

SPRING 2025

HUNTER COLLEGE ENGLISH DEPARTMENT

UNDERGRADUATE COURSE DESCRIPTIONS

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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: English Comp.**

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 25003 SYLVIA PLATH (3 Credits) Prerequisite is English 220. Hunter Core: Creative Expression.

Section 01: MW 5:30pm - 6:45pm (Alexander) Class Number: 6055

“Sylvia Plath is one of the essential authors in American Literature in the twentieth century. *The Bell Jar*, her novel, is a coming-of-age classic; *Ariel*, her final collection of poems, is considered a masterwork; her *Collected Poems* won the Pulitzer Prize in 1982. As eminent a writer as she is, her impact exceeds the literary world. Following her suicide in 1963, her work, championed by Gloria Steinem and Robin Morgan, became a touchstone in the women’s movement because of its singular female voice and its willingness to challenge patriarchal issues, expanding Plath’s importance until she has become a cultural icon who continues to influence artists as diverse as Sharon Olds and Lana Del Rey.” — PA

In this class we will examine the major literary works, themes, and cultural influences of Sylvia Plath. We will read *The Bell Jar*, *The Collected Poems of Sylvia Plath*, and a selection of biographical and autobiographical writings about her. The course will include an overview of Confessionalism, the mid-twentieth-century movement, of which Plath is now the most prominent member, that defined poetry in the last half of the century and beyond as well as an assessment of the role her work played in the second-wave women’s movement, which has made her into a cultural icon.

Students will write four response papers and two formal papers; class presentation and participation are required.

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 (Von Unwerth) Class Number: 6053/6871

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 25040 ZORA NEALE HURSTON (3 Credits) Prerequisite is English 220. Hunter Core: Creative Expression.

Section 01: MTh 4:00PM - 5:15pm (Nims) Class Number: 18106

Through close analysis we will examine the major literary works, themes, and stylistic hallmarks of Zora Neale Hurston. At Barnard, she studied with Franz Boas, the father of American anthropology, whose program at Columbia became the first Ph.D. program in anthropology in America. Hurston subsequently did field research recording the folklore and ways of African Americans, first in Harlem, then throughout the rural South. Her work played a large role in preserving the folk traditions and cultural heritage of African Americans. She expressed her genius by combining her field notes with selected autobiography and a vivid imagination to create some of the most exciting, authentic literature of the twentieth century.

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

Section 01: TuTh 5:30pm - 6:45pm (Eidelberg) Class Number: 6051

Whodunit? And, evidently, how, my dear armchair detectives? The English Department's literature study and creative expression course *PLAYING DETECTIVE* partners the analytic case study of classic and contemporary detective fiction with the kind of creative writing instruction that will help you to both imagine your own celebrated sleuth and place him or her at the scene of a crime. Using your newly honed ability to detect, reflect, and expect, you will mentally chase down culprits and villains in who-dunits and how-dunits by such masters as Edgar Allan Poe (the literary father of the

detective genre), Sherlock Holmes's Arthur Conan Doyle, and Baroness Orczy (with both her "old man in the corner" armchair detective and her Lady Molly of the (fictional) Female Department of Britain's Scotland Yard). Not to mention (but here goes), Wilkie Collins (who wrote the first full-length detective novel), G. K. Chesterton (and his professional priest and amateur detective Father Brown), Agatha Christie (of Miss Marple and Hercule Poirot fame), and John Dickson Carr (inside his "impossible" locked room mysteries). A timely in-person course where to be "late" can mean to be tardy or deceased, PLAYING DETECTIVE will find you: devising investigatory questions and strategies; student-partnering to crack a case without being misdirected by red herrings; critically thinking your way to no-longer-mysterious solutions as you interact with instructor Robert Eidelberg's two "suspicions" texts: PLAYING DETECTIVE and EVIDENTLY; and creating original short detective fiction featuring the applied intellect and relentless tenacity of your very own idiosyncratic sleuth. So, sit back, get anxious, and begin PLAYING DETECTIVE.

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

Section 01: *Theme TBA* TuF 1:00pm - 2:15pm (Connor) Class Number: 6050

TBA

Section 02: Double-Consciousness: TuF 4:00pm - 5:15pm (Chon-Smith) Class Number: 6049

This course prepares undergraduates to be Hunter English majors. We will learn the "tools of the trade" for the study of literature: its objects of study, methods, theories, and applications. We explore literature as an ideological project, situated in history, and embedded within power relations. In particular, we will read literature in three units (an autobiography, a novel, a collection of poetry) through reading, analyzing, and researching a text in a specific area of the study of American literature and culture: multiethnic literary studies. Our primary texts are concerned with the trauma of double-consciousness and projects of imagining alternative epistemologies. W.E.B. Du Bois coins the term in *The Souls of Black Folk* (1903) as two-ness, two-worlds, torn asunder, as "always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity." *The Sympathizer* (2015) by Viet Thanh Nguyen provides an overview of mixed-race double-consciousness and citizenship as an extension of Cold War empire-building and foreign policy. Finally, *Borderlands La Frontera* (1987) by Gloria Anzaldúa introduces students to the interconnections between race, gender, sexuality, class, and nation---all constituted by histories of colonial capitalism and borders of "despot dualities." All works move the reader toward narratives of multiplicity, theories of complexity, and interdisciplinary writing.

