

Fall 2024

HUNTER COLLEGE -- ENGLISH DEPARTMENT

UNDERGRADUATE COURSE DESCRIPTIONS

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<http://www.hunter.cuny.edu/english/courses>

ALWAYS CHECK CUNY FIRST FOR ACCURATE DAYS, TIMES, AND ROOMS

******All courses are in-person unless otherwise noted******

ENGL 12000 EXPOSITORY WRITING (3 Credits) This Course Is Required Of All Freshmen. 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.

ENGL 22000 INTRODUCTION TO WRITING ABOUT LITERATURE (3 Credits) Prerequisite is English 120. Writing Intensive. Hunter Core: Creative Expression.

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 250004 NEW JOURNALISM AS LITERATURE (3 Credits)

Section 01: TuTh 4:00pm - 5:15pm (Paul Alexander) Class Number: 44043

One of the major developments in American literature in the twentieth century was the emergence of New Journalism. Previously, the practice of journalism was well established: a journalist reported a story, he or she wrote the story as objectively as possible in a neutral, non-personal voice, and the reader consumed the story for its basic information, not the point of view or opinions of the reporter. All of that changed with New Journalism, a movement that, I believe, started in the 1950s, enjoyed a place of prominence in American letters in the 1960s and 1970s, and in the 1980s lead to the creative nonfiction movement that is still present today. In New Journalism, the journalist often employs the subjective point of view, sometimes using the “I” voice, and even if the story is told in the third person, the techniques used frequently resemble those employed in fiction rather than news reporting. The resulting forms that have become popular are the long essay, the profile, and, for book-length works, the nonfiction novel.

Arguably, the first author to use the techniques of New Journalism was Lillian Ross writing in The New Yorker in the 1950s. She influenced fellow New Yorker writer Truman Capote who began using the techniques in some of the articles he contributed to the magazine in the 1950s before he undertook his masterwork, In Cold Blood, in the 1960s. During that decade and the 1970s, other writers followed suit: Gay Talese, Hunter S. Thompson, Joan Didion, Norman Mailer, and Tom Wolfe, among others. The writer who became most identified with the movement was Wolfe, who edited The New Journalism, a book that defined the genre and collected examples of the new style of writing. New Journalism would continue to affect writers in the 1980s and beyond.

In New Journalism as Literature, we will study the development, techniques, history, and importance of New Journalism by examining the work of a variety of authors. During the course, you will write four papers of 500 to 700 each in response to the material we will read. There will be one long assignment of at least 2,000 words on which you will have a choice: you can write either a traditional research paper or an article of your own in the style of New Journalism.

ENGL 25014 QUEER CRIPS (3 Credits)

Section 01: Tu 4:00pm - 5:15pm (Katherine Delorenzo) Class Number: 4633

This course focuses on the intersection of queerness with disability, inflected further with the inclusion of race, sexuality, class, and gender. We will begin with a discussion of theories and narratives that offer a brief introduction to disability studies, queer theory, and intersectionality before engaging with a closer reading of how queer and disabled embodiment functions in social, cultural, and political contexts. In addition to critical theory, our course materials will include narratives, art, and films that attempt to convey a queer, non-normative perspective that challenges existing beliefs about embodied experience, or offer opportunities for critique of gendered disability tropes.

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

Section 01/HC1: W 8:30am - 11:20am (Matthew von Unwerth) Class Number: 5102/5101

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 25146 THE LITERATURE OF WAITING (3 Credits) Prerequisite is English 220. Hunter Core: Creative Expression.

Section 01: TuTh 5:30pm - 6:45pm (Robert Eidelberg) Class Number: 4789

Is this the course you have been waiting for?

"Some Day": The Literature of Waiting explores the existential relationship between human life and time, hope, expectation, and endurance. Truth be told, we all live our lives "waiting": waiting for, waiting on, waiting till, waiting in, waiting as, waiting...

In "Some Day": The Literature of Waiting, you will read extensively and intensively (both are acts of "waiting") what diverse classical and contemporary authors across the genres have said over time about the nuanced nature of "waiting" – and you will write critically and creatively in a variety of forms on what it is we live to wait for.

English 25146 is a substantial reading, critical thinking, creative writing, talking regularly in class, 28 session course of study that I hope, like me, you can't wait to begin.

ENGL 25149 QUEER MELANCHOLIA (3 Credits) Prerequisite is English 220. Hunter Core: Creative Expression.

Section 01: TuTh 5:30pm - 6:45pm (Jacob Aplaca) Class Number: 4832

In our contemporary moment, public discourses about queer life and history often demand an unrelenting positivity or optimism (e.g. LGBTQ+ Pride, It Gets Better, etc.). While there are certainly good reasons to advance the project of imagining a brighter, more inclusive future, it seems equally important to resist the impulse to minimize or ignore the traumas of the past, many of which still haunt queer individuals and communities today. This course explores a range of works through the lenses of queerness, melancholia, and other negative affects—depression, grief, shame—in order to consider what happens when we refuse to turn away from the darker stories, histories, and emotions of queer life. Broad questions we will consider include: How might the refusal to "get over" personal and/or historical trauma provide avenues for meaningful critical, creative, and political work? How might an

embrace of melancholia and other “negative” emotions help to foster a sense of queer belonging? What do we gain by encountering stories in which happiness is ultimately refused or made unavailable? To approach these questions, we will consider works by figures such as Sara Ahmed, James Baldwin, Carmen Maria Machado, and Marlon Riggs.

ENGL 25200 LITERARY STUDIES (3 Credits) Prerequisite is English 220. Writing Intensive.

Section 01: TRAGEDY AND THE TRAGIC: TuF 1:00pm - 2:15pm (Elias Theodoracopoulos) Class Number: 5904

Theme of this class is the tragic experience on stage: tragic situation and tragic characterization. Tragedy as a genre. Playwrights will include Aeschylus, Sophocles, Euripides, Shakespeare, Ibsen, Strindberg, Chekhov, Beckett, A. Miller, August Wilson, Susan-Lori Parks. Seven plays, chosen to represent different interpretations of the "tragic". Aristotle's *Poetics* will be a reference point. Lectures, readings, term paper, final exam. Possibly seeing a theatre production in NYC.

REQUIREMENTS

A mid-semester paper (approximately 1,500-1,800 words) due on October 18th; a research paper (approximately 2,500 words) due on December 6th; several formal short responses (350-500 words each); precis of critical essays; an annotated bibliography; weekly reading questions and comments, and active participation.

Section 02: OSCAR WILDE, BERNARD SHAW, WILLIAM BUTLER YEATS: MTh 2:30pm - 3:45pm (Richard Kaye) Class Number: 4008

This class considers three maverick writers—self-aware Irishmen, literary innovators, often politically motivated, popular literary celebrities, and all deeply engaged in living out their time—who had an enduring impact on the life of the imagination. William Butler Yeats was a poet but pure poetry was not his aim. Rather, his formidable intention was power: moral power, self-definition, the internal power of vision, and artistic self-mastery (what he once called, referring to the vocation of the poet, as “our secret discipline”). We will consider his writing over the course of his lifetime, from familiar poems such as “Leda and the Swan,” “Among School Children,” “In Memory of Major Robert Gregory” and “Sailing to Byzantium” and his lesser-known prose works such as “A Vision” to his autobiographical writings and plays written for Dublin’s Abbey Theatre. George Bernard Shaw was a socially engaged playwright who focused on the burning dilemmas of his era. He demanded truth and despised convention, puncturing hollow pretensions and smug prudishness in plays such as “Mrs. Warren’s Profession,” “Arms and the Man,” “Candida,” and “Man and Superman,” works that satirized social mores, military heroism, contemporary marriage, laws against prostitution, and the pursuit of man by woman and woman by man. “My way of joking is to tell the truth,” he once remarked. “It is the funniest joke in the world.” His sometime- friend Oscar Wilde wrote plays such as “The Importance of Being Earnest” that also satirized the contemporary mores and relations between the sexes. Yet in his only novel, the scandal-generating *The Picture of Dorian Gray*, Wilde demonstrated a deep fascination with the magical, the mysterious, and that supernatural that was altogether foreign to Shaw’s writing but that closely linked Wilde to

Yeats, who had sometimes exhibited a attraction to the occult. With *Dorian Gray* Wilde courted condemnation with his coded treatment of homosexual themes and his hero's perilous pursuit of youth, beauty, and immortality. His Biblical play "Salome," with its "Symbolist" depiction of a *femme fatale* who destroys male prerogatives, sought to explode the realistic theatrical conventions that Shaw valued so highly. In addition to looking at his plays and fiction the class will explore Wilde's autobiographical *De Profundis*, written while Wilde was in prison for the crime of "gross indecency," his poetry, and his children's tales. We will seek to understand Wilde's Aestheticism (the philosophy that deemed art more important than life) and Decadence (the appeal of the dark, forbidden currents of experience). We will view popular film adaptations of the work of all three writers as well as historical and contemporary critical essays on their work. Requirements: a mid-term paper, a final paper, and four in-class writing assignments.

Section 03: THE NOVEL AND THE ANTHROPOCENE: MTh 10:00am - 11:15am (Jeffrey Allred) Class Number: 4007

This course, "The Novel and the Anthropocene" introduces students to central concepts and methods of literary study. It links the close reading skills one masters in ENGL 220 to more sophisticated modes of critical thinking and writing one finds in the best recent scholarship. We will learn to read critical articles alongside "primary texts" (here, novels), unpacking their assumptions and methodologies, questioning their arguments, and applying their insights to our own reading and writing. To develop these skills, we will explore a few recent novels that grapple with climate change and other aspects of the "anthropocene," the ongoing geological era defined by human-borne ecological change. Authors may include: Ben Lerner, Richard Powers, and Octavia Butler. Course requirements: enthusiastic participation, several brief informal writing assignments, a take-home midterm, and a final research project. You can get a decent sense of the course from last year's site: engl252fa22s4.commonscs.cuny.edu.

Section 04: THE GENDER OF MODERNISM: TuF 11:30am - 12:45pm (Ira Elliot) Class Number: 4009

This course will introduce methods and modes of literary criticism and scholarship, as well as the variety of perspectives that can be employed in interpreting and analyzing literary production. Our focus will be on modernist fiction, particularly as it relates to gender roles and sexual categories, which, like many aspects of post-World War One society and culture, were in cultural flux and upheaval following the devastation of the war. The Great War, as it was called, brought down empires, redrew the map of Europe, and left, in T.S. Elliot's words, a cultural "waste land." The events of the war and its aftermath shook the worlds of the visual and performing arts, music, and literature. Modernist innovation and experimentation made the post-war period perhaps the most outstanding and influential moment and movement of the twentieth century, as writers attempted to heed the call to "make it [Western culture] new" (Ezra Pound). Grading will be based on class participation, two or three short response papers, and a final documented paper of five to seven pages.

