

SUMMER 2020

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.

SUMMER SESSION ONE (SIX WEEK) DATES: 5/29-7/10

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.

Section 01: M, T, W, TH 9:50-11:24 am (Gellman) Class Number: 5174

Section 02: M, T, W, TH 1:30-3:04 pm (Zeniou) Class Number: 5300

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.

Section 01: M, T, W, TH 9:50-11:24 am (Piscitello) Class Number: 4595

Section 02: M, T, W, TH 11:40-1:14 pm (Rial) Class Number: 4596

Section 03: M, T, W, TH 1:30 - 3:04 pm (Albany) Class Number: 4597

Section 04: M, T, W, TH 3:20 - 4:54 (Regan) Class Number: 4598

ENGL 252 INTRODUCTION TO LITERARY STUDIES: SHAKESPEARE NYC 3 credits. Prerequisite is English 220.

Section 02: T, TH 11:40-2:48 pm (Ciaccio) Class Number: 5301

Course Title: Dreaming, Literature, and Reality

For millennia dreams have held diverse meanings for various cultures: they have been understood as messages from a transcendent sphere outside of us, or from the innermost recesses of our selves; as bearers of profound truth and wisdom, or as paradigms of deception and delusion; as exemplars of creativity and inspiration, or as means of evolutionary adaptation. This discussion-based and writing-intensive course prepares you to be an English major through an exploration of the relation between dreaming, literature, and interpretative practice. Students will increase their ability to write about and discuss works of literature, and will strengthen their ability to conduct research in the field of literary studies. We will explore a range of critical and theoretical approaches to literary texts, and pose questions pertinent to the relation between the dreaming and waking self. In order to remain attentive to the breath of the topic we will explore works across disciplines including poetry, fiction, film, philosophy, literary criticism, and psychoanalysis.

ENGL 280 STRUCTURE OF MODERN ENGLISH 3 credits. Prerequisite is English 220.

Section 01: T, Th 9:50-12:58pm (Huidobro) Class Number: 5352

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

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

ENGL 285 INTRODUCTION TO CREATIVE WRITING 3 credits. Prerequisite is English 220. GER: 3A

Section 01: M, T, W, TH 1:30-3:04 pm (Frischer) Class Number: 4640

Section 02: M, T, W, TH 5:45-7:19 pm (Krigman) Class Number: 4641

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 a portfolio of work done in these three genres. This course is a prerequisite for English 308, 309, 311, 313, 314, 316.

ENGL 304 SURVEY OF BRITISH LITERATURE 1 3 Credits. Prerequisite is English 220.

Section 01: M, T, W, Th 9:50-11:24am (Prescott) Class Number: 4648

This class will concentrate on representative works from eight centuries of English Literature. Although we will examine the cultural, historical and religious factors surrounding the selections, our primary purpose will be an understanding of the author's intentions through close readings. We will travel from the male-centered world of Beowulf to the feminine vision of nature featured in Wordsworth. The course will include works by Chaucer, Shakespeare, Donne, Milton, Johnson and Austen. If we have time, we will also discuss Swift. Requirements: mid-term, research paper and final exam.

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

Section 01 M, T, W, TH 11:40-1:14 PM (Paparella) Class Number: 5180

In our course, we will be considering children's literature in its widest sense: literature for children, literature about children, and literature by children. Children's literature was consolidated as a genre in the nineteenth century; it emerged in the context of other disciplines (including philosophy, law, art, science, and psychology). These disciplines drew upon, and influence, one another. The child became both a thing in itself to be studied, as well as a figure that came to symbolize so much more. We'll be reading historically, culturally, and generically, considering the engagement between literary form and the thematic issues it engages—such as the rise of the child narrator. Our course will take us through various genres and disciplines, which are both foundational to the study of children's literature as well as timely. Genres will include fairy tales, poetry, novels, diaries, and illness narratives. Writers will include Rousseau, Blake, the Brothers Grimm, the Brontës, Dickens, Lewis Carroll, Louisa May Alcott, Mark Twain, Henry James, Freud, Anne Frank, Maurice Sendak, P. D. Eastman, Alison Bechdel, and Hillary Rodham Clinton. Writing requirements: two shorter papers and one longer paper.