Section 03: The Poetics of Desire TuF 10:00am - 11:15am (Knip) Class Number: 6048

This course surveys diverse manifestations of desire across literature, film, and theory, tracing how desire operates not only as a personal and emotional experience but also as a force that shapes identities, social structures, and cultural norms. We will interrogate the ways in which desire has been conceptualized, repressed, and celebrated in various cultural contexts, from the traditions and institutions of Ancient Greece to the sexual politics of the modern world. We will pay close attention to how understandings of desire have historically entrapped women in various ways, surveying the intersections of desire with power, gender, and oppression. Contemporary debates around sexuality, pleasure, and resistance will be explored, focusing on how race, gender, and class influence the politics of desire. Addressing the marginal and the pathologized, the course will trace the development from the world of the homosocial to the “birth of the homosexual.” We will explore the political and public dimensions of sexuality, investigating how desire is policed and performed in public and urban spaces. The course concludes investigating rhizomatic desire, non-linear and anti-oedipal forms of relating. Students will develop a nuanced understanding of how desire functions both as an individual experience and a collective force shaped by historical, cultural, and social forces. The course culminates in a critical analysis of the ways desire functions as both a tool of social control and a space for subversive and transformative potential. It invites students to critically engage with the poetics of desire, question normative assumptions, and explore the radical possibilities that arise when desire is reimagined through historical, philosophical, and literary inquiry.

Section 04: Dreaming, Literature, and Reality. MW 7:00pm - 8:15pm (Ciaccio) Class Number: 6047

For millennia dreams have held diverse meanings for various cultures: they have been understood as messages from a transcendent sphere outside of us, or from the innermost recesses of our selves; as bearers of profound truth and wisdom, or paradigms of deception and delusion; as exemplars of creativity and inspiration, or as means of evolutionary adaptation. This course introduces students to the field of literary studies by focusing on the relation between dreaming and the literary imagination. Students will expand upon their foundation in literary analysis and will likewise gain familiarity with different theoretical and hermeneutic approaches to literature. We will pose questions pertaining to the relation between the dreaming and waking self, examine the narrative functions of dreams and awakenings, and explore some distinctly modern, theoretical interpretations of dreams. We will address the role of dreaming in the Romantic imagination, in modernist aesthetics, in the writings of various lucid dreamers, in existentialist philosophy, science fiction, and more. To remain attentive to the diversity of the topic we will explore works from across disciplines including poetry, fiction, literary criticism, philosophy, and psychoanalysis.

Section 05: Shakespeare NYC: TuF 2:30pm - 3:45pm (Plunkett) Class Number: 6046

This course explores recent developments in Shakespeare studies and performance, focusing on creative responses to tumultuous politics and the pandemic, particularly in New York. In addition, the course builds skills related to literary analysis, particularly close reading, critical writing, and literary research. Argument paper, research report, and final exam required.

Section 06: 19th Century British Literature: MTh 11:30am - 12:45pm (Moliterno) Class Number: 6045

The class will explore in poetry and prose subjects related to 19th-century Britain. We will begin with an eighteenth-century backdrop with Mary Wollstonecraft, William Blake, and William Wordsworth and show how they planted seed for the Romantic Movement, which helped shape the Victorian Age and the century in general. The course will explore ideas of organized religion, especially The Church of England, “nature and civilization,” gender and patriarchy, sexuality, social class, and colonialism and empire. The readings include *Silas Marner*, by George Eliot, selections from *Songs of Innocence and Experience*, by William Blake, Wordsworth’s “Preface” to *The Lyrical Ballads* and some of his poetry, dramatic monologues by Alfred Lord Tennyson and Robert Browning, poems by the Rossettis, poetry and prose by Matthew Arnold, and works by others.

Section 07: The Harlem Renaissance: TuTh 4:00pm - 5:15pm (Bobrow) Class Number: 6044

English 252 focuses on developing the skills and knowledge necessary for literary studies: analytical and interpretive reading; thesis driven analytical writing; familiarity with a variety of critical approaches to literature; a range of historical and cultural contexts for literature and literary studies; written engagement with literary criticism; and discipline specific research. We will address some questions fundamental to literary studies, such as: What is literary analysis and how do we do it? How do we construct thesis driven critical arguments? Why and how do we engage literary criticism and theory? In what ways do literature and literary studies intersect with other aesthetic, cultural, social, and historical discourses, and with what effects?

In his groundbreaking 1903 collection of essays, *The Souls of Black Folk*, W. E. B. Du Bois made the strong, imperative case for African Americans to be “co-workers in the kingdom of [American] culture.” That call would come to fruition after World War I in the cultural movement known as the Harlem Renaissance, when a new generation of African American writers, musicians, artists, and critics became a vital and influential part of American culture.