Section 05: MEDIEVAL MONSTERS AND MARVELS: MTh 1:00pm - 2:15pm (Marlene Hennessey) Class Number: 4010

"It is common to call any unusual combination of dissonant elements a 'monster'...For me 'monster' signifies all original, infinite beauty." Alfred Jarry

Medieval monsters not only loom in the margins of medieval manuscripts but also take center stage in early British literature. In this period, monsters are used to interrogate complex epistemological questions and often signify what we now understand as differences of gender, race, and nation. This

course will examine a range of manifestations of the medieval monster, including werewolves, vengeful ghosts, trolls, supernatural shape-shifters, as well as often-mythical and hybrid creatures from bestiaries, fables, and manuscript art. In addition, we look read a range at critical approaches to the subject from history, theory, art history, and literary criticism. Because the course serves an introduction to the English major, we will focus on close reading, critical analysis, and students will be exposed to a range of scholarly methodologies.

Requirements: one 2-3 page written essay (Paper #1); one 3-5 page paper (Paper #2); and one Research Paper 5-7 pages; in-class Midterm essay; 5 min. oral report; Prospectus of Research paper (1-2 pages). Regular in-class writing.

Required books (for purchase): *The Saga of the Volsungs The Norse Epic of Sigurd the Dragon Slayer* ISBN-13:9780140447385 Editor: Jesse L. Byock (Penguin, Paperback, \$16); *Beowulf: A Dual-Language Edition* (ed. Howell D. Chickering (paper \$15.95). All other readings will be posted on Blackboard.

Section 06: SCIENCE FICTION: TECHNOLOGY AND THE SELF IN LITERATURE: MTh 4:00pm - 5:45pm (Jason Ciaccio) Class Number: 4011

This course introduces students to the field of literary studies by examining science fiction as a literary genre. We will situate “sf” historically as a distinctly modern genre that takes the relation between human beings and modern technology as its principal theme, and we will understand sf’s preoccupation with the technological transformations of humanity as an important facet of its modernity. Through its characteristic fidelity to empirical reality and its preoccupation with the future, sf straddles literary realism and fantasy, and we will emphasize the relations between literature, technology, and society in works of the literary imagination. We will examine the various dream machines of sf, explore its utopias and dystopias, and consider its portrayal of the technological transformations of our categories of identity. Readings will include the novels of HG Wells, Ursula LeGuin, Stanisław Lem, Yevgeny Zamyatin, Phillip K Dick and Octavia Butler. These readings will be complemented by works of literary criticism that will enable us to better understand sf as a genre, and that will lead us to reflect on the concept of genre as a tool of literary analysis. Our inquiry will be amplified by readings from theorists of technology and media that will help us question the extensions of the human and our increasingly technological sense of self.

Section 07: MW 7:00pm - 8:15pm (Rita Tobin) Class Number: 4006

TBA

ENGL 25650 FILIPINO AMERICAN LITERATURE (3 Credits) Prerequisite is English 220 (Cross listed with ASIAN 22006) P&D: African Americans, Asian Americans, Latino Americans, or Native Americans. Writing Intensive.

Section 01: F 4:00pm - 6:50pm (Fidelito Cortes) Class Number: 3485

The Filipino American Literature course will enable the student to better appreciate both the historical and social contexts in which Filipino American literature has evolved, and the diverse aesthetics and themes of individual writers, whether they developed in the Philippines or matured as writers in the United States.

ENGL ASIAN WGS 25852 SOUTH ASIAN WOMEN LITERATURE (3 Credit) Prerequisite is English 220.

Section 01: Online Asynchronous (Rebecca Qidwai) Class Number: 6267

In South Asian Women Writers, we will read South Asian women writers to examine how colonialism and nationalism have intersected with migration in the formation of the South Asian diaspora. In the trajectory of this migration, we will learn about how issues of race and nationalism have been shaped and how they have overlapped with gender, class, sexuality, religion, and language. We will analyze literary, historical, and theoretical texts with a focus on the cultural production and social movements of South Asian women.

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

Section 01: MTh 2:30-3:45pm (Zhilang Liu) Class Number: 3200

Although English has been intrinsically woven into many people's daily life, the users seldom question its how's and why's. These, however, are what a linguist usually takes into consideration. In this class, students are expected to develop a sophisticated understanding of issues surrounding language structure, language use, and skills of analytical thinking about language through the study of Modern English. The class is designed to help you explore how the sounds are articulated and structured (Phonetics and Phonology), how words are formed (Morphology) and put together into sentences (Syntax), and the systematic ways in which these convey meanings (Semantics and Pragmatics). It will also involve the discussion of language-related problems from a range of sociological and psychological perspectives (Sociolinguistics and Psycholinguistics), and compare the similarities and differences between English and other languages.

Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them. Course requirements include attendance and participation, homework, exams, and a research presentation/paper.

Section 02: TuF 4:00pm - 5:15pm (Karen Greenberg) Class Number: 3199

We're going to study the structure of modern English the way linguists do: They study language in the same way biologists study plant or animal life. Biologists don't make assertions such as "Mammals should not fly" and then "correct" winged bats for breaking this "rule." Rather, they study an organism's actions in order to understand how it behaves and why it acts the way it does. Similarly, linguists study language in order to understand how and why people speak their language the way they do. And that's what you'll do in this course: figure out how English "works" and how we use it. We'll begin by exploring why everything you think you know and have been taught about "grammar" is wrong. There's no such thing as "correct grammar." So-called "correctness" is always in the ear of the listener and the eye of the reader. Similarly, there's no such thing as "bad grammar." And, no one can describe the so-called "rules" of so-called "Standard English" speech because the prescriptions in handbooks are always time-bound and arbitrary.

Section 03: MW 5:30-6:45pm (Yacov Kenigsberg) Class Number: 3201

In this class, we will use Modern (Standardized, 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 homework assignments, in-class quizzes, two short papers, and three exams.

Section 04: TuF 8:30am - 9:45am (Clara McMahon) Class Number: 3197

This course is designed to provide an introduction to linguistic analysis, with a focus on the English language. Students will learn how to analyze the English language in a systematic way. Core areas of linguistics will be covered. Students will examine the sounds of English (phonetics/phonology), words (morphology), and sentence structure (syntax). Additionally, English dialects and variation will be discussed throughout the semester.

Section 05: MTh 1:00pm - 2:15pm (Paul McPherron) Class Number: 3198

This course offers an introduction to the study of linguistic structures of English, in particular sound systems (phonology), word formation (morphology), grammatical constructions (syntax), and language as social and cultural practice (socio/applied-linguistics). The course will also present aspects of language use and language change, including how communication is organized and how English varies according to region (both in the US and around the world), social class, ethnicity, and gender. Through course readings and assignments, students will gain an understanding of key topics in linguistics and applied linguistics in relation to the study of English structure and use.

Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them. Course requirements include: attendance and participation, essays, homework, exams, and a research presentation/paper.

ENGL 28500 INTRODUCTION TO CREATIVE WRITING (3 Credits) Prerequisite Is English 220. Not Recommended For Auditors.

Section 01: MTh 10:00am - 11:15am (Katherine Neuman) Class Number: 2522

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

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

By the end of the semester you will have:

- developed close reading skills in all three genres
- become familiar with vocabulary related to these genres

- written in all three genres
- explored the revision process
- engaged in workshop critiques of classmates' work
- had two of your pieces workshopped
- revised and submitted one poem and two prose pieces

Requirements: written responses to readings, quizzes, participation in class discussions and workshops, drafts and revisions of your writing, a final portfolio.

Section 02: TuTh 5:30pm - 6:45pm (Alyx Raz) Class Number: 6147

This course will provide a foundation for four genres of creative writing – poetry, fiction, memoir and include monologue/dialogue practice, so that students can begin to find their own voices and develop their writing skills. Each class is held in a workshop setting where students' writing is shared and critiqued. Exercises assigned from the required text, and discussions highlight basic writing techniques, critiquing and other related topics. Revision work and interactive in-class writing will add to the mix. Course bonus: an end of semester student reading.

Section 03: TuTh 5:30-6:45PM (Jenna Murray) Class Number: 2523

In this class, we will explore fiction, poetry, and creative nonfiction through close readings and deliberate imitations. This will encourage us to experiment with a wide range of craft tools that apply across various genres and forms. You can expect to split your time evenly between fiction, poetry, and nonfiction, and may even find that your favorite medium changes by the end of the semester. Every week, you will engage in a series of writing prompts accompanied by assigned readings. This course will also emphasize the importance of workshop, where we'll get very familiar with one another's work in a structured setting. By the end of the semester, you'll be introduced to many different contemporary writers, you'll acquire diverse craft skills, and you'll have a miniature chapbook to show for all your hard work.

Section 04: W 4:00pm - 6:50 pm (Chelsea Forgenie) Class Number: 6148

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 05: MW 5:30pm - 6:45pm (Monica McClure) Class Number: 2521

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 06: W 8:30am - 11:20am (Basia Winograd) Class Number: 6150

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 07: W 11:30am - 2:20pm (Rose Dubard) Class Number: 6149

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 08: TuF 1:00pm - 2:15pm (Regina McBride) Class Number: 6146

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

Section 09: TuTh 4:00pm - 5:15pm (Melinda Goodman) Class Number: 6151

This multi-genre and multi-cultural workshop is an introduction to creative writing and will focus on narrative free-form poetry, short-short stories, creative non-fiction, and ten-minute plays. While students may have an array of different backgrounds, writing strengths, and workshop experience, everyone is asked to allow themselves to be Beginners. The goal is to feel safe and free enough to experiment, receive and share helpful feedback. We want to see ourselves as a team of artistic explorers instead of as competitors who are constantly comparing ourselves to each other. Workshop members will develop confidence in their own unique voices by creating narratives that come alive with vibrant details and rhythms drawn from the people, places, and things of their lives. Course work will include both reading and writing in four genres, writing exercises, and an introduction to giving and receiving helpful responses to each other’s writing. Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on the discipline of writing and revising as a process of creative expression. The final project will be a presentation of a portfolio

containing all drafts of each assignment. Textbook: Creative Writing: Four Genres in Brief (Fourth Edition) by David Starkey, St. Martin's (Macmillan Learning)

This course is a prerequisite for English 308, 309, 311, 313, 314, 316.