ENGL 307 SURVEY AMERICAN LITERATURE: CIVIL WAR 3 Credits. Prerequisite is English 220.

Section 01: M, T, W, Th 3:20-4:54pm (Schneiderman) Class Number: 4657

How did we get here? Has America always been this weird? This course attempts to answer that question through a wide-ranging survey of American literature from the nation's origins (whatever that might mean) to the end of the Civil War, with special attention to the historical and cultural contexts of these texts. Throughout the semester, we'll read and discuss twentieth and twenty-first century responses to early American literature and history (such as Jordan Peele's *Get Out*) in order to understand how America's past continues to haunt our present. Along the way, we'll interrogate the ways in which the concept of "American literature" has been constructed and revised to fit various versions of American identity. Requirements: two essays, one presentation, and periodic contributions to a collaborative concept map.

ENGL 308 WORKSHOP IN NON-FICTION 1 (NO AUDITORS) 3 Credit. Prerequisites: English 220 and English 300. GER: 3A

Section 01: M, T, W, Th 9:50-11:24am (Neuman) Class Number: 5936

CD for Creative Nonfiction Workshop: This intensive class combines reading, writing, revising, and workshopping creative nonfiction. We will study a different aspect of creative nonfiction each week, and a new tool for writing creative nonfiction in each class. These skills will build upon one another, so that by the end of our brief and concentrated semester, you will have a solid grounding from which to continue your growth as a creative nonfiction writer.

ENGL 311 WORKSHOP IN FICTION I (NO AUDITORS) 3 credits. Prerequisites: English 220 and English 300. GER: 3A
English 311 is the introductory workshop in fiction writing. Students study the works of established authors and write their own stories as they become familiar with the craft of fiction writing and its various genres, traditions, and conventions.

Section 01 M, T, W, TH 9:50-11:24 am (Leimsider) Class Number: 4729

This course is an exploration of the craft and process of writing personal essays and memoirs. We will focus on in-class writing, formal workshops, and discussing published literature. Readings may include George Orwell, Joan Didion, James Baldwin, Jamaica Kincaid, and David Foster Wallace. All workshop notes, exercises, and in-class writing must be recorded in a rough draft journal. In addition, you are required to hand in response papers where you will respond as a writer to all assigned essays and reflect on your own process. The final portfolio will consist of the semester's work: two revised and polished essays, all drafts, response papers, and a reflective essay.

ENGL 31600 WORKSHOP IN POETRY II (NO AUDITORS) 3 Credits. Prerequisites: English 220 and English 300. GER: 3A

Section 01 T, TH 11:40 am-2:48 pm (Rempe) Class Number: 5406

This workshop course is designed for students of poetry who want to continue to develop their skills and share their work with other poets. Every student will have the opportunity to present work with the goal of gaining expertise as writers. In workshop classes, we discuss poems written by members of the class, providing constructive, respectful feedback and offering suggestions for revision. We will also read a range of modern and contemporary poets, examining elements of form and craft. Discussions will include (but are not limited to): image, tone, syntax, structure, line, metaphor, and simile.

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE 3 credits. Prerequisite is English 220. W P&D: B GER: 3A AREA OF STUDY: 2, 5

Section 01: T, TH 1:30-4:38 pm (Glick) Class Number: 5157

This course examines the literary criticism and fiction of African American writer and critic Samuel R. Delany. Delany is a radical voice in science fiction, critical race and sexuality studies, Marxism, and semiotic literary criticism. Delany's foray in science-fiction and fantasy infuses such literature with rich theoretical and political content and his scholarship on such so-called "genre fiction" is un-paralleled in its rigor. We will read a short sampling of his work and begin to discuss and theorize how his formal and content-based concerns can help us theorize the multiplicity of this world and the speculative next. This class includes a hearty dose of sorcerers, shape-shifters, dragons, rocket ships, vampires, child-princesses, alchemists, evil wizards, and literary discussions of what one of Delany's characters call "the modular calculus". Students will complete weekly short response papers on the readings—four in total, so you can skip one week if you so desire. These papers consist of analytic engagement with the reading/work we are studying during the class. Participation is key since Delany is such a fun and thoughtful writer—your engagement is key. We will screen two films this semester including the 2016 film directed by Denis Villeneuve—"Arrival" and Fred Barney Taylor's documentary "The Polymath: The Life and Opinions of Samuel R. Delany, Gentleman".