In this course we will read a broad range of literature and criticism from and about the Renaissance years. Among the questions we will explore are: What were the conditions, both culturally and socially,

that led to the Harlem Renaissance and the broader “New Negro” movement? What thematic and formal connections can we make among the literature of the period? How were the political, cultural, and aesthetic differences among African American writers representative of larger debates about race, culture, and society within the African American community, and how were those differences articulated in the literature of the period? How did the literature relate to the music and visual arts of the Harlem Renaissance? (We will listen to some of the music and view some of the art.)

Requirements: active participation, several short response papers (350-500 words, a mid-semester paper (1500-1800 words), précis of critical articles, oral presentation, and a scaffolded research paper (2200-2500 words). Primary readings will be chosen from among the following authors: W.E. B. Du Bois, Alain Locke, Jean Toomer, Nella Larsen, Zora Neale Hurston, Langston Hughes, George Schuyler, Claude McKay, Georgia Douglass Johnson, Gwendolyn Bennett, Countee Cullen, Sterling Brown, and Rudolph Fisher.

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: TuF 4:00pm - 5:15pm (K Greenberg) Class Number: 6040

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 02: MW 4:00pm - 5:15pm (Di Maio) Class Number: 6039

Linguistics is a scientific discipline dedicated to the systematic investigation of language. While we all know how to speak at least one language, studying it scientifically can help us understand it in more detail. This class is designed to help you investigate sound systems (phonology), word formation (morphology), grammatical constructions (syntax), language as social and cultural practice

(sociolinguistics and applied linguistics), aspects of language use and language change, including how communication is organized and how English varies according to region, social class, ethnicity, and gender. 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.

Section 03: TuF 2:30pm - 3:45pm (McMahon) Class Number: 6038

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 04: MW 7:00pm - 8:15pm (Liu) Class Number: 6037

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.

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

Section 01: MTh 8:30am - 9:45am (Neuman) Class Number: 6036

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: Sa 11:30am - 2:20pm (Schaller) Class Number: 6035

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

Section 03: TuF 10:00am - 11:15am (Kombiyil) Class Number: 6034

Welcome to a semester of reading, writing, and *listening*. Good writers are always good listeners. They listen to the world around them and mark these recordings down in notebooks, much like artists keep sketchbooks. They listen when they are reading works of great masters in the craft, for close reading is really an act of deep listening. They listen to the writing of their peers because writing, although at times lonely, in the end is always a communal act. And they learn to trust and listen to themselves. This semester we will do a lot of close reading and discussion of poems, short fiction, and creative non-fiction, and each of you will submit your work for discussion in a workshop setting. Again, this is about listening with great attention and respect, so that we call all of us together support each other's writing lives and help each other to experiment, "play", improvise, and explore new ways of both writing and revising. The emphasis on the course will be on process: creating drafts and revisions.

Requirements include weekly in-class and take-home writing experiments and a final portfolio of the work you create and revise this semester.

Section 04: W 11:30am - 2:20pm (STAFF) Class Number: 6033

TBA

Section 05: TuF 10:00am - 11:15pm (Winograd) Class Number: 6032

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: TuF 11:30am - 12:45pm (McBride) Class Number: 6031

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 07: MTh 1:00pm - 2:15pm (Leimsider) Class Number: 6030

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

Section 08: MW 4:00pm - 5:15pm (Goodman) Class Number: 6029

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

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

Section 09: MW 5:30pm - 6:45pm (Goodman) Class Number: 6028

See Above.

Section 10: TuTh 4:00pm - 5:15pm (Raz) Class Number: 6027

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 11: TuF 2:30pm - 3:45pm (STAFF) Class Number: 18107

TBA

Section 12: MW 5:30pm - 6:45pm (STAFF) Class Number: 6026

TBA

Section 13: TuTh 7:00pm - 8:15pm (A. Rosenberg) Class Number: 6025

In this introductory, multi-genre workshop, we will take a deep dive into poetry, fiction, and creative non-fiction. Through readings, exercises, and hands-on workshops, we will navigate the intricacies of each of these genres, gain craft tools, and generate original material. There will also be an emphasis on sharing your work and giving feedback to your peers — as you do this, you will be introduced to various workshop techniques, through which you will hone your skills collaboratively. At the end of the semester, you will have a mini chapbook to show for all your hard work. Expect to read the work of writers along the lines of Louise Glück, Yusef Komunyakaa, Anne Carson, Jamaica Kincaid, Diane Seuss, Melissa Febos, Kiese Laymon, Denis Johnson, Elizabeth Bishop, and more. This course is a prerequisite for English 308, 309, 311, 313, 314, and 316.

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

Section 01: TuF 11:30am - 12:45pm (Morales) Class Number: 6023

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

Section 02: MTh 1:00pm - 2:15pm (Craig) Class Number: 6022

In this course, we will critically analyze and explore historical and current theories that have been the most influential in shaping the objectives, content, and methods of composition studies.