Section 10: MTh 8:30am - 9:45am (Natalie Power) Class Number: 6145

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 11: MTh 11:30am - 12:45am (Sara Rempe) Class Number: 29832

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 30100 COMPOSITION THEORY AND PRACTICE (3 Credits) Prerequisite is English 220. Not recommended for auditors.

Section 01: Sa 11:30am - 2:20pm (Anne Graziano) Class Number: 3901

In our section of ENGL 30100, we will talk about public discourse, inequity, and how language shapes and mirrors the world around us, while exploring the process of essay writing and making public arguments. Walt Whitman and Gloria Anzaldúa will lead us to a discussion of non-standard forms of English and how culture and ethnicity determine the variants of English we speak and use in our writing. Essays by writers such as Frederick Douglass and James Baldwin will give us the opportunity to examine how writers expose lies and cultural wrongs in order to encourage change and make public arguments. Composition theorists will enable us to address writer's block, discourse communities, and the strategic use of language for persuasive purposes. All these topics and readings will lead us to the process of writing and the analysis of what, how, and why we write. Requirements will include discussion-board work, responses to readings, and two workshop drafts that will develop into a ten-page paper.

Section 02: MW 4:00pm - 5:15pm (Yacov Kenigsberg) Class Number: 3902

This class will pose a series of questions: why do we write, both generally in the world and more specifically in school? What criteria are used to judge our writing? How does our environment – socially, historically, and technologically – shape our writing and its reception? How have conceptions of writing and its reception evolved over time?

To begin answering these questions, we'll examine a variety of 20th and 21st century theories of writing and writing instruction, with an eye to how we can use those theories to critically probe our own writing

histories and practices. We will also consider the impact of generative AI on the field of composition and rhetoric, and what this means for the future of writing.

Requirements include regular reading reflections, in-class group work, and scaffolded writing.

Section 03: TuTh 4:00pm - 5:15pm (Andre Perez) Class Number: 3903

In Composition Theory and Practice, *writing* is the object of study, and we will explore how such study can apply to our own writing practices. We will examine our conceptions about writing and will be given the opportunity to gain theoretical as well as practical insights into the composing process and the writing of academic arguments. We will read scholarly research on how writing, literacy and rhetoric work, and use those texts to inquire, reflect, discuss, write about, and build knowledge that will serve us both as future teachers and as students. Requirements include participation in small-group and whole-class discussions, in-class and at-home low-stakes, informal writing; written reflections; and three major writing assignments.

ENGLISH 30300 WESTERN LITERARY BACKGROUNDS TO BRITISH AND AMERICAN LITERATURE (3 Credits)

Section 01: TuF 1:00pm - 2:15pm (Elizabeth Martinez-Bilgrey) Class Number: 3666

The ancient world produced a multitude of literary works which still command our attention as readers today. These works also had an influence which it is impossible to overstate on the writers of the Western literary canon down through the centuries. We will sample the classical literature of ancient Greece and Rome with an emphasis on those texts which students will encounter again and again in the allusions of later literature, and we will also consider the Bible, another work whose influence is ubiquitous in later texts, in its literary aspect. The particular translation of the Bible we will use, The King James Version, has probably had a greater effect on shaping the English language and its literature than any other single text. Our goal here is not only to study these texts as independent creations with their own specific qualities, but also to acquire the familiarity with them which will allow us to recognize references to them in later Western literature and with that recognition, to deepen our understanding of those later texts which draw on these earlier works. (And as an added bonus: you'll be less reliant on footnotes!)

Section 02: ~~TuTh 5:30pm – 6:45pm (Elias Theodoracopoulos) Class Number:~~ **CANCELED**

~~A study of selected literary works from the canon of classical antiquity and the middle ages which informed, inspired and challenged English-speaking writers from Chaucer to the present. Emphasis will be on literary interpretation, philosophical and theological foundations and historical settings. Attention will be paid to theoretical approaches, ancient and modern, and the nature of these texts. Syllabus will include, in whole or in part: Homer's *Iliad* & *Odyssey*, Aeschylus' *Prometheus Bound*, Sophocles' *Oedipus Tyrannus*, Euripides' *Bacchae*, Plato's *Crito*, Virgil's *Aeneid*. Bible: *Genesis*, *Psalms* (selections), *Book of Job*, *Gospel of Matthew*. Ovid's *Metamorphoses* (selections), Dante's *Inferno*, Boccaccio's *Decameron* (selections).~~

~~If time allows: Apuleius: *Cupid & Psyche* (from *The Golden Ass*), St. Augustine's *Confessions*, Boethius' *Consolation of Philosophy*.~~

A term paper (in place of a midterm) and a final exam.

ENGLISH 30400 SURVEY OF BRITISH LIT. I: EARLY TEXTS TO 18TH CENTURY (3 Credits) Prerequisite is English 220

Section 01: MTh 2:30pm - 3:45pm (Lynne Greenberg) Class Number: 3987

This course is designed to provide students with an introduction to and broad overview of English literature from the Anglo-Saxon period through the Restoration period. Emphasizing the relatedness of text and context, this course will expose students to the historical periods and important cultural, social, and political backgrounds that bear on the literary texts. Attention will be paid to the conventions of various literary genres and forms, including the epic, romance, drama, lyric, sonnet, and satire. The texts chosen offer a sampling of the many ways in which writers are influenced by and in dialogue with another.

Section 02: MW 5:30pm - 6:45pm (Rita Tobin) Class Number: 5905

This course will survey the English literary canon from the Anglo-Saxon period to the early 19th century. Students will analyze assigned works in essays and discussion. Readings may include Beowulf, selections from Chaucer's *Canterbury Tales*, Shakespeare's *Hamlet* and *Twelfth Night*, selections from Milton's *Paradise Lost*, Swift's "A Modest Proposal," Emily Bronte's *Wuthering Heights*, and sonnets by Shakespeare, Milton, and poets of the Romantic era.

Requirements: three 3-page response papers, two 2-page précis, participation in class discussion, and a 6-page research paper.

Section 03: TuF 11:30am - 12:45pm (Dow Robbins) Class Number: 3988

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

Section 04: TuF 10:00am - 11:15am (Dow Robbins) Class Number: 3989

See above.

Section 05: MEDIEVAL AND EARLY DISCOURSES OF GENDER AND SEXUALITY: MTh 1:00pm - 2:15pm (Cristina Alfar) Class Number: 3990

Sara Ahmed has written that living a feminist life is about "asking ethical questions about how to live better in an unjust and unequal world (in a not-feminist and antifeminist world); how to create relationships with others that are more equal; how to find ways to support those who are not supported or are less supported by social systems; how to keep coming up against histories that have become concrete, histories that have become as solid as walls" (*Living a Feminist Life* 1). Broadly focused, this course traces understandings of chivalry and chastity as gendered conventions in Medieval and Early

Modern texts as gendered conventions that inhibit living a feminist life. Chivalry, an ideal of white masculinity, is deployed in various ways throughout the Medieval and Early Modern periods, and works to circumscribe the realm of acts and emotions appropriate to men. Similarly, chastity serves to define the ideal white woman, turning women's bodies into commodities. Both ideals are opposed to the evil of blackness, often through the decadence of excess forms of sexuality and the danger of distant (to the English) lands and peoples. We will read romance, drama—comedy and tragedy—epic poetry, and prose, with stories that will feel both remote and familiar. Avoiding claims of universality in these works, we will locate the connections of the past to our present time through the particularities of tropes, rhetorical conventions, and characterization to investigate how Medieval and Early Modern feminist lives change through time. Histories and discourses of gender and sexuality that these texts reveal might help us understand how we got here. Tales of chivalry and courtly love in *Sir Gawain and the Green Knight* and in Chaucer's *The Canterbury Tales* start us off. The Early Modern theater forms a nexus between Medieval literature and the literature of a post-civil war era known as the Restoration. Drama's staging of violence and revenge; love and friendship; queer and non-binary forms of desire and gender; inequality and women's demands for justice; religion and race will prepare us for John Milton's epic poem on the fall of Satan and the creation of Adam and Eve. Aphra Behn's novella, *Oroonoko* repeats and resists ideals of masculine and feminine gender, whiteness and blackness, chastity and chivalry, through which beauty, honor, bravery, modesty, virtue, and civility get racially coded. In this tragic novel demands for justice cross race and gender lines. And finally, the poetry of Margaret Cavendish asks questions about authorship, post-revolutionary feminism, and potential futures. All books will be paperback. Assignments will include three papers, weekly in-class written responses, and class participation. Look for book information and options on our Blackboard page as soon as it is available.

ENGL 30500 CHILDREN'S LITERATURE (3 Credits) Prerequisite is English 220. GER: 3A.

Section 01: TuF 2:30pm - 3:45pm (Donna Paparella) Class Number: 6154

What is "children's literature" anyway? Why write for children? Why write about children? What does children's literature tell us about the culture in which it was produced? How does literature shape who children are and who they grow up to be?

From our historical vantage point, it's tempting to think of children's literature and our ideas about childhood itself as timeless. However, our contemporary conceptualization of "the child" had historical beginnings. Children's literature was consolidated as a genre in the nineteenth century; it emerged in the context of other disciplines that began to focus on the child (including law, photography, science, and psychology). Our course will consider works that are foundational to the study of children's literature, works that have influenced and helped to shape what we understand as children's literature today. Readings include fairy tales by the Brothers Grimm, Lewis Carroll's *Alice's Adventures in Wonderland*, Louisa May Alcott's *Little Woman*, Maurice Sendak's *Where the Wild Things Are*, and Octavia Butler's *Parable of the Sower* (in our YA unit).

Requirements include one short comparative essay, one short research project, one longer final project choice (which can be a traditional research paper or a creative project), and regular participation. Our class will also include a field trip to view children's literature archives at the New York Public Library.

Section 02: TuF 11:30am - 12:45pm (Ge Gao) Class Number: 22201

What is “children’s literature” anyway? Why write for children? Why write about children? Why read and study it? What does children’s literature tell us about the culture in which it was produced? How does it participate in that culture? How does children’s literature intersect with other disciplines? What ethical questions are involved in writing about/writing for children? How does literature shape who children are and grow up to be? What does studying children’s literature tell us about ourselves?