Non-English Majors are encouraged and welcome to attend this class since it's all hands on deck.

ENGL 330 SOCIOLINGUISTICS 3 credits. Prerequisite is English 220. Note: This class is a linguistics and language class. W GER: 3A AREA OF STUDY: 6

Section 01 M, T, W, TH 1:30-3:04 pm (Kengisberg) Class Number: 5177

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

ENGL 352 SHAKESPEARE SURVEY 3 credits. Prerequisite is English 220. P&D: D GER: 3A AREA OF STUDY: 1 MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT.

Section 01 M, T, W, TH 11:40-1:14 pm (Stein) Class Number: 5123

The class will study six of Shakespeare's plays: Hamlet, King Lear, Macbeth, Twelfth Night, Richard II, and The Merchant of Venice.

The approach will be to analyze how each play's plot, characters, and imagery patterns work together to convey the play's important themes. Characteristics of each genre (tragedy, comedy, history) to which each play is usually assigned as well as selected critical approaches will be considered. Shakespeare's verse will also be analyzed. Requirements: Four 2-page Response Papers, one 6 to 8-page analytical essay, ungraded in-class essays, and participation in class discussion.

ENGL 35565 SHAKESPEARE'S HEROINES 3 Credits. Prerequisite is English 220. W GER: 3A AREA OF STUDY: 1 May be used for pre-1800 requirement

Section 01: M, T, W, TH 8:00-9:34am (Korn) Class Number: 5937

“Shakespeare has no heroes; -- he has only heroines.” John Ruskin, *Sesame and Lilies*.

What does it mean to be a heroine in Shakespeare’s world? Does it mean to have your name in the title? If so, only Cleopatra, Cressida and Juliet would qualify. Does it mean to be a central protagonist in the story? Then we could consider comic figures like Beatrice, Rosalind, and Viola. Does it mean to have power over the male protagonist? That definition would allow us to embrace Lady Macbeth, Volumnia, and Queen Margaret, Goneril and Regan as much as Cordelia. Might it mean, to use Garry Wills’ description of Portia, being one “who can outsmart others without outsmarting herself”? Does the romance genre make heroines of redemptive figures like Hermione and Miranda? Does the concept of the heroic change with the times? Would Elizabethan audiences have cheered on the taming of Kate the Shrew while modern audiences are more likely to applaud the taming of Falstaff by two clever, middle-aged housewives of Windsor? Finally, is heroism innate within the character or can it be created in performance? If some of these women are born heroic, some achieve heroic stature, and some have heroism thrust upon them, what is the role of the actor in creating or revealing their heroism?

We will also consider Shakespeare’s heroines in the context of his moment in history. How did the literary and theatrical traditions he inherited and worked within influence his creation of female characters? Beyond the confines of the theatre, who were the real, human heroines of Shakespeare’s world? How did the lives and experiences of most women in Elizabethan and Jacobean England compare with the narrative inventions of Shakespeare’s imagination?

In this course we will explore the dramatic potential for female heroism in both the texts and the performance history of some of Shakespeare’s best-known comedies, tragedies, histories, romances, and in his lyric and narrative poetry. In the process of doing so, we will work on improving our skills in writing, research, analysis, argument and oral presentation. Requirements include maintaining an ongoing journal; attending and reviewing one live performance of a Shakespeare play; and researching the performance history of one of our heroines, a project done in stages and culminating in a bibliography, a written paper, and a class presentation.

ENGL 372 ROMANTIC POETRY 3 Credits. Prerequisite is English 220.