Through extensive reading and peer-reviewed demonstrations, students will learn and practice a process-based approach to teaching critical thinking, reading, and writing skills in the writing classroom. We will also explore the role that language politics and language movements play to inform how we think about writing studies in general and the writing classroom more specifically. You will also be asked to identify theories that best ground your own theories of writing and teaching writing. You will also be asked to trace your own histories as students and writers, reflecting on how these histories shape your perspectives about writing practice.

Section 03: Sa 4:00pm - 6:30pm (Graziano) Class Number: 6021

In our section of ENGL 31000, 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, Gloria Anzaldúa, and Amy Tan 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 04: MW 5:30pm - 6:45pm (Kenigsberg) Class Number: 6020

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.

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

Section 01: TuF 1:00pm - 2:15pm (Theodoracopoulos) Class Number: 6019

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.

Section 02: TuTh 4:00pm - 5:15pm (L. Stein) Class Number: 6018

Students will read selected ancient Greek and Roman texts, analyze them in essays, and discuss them in class. In studying these works, students will consider literary elements, such as plot, character, and theme, that influence the English literature canon, as well as appreciate the works in their own right. Through consideration of more recent works, students will trace the effects of ancient texts on subsequent English literature.

Required texts:

Homer: The Iliad and The Odyssey;

Virgil: The Aeneid; Sophocles:

Oedipus Rex; Seneca: Oedipus;

Aeschylus: The Oresteia;

Euripides: Medea; Seneca: Medea;

Plautus: The Brothers Menaechmus;

Shakespeare: Romeo and Juliet and Twelfth Night.

Requirements:

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

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

Section 01: TuF 1:00pm - 2:15pm (Martinez-Bilgrey) Class Number: 6017

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

Section 02: MTh 2:30pm - 3:45pm (L. Greenberg) Class Number: 6016

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 03: TuF 8:30am - 9:45am (D. Robbins) Class Number: 6015

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: MW 7:00pm - 8:15pm (Tobin) Class Number: 6014

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 05: TuF 2:30pm - 3:45pm (D. Robbins) Class Number: 6013

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

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

Section 01: TuF 4:00pm - 5:15pm (Gao) Class Number: 18111

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 and works that have influenced and helped to shape what we understand as children's literature today.

Section 02: TuF 2:30pm - 3:45pm (Paparella) Class Number: 6012

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.

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

Section 01: TuF 2:30pm - 3:45pm (Knip) Class Number: 8862

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: W 11:30am - 2:20pm (Rowe) Class Number: 6011

What is literary theory? And how can the study of literary theory sharpen our approaches to reading and interpreting literature? In this course, we will examine pivotal theoretical writings—from New Critical to Posthuman—to seek answers for these questions and to try out new approaches for writing about poetry and prose. One of our central goals will be learning how to define theory by its practical effects, in particular by looking at how theory critiques common-sense views about meaning, writing, literature, and experience. There will be 4 short response papers and 2 essays.

Section 03: W 8:30am - 11:20am (Miller) Class Number: 6010

TBA

Section 04: MTh 1:00pm - 2:15pm (Ciaccio) Class Number: 6009

This class will offer an overview of a variety of “literary theories,” including formalist, structuralist, poststructuralist, psychoanalytic, Marxist, feminist, and post-colonialist. 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 05: TuF 1:00pm - 2:15pm (Eitzen) Class Number: 8861

Literary theory sparks discussions on how and why we read and write. In this class, you will join these conversations by learning about the key literary theories of structuralism, deconstruction, Marxism, feminism, psychoanalysis, queer theory, critical race theory, postcolonialism, postmodernism, and ecocriticism. By thus engaging complex ideas and putting literary theory into practice, you will leave this class with a clearer sense of your own points of insertion and possible contributions to the field.

Section 06: MW 5:30pm - 6:45pm (Tobin) Online

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

Section 01: TuF 1:00pm - 2:15pm (Elliot) Class Number: 6008

This course will provide an overview of U.S. literature from its seventeenth century beginnings to the Civil War (1861-65), a survey which takes in several broad periods -- Puritan, Colonial, Romantic, and

the so-called American Renaissance. Special attention will be paid to cultural and political forces that shaped ideas about American identity and destiny, and how writers came to develop a uniquely American voice.

Section 02: MW 5:30pm - 6:45pm (Fruit) Class Number: 6007

This course offers an introduction to American literature up to the Civil War. It surveys material in a range of genres and periods and encompasses a variety of interpretive approaches. Readings may include Aphra Behn, Olaudah Equiano, Herman Melville, Henry David Thoreau, Walt Whitman, and others.