Welcome! These are some of the questions that we will be investigating. From our historical vantage point, it’s tempting to think of children’s literature and our ideas about childhood itself as timeless. However, our contemporary conceptualization of “the child” had historical beginnings. Children’s literature was consolidated as a genre in the nineteenth century; it emerged in the context of other disciplines that began to focus on the child (including philosophy, law, art, science, and psychology). Our course will consider works that are foundational to the study of children’s literature, works that have influenced and helped to shape what we understand as children’s literature today.

ENGL 30600 INTRODUCTION TO LITERARY THEORY (3 Credits) Prerequisite is English 220. Cross-Listed with Comparative Literature 301.02. Writing Intensive.

Section 01: TuF 11:30am - 12:45am (Matthew Knip) Class Number: 2295

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 helping students to disentangle different, contradictory (and sometimes confusing and intimidating) ways of reading, the course aims to help students to become comfortable thinking and writing with theory, to position themselves within that complex interdisciplinary world, and to cultivate their own voices and perspectives.

Section 02: TuF 1:00pm - 2:15pm (Ira Elliot) Class Number: 2298

This course will provide an overview of the main currents in literary theory and criticism from the mid-twentieth century forward. Topics will include the new criticism, psychoanalytic theory, Marxist theory, feminist theory, queer theory, deconstruction, structuralism, the new historicism and cultural criticism, African-American criticism, and post-colonial criticism. The textbook we’ll use is Lois Tyson’s *Critical Theory Today*. We’ll also read and discuss from a variety of theoretical perspectives F. Scott Fitzgerald’s *The Great Gatsby*. Other short works, both fiction and poetry, will also be handed out in order to put theory into practice. Requirements will include weekly quizzes, several response essays, and a final documented essay of roughly five to seven pages.

Section 03: MTh 1:00pm - 2:15pm (Jason Ciaccio) Class Number: 2297

This class will offer an overview of a variety of “literary theories,” including formalist, structuralist, poststructuralist, psychoanalytic, Marxist, feminist, and postcolonialist. We will examine these theories broadly as approaches to language and culture, with an eye firmly focused on the historicity of conceptual formations. Students will gain a familiarity with various strains of continental philosophy, concentrating on the importance of literature in philosophical discourse. We will also read a selection of

literary works in order to explore how various theoretical approaches might illuminate (or complicate) our readings of specific texts.

Section 04: MTh 4:00pm - 5:15pm (Sonali Perera) Class Number: 2299

What is literary theory? What is the difference between the interpretive methods of New Criticism, Russian Formalism, Marxism, and French Post-Structuralist theory? As literary critics we understand reading to be synonymous with interpreting, but how do we adjudicate between the different interpretive lenses that we bring to our study of literature? Are there systematic ways of assessing how power, desire, ideology, and history shape a text?

By way of answering these questions, this course is designed to introduce you to the theory, practice, and history of literary criticism. Over the course of the semester, we will familiarize ourselves with some of the major theoretical paradigms for literary study. We will also learn critical terms for describing and analyzing what makes a text “literary.” Theoretical approaches surveyed will include Marxism, New Criticism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism and Postcolonial Studies.

Specific theorists discussed will include Karl Marx, Sigmund Freud, Walter Benjamin, Jacques Derrida, Terry Eagleton, Gayatri Chakravorty Spivak, Michel Foucault, Edward Said, Roland Barthes, Mieke Bal, and Raymond Williams. We will ground our discussions by “applying” theory to works by William Blake, Virginia Woolf, J.M. Coetzee, Mahasweta Devi, Bessie Head, and Kazuo Ishiguro.

Section 05: W 11:30am - 2:20pm (Mark Miller) Class Number: 2296

This class will offer an overview of a variety of “literary theories,” including formalist, structuralist, poststructuralist, psychoanalytic, Marxist, feminist, and postcolonialist. We will examine these theories broadly as approaches to language and culture, with an eye firmly focused on the historicity of conceptual formations. Students will gain a familiarity with various strains of continental philosophy, concentrating on the importance of literature in philosophical discourse. We will also read a selection of literary works in order to explore how various theoretical approaches might illuminate (or complicate) our readings of specific texts.

ENGL 30700 SURVEY OF AMERICAN LITERATURE: FROM ORIGINS TO THE CIVIL WAR (3 Credits)
Prerequisite is ENGL 220. Writing Intensive.

Section 01: MTh 1:00pm - 2:15pm (Kelvin Black) Class Number: 5889

In this course we will survey American literature and culture through a wide-ranging compilation of texts. Through these texts we will examine the far-reaching global complexities that tether America to various times, places, peoples, and events, as we interrogate America’s idea of itself as inherently exceptional. Special emphasis will be placed on the construction of national landscape and identity, modern liberalism, global intimacies, critique of origin, racial capitalism, colonialism, displacement, and freedom.

Section 02: MTh 8:30am - 9:45am (Charles Rowe) Class Number: 4077

This course surveys American literature from its beginnings to the Civil War. We will explore the philosophical, cultural, and political forces that helped to shape this period’s distinct form of literary expression by reading fiction, nonfiction, and poetry written by a diversity of authors. In particular, we’ll examine how literature both creates and interrogates America’s view of itself as intrinsically exceptional. Requirements include weekly response papers and three short essays.

Section 03: MTh 11:30am - 12:45pm (Sarah Chinn) Class Number: 4079

This course is an introductory survey of some of the literature of the United States from its beginnings to the Civil War. We'll be combining close reading techniques with a historicized perspective to ask (although not necessarily answer) the following questions: who gets to tell the story of America? How do different, complementary, or conflicting stories jockey for prominence in American imaginations? Where do the legacies of these stories and their reception leave us as readers of the 21st century? Readings will cover a wide variety of fiction, nonfiction, and poetry from a diversity of writers. Requirements include three short essays and weekly participation in online discussion.

Section 04: TuF 4:00pm - 5:15pm (Nancy Hightower) Class Number: 4078

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 canonical authors, all the while looking at the cultural and social contexts of the period. 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.

ENGL 30800 WORKSHOP IN NON-FICTION 1 (3 Credits) (Not recommended for auditors) Prerequisites are English 220 and English 285.

Section 01: MTh 2:30pm - 3:45pm (Katherine Neuman) Class Number: 3130

This seminar-style 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 the semester, you will have a solid grounding from which to continue your growth as a nonfiction writer. You will have:

- read, discussed, and written various forms of creative nonfiction
- practiced tools that contribute to engaging and exciting writing
- developed a revision process
- learned to critique and be critiqued one-on-one and in a workshop
- completed two stand-alone pieces of creative nonfiction

Requirements: written responses to readings, participation in class discussions and workshops, drafts and revisions of your writing, a final portfolio

Section 02: TuF 11:30am - 12:45pm (Michael Thomas) Class Number: 6086

I should ask plainly—Who or what would you have speak for you? or Who would you have define you . . . your world?—but perhaps that isn't the question.

These are troubling times. It is perhaps true that people have made such statements since humans have been considering their times. Regardless, this is our time, one in which we as individuals and as a collective experience sorrow and joy; in which we examine our regret and our potential. The paradoxes in our lives at times have the power to afflict us with emotional and psychological vertigo; one example is the available technologies that have the power to unify and isolate. There seems to be an ever-increasing focus on and celebration of, the individual, yet the price of individuality, seems to be a conformity which outstrips it. The global spread of democracy and capitalism, (in an admittedly reductive analysis) has liberated many to say yes to the many ways the individual can now be rendered antiseptic, complacent and dim.

How do we talk and write about such things, any things, large or small?

In this section we will focus on the self as the narrative lens—" . . . trying to learn to use words . . ." whatever our particular concerns. Some may call this practice solipsistic, and even try to goad us to view this term in the negative, (alas, how solipsistic of them). We will concentrate on ourselves, our struggles, losses and triumphs we experience in this life—our struggle to wrap language around ideas and feelings—and how these personal events are perhaps links to the lives of others. You will, through reading, writing and discussion, work at eliminating cliché, euphemism, and irresponsible pastiche as tools for your craft and replacing them with dynamic thought, fresh language, and allusion—graceful and responsible erudition.

ENGL 30900 WORKSHOP IN NON-FICTION 2 (3 Credits) (Not recommended for auditors) Prerequisites are English 220 and English 285. **CANCELED**

Section 01: TuTh 7:00pm – 8:15pm (Paul Alexander) Class Number: 22204

TBA

ENGL 31100 WORKSHOP IN FICTION I (3 Credits) (Not recommended for auditors) Prerequisites: English 220 and English 285.

Section 01: TuF 11:30am - 12:45pm (Regina McBride) Class Number: 2008

This section of Fiction 1 will review and further explore the basics of fiction writing (as covered in Intro. to Creative Writing), with a strong focus on concrete and significant detail, character, and point-of-view. Our focus in this class will be on Literary Fiction, which is character driven and strives for psychological complexity. No genre or formula fiction will be accepted.

There will be a particular focus on Character Development and the idea that character and story are inseparable. Numerous writing exercises will be given and shared in a respectful workshop environment. The exercises will encourage the student to deepen the texture of the writing itself, while also exploring dramatic tension and the emotional lives of the characters.

It is important, in order to do well in this class, that you carefully read the assignments. The assignments and guidelines will ask you to pay attention on numerous levels, so reading them more than once is essential. It is also important that you understand and follow the rules regarding formatting (see below).

You are given deadlines for your assignments and for posting responses to your peers. If your assignment or response is missing when it is due, you will receive no credit for that class.

Section 02: MTh 11:30am - 12:45pm (STAFF) Class Number: 2009

TBA

Section 03: TuF 1:00pm - 2:15pm (Thomas) Class Number: 6295

TBA

ENGL 31300 WORKSHOP IN FICTION II (3 Credits) (Not recommended for auditors) Prerequisites:
English 220, English 285, and English 311.

Section 01: MTh 1:00pm - 2:15pm (Lulu Sylbert) Class Number:4437

TBA

Section 02: TuF 4:00pm - 5:15pm (Michael Thomas) Class Number: 5798

Classes will be spent work-shopping member's writing and close reading selected materials. This is a workshop. Members must be supportive and respectful of each other's writing and ideas.

ENGL 31400 WORKSHOP IN POETRY I (3 Credits) (Not recommended for auditors) Prerequisites:
English 220 and English 285.

