hengel) Class Number: 3621

MW	5:35PM	6:50 PM
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This course runs synchronously.

This section of Multi-Ethnic American Literature draws its content from contemporary authors within the incredibly diverse ‘genre’ of multi-ethnic American Literature. We will read novels and comics, watch films and listen to tunes—supported by selections of theory and criticism—that challenge traditional social, political, and culturally enforced representations of class, gender, race, and ethnicity. Our texts will illuminate transient spaces of diaspora as our authors expand the American narrative and resist binary models of cultural identification. This class will engage with current, real-world questions of identity, agency, and power as we read through the ever-shifting lens of multi-ethnic American literature.

Section 04 (Smith) Class Number: 3622

TuTh	4:10:00 PM	5:25:00 PM
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Section 05 (Ulen-Richardson) Class Number: 3623

MTh	2:45:00 PM	4:00 PM
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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. Two essays, an in-class examination, a final examination, and your contributions to class discussions will allow me to assess your ability to read, think, and write critically about BIPOC American literature. Authors include Zora Neale Hurston, Maxine Hong Kingston, Louise Erdrich, Edwidge Danticat, Jhumpa Lahiri, and Nelly Rosario.

Section 06 (Biswas) Class Number: 3624

MTh	1:10:00 PM	2:25:00 PM
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Focusing on a wide array of U.S. writers of diverse backgrounds, this course explores how these authors represent the effects of minoritization and marginalization on Americans who are deemed as the other. The texts will discuss border modalities, diasporic belonging, hybridity, racial capitalism, intergenerational trauma, and inheritances of both loss and knowledge. We will consider how the embodied axes of race, gender, class, sexuality, ability, and national origins, determine the limits of material success and national belonging in the U.S., and challenge the promise of universal socioeconomic mobility. In sum, throughout the semester, we will explore the ways in which this literature complicates and often challenges racial capitalism, antiblack racism, disenfranchisement, and heteronormativity in order to resist “othering” and offer “radical hope.”

Your voice matters. During asynchronous classes, each class session will be a combination of annotations of readings, journal entries or discussion board posts, and short recorded lectures or videos and essays on the topic. The frequent Discussion Board threads will allow you to voice your analysis of the texts and respond to your peers' views. During synchronous classes we will discuss the required texts – your verbal participation will be crucial during these sessions. Since this is an online course, most of our classes will be asynchronous. Weekly learning modules divided into individual class sessions with clearly itemized learning activities and writing assignments will attempt to re-create an in-person class session (described above). However, we will also hold a synchronous class session every other week to accommodate everyone's needs and ensure that everyone is able to enjoy the experience of belonging to a community of learners in these precarious times. You will learn to analyze literary texts in relation to the historical climate, literary and social movements, lived experiences of the authors, and as tools for imagining otherwise. Readings include texts by Edwidge Danticat, Edward Said, Gloria Anzaldúa, James Baldwin, Angela Davis, Angie Cruz, Viet Thanh Nguyen, Myriam Gurba, Moustafa Bayoumi, and Jhumpa Lahiri.

Section 07 (Tolchin) Class Number: 3625

TuF	2:10:00 PM	3:25:00 PM
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See Section 02

Section 08 (Biswas) Class Number: 3626

MTh	9:45AM	11:00 AM
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CANCELED

Section 09 (Graziano) Class Number: 5590

Sa	12:10:00 PM	2:40:00 PM
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In this course, we will consider how the expression of African American, Asian American, Judeo-American, Latina/o 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 code-switching, regional lexicons, the politics of assimilation, and the tension between liberty and limitation in American cultural and literary discourses. Writers will include Frederick Douglass, Zora Neale Hurston, James Baldwin, Isaac Singer, Joy Harjo, Chang-rae Lee, and Sandra Cisneros.

ENGL 32149 African-American Narrative, 1900-1940: Co-Workers in the Kingdom of Culture

3 credits. Prerequisite is English 220.

Section 01 (Bobrow) Class Number: 24532

TuTh	4:10:00 PM	5:25:00 PM
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In his groundbreaking 1903 collection of essays, *The Souls of Black Folk*, W. E. B. Du Bois claimed (all too presciently) that “the problem of the twentieth century is the problem of the color line.” In that same book, he made the strong, imperative case for African Americans to be “co-workers in the kingdom of culture.” That call would come to fruition after World War I in the cultural movement known as the Harlem Renaissance, when a new generation of African American writers, musicians, artists, and critics became a vital and influential part of American culture.

In this course we will read some of the important African American literature in the years leading up to the Harlem Renaissance (1900-1920), and we will examine a broad range of literature and criticism from and about the Renaissance years. Among the questions we will explore are: What were the conditions, both culturally and socially, that led to the Harlem Renaissance and the broader “New Negro” movement? What thematic and formal connections can we make among the literature of the period? How were the political, cultural, and aesthetic differences among African American writers representative of larger debates about race, culture, and society within the African American community, and how were those differences articulated in the literature of the period? How were the terms culture and race defined by writers and critics of the time, and with what implications both for African Americans and for the United States at large?

Requirements: active participation, a short paper (4-5 pages), a term paper (10 pages), and several short response papers.

Primary readings will be chosen from among the following authors: W.E. B. Du Bois, Charles Chesnutt, James Weldon Johnson, Jean Toomer, Nella Larsen, Jessie Fauset, Alain Locke, Zora Neale Hurston, George Schuyler, Rudolph Fisher, Wallace Thurman, Langston Hughes, and Richard Wright.

ENGL 32169 CUNY & SLAVERY 3 credits.

Section 01 (Neary) Class Number: 57968

MTh	1:10:00 PM	2:25:00 PM
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CUNY and Slavery

Make them the property of the people — open the doors to all — let the children of the rich and the poor take their seats together and know of no distinction save that of industry, good conduct and intellect. ~Townsend Harris, president of New York’s Board of Education, in a letter published in *The Morning Courier and New York Enquirer* on March 15, 1847.

I wanted to engage the past, knowing that its perils and dangers still threatened and that even now lives hung in the balance. Slavery had established a measure of man and a ranking of life and worth that has yet to be undone. If slavery persists as an issue in the political life of black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment.