Section 03: MTh 2:30pm - 3:45pm (Bailey) Class Number: 6006

Tragic Prelude is the name of a mural painted by the artist John Steuart Curry in 1942 for the Kansas State Capitol building. The mural depicts the insurrectionist activities of radical abolitionist John Brown, and is both historically as well geographically resonant, since Brown and his entourage of abolitionists first enacted their war against slavery by murdering slave traffickers during a period of factional conflict that came to be known as "Bleeding Kansas." As Curry's image suggests, Brown was and continues to be a larger-than-life figure—a myth as much as a man. Yet, more importantly, Curry's image depicts the irreconcilable tensions between North and South over the defining issue of slavery—an issue that Brown was at the center of and acted as a catalyst for. Curry's painting marks the point in time our class concludes (i.e., the eve of the Civil War). Brown was lauded by Transcendentalists Ralph Waldo Emerson and Henry David Thoreau—among several other prominent New England authors—as the living embodiment of what Thoreau called living a life of principle, and what Emerson called self-reliance. Abolitionists during this period embraced what was called the "higher law," meaning, the law of justice and righteous action that supersedes the law of states, courts, and the constitution.

This course constitutes a survey of some key works of literature produced in the United States, from its "Origins"—i.e., pre-republican colonial and Puritan literature—to the Civil War (1861), with special attention paid to Puritan literature and literature of the early to mid-nineteenth century. Authors will most likely include Ann Bradstreet, Jonathan Edwards, Phillis Wheatley, Ralph Waldo Emerson, Henry David Thoreau, Emily Dickinson, Frederic Douglass, and Edgar Allan Poe, among others. We will consider the historical implications and backgrounds of these texts, just as we will also reflect on the issues of race, gender, and sexuality the texts raise, as well as problems and concepts in philosophy, religion, and politics. Students will also be asked to read a handful of academic articles to get a sense of the vast and rich field of American literary studies, and we will watch Robert Egger's stunning film about Puritan mythology, *The Witch* (with the option to opt out for those who do not enjoy the horror genre). In addition to one required research paper at the end of the semester, students will have

the option to complete a multimodal project and share it with others (in our class and beyond). Students' unique and embodied learning processes in this class will be respected and affirmed in a nurturing, care-centered environment that embraces anti-racist and anti-capitalist pedagogical principles, and that utilizes student-directed forms of assessment, such as ungrading.

Section 04: W 11:30am - 2:20pm (Miller) Class Number: 6005

Description: What is natural? Claims about what is natural change over time. This course will take a long view of how the natural, as well as related concepts such as the unnatural and supernatural, were constructed and reconstructed in the Americas from the fifteenth century to the mid-nineteenth century. Our readings will span multiple genres and cultures. We will pay special attention to inventions, shifts and reversals in what is "natural" about social order, sex, gender, religion, and race. Readings include: sacred texts such as Popul Vhu and Genesis; Spanish, French and English narratives of colonization; Mexico, Laguna, and other colonial and anti-colonial writing; evangelical writing by Edwards and O'Connell; political tracts by Jefferson, L'Overture, and Hall; poetry from Wheatley and Whitman; and fiction such as Séjour's "The Mulatto," Melville's "Benito Cereno" and Jacobs' *Incidents in the Life of a Slave Girl*.

ENGL 30800 WORKSHOP IN NON-FICTION 1 (3 Credits) (Not recommended for auditors) Prerequisites are English 220 and English 285 (with at least a B grade). GER 3A P&D: Women and/or Issues of Gender or Sexual Orientation

Section 01: F 4:00pm - 6:50pm (Schaller) Class Number: 6004

How are narratives bestowed (or forced) upon us by family, culture, society, and history? What correctives might our own telling prescribe? Our creative nonfiction workshop will focus on writing personal essays and memoirs--with storytelling as our touchstone. Let's investigate the tension between the stories that shape us, trap us and save us. Let's contemplate the slippery nature of truth and memory, and how to navigate sensitive and challenging aspects of your story like family dynamics, privacy, and ethics (so that you avoid, as Kaise Laymon once said, "using your peoples' experiences as a safari"). Let's also consider the practical matters of storytelling in personal essays and memoirs: how to identify core themes and turning points that might make good stories; character development, plot structure, and narrative pacing; creating vivid scenes and dialogue; honing your distinct voice and style; understanding the role of structure by exploring various formats, such as chronological, thematic, and braided narratives.

Our workshop will be structured as a series of weekly sessions, combining discussions of weekly reading and writing assignments, in-class writing exercises, and peer review workshops. Assignments

will be drafted before you workshop them, so you'll have the opportunity to discuss your drafts in process with your instructor and fellow writers each week, fostering a supportive and inspiring community.

Course readings may include works by Elaine Castillo, Karla Cornejo Villavicencio, Kaise Laymon, Melissa Febos, Akil Kumarasamy, Carmen Maria Machado, and Alexander Chee.

Section 02: MTh 11:30am - 12:45pm (Neuman) Class Number: 6003

This seminar-style class combines reading, writing, revising, and workshoping 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.

ENGL 30900 WORKSHOP IN NON-FICTION 2 (3 Credits) Prerequisites are English 285 and English 308.