Section 01: MW 5:30pm - 6:45pm (Angelo Nikolopoulos) Class Number: 4028

In this course, we'll read poems from a range of poetic schools and aesthetic camps (narrative, lyric, confessional, post-confessional, L=A=N=G=U=A=G=E, flarf, etc.) in order for us to articulate our own poetic and aesthetic sensibilities. We'll write, workshop, and revise poems in a collaborative setting. Requirements include reading responses, attending two poetry readings, and a portfolio of poems.

Section 02: TuTh 5:30pm - 6:45pm (Melinda Goodman) Class Number: 5903

This is a multi-cultural introductory workshop with an emphasis on writing narrative free-form poetry. Regardless of experience, students are asked to allow themselves to be Beginners. We want to be a team of creative explorers instead of competitors who are constantly comparing ourselves to each other. As members identify what inner stories they need to tell, they develop confidence in the power of their own voice to express the vibrant rhythms, characters, places, images, and tastes drawn from their own lives.

Sample poets include Audre Lorde, e.e. cummings, Sapphire, Lawrence Ferlinghetti, Anne Sexton, Ntozake Shange, Nikki Giovanni, Gloria Anzaldua, Stanley Kunitz, Joy Harjo, Faye Chiang and others. Often you are influenced by the informal narrative voice of friends, families, and acquaintances who can captivate listeners with their flair for gossip, jokes, rants, sales pitches, seductions, lies, truth telling, teaching, preaching, comforting, defending, or nailing a description of a mean boss or a particularly scary incident on the subway coming home from work.

Weekly reading and writing assignments will introduce students to literary terms, poetic devices and narrative strategies. The emphasis will be on the disciplined process of writing, sharing, and revising one's creative work. Your final portfolio will contain all drafts of assignments. This course is a prerequisite for English 316.

ENGL 31600 WORKSHOP IN POETRY II (3 Credits) (Not recommended for auditors) Prerequisites are English 285 and 314.

Section 01: MTh 2:30-3:45pm (Donna Masini) Class Number: 5813

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

ENGL 31754 SURVEYING THE BLACK EXPERIENCE (3 Credits)

Section 01: MTh 11:30am - 12:45pm (Kelly Nims) Class Number: 22205

This course surveys the black experience in literature from a historical perspective both in Africa and the Diaspora. By examining systems of subjugation such as slavery, colorism and colonialism, we reveal the complexities of identity, loss of language and/or culture, and the social (re)construction of a race. Particular attention will be applied to topics like the relationship of authority to power, class to status, intellectuals to elites, ideology to consciousness, and education to inequality; as well as patterns of resistance and violence, race and ethnicity, and (post)colonial discourse. We will read texts from Danticat, Dangarembga, Morrison, Douglass, Acbebe and others.

ENGL 319XX GENDER AND THE AVANT-GARDE (3 Credits)

Section 01: MTh 2:30pm - 3:45pm (Amy Robbins) Class Number: 22209

Avant-garde is a term now commonly used to describe cultural production or practice of any era that is cutting edge or pointedly disruptive to the status-quo, yet – more importantly for our own purposes – the term also names a specific group of movements operative in the early part of the 20th century that were concerned with blowing apart bourgeois society and values through counter-culture art and performance. F.T. Marinetti's 1909 Futurist Manifesto called for speed, technology, and war as the ultimate hygiene required to rid the world of bourgeois values and tastes, and the Dada-ists were interested in absurdity, nonsense, and anti-art. Both of these movements bear an aura of violence or

destruction in their ethos. André Breton's 1924 Manifesto of Surrealism, on the other hand, defined a constructivist movement that was interested in a revolutionary life practice – merging life with art and sleeping with waking – and that valued artistic production as a place where the waking nightmare of daily life in modern, mechanized, administered society could be exposed; for the French surrealists, beauty was possible and held value, although there is no single surrealist aesthetic. What these various movements share in common is the belief that collective effort by engaged artists and practitioners can bring about revolution in social and political life; they also share an inherently masculinist bias.

Our course will be a study of the work of several women breaking with gender norms and creating implicitly or explicitly feminist work in the context of these movements. We will read the work of Gertrude Stein, a self-described genius and the founder of American experimental poetics who has influenced far more than she was ever influenced by, and who was only sometimes writing in direct response to the masculinist tenor of the avant-garde (her poem "Marry Nettie" is one example), and we will read Djuna Barnes' surrealist novel, *Nightwood*, a curious and cinematic narrative of gender/racial/sexual crossings. Next, we will study the work of three more contemporary avant-gardists – Korean American experimentalist Theresa Hak Kyung Cha, African American language poet Harryette Mullen, and feminist New York School poet Alice Notley – to look at the lasting influence of the historical avant-garde and to think about how this later work can be read as extending the tradition of avant-garde poetics and speaking back to precursors. Though the temporal, historical, and cultural breadth of this list is considerable, the course's theoretical foundation in formal and linguistic experimentation as feminist/political praxis will ground inquiry. Requirements: one 5-page paper (20%); one 8-pp paper (30%); regular attendance and participation, including occasional in-class writings and response papers (20%); and a final exam (30%).

ENGL 32000 MULTI-ETHNIC AMERICAN LITERATURE (3 Credits) Prerequisite is English 220.

Section 01: MTh 10:00am - 11:15am (Eisa Ulen-Richardson) Class Number: 2391

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 Latina/x American. We will bring the marginalized to the center, exploring the complex dynamics of race, class, gender, and generation in the United States. As we seek to discern the meaning of voices resisting silence, we will explore stereotypes and archetypes, using each piece we read as a window through which we look out on a specific world.

Section 02: TuTh 2:30pm - 3:45pm (Aiesha Turman) Class Number: 2395

In this course, we will consider how the expression of African, Asian, Judeo, Latina/o/x, and Native American writers has been bound and liberated by the complex language of race, ethnicity, class, and gender in the United States. Taking up poetry, fiction, and non-fiction, we will explore topics such as the literary use of code-switching, the politics of assimilation, and the tension between liberty and limitation in American literary discourse. Writers will include Pauline Hopkins, Toni Morrison, Zora Neale Hurston, Langston Hughes, Nella Larsen, Isaac Singer, Maxine Hong Kingston, James Baldwin, Joy Harjo, Chang-rae Lee, and Nathan Englander.

Section 03: TuF 11:30am - 12:45pm (STAFF) Class Number: 2392

TBA

Section 04: Sa 4:00pm - 6:50pm (Anne Graziano) Class Number: 2393

We will consider how writers from various ethnic backgrounds have expanded understanding of the complex language of race, ethnicity, class, and gender in America. Taking up poetry, fiction, and non-fiction, we will explore topics such as the literary use of codeswitching, regional lexicons, the politics of assimilation, and the tension between liberty and limitation in American culture and literature. Students will gain familiarity with a diverse group of American writers who have reshaped genres as well as cultural questions of identity and social justice. Participants will develop an understanding of the broad cultural landscape of American literature and address some of tensions that shaped canon building in American literature in the twentieth century. Writers will include Zora Neale Hurston, Joy Harjo, James Baldwin, Lorna Dee Cervantes, and Sandra Cisneros. The main requirements are ongoing discussion-board work, three response papers, and a paper with a presentation component.

Section 05: MTh 8:30am - 9:45am (STAFF) Class Number: 2390

TBA

Section 06: TuF 1:00pm - 2:15pm (Chong Chon-Smith) Class Number: 2394

This is a course that introduces students to the key texts in 20th/21st century multiethnic American literature, the historical contexts out of which they were written, and the formation of U.S. national culture and national belonging. It provides an overview of race and citizenship in the United States embedded within the broader structure of culture and social institutions. More specifically, it introduces students to the interconnections between race, gender, sexuality, class, and nation within the historical contexts of capitalism and multiculturalism. Examining the literary traditions of Jewish, Black, Asian, Latina/indigenous, and decolonial literatures, this course helps students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American and global identities. Though we will discuss specific ethnic and racial groups at times, the overall focus will be the ample context connecting each of those groups to a shared history with present day relevance. Finally, this course challenges us to understand the function of “literature” and the ways in which they form communities and spaces of conflict and mutual understanding.

Section 07: TuF 1:00pm - 2:15pm (Zachary Fruit) Class Number: 2396

TBA

ENGL 32110 AFRICAN AMERICAN NARRATIVE FROM DOUGLASS TO ELLISON AND BEYOND (3 Credits)

Section 01: TuTh 5:30pm - 6:45pm (Mark Bobrow) Class Number: 22211

Taking both a cultural and historical approach, we will read a variety of 19th and 20th century African-American narratives, focusing on: emerging and recurrent themes and issues, as well as thematic discontinuities; the development, revisions, and re-creations of narrative forms, especially oral and aural forms; the interplay between literary, more broadly cultural, and social movements; and the influence of the other arts, especially music. Our primary readings will be supplemented by a small selection of critical essays and a collaborative playlist, as we endeavor to contextualize (and perhaps re-contextualize) our primary readings historically, socially, and culturally. Authors will be chosen from among the following: Frederick Douglass, Charles Chesnutt, James Weldon Johnson, W. E. B. Du Bois,

Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, Richard Wright, Ann Petry, Chester Himes, James Baldwin, Ralph Ellison, Gayl Jones, Ishmael Reed, Toni Cade Bambara, and Toni Morrison. Requirements: active participation, short response papers (250-300 words), a mid-semester essay (4-5 pages), and a term paper (8-10 pages).

ENGL 32170 BLACKNESS AND CRIMINALITY (3 Credits)

Section 01: FICTIONS OF BLACK URBAN LIFE: MTh 1:00pm - 2:15am (Nijah Cunningham) Class Number: 4623

Once seen as a symbol of progress, prosperity, and technological advancement, the U.S. city transformed during the postwar era into an embodiment of vice and degradation. This course examines the visions of urban decline that dominate the popular imagination of the contemporary city and focuses primarily on the pathological conceptions of blackness and black culture that at once maintain such notions of degeneration and provide the necessity for the reform, renewal, and revitalization of the urban. We will discuss novels, poems, music, films, and experimental works alongside sociological studies, articles and speeches by prominent urban planners, and foundational urban design treatises in an effort to interrogate the fictions that endow the city with meaning. Class discussions, writing assignments, and group presentations will explore how constructions of racial difference, gender norms, and (hetero)normative notions of family and kinship continue shape the idea of the city and reproduce racist epistemologies that yoke blackness to criminality, poverty, and moral decay. We will pay particular attention to the ways in which black artists and intellectuals mobilize literary as well as other artistic forms in order illuminate the everyday practices, intimacies, and ways of living that fall under the signs of blight, disorder, and vice within the historical discourse on the postwar U.S. city.