Mother, 2007

~Saidiya Hartman, *Lose Your*

In 2003, Brown University President Ruth Simmons convened a faculty and student committee to produce “a better understanding of the complicated and controversial questions surrounding the issue of reparations for slavery.” In her charge letter to the committee, Simmons positions Brown as both a site of historical and critical inquiry and itself a subject of history, contending that, “Brown’s history makes this an issue about which we have a special obligation and a special opportunity to provide thoughtful inquiry.” The report of that committee, published in 2006 as *Slavery and Justice*, became a model for institutional and scholarly reckoning with racial slavery and its afterlives, with faculty, students, and librarians at a number of universities taking up similar projects at their institutions. These undertakings, happening largely as individual classes, have enriched our historical archive and understanding of the connections between higher education and the ongoing workings of racial capitalism. The first institutions to follow Brown’s lead were elite, private Northeastern universities (Harvard, Columbia). Although some public research universities in the South have since followed suit, a significant study of the relationship of slavery and a public education system founded on the principles of democratic egalitarianism has not been done. This course undertakes that project.

Collecting texts across a wide variety of genres—history, literature, visual art, administrative report, journalism—this course establishes a framework for investigating the historical, structural, economic, relationships between CUNY, slavery, and abolition. Working in the space between the two epigraphs above—the declaration of educational access and parity called for by Townsend Harris (founder of The Free Academy, the progenitor of CUNY), and the definition of the “afterlife of slavery” advanced by literary theorist Saidiya Hartman—we will study the institutional, epistemological, and pedagogical forms that condition race relations at CUNY, attending, in particular, to how value is assigned and how knowledge is organized. In addition to collectively establishing the epistemological framework for this project, students will individually pursue independent research to both fill out the historical archive, calculate the impact of these legacies, and consider how to redress inequities within the system. Discussions will be organized around the way the texts under consideration shed light on the long trajectory of racial justice work in the US as it relates to higher education, from the antebellum period through Black Lives Matter movement today. We will take up the questions that have been important flashpoints along the way, such as the politics of monuments and memorialization, disciplinary divisions, and the role of student protests in determining curriculum and scholarship. Requirements include lively participation in class discussion, close engagement with primary and secondary texts, a creative project reflecting on the monumental landscape of NYC, and a final research paper and presentation. The course will conclude with a public forum in which students from this course and from the MIT and Slavery course—happening simultaneously—will convene to share their research at a colloquium hosted by Cooper Union. At the colloquium, students will have the opportunity to place institutional relationships to slavery and abolition in comparative context, addressing, among other things, differences in public vs. private education; the role academic specialization (engineering, art, or liberal arts); and various social and institutional relationships to class and wealth production. Course materials will include the original Brown University *Slavery and Justice Report*; selections from Leslie Harris’s *Slavery and the University* and Craig Wilder’s *Ebony and Ivy*; popular, activist, and scholarly histories of CUNY; visual art by Lubaina Himid, Titus Kaphar, Bethany Collins, Kerry James Marshall and Fred Wilson; in conversation with Christina Sharpe, Saidiya Hartman, Toni Morrison, Joy James, and Lindon Barrett. The course will proceed in 6 units: Institutional Reckoning with Slavery, CUNY/Hunter History, Epistemology and the Archive, Pedagogy and Value, Monumental Landscapes, and Framing: Appropriating Institutional Forms for Antiracism.

ENGL 32252 SEX and GENDER IN THE MIDDLE AGES 3 credits. Prerequisite is English 220.**Section 01 (Martinez-Bilgrey) Class Number: 3627**

TuF	12:45 PM	2:00 PM
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Sex and gender were as complicated in the Middle Ages as they are now. Contrary to what you may have seen in pop culture representations of the Middle Ages, it was not all about “wenches” in revealing costumes, and “manly” knights in shining armor. In many ways, the attitudes which defined sex and gender were radically different from what we are familiar with today. But in other respects, we are the inheritors, for better or worse, of many of the beliefs about these concepts which we see in the medieval period. We will be reading texts which shed light on medieval attitudes toward what it means to be a man or a woman, how the celibate clergy saw their role, how same-sex love is viewed, what marriage entails, and how heterosexual courtship was conducted. We will also consider how these various views are inflected by issues of class. All texts are fairly short and available online. No book purchases necessary. We will read those works written in Middle English in their original form. Quizzes, brief homework assignments, paper, final exam.

ENGL 32259 DECOLONIZING GENDER BETWEEN TEXT & IMAGE 3 Credits. Prerequisite is English 220. Cross-listed with WGSA 29010**Section 01 (Agathocleous) Class Number: 24533**

MTh	1:10 PM	2:25 PM
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The politics of colonial resistance and egalitarian feminism arose alongside each other and share an overlapping history and vocabulary. The notion of liberation is central to both and in its service the two movements have intersected, interrupted, aided and undermined each other. As feminist postcolonial theorists such as Lila Abu-Lughod and Gayatri Spivak have argued, colonialism has instrumentalized feminism and vice versa. This course analyzes the historical intersection of feminism and anti-colonialism through the relationship between image and text, with close attention to phenomena such as harem photography, political cartoons, photo albums, and instances of Third Cinema. The class is aimed at students who seek to deepen their theoretical knowledge of postcolonial and feminist theory and develop new frameworks for analyzing the relationship between image and text. Alongside feminist and postcolonial theoretical texts, we will read biographical works such as *Imperial Intimacies*, poems, short stories (such as “Sultana’s Dream”) and novels such as *Jane Eyre*, *Wide Sargasso Sea*, *Lucy*, *Persepolis*, and *Fantasia*, and discuss films such as *The Battle of Algiers*, as well as works of painting and photography.

ENGL 32351 ASIAN AMERICAN POETICS**Section 01 (Park) Class Number: 20949**

TuF	11:10 AM	12:25 PM
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ENGL 32354 ASIAN PACIFIC AMERICAN MEDIA**Section 01 (Park) Class Number: 20947**

TuF	12:45 PM	2:00 PM
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ENGL 324 STUDIES IN NATIVE-AMERICAN LITERATURE 3 credits.**Section 01 (Miller) Class Number: 5008**

MTh	9:45 AM	11:00 AM
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This course will examine the diverse texts composed, spoken, translated or recorded by Native Americans from 1500-1900. Bookended by more familiar genres of Native American expression—pre-contact mythology and twentieth-century poetry and novels—our course readings include Aztec and Mayan narratives of cultural transformation in the wake of Spanish conquest, mestizo histories of America, Pequot and Mohegan ministerial sermons, conversion narratives, letters and hymnody, and Cherokee newspaper articles. We will also read journal articles, treaties, court cases, scientific treatises, and other primary texts to contextualize our study. Requirements will include active class participation, short responses or quizzes, three papers, and a final exam.