Section 01: M, T, W, Th 9:50-11:24am (D. Robbins) Class Number: 8037

To varying degrees, so-called “second generation” Romantic poets Lord Byron, Percy Shelley, and John Keats were maligned in their day. Byron was famously called “mad, bad, and dangerous to know” by a former (and married) aristocratic lover, and was, according to Britain’s poet laureate, Robert Southey, part of a “Satanic school” of poetry that created “monstrous combinations of horrors and mockery, lewdness and impiety” by “men of diseased hearts and depraved imaginations.” Shelley was also associated with this Satanic school of poetry at the same time that his own controversial lifestyle – one facet being his abandonment of his wife and elopement with Mary Wollstonecraft Godwin (later Shelley), who would go on to write *Frankenstein* – did little to dislodge his growing notoriety. Keats, for his part, was derided, and his poetry disparaged, by literary critics in part because of his association with important radicals of the day (e.g., Leigh Hunt, and Shelley). Taking recourse to these poets’ biographies, analysis of the social positioning and ostracism of these three famous Romantic poets (the how and the why) will comprise part of this course. However, the bulk of the class will be devoted to their innovative poetry and prose, the ideas articulated therein, and the important socio-political, philosophic, and aesthetic contexts for their work. In particular, we will attend to Shelley’s political and epistemological poetry and prose; Byron’s development of the Byronic hero, as well as his later mock-epic poetry; and Keats’ “Great Odes,” dream poetry, and literary letters. We will briefly consider the work of William Wordsworth because of his significant influence upon – and sometimes presence within – the work of these later Romantic poets. Course requirements: participation (which includes regular attendance, actively speaking during class discussion, and several short reading-response

papers and quizzes); and in-class midterm; a 3-5 page take-home midterm paper; a 7-8-page term paper with scholarly research; and an in-class final exam.

ENGL 38869 THE VAMPIRE IN THE ARTS 3 Credits. Prerequisite is English 220. May be used for pre-1800 requirement.

Section 01: T, TH 11:40-2:48 pm (Connor) Class Number: 9760

Subtopic: The Vampire in Literature, Art & Popular Culture

Is the vampire alive or dead -- or both? Are vampires real or fictional? What is a metaphorical vampire? In what ways are vampires a projection of everything we both desire and fear?

This course will explore early depictions of the vampire in literature, art and popular culture, including Bram Stoker's seminal novel *Dracula*, Murnau's film *Nosferatu* (denounced by Hitler as "degenerate" art), Count Chocula and Sponge-Bob Squarepants. Today we find the vampire all around us -- in books, television, movies and even breakfast cereal. The question is, why? What cultural preoccupations and anxieties does the vampire represent? We will examine the vampire's fluidity and ambiguity in the rhetorics of politics, economics, sexuality, class, race and gender-identity.

All graded work will be done during class-time.

ENGL 38990 ERNEST HEMINGWAY 3 Credits. Prerequisite is English 220.

Section 01: M, T, W, Th 1:30-3:04pm (Elliott) Class Number: 5938

Ernest Hemingway (1899-1961) dominated American literature during the first half of the twentieth-century. His Nobel Prize citation noted his "powerful, style-forming mastery of the art of modern narration." Hemingway's influence on literature was profound and continues to this day. He was also a major celebrity whose exploits were faithfully followed by the media of the day. In his persona as Papa Hemingway, he became an icon of masculinity for a generation. Most of his novels and several short stories have been made into films, sometimes more than once, and even long after his death, his name has been used to sell everything from furniture to slacks. His homes in Kew Wets and San Francisco de Paula, Cuba are popular tourist destinations, and busts in his honor have been erected in Havana and Pamplona, Spain where a street has also been named after him. When he took his own life, news of his death made frontpage headlines around the world. Only later did the public become aware of his electroshock treatment at the Mayo Clinic and his FBI file.

This course will not only explore and analyze Hemingway's fiction and critical responses to it over the years; it will also investigate his cultural influence, the Hemingway of the popular imagination. Particular attention will be paid to the sea change in Hemingway criticism, which began with the 1980 opening of The Hemingway Room at the JFK Library in Boston and with the appearance of a new generation of scholars influenced by feminism, gender studies, and queer theory. In short, today's Papa is not your father's Hemingway.