Section 01: TuF 1:00pm - 2:15pm (Murray) Class Number: 18140

Speculative Non-fiction: Speculative non-fiction is about writing for truth over fact. In traditional non-fiction workshops, we often fixate on facts—what we truly seek in these conversations, though, is truth. Imagination, mythology, misremembered childhood memories, passed-down stories, hypotheticals, dreams, nightmares, and prophecies—all exist outside the realm of mere fact but are integral to our understanding of truth. For instance, how you imagined someone you loved as an adolescent contributes to the truth of your experience. The stories about your grandfather might not be 100% verifiable, but they profoundly shape your beliefs about him. Your dreams may not have

actually occurred, but they are real in the sense that you felt them, lived them, and experienced them in a way that transcends existence. And so it goes.

In this class, our guiding philosophy will echo Paul Valéry's insight that "to see is to forget the name of the thing one sees." Through this approach, this class will offer you a path to discover new ways of seeing both your writing and your obsessions. While we'll engage with traditional non-fiction, our primary focus will be on the lyric essay, which values poetic technique over narrative structure and emphasizes emotional resonance over linear storytelling. To this end, we'll read works from authors like Anne Carson, Charles Baudelaire, Joan Didion, Melissa Febos, Kiese Laymon, Maggie Nelson, and Virginia Woolf.

Each week, we will engage with a series of writing prompts paired with assigned readings. You will also write your own speculative non-fiction and engage in weekly workshops. Course requirements include weekly writing prompts, assigned readings and discussions, active workshop participation, the development of a non-fiction portfolio, and attendance at a public reading.

ENGL 31100 WORKSHOP IN FICTION I (3 Credits) (Not recommended for auditors)

Prerequisites: English 220 and English 285 (with at least a B grade)

Section 01: MTh 4:00pm - 5:15pm (STAFF) Class Number: 6002

TBA

Section 02: MTh 10:00am - 11:15am (Leimsider) Class Number: 6001

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

Section 03: TuF 1:00pm - 2:15pm (McBride) Class Number: 6000

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 04: MTh 11:30am - 12:45pm (Sylbert) Class Number: 5999

“A story is a way to say something that can’t be said any other way, and it takes every word in the story to say what the meaning is.” Flannery O’Connor

English 311 (Fiction I) is an introductory fiction workshop with a focus on exposure to different styles and inspiration through reading published stories; writing short stories influenced by these stories; writing short pieces based on fun prompts (like overhearing a public conversation, writing as an inanimate object, or inventing the story behind a vintage photograph); and impromptu in-class writing exercises. Half way through the semester, we will begin longer workshops, and students will be responsible for reading peers’ stories in advance and being prepared to constructively discuss them in class. A workshop calendar will be composed so students know exactly when they are up. Students will learn the basics of craft, and more, such as building character, understanding point of view, writing with descriptive language, sensory detail, a strong voice, and their own style. Students will begin to grasp how to construct and also edit an engaging, original piece with a beginning, a middle, and an end!

ENGL 31300 WORKSHOP IN FICTION II (3 Credits) (Not recommended for auditors)

Prerequisites: English 220, English 285, and English 311.

Section 01: TuF 11:30am - 12:45pm (STAFF) Class Number: 5998

TBA

Section 02: MTh 1:00pm - 2:15pm (Sylbert) Class Number: 5997

English 313 is the advanced workshop in writing fiction II. 3 hrs. 3 credits. Prereq. ENGL 200, 300, 311. The goal of the class is to read, read, write, write, write. Students will be expected to concentrate on the revision and critical analysis of their own work as they continue to study the work of established authors. We will use close reading effectively to identify literary techniques, styles, genres, and themes. A basic understanding of the craft, traditions, and conventions of the genre is essential.

This class will focus on exposure to and experimentation with different styles through reading assignments, writing prompts and exercises, and mini-workshops. One-third of the way through the semester, we will begin longer workshops -- a workshop calendar will be composed so that students know exactly when their story is due -- and students will be responsible for weekly written critiques (comments and suggestions) of their peers' pieces. Students will thus participate in the editing process, both of their own work and that of their classmates --- our purpose as readers and critics is *not to recreate a story in our own style and image, but to help the work get where it is going*.

Over the course of our sessions, we will discuss some or all of the following: language, tone, voice, dialogue, beginnings & endings, imagery, description, setting, POV, characterization, revision. We will also touch on overcoming writer's block and developing good writing practices. Every class will begin with a 5-10 minute journal free-write.

ENGL 31400 WORKSHOP IN POETRY I (3 Credits) (Not recommended for auditors)

Prerequisites: English 220 and English 285 (with at least a B grade).

Section 01: MW 4:00pm - 5:15pm (Rempe) Class Number: 5996

This workshop is designed for beginning students of poetry who want to sharpen their skills and share their work with other poets. Every student will have several opportunities to present work in a safe environment, with the goal of gaining expertise as writers. In workshop sessions, we discuss poems written by members of the class, providing constructive feedback and offering suggestions for revision.