ENGL 32500 POST-COLONIAL LITERATURE W P&D: A

Section 01: (Professor Perera) Class Number: 5900

MTh	2:45:00 PM	4:00:00 PM
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Postcolonial Studies is an interdisciplinary academic field that emerged from the political, cultural, and psychological struggles for decolonization during the 1940s to the 1960s. In a general sense, Postcolonial Literature refers to literary works by writers from formerly colonized countries. National allegory and narratives of identity crises are considered some of its emblematic forms. 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? “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 name for a way of knowing—a philosophy of history. The political and ethical struggles that animate the fields of postcolonial literature and theory are ongoing ones.

Building on Hall’s question and focusing on a broad range of works from the postcolonial canon, we will study the changing conventions and notations that make up the genre of postcolonial writing. We will attempt to understand the category of the postcolonial not only as defined in relation to 1940s and 1960s decolonization movements, but also in terms of the cultural politics of both earlier and later anti-colonial struggles. Our examples will be drawn from anti-colonial, internationalist, and human rights traditions from India, Sri Lanka, Nigeria, Botswana, Sudan, and South Africa. Thus this course will be an introduction to the field of postcolonial studies through readings involved in the critique of colonialism from the period of decolonization and after. The first part of the class will be devoted to foundational texts and standard definitions. During the second part of our class, we will also engage debates in terminology and new directions in the field of postcolonial studies. Literary texts include Chinua Achebe’s *Things Fall Apart*, Jamaica Kincaid’s *Lucy*, Bessie Head’s “Life” and the “Collector of Treasures,” Saadat Hasan Manto’s “Toba Tek Singh,” Tayeb Salih’s *Season of Migration to the North*, Arundhati Roy’s *The God of Small Things* and Michael Ondaatje’s *Anil’s Ghost*.

While the main focus of our class is prose fiction, we will also read excerpts from foundational texts in postcolonial theory including selections from Frantz Fanon’s *Wretched Of The Earth*, Aimé Césaire’s *Discourse on Colonialism*, Edward Said’s *Orientalism*, and Stuart Hall’s “When Was ‘The Post-Colonial’? Thinking at the Limit”

Section 02: (Wynter) Class Number: 6779

TuF	9:45 AM	11:00 AM
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CANCELED

This course introduces students to the study of postcolonial literatures in English from the people and culture formerly colonized by Britain and other European powers such as France. It examines the literature of the Caribbean, India, and Africa, with a focus on the analysis of power relations, resistance, race, and otherness in text and film. In analyzing and evaluating the literature from the “margin,” students will discuss and write critical essays on the need of empire to write back to the “center” and its so-called master narrative, such as Charlotte Brontë’s

Jane Eyre and William Shakespeare's *The Tempest*. Students will also critically reflect on how diverse postcolonial writers and communities appropriate the language of the "Mother country" to reinscribe history, engage in mimicry, hybridity and ambivalence that reflect the formation of postcolonial identities. To understand these processes, students will employ various postcolonial theories which have emerged to account for the complexities and cultural provenance of postcolonial writing. The exploration of the terrain and debates in postcolonial theories will include the works of Edward Said, Homi Bhabha, Gayatri Spivak, Aimé Césaire, Stuart Hall, Benita Parry and the authors of *The Empire Writes Back* among others. While many of the theoretical essays, drawn from *The Postcolonial Studies Reader* (2006), will be distributed free of charge, students are expected to purchase the core texts for study, comprising poetic, novelistic and dramatic works: Jean Rhys's *Wide Sargasso Sea* (ISBN: 13 9780141185422), Arundhati Roy's *The God of Small Things* (ISBN: 9780812979657), David Dabydeen's *Turner: New and Selected Poems* (ISBN: 9781900715683) Aimé Césaire's *A Tempest* (ISBN:13 9781559362108) and Wole Soyinka's *Death and the King's Horseman* (9780393322996). Students should purchase ONLY the required edition of these literary texts, which are inexpensively available in the College's bookstore, Shakespeare & Co., and Amazon.com.

ENGL 327 TOPICS IN CARIBBEAN LITERATURE 3 credits.

Section 01 (Glick) Class Number: 20775

MW	5:35 PM	6:50 PM
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ENGL 32984 IMAGINARY WORLDS W AREA OF STUDY: 1, 2. Cross-listed with MEDIA 39903

Section 01: (L. Alexander) Class Number: 5911

TuF	12:45:00 PM	2:00:00 PM
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CANCELED

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 the structural study of myth, anthropology of storytelling, literary history, textual and comparative analysis, and the new media narratology. This interdisciplinary course will guide students through the emerging debates on the social world-models, the dynamics between the worlds and stories, the 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 such foundational notions as mythic worlds, storyworlds, and symbolic modeling systems. This course is meant to inspire writers, artists, and thinkers. Each student will select a topic of interest for an independent course project. This analytical, critical and interpretive course paper will integrate your ideas, research, and the new knowledge you will acquire in this class. This course will be writing intensive. It fulfills the following requirements: the College Writing Requirements, English Major and Minor, British and/or Irish Literature, and Transnational and/or Postcolonial Studies.

ENGLISH 330 SOCIOLINGUISTICS Note: This class is a linguistics and language class.**W GER: 3A AREA OF STUDY: 6. Combined with ANTHC 32567.****Section 01: (Padgett) Class Number: 3628**

MW	4:10 PM	5:25 PM
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This course is an introduction to sociolinguistics and is designed to give students the tools to critically analyze language in use and the relationship between language and society. The course will provide an overview of foundational work in language variation, as well as more recent work that incorporates concepts like language ideology, indexicality, and critical theory. Along the way, we'll look at how language interacts with other dimensions of social life/identity, including gender, race, ethnicity, geographical location, age, social affiliations, and mobility. Particular attention will be given to the intersection of language and social justice. Some background in linguistics is recommended but not required.

ENGL 332 HISTORY OF ENGLISH LANGUAGE 3 credits. Pre-1800 requirement. Writing intensive. Prerequisite is English 220. Area of study: 6. GER: 3A.**Section 02 (Shavitz) Class Number: 3631**

MTh	11:10:00 AM	12:25:00 PM
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This course presents the history of the English language through the history of its speakers and through the developments in the language itself brought about by those speakers. This history extends from the Germanic invasions of Britain in the fifth century, through the colonization of the Americas and Australasia, and into English's modern presence in India, Africa, and China. By the time they finish the course, students should have a strong sense of the historical framework within which English and English literature have developed; an understanding of the relationship between culture, social identity, and language; some familiarity with older forms of English and some of its modern variants; and knowledge of basic sociolinguistic terms and of the concepts they represent.