ENGL 32265 TRANS AND NONBINARY POETRY (3 Credits) Prerequisite is English 220. P&D C. Area of Study: Gender and Sexuality Studies

Section 01: TuF 1:00pm - 2:15pm (Chase Berggrun) Class Number: 4866

What makes a poem trans or nonbinary? In this course, we will attend to this question through the careful reading and analysis of poems, books, and essays on queer theory and poetics. We will approach the poems first and foremost by asking: What is the poem doing, why, and how? What stylistic choices and poetic techniques has the poet employed to encourage a desired reaction in a reader? We will plumb queer archives to get a sense of the histories and mysteries of trans poetics, and dive deeply into a wide ocean of contemporary trans poetry, as we learn and grow together through the living and transformative act of reading.

ENGL 32359 ASIAN-AMERICAN AND BLACK LITERATURES AND POPULAR CULTURE- CANCELED

Section 01: ~~TuF 1:00pm - 2:15pm (Chong Chon Smith) Class Number: 44063~~

~~This course is study of key texts in Black and Asian American literature, culture, and theory—what we may term as the Afro-Asian imaginaries in U.S. national culture. We will underscore the historical contexts from which Afro-Asian cultural works have been produced and the theoretical conversations~~

~~that have commented on their significance. My purpose is to offer a working methodology to analyze comparative racialization, citizenship, and social relations from national and global perspectives. We will focus on novels and cinema and theorize the roles of culture, ideology, and consent. As such, we will locate the texts within the socio-historical processes of social movements and transnational capitalism. Some themes we will investigate include Afro-Asian identity, racialized projects and the state, post-civil rights class relations, the politics of leisure and humor, and cross-racial solidarities.~~

ENGL 32350 NATION, SELF AND ASIAN IDENTITY (3 Credits) Prerequisite is English 220.

Section 01: M 11:30am - 2:20pm (Maya Jeffereis) Class Number:

In this course, we will explore Asian American and Asian diasporic experimental film and video art from the postwar period to the present in an attempt to contemplate questions of representation both on screen and off screen. How might Asian American identity be defined and expressed, given the plurality of nationalities, languages, religions, and cultures? Topics covered will include ideas of identity as personal v. social construct, politics of representation, immigration and displacement, among others. These themes will be contextualized within a sociopolitical history that includes American wars in Asia, Asian American activism, solidarity and decolonial movements. We will consider the role experimental film and video art play in allowing artists freedom of expression and thought outside of mainstream media, the often problematic Hollywood depictions of Asians, and narrative and documentary film formats. Geographic regions and histories covered include but not limited to: East Asia, South Asia, Southeast Asia, Central Asia, the Middle East, and the Pacific Islands. Students will engage in ideas through class discussion, film screenings, presentations, writing assignments, readings, guest speakers, and site visits to art and film institutions around the city. Students will be asked to closely examine, think critically, and thoughtfully respond to these artists and their work.

ENGL 32500 POSTCOLONIAL LITERATURE (3 Credits) Prerequisite is English 220. Writing Intensive. P&D: Non-European Societies

Section 01: MTh 1:00pm - 2:15pm (Sonali Perera) Class Number: 1888

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 relationship 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.

Required literary texts may 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* and/or Shehan Karunatilaka's *The Seven Moons of Mali Almeida*. Additional texts will be available via our BB page.

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*."

Course Requirements:

Blackboard discussion board postings 20%

5 page paper 20%

Take-Home Exam 20%

1 page prospectus for final paper or an "oral" prospectus 5%

8 page final paper (revision/elaboration of short paper) 25%

attendance, active participation 10%

ENGL 32654 TOPICS IN LATINO LITERATURE: LATINX USA (3 Credits)

Section 01: TuF 11:30am - 12:45pm (Nicole Eitzen Delgado) Class Number: 44064

The Bronx, Spanish Harlem, Washington and Jackson Heights, the Lower East Side, Bushwick, Woodside, Port Richmond, and Corona. These New York City neighborhoods—which have the largest population of Latinxs—bring to all New Yorkers the colors, sounds, smells, and tastes of *latinidad*. But, beyond today's murals, music, food trucks, and bodegas, how did Latinxs come to call New York City home? And what can we learn about *latinidad*, New York City, the nation, and the world through their centuries-long histories of struggle and resistance? In this class, we will explore the migration, settlement, creativity, and diasporic thinking of Latinxs in New York City

through the reading of canonical and emergent texts from the 19th century to the present. This will include the recent novels *Dominicana* by Angie Cruz and *Olga Dies Dreaming* by Xochitl Gonzalez. Through these and other texts— as well as engagements with film, slam poetry, digital archives, museum exhibits, and community spaces— you will not only expand your knowledge of Latinxs in New York City. You will also learn about the importance of place and placemaking in the shaping of identities and history.

ENGL 33000 SOCIOLINGUISTICS (3 Credits) Prerequisite is English 220. Note: This Class Is A Linguistics And Language Class. Writing Intensive. Area Of Study: 6. Linguistics, Language, and Rhetoric

Section 01: TuF 11:30am - 12:15pm (Angela Reyes) Class Number: 5437

This course provides an introduction to the field of sociolinguistics: the study of language use in social and cultural context. We will explore both foundational concepts and new directions, including work on dialect, register, style, multilingualism, codeswitching, pidgins and creoles, discourse, and ideology. In addition to covering sociolinguistic theories, methods, and studies around the globe, students will have the opportunity to design and conduct their own original research on a sociolinguistic topic of their choosing. Course requirements include: attendance; class participation; homework; exams; and final paper.

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

Section 01: TuF 10:00am - 11:15am (Susana Huidobro) Class Number: 3958

This course examines the major changes in the linguistic history of the English language, from approximately 1,500 years, from its Germanic and Anglo-Saxon roots to its current presence as a global lingua franca. This course allows students to develop an understanding of the reasons languages change and of the types of changes that occur. It enables students to gain knowledge of the origins of contemporary English and of the source of a number of systematic and unsystematic traits of present-day English.

Requirements: quizzes, assignments, one short paper, and a final exam.

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

Section 01: TuF 1:00pm - 2:15pm (Karen Greenberg) Class Number: 5165

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

ENGL 34051 HISTORY OF RHETORIC: ANCIENT RHETORIC AND CONTEMPORARY RESPONSES (3 Credits)
Prerequisite is English 220. May Be Used To Satisfy One Of The Following: Literatures, Language, Criticism Core Requirement Area Of Study: 6. Linguistics, Language, and Rhetoric. Or An Elective; English Language Arts Elective.

Section 01: MW 4:00pm - 5:15pm (Wendy Hayden) Class Number: 6111

This course will explore canonical and marginalized developments in rhetoric from the ancient period through the present. Reading from the sophist Gorgias's "Encomium of Helen" to Kenneth Burke's twentieth-century *A Rhetoric of Motives*, we will engage with theories that have shaped and challenged the ways we think about persuasion, audience, context, and agency. Our focus this semester will be both theoretical and practical, as we will read rhetoric texts and then you will examine cultural and political examples that you share through your discussion board posts.

Course participants will apply these theories in a midterm exam, a research-based analysis paper, and in regular written responses to the readings on the Bb discussion board.

ENGL 35200 SHAKESPEARE SURVEY (3 Credits) Prerequisite is English 220. P&D: European Societies
Area Of Study: 1. British and/or Irish Literature of any period. May Be Used For The Focus On Literature Before 1800 Requirement.

Section 01: MTh 11:30am - 12:45pm (Cristina Alfar) Class Number: 2257

"Shakespearean Tyrannies" will study the plays in light of Renaissance beliefs in a socio-political and naturalized hierarchy of power descending, as Robert Filmer explains it in 1616, from God, to King, to Man: "If we compare the natural rights of a father with those of a king, we find them all one, without any difference at all, but only in the latitude or extent of them. As the father over one family so the king as father over many families extends his care to preserve, feed, clothe, instruct, and defend the whole commonwealth." *An Homilie Against Disobedience and Willful Rebellion* agrees, "[God] not only ordained that in families and households the wife shoulde be obedient unto her husbände, the children unto their parentes, the servantes unto their masters, but also, when mankinde increased and spread it selfe more larglie over the worlde, he by his holy worde dyd constitute and ordain in cities and countries severall and speciall governours and rulers, unto whom the residue of his people should be obedient." This patrilineal Christian and political order, animated by the rebellion of angels against God, forms the

crux of early modern political, social, and domestic theory. It would appear inviolable, quite seriously not a system that anyone, male or female, would want to threaten. Yet we know it was under constant threat from the political unrest of the hundred years' war, from religious strife throughout the 16th century, from parliament's growing discontent with James's reign and the Civil war that brought an end to his son's reign, from England's growing awareness of and contact with the peoples of Africa, Asia and the Americas, and from women's legal actions that circumvented common law's apparent stranglehold on women's legal rights. Thus the English system of divine right was in constant tension, making one subject's legitimate monarch another's tyrant. We will examine the plays through the topic of tyranny—marital, sexual, cultural, racial, religious, and political. We will read seven of Shakespeare's plays, a number of documents from the period, and many scholarly essays, to address women's conduct and legal rights, male honor and anxiety, Renaissance conceptions of racial and religious "others," and absolute monarchy. Plays will include, *Much Ado about Nothing*, *Romeo and Juliet*, *Othello*, *The Merchant of Venice*, *Richard II*, *Henry V*, and *The Winter's Tale*. Articles and historical documents will be in both required books and through electronic journals. Assignments will include three papers, weekly in-class responses, and class participation.

Section 02: TuF 1:00pm - 2:15pm (Gavin Hollis) Class Number: 2258

While Shakespeare's contemporaries wrote numerous plays set in London, presenting urban life for the entertainment of its inhabitants, Shakespeare seems relatively unmoved by the city outside his theatre. Only in his history plays is London represented directly; otherwise the closest we get to the capital is the London-like Ephesus in *The Comedy of Errors* or Venice of *The Merchant of Venice* or the London of old in his history cycles. Yet Shakespeare seems to have been fascinated with other cities both modern and classical: he set plays as far afield as ancient Rome, Athens, and Ephesus, or contemporary Vienna and Venice; his plays dwell on the idea of the city, its people, its visitors, its institutions, its laws, its customs, its commerce, its places both sacred and profane, its policing, its disorders. Over the course of the semester we will explore Shakespeare's conceptualization of the city in a range of works. We will also place these works in their immediate performance context, late 16th and early 17th century London, and examine the ways in which Shakespeare was reflecting and refracting the city in which he lived and worked.