When we are not workshopping we will discuss and learn from the poems and essays in the text. We will read a range of modern and contemporary poets, examining elements of form and craft.

Discussions will include (but are not limited to): image, tone, content, syntax, structure, metaphor, and simile. Class discussions will be based on your reading and writing assignments. A significant amount of class time will be devoted to writing. You will need a notebook specifically for this class.

Bring it every day. You are expected to complete all in-class writing exercises and revise at home. Be prepared to share your work in class. Requirements include: submitting a final portfolio at the end of the semester with the appropriate material included; recite at least one memorized poem (6 or more

lines), complete a 10 min oral presentation. You will choose a poet to read closely throughout the semester and present your poet of choice to the class, including a brief overview of the poet's bio, and a discussion of his or her poetry. The presentation must be in your own words. Plagiarism exists in oral presentations, not only in written work. You must cite your sources accurately.

Section 02: TuTh 7:00pm - 8:15pm (McClure) Class Number: 5995

This semester-long course will build on poetry writing skills explored in Introduction to Creative Writing. Students will read and analyze poems of different styles, eras, and movements, which will serve as catalysts for their own poetry writing. They will write several drafts of original poems and participate in instructor-led critiques with their peers, called workshops. By the end of the course, students will have a portfolio of polished poems, which they will be encouraged to submit for publication.

ENGL 31600 WORKSHOP IN POETRY II (3 Credits) (Not recommended for auditors)

Prerequisites are English 285 and English 314.

Section 01: ~~MTh 2:30pm - 3:45pm (Masini) Class Number: 5994~~ **CANCELED**

~~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.~~

Section 02: Th 5:30pm - 7:20pm (Nikolopoulos) Class Number: 38209

Confessional Poetry: In this class, we will explore what was, is, and should/could be meant by the term “confessional poetry.” We will investigate the origins of the term by looking at the work of Robert Lowell, Anne Sexton, and Sylvia Plath, and the critical response to their work. We will talk about the implications and associations of the term and the intersection between confessional poetry and the social political climate of the 1960s and 70s, especially the Women’s Movement, Gay Rights Movement, Civil Rights Movement, and the Vietnam war protests.

We will talk about why certain poets (or poems) are not called confessional and whether the term is useful or obscuring. We will try to answer questions such as: Is confessional poetry just poetry that is “personal”? What is the difference between poetry of witness and confessional poetry? How does confessionality intersect with gender, race, and sexual identity? We will look at the work of “confessional poets” from the 70s-90s, as well as what’s being written now and think about what “the confessional impulse” might look like in the future.

In this course, you will be creating original work (poems) that will be distributed and read by your peers. Your final portfolio will include an essay, all reading responses, and all original drafts and revised drafts of your poems.

ENGL 31851 BLACK WOMEN WRITERS (3 Credits) Prerequisite is English 220. Writing Intensive.

Section 01: MTh 11:30am - 12:45pm (Nims) Class Number: 18141

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

ENGL 31980 ROMANTIC WOMEN WRITERS (3 Credits) Prerequisite is English 220. May Be Used For The Focus On Literature Before 1800 and 1900 Requirement

Section 01: TuF 10:00am - 11:15am (D. Robbins) Class Number: 5992

Between 1780 and the early 1830s, women writers in Britain contributed to the literary movement known as romanticism, as well as numerous public debates on controversial social issues of the time, topics frequently inseparable from romanticism and other literary developments. Some of the important social issues include: the relative “rights of man;” the institution of slavery; the nature of women; the purpose of female education; the function of reason, sensibility, and the imagination; and the impact of art on the public, especially novel reading. Whenever possible, the course will make connections between the ideas of the major female authors of the period and those of contemporaneous male writers such as William Blake, William Wordsworth, Percy Shelley and Lord Byron, men who also weighed in on the social controversies, as well as contributed to the literary

movement of romanticism, of course. Some of the major authors of the period that we will focus on include Jane Austen, Anna Barbauld, Maria Edgeworth, Hannah More, Mary Prince, Ann Radcliffe, Clara Reeve, Mary Shelley, Charlotte Smith, Mary Wollstonecraft, and Dorothy Wordsworth, among others, as well as one slightly later author, Emily Bronte.

ENGL 31990 TRANSGENDER MEMOIR: A RE-EXAMINATION OF THE BILDUNGSROMAN (3 Credits) Prerequisite is English 220. Writing Intensive.