Section 03: (Strouse) Class Number: 5501

TuTh	7:00:00 PM	8:15:00 PM
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ENGLISH 33367 LANGUAGE AND GENDER**Section 01 (Professor K. Greenberg) Class Number: 6486**

TuF	12:45:00 PM	2:00:00 PM
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What is gender? How do gender identity and sexual orientation differ? How are they related to biology and to culture? How do patterns of speaking and interpreting reflect, perpetuate, and create our experience of gender? How does gender interact with age, race, ethnicity, socioeconomic class, nationality, socioeconomic status, occupations, and institutional settings? What do controversies about sexism and other biases in language suggest about the connections between language, thought, and socially-situated political struggles?

We will explore these questions from an intersectional perspective, focusing on how the intersections of race, class, gender, sexual orientation, sexuality, and other sociocultural identities shape the ways in which individuals view the world and how society responds to them. You will read, interpret and evaluate scholarly articles and popular culture "texts" in order to analyze, describe, and illustrate the linguistic "performance" or "enactment of gender.

You'll also learn how to analyze "real-life data," write a paper about your findings, and present these findings in a clear, logically-organized presentation.

The material may challenge your core beliefs, values, and ethics, so you need to be willing to come to every class with an open mind, ready to learn, and ready to challenge others and be challenged.

ENGL 33380 LANGUAGE AND SPORT

Section 01: (McPherron) Class Number: 55598

MTh	4:10PM	5:35 PM
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This course introduces research and topics involving the application of applied/sociolinguistics to the field of sport. Using language, and more specifically English, as a point of entry, students in the course will think critically about how we talk when we play, discuss, and evaluate the sports that we love. Through course readings, research assignments, and class discussions, students will analyze how language use in sporting events offers a unique lens into race, gender, identity, and other larger societal issues.

Course content will include research articles, ethnographies, memoirs, films, and popular non-fiction writing. We will discuss different sports (e.g. American football, soccer, spelling bees) and sporting contexts (e.g. sports media, coaching, on-field language). This course would be of particular use for students who are interested in qualitative and discourse analysis research methods and/or who are interested in pursuing graduate school in applied/sociolinguistics or a related field. Some background in linguistics and/or cultural studies is quite helpful but not necessary.

ENGL 33500 CHAUCER 3 Credits. Area of Study: 1. GER: 3A.

Section 01 () Class Number: 5899

W	10:10 AM	1:00 PM
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ENGLISH 337 LITERARY ASPECTS OF FOLKLORE (C/L COMPL 37058) GER: 3A AREA OF STUDY: 1. May be used for the focus on literature before 1800 requirement.

Section 01: (Haddrell) Class Number: 4486

MW	5:35 PM	6:50 PM
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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.

ENGLISH 34201 ABERRATIONS IN BLACK: CONTEMPORARY AFRICAN AMERICAN RHETORIC

Section 01: (Professor Craig) Class Number: 6786

TuF	2:10 PM	3:25 PM
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ENGL 34249 RHETORIC OF SPACE AND PLACE**Section 01: (Jones) Class Number: 24535**

TuF	9:45AM	11:00 AM
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ENGL 34301 DIGITAL STORYTELLING AREA OF STUDY: 6**Section 01: (Hightower) Class Number: 5606**

TuTh	5:35:00 PM	6:50:00 PM
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CANCELED

In English 343, we will be looking at the different ways digital storytelling is used—in creative writing, business, art, and gaming, just to name a few, and students will create their own digital narratives, including a podcast and video. Students will learn how to put together a video, from storyboarding to using audio recorders/editors such as Audacity and Garage Band. The process of creating a digital story in different formats will accomplish the following:

- 1) You will learn how to use narrative as a form of persuasion
- 2) You will explore and become more confident in your writing style and voice
- 3) You will begin to see language not as a fixed construct but always interacting with other media—sound and visuals
- 3) You will develop technical skills that can be used in a variety of New Media platforms. No textbooks are required for this class as all readings will be available on Blackboard. We will meet synchronously in Zoom.

ENGL 34302 COMMUNITY LITERACIES 3 Credits. Area of Study: 6. GER: 3A.**Section 01 (Craig) Class Number: 58473**

TuF	3:45 PM	5:00 PM
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ENGL 34600 DISCOURSE ANALYSIS**Section 01 (K. Greenberg) Class Number: 20777**

TuF	3:45 PM	5:00 PM
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Discourse means “language-in-use.” At a personal level, you engage in interplays of discourse, text and power every time you argue with someone in speech, writing, or emojis. At the global level, discourse battles occur in print and on social media, as people and groups try to advance their ideologies. This course aims to advance your critical thinking about how discourses are used in context and how they reflect and shape our world.

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.

ENGL 350 RENAISSANCE DRAMA 3 Credits. Area of Study: 1. GER: 3A.**Section 01 (Alfar) Class Number: 5902**

MTh	11:10:00 AM	12:25:00 PM
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Topic: "Shakespeare and his Contemporaries: Unruly Subjects"

This course will study the drama of William Shakespeare's 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, and contemporary critical theory. Comedy, city comedy, tragedy, revenge tragedy, and romance form the backdrop for prostitutes, nuns, 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; problematize religious and racial biases; transform acts of revenge and violence into contests between nations and men; turn marital conventions upside down, and interrogate governmental power. Thus, we will ask what it means to be "unruly"—are all women ruled by men? Are all children ruled by parents? Are all subjects ruled by leaders or kings? Do gender norms rule gender? Along with historical and theoretical articles, we will read *The Tragedy of Mariam* (Elizabeth Cary), *Titus Andronicus* (Shakespeare), *The Revenger's Tragedy* (Middleton and Tourneur), *The Two Noble Kinsmen* (Fletcher and Shakespeare), *The Roaring Girl* (Thomas Middleton, and *Epicoene, or The Silent Woman* (Ben Jonson). We may also read, *The Witch* (Thomas Middleton), *The Maid's Tragedy* (John Fletcher and Francis Beaumont), or *The Island Princess* (John Fletcher). Don't buy the books quite yet, check Blackboard first.

Assignments will include participation, weekly in-class writing, two papers, and a final exam.