Our readings will include, but are not limited to, the above-named plays, as well as *Julius Caesar*, *Coriolanus*, *Henry IV Part One*, and *Measure for Measure*. Students will be required to write one discussion question, two response papers, and a final research paper, as well as being active members of classroom conversations.

ENGL 35804 THE JAPANESE DETECTIVE NOVEL (3 Credits) Prerequisite is English 220. Area of study: 5. Race, Ethnicity, and/or Class Studies

Section 01: MTh 4:00pm - 5:15pm (Frederick Rogals) Class Number: 4667

Drawing primarily on works from the Meiji Period (1868-1912) through the present, this class will examine the influential role crime/detective fiction has played during Japan's rapid modernization and transformation into a city of the future. From Edogawa Rampo to Ayatsuji Yukito, students will explore the social, political, and historical connections in these works, as well as consider issues of class, gender, justice and equity in Japanese culture. This course is taught entirely in English. Students should be capable of performing university-level writing and analysis and completed ENGL 12000.

ENGL 35844 SPECIAL TOPICS IN JEWISH STUDIES: JEWISH NOVELS THAT CHANGED THE WORLD (3 Credits) Pre-1900 requirement. Prerequisite is English 220.

Section 01: MTh 2:30pm - 3:45pm (Leah Garrett) Class Number:

ENGL 36350 MILTON'S INFLUENCE (3 Credits)

Section 01: MTh 4:00pm - 5:15pm (Lynne Greenberg) Class Number: 22216

This course examines John Milton's poetry and his legacy specifically upon future generations of women writers. In the first part of the semester, we will read Milton's sonnets and *Paradise Lost*, focusing on Milton's utopian and dystopian visions, gender and sexuality politics, responses to colonialism and patriarchy, and transformative poetics and politics. We will also explore Milton's complex responses and indebtedness to past poetic traditions, genres, and forms. We will continue to foreground these issues in the context of Milton's legacy on later writers, specifically on female critics, novelists, and playwrights. We will ask how these women writers offer sometimes complimentary, and often competing, even confrontational, visions. If these women writers draw from Milton's work, how do they also subvert them? The works' intertextual echoes, allusions, and genre transformations are complex, and we will explore the moments of intersection between the writers in depth. Works include Milton's, *Paradise Lost*; Mary Wollstonecraft, *A Vindication of the Rights of Women*; Mary Wollstonecraft Shelley, *Frankenstein: Or the Modern Prometheus*; Virginia Woolf, *A Room of One's Own*; and Jamaica Kincaid, *Lucy*.

ENGL 37200 ROMANTIC POETRY (3 Credits) Prerequisite is English 220. P&D: D Area Of Study: 1. British and/or Irish Literature of any period. May Be Used For The Focus On Literature Before 1800 Requirement

Section 01: TuF 1:00pm - 2:15pm (Dow Robbins) Class Number: 4076

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 at the time, 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 supposed Satanic school of poetry while 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 – and, yes, celebration, too, especially in Byron's case – of these three famous Romantic poets (the how and the why) will comprise part of the 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 philosophical 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 as well because of his significant influence upon – and sometimes presence within – the work of these later Romantic poets.

Two papers: a 4-5 page midterm paper and 7+ page final paper
An in-class midterm and final exam
A few 1-page reading-response papers
Active Class Participation

ENGL 37700 20TH & 21st CENTURY AMERICAN FICTION (3 Credits) Prerequisite is English 220. Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

Section 01: TuTh 4:00pm - 5:15pm (Stephen Wetta) Class Number: 4004

This is a survey course of American prose from the beginning of the 20th century to now. We'll examine some of the major literary trends—pop literature, satire, realism, fantasy and whatever else we find. Authors may include Edith Wharton, Hemingway, Faulkner, Nabokov, Morrison, Nathanael West, Vonnegut, Diaz. Requirements: much reading, class participation, two papers, a mid-term and a final exam.

ENGL 38253 VIKINGS IN BRITAIN & IRELAND (3 Credits)

Section 01: MTh 4:00pm - 5:15pm (Marlene Hennessy) Class Number: 29833

The story of the Viking raids and Scandinavian settlement of Britain and Ireland in the ninth and tenth century can rightly be called a "Game of Thrones." This course will focus on literature that depicts the conquest of the British Isles by the Norse. Not only will we examine chronicle accounts written by British and Irish monks that tell a grim story of raids, pillage, and conquest, but we will also read many of the great Icelandic sagas, including Orkneying Saga, Laxdaela Saga, and Egil's Saga, which were written down several centuries later, but describe the settlement period from a Norse perspective. The Icelandic sagas are widely considered some of the most imaginative, enduring works of early literature and are filled with highly subtle, witty, and often violent stories of family history, revenge, doomed romance, magic and the supernatural. Attention will be given to Norse reactions as they encountered new lands and the new religion of Christianity, as well as to the wider social, political, and religious contexts they faced upon their arrival. The latter part of the course will be devoted to Norse and "Viking" images in Old English poetry, so we will read Beowulf, "The Battle of Maldon," "The Battle of Brunaburgh." and "The Dream of the Rood." Topics to be studied include the role of violence, blood feud, and revenge; social structures and the role of law; sexual mores and "shield-maidens"; myth, religion, and superstition; and attitudes towards ghosts, death, and burial. Requirements: midterm; 5-7 minute oral report handed in as 3-page paper; 8-10-page research essay; in-class writing.

Required texts: The Sagas of the Icelanders, Preface by Jane Smiley (Penguin, paper \$27.00) The Saga of the Volsungs, ed. Jesse Byock (Penguin, paper \$14); The Saga of Ragnar Lodbrok, ed. Ben Waggoner (paper, Troth publications, \$17.95); Orkneying Saga: History of the Earls of Orkney (Penguin paper \$17); Beowulf: A Dual-Language Edition (ed. Howell D. Chickering (paper \$15.95).

ENGL 38858 THE GOTHIC IMAGINATION IN ART AND LITERATURE (3 Credits) Prerequisite is English 220. P&D: D Area Of Study: 1. British and/or Irish Literature of any period. May Be Used For The Focus On Literature Before 1800 Requirement.

Section 01: TuF 10:00am - 11:15am (Rebecca Connor) Class Number: 5656

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

ENGL 39700 PRE-TWENTIETH CENTURY AMERICAN POETRY (3 Credits)

Section 01: MTh 1:00pm - 2:20pm (Amy Robbins) Class Number: 29835

This course is structured as a survey of pre-20th century American poetry, beginning with Native American poetry and songs of the pre-Columbian period and continuing through the work of Puritan colonists in the 17th century; 18th century poets including the first published African American poet, Phillis Wheatley; poets writing throughout the long 19th century during radical changes in American political and social life; and concluding with the work of several important precursors to modern American poetry including Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar. We will focus largely on the socio-historical context for American poetry written before the 20th century while at the same time attending to the aesthetic qualities and differences among a variety of distinct poets, traditions, and cultures. Requirements: one 5 pp. paper (20%); one 8 pp. paper (30%); active participation, including occasional responses to discussion board posts (20%); and a final exam (30%). Regular attendance is assumed and more than 3 absences will affect your course grade.

ENGL 48411 ADVANCED SEMINAR IN CREATIVE WRITING: POETRY & PLAY: THE ART OF REVISION (3 Credits) Prerequisites: ENGL 220, ENGL 252, ENGL 285, ENGL 304, ENGL 307 and both a level 1 and 2 workshop in the student's chosen genre

Section 01: W 4:00pm - 6:50pm (John Murillo) Class Number: 53966

"Poetry," writes Yusef Komunyakaa in his essay collection *Blue Notes*, "is an act of meditation and improvisation. And *need* is the motor that propels the words down the silent white space." In this advanced level poetry workshop, students will generate new poems while considering various perspectives on the revision process and exploring strategies for re-drafting poems-in-progress. It is imperative that students come with an open mind and a willingness to surprise themselves and one another. By allowing students to create new work without fear of censure, and by approaching the revision process as one of constant and exciting discovery, we will cultivate the necessary risk, play, and mystery that is the lifeblood of good writing.

ENGL 48493 ADVANCED SEMINAR IN CREATIVE WRITING: WRITING, MULTIMEDIA & PERFORMANCE (3 Credits) Prerequisites: ENGL 220, ENGL 252, ENGL 285, ENGL 304, ENGL 307 and both a level 1 and 2 workshop in the student's chosen genre

Section 01: TuTh 7:00pm - 8:15pm (Alyx Raz) Class Number: 5598

The excitement of writing a poem, flash fiction or memoir piece can be expanded to another level when visual components and music are added. This course invites students to compose theme-based, short writing pieces and combine them with multimedia elements for a portfolio and presentation of their work. You will develop your writing in a workshop setting, add your own visual art (photos, video, drawings, collage, etc.), and practice reading in order to sharpen your ear for language, rhythm and sound. Guest artist(s) will speak about their own creative art form and how it connects to words. Readings and exercises from work by Langston Hughes, Allen Ginsberg, Joy Harjo, Yoko Ono, Claudia Rankine and others. A special performance of portfolio excerpts with musical accompaniment will cap the course at semester's end.

ENGL 49056 JOYCE'S *FINNEGAN'S WAKE* (3 Credits) Prerequisites: ENGL 22000, ENGL 25200, ENGL 30400, ENGL 30600, ENGL 30700, and one of the following courses: ENGL 31700, 31800, 32000, 32100, 32300, 32400, 32500, 32600, 322700, 32900.

Section 01: W 11:30am - 2:30pm (Nico Israel) Class Number: 44070

James Joyce once quipped that it took him seventeen years to write his final novel, *Finnegans Wake* (1940), so he didn't see why the book shouldn't take seventeen years to read. In this honors seminar we will try to read his wildly inventive, multilingual, hilariously gargantuan "book of the night" in a mere fourteen weeks. We will explore a few of the dozens of source texts—Irish legends, biblical stories, popular songs, philosophical writings, and Joyce's own *Ulysses*—that give the novel shape, and we will encounter both the history of Joyce (and modernist) studies and some salient contemporary examples of Joyce criticism. Of special interest throughout the seminar are questions of gender, coloniality, globality, ecology, indigeneity, total war, shame and the purgation of shame as envisioned throughout the novel. A "wake" is a track that breaks the flow of water, a funereal rite and call to awaken from sleep—and Joyce's novel is all of these things. Requirements include at least two oral presentations and one final 4000-5000 word research paper.