We will read a number of his short stories, *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls* (excerpts) and *The Garden of Eden*.

Required Texts

The Collected Short Stories: The Finca Vigia Edition

The Sun Also Rises

A Farewell to Arms

For Whom the Bell Tolls

The Garden of Eden

ENGL 39044 CONTEMPORARY SHORT FICTION 3 Credits. Prerequisite is English 220. GER: 3A AREA OF STUDY: 2

Section 01: M, T, W, TH 9:50-11:24 am (Stein) Class Number: 5167

This course will examine the short story form by looking at short fiction written over the past two decades. Through close readings of collections, individual stories, critical essays, and author interviews, we will examine the thematic, aesthetic, and cultural forces that weigh on contemporary short fiction writers. We will also consider the relevance of the short story and its development and place in the world of contemporary literature. We will not only appreciate the stories as stories, inquiring into aspects of their formal elements, but we will also use the stories as windows into the contemporary world to see how they address social, political, and economic forces.

ENGL 498 INTERNSHIP (1-3 credits; 1 credit for each hour) Hours to be arranged. English 49801-01 (class number 3094); 49802-01 (class number 3095); 49803-01 (class number 3096). 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.

Section 01: Hours to be arranged by Moorman Robbins, Class Number: 2244

Section 02: Hours to be arranged by Moorman Robbins, Class Number: 2245

Section 03: Hours to be arranged by Moorman Robbins, Class Number: 2246

SUMMER SESSION TWO (FIVE WEEK) DATES: 7/15-8/15

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.

Section 05: M, T, W, TH 10:00-11:53 am (Anderson) Class Number: 5178

Section 07: M, T, W, TH 6:00-7:53 pm (Alexander) Class Number: 5179

ENGL 252 INTRODUCTION TO LITERARY STUDIES 3 credits. Prerequisite is English 220.

Section 01: M, T, W, Th 2:00-3:53pm (Plunkett) Class Number: 5934

This course explores plays slated to be performed on New York City's great outdoor summer stages. Students will also engage with recent Shakespeare scholarship and have the chance to work on their academic writing skills.

ENGL 285 INTRODUCTION TO CREATIVE WRITING 3 credits. Prerequisite is English 220. GER: 3A

Section 03: M, T, W, TH 4:00-5:53 pm (Schaller) Class Number: 5353

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.

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

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

Section 01: M, T, W, Th 10:00-11:53 am (Morales) Class Number: 5190

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

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

Section 02: M, T, W, TH 2:00-3:53 pm (Light) Class Number: 5122

In this course, we analyze a selection of children's literature, with the intent of developing a working understanding of the role of art in "growing up." Looking at fairy tales, nursery rhymes, poems, short novels, and select contemporary visual media, we ask which images and motifs appeal to children, how these works reinforce or disrupt cultural norms, and how they reflect the agendas and attitudes of adults. With an emphasis on European works (with selections from India, the Middle East, and Japan) we discuss questions of family, the home, escapism, fantasy, and education. We will also ask broader contextual questions: how can works of children's literature reflect the social conditions and ideals they are produced in? How have the aims of children's literature changed over time, and how have they stayed the same? What is the significance of adaptation and seriality in children's media?

By the semester's end, students will demonstrate familiarity with classic and contemporary examples of children's literature, select works of related literary theory, and the various themes, motifs, and styles that appear throughout our selection, as well as the social, psychological, and historical ramifications of these. There are four informal responses, two formal papers, and two in-class examination essays.