ENGLISH 352 SHAKESPEARE SURVEY P&D: D GER: 3A

AREA OF STUDY: 1. may be used for the focus on literature before 1800 requirement.

Section 01 (Hollis) Class Number: 3636

TuF	11:10 AM	12:25PM
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Writing in 1599, at the opening of the Globe Theatre, a traveller 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)

Section 02: (Henry-Offor) Class Number: 3637

TuTh	7:00:00 PM	8:15:00 PM
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CANCELED

This course introduces students to Shakespeare's plays and poetry. The course will be taught from theoretical and literary perspectives. Students will read poems and plays as both dramatic interpretations of early English culture and as timeless works of theatre arts and poetic form. Most of the readings will focus on women, relationships and their roles in early modern life. The underlying themes of all readings in this course are love, intimacy and human relationships.

ENGL 35589 SHAKESPEARE'S HISTORY PLAYS AREA OF STUDY: 1. May be used for the focus on literature before 1800 requirement.

Section 01: (Korn) Class Number: 5914

Sa	12:10:00 PM	2:40:00 PM
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For God's sake, let us sit upon the ground / And tell sad stories of the death of kings; / . . . for within the hollow crown / That rounds the mortal temples of a king / Keeps Death his court and there the antic sits, / Scoffing his state and grinning at his pomp, / Allowing him a breath, a little scene, / To monarchize, be fear'd and kill with looks, / Infusing him with self and vain conceit, / As if this flesh which walls about our life, / Were brass impregnable, and humour'd thus / Comes at the last and with a little pin / Bores through his castle wall, and farewell king! [*Richard II*, Act III, Scene 2].

By the mid-fourteenth century, King Edward III had produced a brood of five healthy sons, who in turn would produce generation after generation of ambitious heirs whose competing claims to the throne dominated the history of England in the fifteenth-century. This dynastic struggle between the Yorkist and Lancastrian lines, known to us as the War of the Roses, culminated in the defeat of Richard III at Bosworth Field in 1485 and the beginning of the Tudor dynasty under Henry VII.

When William Shakespeare and his father John applied for a coat of arms in 1596, their submission stated that an ancestor had done "valiant and faithful service" under Henry VII at Bosworth Field. Evidence suggests that Shakespeare had a life-long fascination with English history, including a personal investment in the Tudor national narrative. And he had a professional investment in history plays; his great early popular successes and the foundation of his reputation as a dramatist were his plays based on the reign of Henry VI. Over the course of his career, Shakespeare would return many times to the history of the fifteenth-century kings and their struggles for power. He wrote two tetralogies, known as *Henriads*, that cover this period. Ironically, the four earliest of these plays deal with the later events: *Henry VI*, Parts 1, 2, and 3; and *Richard III*. The second four "Henry plays," part of Shakespeare's later, more mature and sophisticated work, go back to the beginning, to the initial events that set off the long century of civil war: *Richard II*; *Henry IV*, Parts 1 and 2; and *Henry V*. Taken together these plays dramatize some of Shakespeare's life-long obsessions: usurpation and the nature of ambition; the basis of political legitimacy, the power, burdens and limitations of kingship, and the forms of tyranny. Using both tragic and comic modes, in the *Henriads* Shakespeare investigates issues of justice, violence, aggression, and loyalty in the state, all presented from multiple perspectives. He explores the interaction of human personalities, sometimes complicated by role-playing, and the balance of power in relationships.

In this course we will read all eight of the plays that constitute the two *Henriads*. We will analyze Shakespeare's use of source material in the Tudor chronicles of Edward Hall and Raphael Holinshed and in Thomas More's *History of King Richard III*. To put the plays in context, we will study, as mirror reflections, two periods of English history: the kings and the civil wars for dynastic power that dominated the fifteenth century; and Shakespeare's contemporary world of late Tudor and early Jacobean politics. Primary texts will include, in addition to the plays, short readings from Hall, Holinshed, and More. Secondary texts will include readings from the works of Shakespeare scholars and modern historians of

medieval England. We will consider all the plays we read both as works of literature and as texts for performance. We will examine what is known of the original performances and publications of these plays and explore subsequent stage productions and, as time allows, film adaptations. We may spend a session visiting the Medieval Galleries of the Metropolitan Museum of Art [at Fifth Avenue and/or the Cloisters].

Requirements include [1] regularly participating in class discussions; [2] maintaining a reading journal; [3] attending and reviewing one live performance of a Shakespeare play, preferably a history play, and [4] completing a research project in several stages. For this project, each student will choose and research various aspects of one historically or theatrically significant stage performance of one of these plays. The research will result in a written paper, a bibliography, and a class presentation. Those students who take the work of the course seriously will have an opportunity not only to extend their knowledge and appreciation of the plays of Shakespeare and of the world of medieval England, but also to improve their skills in critical analysis, writing, speaking and observation.

35810 JEWISH NOVELS THAT CHANGED THE WORLD AREA OF STUDY: 2, 3, 5

Section 01: (Garrett) Class Number: 6238

MTh	2:45:00 PM	4:00:00 PM
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Over the last one hundred years, Jewish writers throughout the world have composed a remarkable array of works that deal with the modern experience and that have changed the course of world literature. Often fluent in multiple languages and straddling multiple nations, their novels challenged and reconfigured novelistic standards. Authors to be read in translation may include Bruno Schulz, Isaac Babel, Franz Kafka, Gertrude Stein, Sholem Aleichem, Primo Levi, Philip Roth, Orly Castel-Bloom, Nicole Krauss and Tony Kushner.

ENGL 360 THE 17th CENTURY 3 Credits. Area of Study: 1. Pre-1800 requirement. GER: 3A.

Section 01 (L. Greenberg) Class Number: 20779

MTh	1:10 PM	2:25 PM
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This course will survey selected poets of the seventeenth century, chosen for the diversity of their poetic techniques, styles, and preferred genres and for their contrasting responses to the Civil War. This course will place special emphasis on the lyric poetry of the metaphysical poets and is designed to assist students in gaining an expertise in close, technical reading of poetry, learning sensitivity to stanzaic form, meter, rhyme, allusion, and figurative language. We will also explore how such readings are ultimately incomplete without contextualizing the poets and poetry within the turbulent religious, political, and gender upheavals of the period. Poets include: John Donne, Mary Wroth, Ben Jonson, George Herbert, Robert Herrick, Sir John Suckling, Andrew Marvell, John Milton, and Katherine Philips. Requirements: regular Discussion Boards, a research paper, and final examination.