ENGL 49055 HEGEL, MARX, and BLACK NARRATIVE (3 Credits) Prerequisites: ENGL 22000, ENGL 25200, ENGL 30400, ENGL 30600, ENGL 30700, and one of the following courses: ENGL 31700, 31800, 32000, 32100, 32300, 32400, 32500, 32600, 322700, 32900.

Section 01: TuTh 5:30pm - 6:45pm (Jeremy Glick) Class Number: 44054

This class will juxtapose the writing and thinking of 19th Century German Idealist thinker G.W.F. Hegel (and a little bit of Karl Marx) with literary and literary-critical works from both the African Diaspora and the Black Radical Tradition. Towards this end we will read short select sections from Hegel's 1807 *Phenomenology of Spirit* and Jean Hyppolite's *Studies on Marx and Hegel*, Susan Buck-Morss' *Hegel and Haiti*, Marx's "Critique of Hegel's Philosophy of Right" and his letter to his father at Hegel's grave. We will read in its entirety Biko Mandela and Ryan J. Johnson's *Phenomenology of Black Spirit*. This is the main

theoretical text / framework for the class. **Some key concepts we will think through together with African Diasporic literature and German idealism include: Repetition, Partial-and Double-Consciousness, the so-called “Master-Slave Dialectic”, Form, Revolution and Retro-activity.** We will read and discuss works that might include: Toni Morrison, Frantz Fanon, C.L.R. James, Marx’s correspondence with Lincoln on the American Civil War, W.E.B. Du Bois, Malcolm X, Martin Luther King Jr., Angela Y. Davis, Sam Greenlee, Amiri Baraka, Octavia Butler, Henry Dumas, David Bradley, Aimé Césaire, David Walker, Harriet Jacobs and Frederick Douglass. We will also think this juxtaposition as it relates to music (free-jazz) and sculpture (the work of Thornton Dial). Students are responsible for one presentation, a short midterm paper and a longer final paper.

ENGL 49058 IMAGINING HISTORY (3 Credits) Prerequisites: ENGL 22000, ENGL 25200, ENGL 30400, ENGL 30600, ENGL 30700, and one of the following courses: ENGL 31700, 31800, 32000, 32100, 32300, 32400, 32500, 32600, 322700, 32900.

Section 01: MTh 2:30pm - 3:45pm (Kelvin Black) Class Number: 44068

What is history? What effect does it have on our activities in the present? And what effect on our future activities? This course is interested in exploring what role the ways in which we imagine past events has in shaping our understanding of what’s possible and impossible, now or later. To that end, the course readings will explore exciting connections between the philosophy of history and literary fiction. We will be reading texts which self-consciously take up the issue of history in a variety of ways – some do this by returning imaginatively to moments of historic significance, and some by imagining what happened in the past from the standpoint of the ‘present’, while others imagine the present as the past of some future time, all challenging us to consider history as an imaginative act with consequences. Some of the authors considered in this course are Julian Barnes, Edward Bellamy, Octavia Butler, and R.G. Collingwood.

This course is reading and writing intensive, and aims to further develop students’ fluency in the method and discourse of the analytical essay. Special emphasis shall be placed on systematic reasoning through close reading, which will be stressed both in class discussion and in the course’s various writing assignments. In addition to weekly writing assignments, there will be two formal essays.

ENGL 49201 LINGUISTIC JUSTICE (3 Credits)

Section 01: MTh 1:00pm - 2:15pm (Collin Craig) Class Number: 29899

This course will center linguistic justice as a framework for investigating the politics of language difference and the fundamental right of individuals to hold space for their preferred linguistic expressions. Furthermore, we will use linguistic justice as an evolving concept to explore “language as a central concern in contemporary conversations surround social justice, as evident in issues as diverse as bilingual education, racial epithets, gendered pronouns, immigration discourses, sports team mascots, and signage in public spaces” (Avineri et al 1). We will pay special attention to these practices across local communities, digital environments, English only movements, and the writing classroom. Furthermore, we will situate linguistic justice at the intersection of activism to locate how linguistic diversity is connected to broader social justice agendas that challenge linguistic hegemony. Lastly, as a class community, we will generate our own definitions of linguistic justice and speculate methodological approaches for positioning linguistic justice as an ongoing activist project for equity in education and social change.

ENGL 4941N POETRY & PLAY: THE ART OF REVISION (3 Credits) Honors Seminar. Prerequisites: Completion of 24 credits in the major with a GPA of at least 3.5 in 300- and 400-level English courses and a cumulative GPA of at least 2.8. Department Permission Required.

Section 01: W 4:00pm - 6:50pm (John Murillo) Class Number: 53967

“Poetry,” writes Yusef Komunyakaa in his essay collection *Blue Notes*, “is an act of meditation and improvisation. And *need* is the motor that propels the words down the silent white space.” In this advanced level poetry workshop, students will generate new poems while considering various perspectives on the revision process and exploring strategies for re-drafting poems-in-progress. It is imperative that students come with an open mind and a willingness to surprise themselves and one another. By allowing students to create new work without fear of censure, and by approaching the revision process as one of constant and exciting discovery, we will cultivate the necessary risk, play, and mystery that is the lifeblood of good writing.

ENGL 4941L JOYCE’S FINNEGAN’S WAKE (3 Credits) Honors Seminar. Prerequisites: Completion of 24 credits in the major with a GPA of at least 3.5 in 300- and 400-level English courses and a cumulative GPA of at least 2.8. For the 39-credit major (declared prior to 2/19/21), this course satisfies Area of Study: 2. American Literatures, including African American, Asian American, Latino, and Native American. Department Permission Required.

Please email english@hunter.cuny.edu with your EMPL ID to request permission.

For more information on honors in English: [Departmental Honors Program — Hunter College](#)

Section 01: W 11:30am - 2:30pm (Nico Israel) Class Number: 44069

James Joyce once quipped that it took him seventeen years to write his final novel, *Finnegans Wake* (1940), so he didn’t see why the book shouldn’t take seventeen years to read. In this honors seminar we will try to read his wildly inventive, multilingual, hilariously gargantuan “book of the night” in a mere fourteen weeks. We will explore a few of the dozens of source texts—Irish legends, biblical stories, popular songs, philosophical writings, and Joyce’s own *Ulysses*—that give the novel shape, and we will encounter both the history of Joyce (and modernist) studies and some salient contemporary examples of Joyce criticism. Of special interest throughout the seminar are questions of gender, coloniality, globality, ecology, indigeneity, total war, shame and the purgation of shame as envisioned throughout the novel. A “wake” is a track that breaks the flow of water, a funereal rite and call to awaken from sleep—and Joyce’s novel is all of these things. Requirements include at least two oral presentations and one final 4000-5000 word research paper.

ENGL 4941K HEGEL, MARX, and BLACK NARRATIVE (3 Credits) Honors Seminar. Prerequisites: Completion of 24 credits in the major with a GPA of at least 3.5 in 300- and 400-level English courses and a cumulative GPA of at least 2.8. For the 39-credit major (declared prior to 2/19/21), this course satisfies Area of Study: 2. American Literatures, including African American, Asian American, Latino, and Native American. Department Permission Required.

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For more information on honors in English: [Departmental Honors Program — Hunter College](#)

Section 01: TuTh 5:30pm - 6:45pm (Jeremy Glick) Class Number: 44056

This class will juxtapose the writing and thinking of 19th Century German Idealist thinker G.W.F. Hegel (and a little bit of Karl Marx) with literary and literary-critical works from both the African Diaspora and the Black Radical Tradition. Towards this end we will read short select sections from Hegel's 1807 *Phenomenology of Spirit* and Jean Hyppolite's *Studies on Marx and Hegel*, Susan Buck-Morss' *Hegel and Haiti*, Marx's "Critique of Hegel's Philosophy of Right" and his letter to his father at Hegel's grave. We will read in its entirety Biko Mandela and Ryan J. Johnson's *Phenomenology of Black Spirit*. This is the main theoretical text / framework for the class. **Some key concepts we will think through together with African Diasporic literature and German idealism include: Repetition, Partial-and Double-Consciousness, the so-called "Master-Slave Dialectic", Form, Revolution and Retro-activity.** We will read and discuss works that might include: Toni Morrison, Frantz Fanon, C.L.R. James, Marx's correspondence with Lincoln on the American Civil War, W.E.B. Du Bois, Malcolm X, Martin Luther King Jr., Angela Y. Davis, Sam Greenlee, Amiri Baraka, Octavia Butler, Henry Dumas, David Bradley, Aimé Césaire, David Walker, Harriet Jacobs and Frederick Douglass. We will also think this juxtaposition as it relates to music (free-jazz) and sculpture (the work of Thornton Dial). Students are responsible for one presentation, a short midterm paper and a longer final paper.

ENGL 49432 IMAGINING HISTORY (3 Credits) Honors Seminar. Prerequisites: Completion of 24 credits in the major with a GPA of at least 3.5 in 300- and 400-level English courses and a cumulative GPA of at least 2.8. For the 39-credit major (declared prior to 2/19/21), this course satisfies Area of Study: 2. American Literatures, including African American, Asian American, Latino, and Native American. Department Permission Required.

Please email english@hunter.cuny.edu with your EMPL ID to request permission.

For more information on honors in English: [Departmental Honors Program — Hunter College](#)

Section 01: MTh 2:30pm - 3:45pm (Kelvin Black) Class Number: 47095

What is history? What effect does it have on our activities in the present? And what effect on our future activities? This course is interested in exploring what role the ways in which we imagine past events has in shaping our understanding of what's possible and impossible, now or later. To that end, the course readings will explore exciting connections between the philosophy of history and literary fiction. We will be reading texts which self-consciously take up the issue of history in a variety of ways – some do this by returning imaginatively to moments of historic significance, and some by imagining what happened in the past from the standpoint of the 'present', while others imagine the present as the past of some future time, all challenging us to consider history as an imaginative act with consequences. Some of the

authors considered in this course are Julian Barnes, Edward Bellamy, Octavia Butler, and R.G. Collingwood.

This course is reading and writing intensive, and aims to further develop students' fluency in the method and discourse of the analytical essay. Special emphasis shall be placed on systematic reasoning through close reading, which will be stressed both in class discussion and in the course's various writing assignments. In addition to weekly writing assignments, there will be two formal essays.