ENGL 307 SURVEY OF AMERICAN LITERATURE: ORIGINS TO THE CIVIL WAR 3 credits. Prerequisite is English 220. W GER: 3A

Section 02 M, T, W, TH 10:00-11:53 am (Hightower) Class Number: 4556

This course surveys canonical, non-canonical, and genre-bending texts by Native Americans, Puritan, Revolutionary Era, and American Renaissance writers. From John Winthrop's image of America as a "city set on a hill" to Native American trickster tales to Edgar Allen Poe's stories of the supernatural, our American literary heritage is as diverse as it is fascinating. We will explore recently re-discovered women and African-American writers as much as we revisit Walt Whitman and Ralph Waldo Emerson, all the while looking at the cultural and social contexts of the period. Requirements include a midterm, final, and reading journal. Knowing early American texts will not only help you analyze later works by American authors, such knowledge will also help you more thoroughly understand the

current cultural and political landscape. Attendance, preparation and participation are crucial as your responses to the literature will be the focal point of our discussions.

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

Section 01 M, T, W, Th 6:00-7:53pm (Klein) Class Number: 5182

Course Description Needed

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

Section 01 M, T, W, TH 6:00-7:53 pm (Hunter) Class Number: 5183

What is your poetry communicating to others? How can you develop range and depth in your writing? This workshop aims to help you answer such questions, by encouraging revision, experimentation in form, and freewriting. In addition to workshopping their own poetry, participants will read and analyze outside texts (poems) in order to acquaint themselves with possible models for writing and in order to work collectively on defining concepts that may be useful for critiquing the poetry of their workshop peers, as well as their own poetry.

ENGL 31962 MEMOIRS BY WOMEN WRITERS 3 Credits. Prerequisites is English 220.

Section 01 M, T, W, TH 10:00 am-11:53 am (Marquardt) Class Number: 5405

This class will focus on the ways that women writing about their personal lives reflect larger political and cultural themes. We will be looking at contemporary authors Maggie Nelson, T Fleischmann, Jamacia Kincaid, Krystal Sital, Alison Bechdel and Marjane Satrapi, discussing the ways their memoirs relate to their political, social, and cultural surroundings. Students will write 2 short academic papers and 2 short memoir pieces, with a concluding 7 page academic essay. This approach will help to form a unique understanding of how to write memoir as well as how to discuss it from an academic standpoint.

**ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE 3 credits. Prerequisite is English 220. W P&D: B GER: 3A
AREA OF STUDY: 2, 5**

Section 02: M, T, W, TH 10:00-11:53am (Biswas) Class Number: 5184

Focusing on a wide array of literary representations of minoritized and marginalized ethnicities in the U.S., this course will investigate the role of race and otherness in the American experience. We will begin by asking how are ethnic peoples construed as alien “others” by American culture? In particular, we will consider how the embodied axes of race, gender, class, sexuality, ability, and national origins, determine material success and claim to the nation, that migration narratives often promise the marginalized subject.

Students 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. We will explore essays, short stories, novels, and films authored by 20th- and 21st-century African American, Asian American, Arab American, Haitian American, Mexican American, and Native American writers and filmmakers. We will be attentive to how these writers resist “othering” and offer “radical hope.”

**ENGL 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR 1 3 credits. Prerequisite is English 220.
GER: 3A AREA OF STUDY: 2**

Section 01 M, T, W, TH 2:00-3:53 pm (Bailey) Class Number: 5369

Due to Darwin's revelation in *Origin of the Species*, as well as the anxieties produced by the industrial revolution, and the psychic wounds extant from the Civil War, American society near and at the turn of the century found itself within a matrix of rapid imperial growth, domestic modernization, and a new revolution in science and philosophy. This course presents a survey of post-Civil War American literature, from Reconstruction to WWI, in the context of emergent modernism and the post-Darwin moment. We will ask: What effects did Darwin's displacements have on American literature and thought, particularly in regard to questions concerning aesthetics and representation? How did American authors and thinkers respond to this revelation? We will begin by reading selections from Darwin and from the Harvard philosopher George Santayana. This will lead us into the literature of the course. Possible authors may include but are not limited to: Emily Dickinson, Edith Wharton, Henry James, Willa Cather, Kate Chopin, Charlotte Perkins Gilman, W.E.B. Du Bois, Stephen Crane, Upton Sinclair, Gertrude Stein, Carl Sandburg, Frank Norris, Theodore Dreiser, and William Dean Howells. Course requirements will include weekly responses, midterm, participation/attendance, and a research paper.