ENGL 36800 THE 18th CENTURY ENGLISH NOVEL 3 Credits. Area of Study: 1. GER: 3A. Pre-1800 requirement. P&D: D.

Section 01 (Connor) Class Number: 6782

TuF	9:45:00 AM	11:00:00 AM
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This course meets the pre-1800 requirement.

The 18th century in Britain comprised a period of unparalleled social, political, religious and economic change. These changes repeatedly redefined public and private roles of women as well as men. In this course we will read and analyze some of the most popular novels of the time. Topics of discussion will include the social construction of gender roles; sex, money and marriage; women's education; the prevalence of prostitution; law, crime and punishment; and class issues, including labor and poverty.

ENGL 37151 ROMANTIC NOVELS

Section 01 (D. Robbins) Class Number: 20782

TuF	2:10 PM	3:25 PM
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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 37200 ROMANTIC POETRY 3 credits. Pre-1800 requirement. Prerequisite is English 220. Area of study: 1.

GER: 3A. P&D: D.

Section 01 (Vardy) Class Number: 6181

MW	5:35:00 PM	6:50:00 PM
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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.

REQUIRED TEXTS: Coleridge, *S.T. Poetry and Prose*, Norton

ISBN: 978-0-393-97904-6, \$17.20

Clare, John *Major Works*, Oxford

ISBN: 978-0-19-954979-5, \$14.76

Wordsworth, Dorothy "The Alfoxden Journal" on Blackboard

Wordsworth William *Major Works*, Oxford

ISBN: 978-0-19-953686-3, \$16.95

COURSE REQUIREMENTS:

Essay (7-10 pages)	45%
Final exam format TBA	35%
Participation (attendance, class discussion, 4 short papers)	20%

The 4 short papers should be 1-2 pages in length, and can take several forms: close readings of passages from poems (please do not submit simple paraphrase), comments on how a work is representative of an author's work or of the period, etc. Students are invited to submit an outline or the Introduction of their term paper as one of their papers. Essay topics will be assigned by the end of the 4th week. Any student who wishes to discuss topic proposals with me before then, please feel free to come to see me in office hours.

avardy@hunter.cuny.edu (email preferred)

Office hours: Monday and Wednesday by appointment

ENGL 37700 20TH AND 21ST CENTURY AMERICAN FICTION 3 Credits. Area of Study: 2. GER: 3A.

Section 01 (Bobrow) Class Number: 5903

TuTh	5:35 PM	6:50 PM
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In this course we will read a broad selection of American fiction, focusing on the period between World War I and the 1980s. 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 debate 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 a 10-page research paper.

ENGL 38631 WHARTON AND AUSTEN IN FICTION & FILM 3 Credits. GER: 3A.**Section 01 (Kaye) Class Number: 58093**

MTh	2:45:00 PM	4:00:00 PM
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Although separated by a hundred years, the British novelist Jane Austen and the American writer Edith Wharton shared many thematic concerns: the importance of choosing wisely in marriage, the intellectual and moral development of women, the dangers of violating society's strictures, and the ways in which social transformations shape individual free choice and identity. The class will consider four novels by Austen and three by Wharton along with film adaptations of their work. Beginning with Austen's "Lady Susan" (1803), a comic epistolary novel of a woman's fiercely competitive relationship with her daughter in the pursuit of men. We will consider "Pride and Prejudice" (1813), probably Austen's most popular novel but one she described as "rather too light and bright and sparkling." We will read "Mansfield Park" (1814), Austen's most complex work of fiction, the story of the fickle young suitor Henry Crawford and of the poor cousin Fanny Price, who comes to stay with her wealthy relatives and learns the tricky games of love. We will consider "Emma," the tale of a beautiful, intelligent, and utterly self-deluded match-maker. We will read Wharton's "The House of Mirth" (1905), a disturbing taxonomy of a young woman's descent into poverty and abasement in New York's brutal "marriage market," and "The Custom of the Country" (1913), the narrative of an avaricious woman's search for fortune and status through a series of advantageous marriages. We will take up "The Age of Innocence" (1920), a novel of thwarted desires and adulterous fantasies in a tightly-knit New York society intent on punishing violations of its strict codes of behavior. We will also read several of Wharton's ghost stories, with their coded depiction of themes of sexual anxiety, voyeurism, and class prejudice. From the 1940 Hollywood film of "Pride and Prejudice" starring Laurence Olivier and Greer Garson and the 1995 film "Clueless" directed by Amy Heckerling to the 1996 adaptation of "Emma" starring Gwyneth Paltrow and the recent version of "Lady Susan" entitled "Love and Friendship" directed by Whit Stillman, Austen has been well served by the movies. Terence Davies' shattering 2000 "The House of Mirth" and Martin Scorsese's opulent 1993 "The Age of Innocence" offer strikingly different cinematic conceptions of the world Wharton depicted. Requirements: A mid-term paper and a final paper that may be adapted from the mid-term essay.

ENGL 38667 The Transatlantic 19th Century 3 Credits. GER: 3A.**Section 01 (Black) Class Number: 6175**

MTh	1:10:00 PM	2:25:00 PM
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This course is interested in the reconstruction of local debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty, the significance of the American and French Revolutions, slavery, the role of women, and the role of law in Britain and in the U.S.), the course will feature British and American political prose and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. Some of the authors considered in this course are: Mary Wollstonecraft, Margaret Fuller, Frederick Douglass, Charles Dickens, and Oscar Wilde.

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

ENGL 38780 THE MODERNIST NOVEL**Section 01 (Allred) Class Number: 20780**

MTh	2:45:00 PM	4:00:00 PM
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Virginia Woolf may or may not be right that "on or around December 1910, human nature changed," but there can be no argument that the novel genre underwent a profound transformation in the early twentieth century. Nearly all of the terms of the implicit "contract" binding authors and readers of the "realist" fiction of the preceding period are discarded or renegotiated: the centrality of heterosexual middle-class white subjects, continuities of space and time, and the preservation of social decorum in subject matter and language, for example. We will read

a range of texts that exemplify these changes, emphasizing the way aesthetic form changes in response to often dramatic and/or violent changes to the social and cultural structures of modernity in the first half of the twentieth century. Authors may include: James, Joyce, Woolf, Faulkner, Barnes, and Ellison. Course requirements: frequent informal response papers, a midterm, enthusiastic participation, and a final research paper of about 12 pp. This will be a synchronous course that will supplement Zoom meetings with occasional asynchronous elements and assignments.

ENGL 38802 LITERATURE OF THE GREAT WAR: MODERNISM, MEMORY, AND THE POETICS OF HISTORY

Section 01 (Kaye) Class Number: 58115

MTh	1:10:00 PM	2:25:00 PM
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The year 2018 marked the one-hundredth anniversary of the end of World War I, also known as The Great War. Today literary critics and cultural historians comprehend the war as crucially determining twentieth-century and modernist literature as well as “modernity.” This course explores creative and intellectual responses to the Great War (1914-1918) by focusing on the changes that wartime experience fostered in national identity, gender relations, sexual attitudes, psychoanalysis, prevailing conceptions of historical progress, and the aesthetic strategies of writers. In an exploration of fiction, poetry, memoir, film, and criticism, we consider the close relation between personal trauma and historical catastrophe. Readings will begin with Thomas Hardy’s elegiac, ironic poems reflect a shift from Victorian to modernist poetics. In addition to the writings of soldier-combatants such as Robert Graves, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, Edmund Blunden, and David Jones, we will consider the different responses of women writers and artists such as Radclyffe Hall, Käthe Kollwitz, Virginia Woolf, Vera Brittain, and Rebecca West, whose novel “The Return of the Soldier” (1918) was the first fictional treatment of “male hysteria” (shell shock). In a consideration of several pivotal works of modernist fiction—Woolf’s “Jacob’s Room,” and Ford Madox Ford’s “Parade’s End”—we will consider how the new techniques of modernism, once critiqued by literary critics as requiring the occlusion of historical actualities, indirectly register wartime realities. Just as Primitivist, Futurist, and Dadaist art movements took their inspiration from widespread militarism and battlefield disasters across Europe, psychoanalysis shapes its new “talking cure” along with a critique of “civilization” and theories of the “death drive.” We will view influential filmic works such as the 1916 documentary “The Battle of the Somme,” Abel Gance’s “J’Accuse” (1919), and Stanley Kubrick’s “Paths of Glory” (1957). Because of the Trans-Atlantic and international literary scope of the First World War, the course will take up Anglo-American (often short fictional) texts by Lawrence, Rudyard Kipling, Conrad, T.S. Eliot, Woolf, Gertrude Stein, Hemingway, and Faulkner as well as works by non-English writers such as Ernst Junger and Georg Trakl, all writers who understood the events of World War I as requiring radical innovations in literary form. Requirements: A mid-term and a final paper that may be adapted from the mid-term paper.

ENGL 38850 CONTEMPORARY BRITISH LITERATURE

Section 01 (Perera) Class Number: 24536

MTh	11:10:00 AM	12:25:00 PM
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ENGL 38858 GOTHIC IMAGE IN ART & LITERATURE 3 Credits. GER: 3A.

Section 01 (Connor) Class Number: 6783

TuF	12:45:00 PM	2:00:00 PM
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ENGL 38959 JAMES JOYCE

Section 01 (Israel) Class Number: 20783

MW	4:10:00 PM	5:25:00 PM
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Legend has it that James Joyce quipped that it took him seventeen years to write his final novel, *Finnegans Wake* (published in 1940), and he didn't see why the book shouldn't take seventeen years to read. In this seminar we will read his 672-page "book of the night" in fifteen weeks, and it is the only novel we will read during the semester.

The *Wake* tells the story of one night in the mid-twentieth-century life of a Dublin bar owner and his family, and in doing so retells centuries of myths, legends and stories from Ireland, Britain, Europe, the United States and elsewhere. Primarily written in English, the novel is filled with puns and portmanteau words and Joyce weaves into his inimitable sentences words from dozens of other languages. Yes, it is a difficult novel, but there is no need to be intimidated by it, as it teaches you how to read it as it goes along. Besides, there is no "mastering" it, though it is a lot of fun trying and failing to do so. It would be great if you had read, before taking the class, Joyce's earlier novels *Portrait of the Artist as a Young Man* and *Ulysses*, as the *Wake* is, like those other novels, partly an autobiography, but that isn't essential. What is essential is that you make a concerted effort to take the novel's ideas seriously--and those ideas are very important, both in relation to Joyce's engagement with then European history (and impending World War II) and in terms of our current moment. Over the course of the semester, we will encounter some salient examples of contemporary Joycean criticism; of particular interest to our seminar will be questions of gender, postcoloniality; globality and the limits of "attention" engaged in the novel.

If you think you might want to take this seminar, please have a look at the first page of the novel here:

<https://www.finwake.com/1024chapter1/fw01.htm>

If you are inclined to work together with your fellow students to figure out what Joyce might be saying, you are most welcome to join us.

A final word: despite (or maybe because of?) its intellectual fireworks, this most comic of comic novels is hilarious, so, Zoom or no Zoom, be prepared to laugh throughout the semester.

ENGL 38967 TONI MORRISON

Section 01 (Davis) Class Number: 20781

TuTh	7:00 PM	8:15:00 PM
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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

Section 01 (Thomas) Class Number: 5503

TuF	3:45 PM	5:00 PM
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ENGL 39056/AFPR 390 The Politics of Color(ism) (W) HYBRID-synchronous via Zoom on Mondays only;

Thursdays are asynchronous

Section 01: (Nims) Class Number: 6176

MTh	2:45 PM	4:00 PM
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Hortense Spillers asserts that the mixed-race, or, to use an outmoded literary term, *mulatta* figure, is the quilting point of race and sex in the New World. More specifically for blacks, this elusive light-skinned figure became the screen for which fantasies of beauty, power and worth are projected, fantasies that are concretized in the practice of colorism, or skin color discrimination, a practice intimately familiar to black people. Often described as intra-racial racism, colorism is part of legacy of slavery, tied to power, privilege, and to post-emancipation institutions that insure exclusivity based on color, where the strong hold of white supremacy has created color hierarchies among and internalized by blacks that continue to have serious consequences, rewarding those with "light skin" and "good hair" and rejecting and pathologizing those with dark skin.

Although much scholarship on colorism is empirically based, given that the fiction of race as type was strengthened as the study of anthropology, many literary texts are a reflection and interrogation of this intra-racial tension. This semester, we will read works that are upended, disrupted, troubled and often rendered strange or opaque by the presence of both light and dark-skinned characters, exploring the aesthetic as well as social effects of colorism. Readings include Faulkner, Morrison, Larsen, Thurman, Wheldon Johnson and others.