ENGL 48502 INDIVIDUAL TUTORIAL PROJECTS: LIT, LANGUAGE AND CRITICISM MAJORS 3 credits. Written permission of a full-time member of the English Department required before registering. GER: 3A

Section 02: Hours to be arranged by Staff, Class Number: 5185

Section 03: Hours to be arranged by Staff, Class Number: 5320

Section 04 : Hours to be arranged by Staff, Class Number: 5321

SUMMER 2020 HUNTER COLLEGE -- ENGLISH DEPARTMENT GRADUATE COURSE DESCRIPTIONS

SUMMER SESSION ONE (SIX WEEK) DATES: 5/29-7/10

ENGLISH 76651 ETHNICITY AND RACE IN LITERATURE: IMMIGRANT NARRATIVES

Section 01 (Agathocleous) Class Number: 12860

TuTh	11:40 AM	2:45 PM
------	----------	---------

Recent anti-immigrant discourse in the U.S. is often countered with the assertion that we have always been a nation of immigrants, yet the question of which immigrants count as viable citizens has always been troubled. This course examines literature and film by and about migrants, with a particular focus on the 21st century. We will begin by looking at the way immigration debates and representations were framed in our own city, New York, in the nineteenth century and then move to the contemporary moment to examine the kinds of immigrant narratives that have emerged in the wake of anti-immigrant sentiment directed against Muslims, Asian-Americans and migrants from South America. Authors may include Valeria Luiselli; Moustafa Bayoumi; Ocean Vuong; Mohsin Hamid; Ruth Ozeki; Agha Shahid Ali; Yuri Herrera; Laila Lalami; and Chang-Rae Lee.

ENGL 78700 LITERARY THEORY AND CRITICISM

Section 01 T, TH 5:45-8:53 pm (Glick) Class Number: 5047

The Shining: Method, Subject, and Structure

When asked how he felt about Stanley Kubrick's film adaptation of his novel *The Shining*, Stephen King said that there was one catastrophic problem with the film. That problem was named Jack Nicholson. Certainly, King could not have objected to Nicholson's character's largesse of evil, his brilliant acting, his portrayal of overwhelming

confinement and torrential madness. Indeed, that precisely was the problem. King's novel is about the malignant work of structure (the Hotel) on its subjects. In order for the cinematic rendition to be faithful to the novel the male lead needed to be more drab, more everyman, less exceptional, less subject more structure-- In other words, NOT Jack Nicholson. This tension between structure and subject will serve as the overarching theme for this class's inquiry. Such thematics will structure our introductory survey of literary theory. Think about this synthesis as survey with a purpose!

Overarching but not limited to—This summer we have a simple task. We will read a few essays and texts that are each in their respective right brilliant offerings of models on how to read and think about texts. This sampling is almost exclusively texts dedicated to thinking about method, subject, structure, and the double. We will also flesh out what Edward Said by way of Adorno on Beethoven means by "late style". We will mine a tension in literary theory between focus on subjects or focus on structure. We will read one short novel—the "cyberpunk" classic by William Gibson—Neuromancer. Please watch The Shining as well as Cronenberg's History of Violence. You are also encourage to listen and procure a copy of the J DILLA album "Donuts" (2006, Stone Throws Records)

Students will complete four short response papers on the reading (and watching) we will do this summer. Upper-class undergraduates are welcome in this class. Please just email me for permission at jglic@hunter.cuny.edu.

SUMMER SESSION TWO (FIVE WEEK) DATES: 7/15-8/15

ENGLISH 788 READING (ARTS & SCIENCES)

Hours to be arranged. A course of readings designed according to the student's interests and needs. Written permission by a full-time faculty member of the English department.

Section 01 (Staff) Class Number: 5133

Section 02 (Staff) Class Number: 5169

ENGLISH 789 (3 credits) MASTER'S THESIS

Department permission required before registering.

Directed research on M.A. thesis. Required of all candidates for the Master's Degree in Literature.

Section 01 (Staff) Class Number: 5186