ENGL 39203 SURREALISM IN AMERICAN POETRY

Section 01 (A. Robbins) Class Number: 24537

MTh	2:45:00 PM	4:00 PM
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ENGL 39600 AMERICAN PROSE FROM RECONSTRUCTION TO WWI 3 Credits.

Section 01 (Wetta) Class Number: 5394

TuTh	4:10:00 PM	5:25:00 PM
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ENGL 39700 PRE-20TH CENTURY AMERICAN POETRY AREA OF STUDY: 2

Section 01: (A. Robbins) Class Number: 20784

MTh	1:10:00 PM	2:25:00 PM
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ENGL 39997 Narratives of the Civil War 3 Credits.

Section 01 (Chinn) Class Number: 43573

MTh	11:10 AM	12:25:00 PM
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ENGL 482 SPECIAL STUDIES SEMINAR (1 credit) Written permission of a full-time faculty member required before registering. GER: 3A Section 01 Hours to be arranged Staff Class Number: 3662

Section 02 Hours to be arranged Staff Independent study credit for English majors. Class Number: 4985

Section 03 Class Number: 6854

Section 04 Class Number: 6869

Section 05 Class Number: 6870

Section 06 Class Number: 6886

ENGL 483 SPECIAL STUDIES SEMINAR (2 credits) Written permission of a full-time faculty member required before registering. GER: 3A Section 01 Hours to be arranged Staff Class Number: 5395

Section 02 Hours to be arranged Staff Independent study credits for English majors. Class Number: 5396

ENGL 48492 WRITING THE CHAPBOOK Prerequisites: 300, 308 or 311 or 314. May be used to fulfill the 400-level writing seminar requirement. GER 3A

Section 01: (Singerman) Class Number: 5447

TuTh	7:00:00 PM	8:15:00 PM
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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: 3664

Section 02: Hours to be arranged by Staff, Class Number: 3665

Section 03: Hours to be arranged by Staff, Class Number: 5387

Section 04 : Hours to be arranged by Staff, Class Number: 5388

Section 05: Hours to be arranged by Staff, Class Number: 5389

Section 06: Hours to be arranged by Staff, Class Number: 5726

Section 07: Hours to be arranged by Staff, Class Number: 5727

Section 08: Hours to be arranged by Staff, Class Number: 5728

ENGL 48502 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 Staff Section 02 Hours to be arranged Staff Section 03 Hours to be arranged Staff Section 04 Hours to be arranged Staff Section 05 Hours to be arranged Staff 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: 3666

Section 02: Hours to be arranged by Staff, Class Number: 4432

Section 03: Hours to be arranged by Staff, Class Number: 5009

Section 04: Hours to be arranged by Staff, Class Number: 5010

Section 05: Hours to be arranged by Staff, Class Number: 5390

Section 06: Hours to be arranged by Staff, Class Number: 5724

ENGL 48503 INDIVIDUAL TUTORIAL PROJECTS Written permission of a full-time member of the English Department required before registering. GER: 3A Section 01 Hours to be arranged Staff 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: 5011

ENGL 48504 INDIVIDUAL TUTORIAL PROJECTS Written permission of a full-time member of the English Department required before registering. GER: 3A Section 01 Hours to be arranged Staff Independent study credits for English Language Arts majors. A research paper is required.

Section 01: Hours to be arranged by Staff, Class Number: 5012

ENGL 48505 INDIVIDUAL TUTORIAL PROJECTS Written permission of a full-time member of the English Department required before registering. GER: 3A Section 01 Hours to be arranged Staff Section 02 Hours to be arranged Staff 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: 4479

Section 02: Hours to be arranged by Staff, Class Number: 5391

ENGL 48506 INDIVIDUAL TUTORIAL: LINGUISTICS & RHETORIC

Section 01: Hours to be arranged by Staff, Class Number: 4480

Section 02: Hours to be arranged by Staff, Class Number: 5392

Section 03: Hours to be arranged by Staff, Class Number: 5393

ENGL 49445 Surveillance & You

Section 01 (Tomasch) Class Number: 24538

MTh	2:45:00 PM	4:00 PM
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We live in a surveillance society in which everyday life is subject to multiple forms of surveillance. Some of these, like airport screenings, are connected to security practices; some, like Metrocard swipes or Facebook likes, occur as part of more mundane activities. In fact, surveillance has become so ubiquitous that while many participate in surveillance systems knowingly and willingly, we all participate unintentionally yet comprehensively. In addition, because surveillance happens historically and not just electronically, our survey of surveillance will range widely, including Michel Foucault's *Discipline and Punish*, the *Doomsday Book* (12c.), the documentary "The Great Hack" (2019), George Orwell's *1984*, the film *The Lives of Others* (2016), and episodes of *Black Mirror*. Our ultimate concern: what can you discover about surveillance and YOU?

ENGL 49447 19th CENTURY CITY AND THE BIRTH OF THE FLANEUR

Section 01 (Vardy) Class Number: 24539

MTh	2:45:00 PM	4:00 PM
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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 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 with a contemporary look back at the nineteenth century with Alan Moore's graphic novel *From Hell*. 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.

REQUIRED TEXTS:

Baudelaire, Charles *Paris Spleen* New Directions

ISBN: 978-0-8112-0007-3 \$14.95

Benjamin, Walter *Reflections* Schocken

ISBN: 978-0-8052-8023-X \$11.99

De Quincey, Thomas *Confessions of an English Opium-Eater and Other Writings* Oxford

ISBN: 978-0-19-960061-8 \$13.95

Lamb, Charles *Elia & the Last Essays of Elia* Oxford

ISBN: 978-0-19-281764-7 \$24.30 (cheaper used editions available)

Moore, Alan *From Hell* Top Shelf

ISBN: 978-0-9585783-4-9 \$24.95

All prices are from Amazon. Any edition of Wordsworth's poems will do (there is a good cheap Oxford edition); all other course texts will be available on Blackboard.

COURSE REQUIREMENTS:

4 short papers (one of which can be the introduction to your research paper) & participation including responses to reading questions/prompts	30%
One 15-20 page research paper	70%

ENGL 498 INTERNSHIP (1-3 credits; 1 credit for each hour) Hours to be arranged. English 49801-01 (class number 3667); 49802-01 (class number 3668); 49803-01 (class number 3669). 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, Dr. Stephen Wetta, Room 1236 Hunter West Please contact Dr. Wetta before the current semester ends to sign up for an internship for the following semester.