Section 01: TuTh - 5:30 - 6:45pm (Marquardt) Class Number: 37394

The bildungsroman is a German literary genre more commonly known as a ‘coming-of-age’ story. In a Bildungsroman, we watch a young protagonist move through the trials and tribulations of becoming an adult, with the plot and narrative revealing each step of this educational, emotional, and spiritual transformation. Transgender writers, and specifically memoirists, have a unique perspective on this genre, as their ‘coming-of-age’ stories can happen at any time, at any age, and can repeatedly occur overtime. Through this lens, the transgender memoir offers an expansive definition of the bildungsroman, and to themes of human transformation in relationship to others, themselves, and the cultural and biological world. In this course we will be looking at the origins of the bildungsroman, and then applying and teasing out definitions and challenges to this genre through the memoirs of transgender writers Harry Dodge, Lou Sullivan, Cecelia Gentili, and Andrea Long Chu; the essays of scholars Mel Y.Chen, Zeyn Joukhadar, Melissa Febos, Louise DeSalvo, and an edited volume by Catronia Mortimer-Sandilands and Bruce Ericson. Students will write one 20-25 page memoir piece, with a number of smaller personal essays and in class assignments.

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

Section 01: TuF 11:30am - 12:45am (Suzuki) Class Number: 5990

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

reading of American literature is, and what its significance in academic and social life might be. Requirements will include class participation and attendance, weekly forum posts, a close reading paper, a methodological paper, and a research paper.

Section 02: TuF 1:00pm - 2:15pm (Chon-Smith) Class Number: 5989

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 Native American, Black American, Asian American, and Latinx literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. 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 03: MTh 10:00am - 11:15am (Fruit) Class Number: 5988

This course will approach the questions of “multiplicity,” “ethnicity,” and the “American” by focusing, for the most part, on Black women writers. In doing so, we will attempt to identify the theoretical tools these writers offer us to analyze, observe, and sometimes interrupt the American ideological system. While these writers may draw from similar experiences and traditions, deploying techniques of canny reference to deepen the resonance of their prose, they also represent distinct and visionary literary voices—each uniquely formed by history and in conversation with literary and philosophical discourse. Our course will build towards the poetry of Layli Long Soldier, whose work on dispossession and native land will allow us to reconsider how the body, ownership, and claims of property should be theorized in an America that is always-already under seizure. Readings may include Toni Morrison, Zora Neale Hurston, Nella Larsen, Harriet Jacobs, and others.

Section 04: MTh 11:30am - 12:45pm (Ullen Richardson) Class Number: 5987

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 05: TuF 11:30am - 12:45pm (Chon-Smith) Class Number: 5986

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 Native American, Black American, Asian American, and Latinx literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. 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 06: Sa 11:30am - 2:20pm (Graziano) Class Number: 5985

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, N. Scott Momaday, Joy Harjo, Lorna Dee Cervantes, Sandra Cisneros, and Jhumpa Lahiri. The main requirements are ongoing discussion-board work, three response papers, and a document with a presentation component.

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

Section 01: MTh 4:00pm - 5:15pm (Cunningham) Class Number: 5982

This course is an introduction to postcolonial literature and theory. At its basis, postcolonial

studies is not a unified field but, instead, a highly contested interdisciplinary formation that originally took shape in the 1980s. We will explore the center and rough edges of postcolonial studies to understand its significance within our contemporary moment. We will do so by (1) reading canonical texts that highlight the central questions and concepts that emerged in the wake of struggles for decolonization during the 1940s to the 1960s and (2) analyzing literary and theoretical works that push at the limits of the category of the postcolonial. During the first part of the semester, we will focus on influential theories of postcolonialism and examine the national allegories and narratives of identity formulated in foundational literary texts. The second half of the semester we will track some of the debates and shifting conventions in the field that invite different understandings of the postcolonial.

Section 02: MW 7:00pm - 8:15pm (Fruit) Class Number: 5981

“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 the 1940s and 1960s decolonization movements, but also in terms of the cultural politics of both earlier and later anti-colonial struggles. Readings may include Joseph Conrad, Chinua Achebe, Ngũgĩ wa Thiong’o, Jamaica Kincaid, Aime Cesaire, Gayatri Spivak, Frantz Fanon, and others.

ENGL 32700 TOPICS IN CARIBBEAN LITERATURE (3 Credits) Prerequisite is English 220.

Section 01: MTh 1:00pm-2:15pm (Cunningham) Class Number: 5979

This course is an introduction to modern Caribbean literature and culture that focuses on the enduring legacies of slavery, colonialism, and various other forms of injustice that continue to haunt the Caribbean and its diasporas. Reading novels and poetry that posit concepts of history as wreckage, wound, absence, and silence, this class explores the paradoxical ways in which lived experiences of displacement, death, and disaster have produced the place or idea that we call the Caribbean. Avoiding triumphal narratives of cultural perseverance, we will focus on how writers and artists grapple with the catastrophic histories that ripples throughout the Caribbean and its diasporas. By embracing the generative character of disaster and loss, these writers and artists offer alternative imaginings of modern Caribbean life that are at odds with dominant representations of the region as a tropical paradise or as a symbol of abject poverty and violence. We will explore issues of race, gender, sexuality and pay considerable attention to the ways in which the black body functions within the context of this catastrophic history as a locus for the expression of unmet needs and desires. These obscure and

inchoate longings are more than mere signs of defeat and, instead, register unrealized futures: *other futures*. Some questions to ask ourselves: How does one narrate loss after the fact? Are certain literary forms more capable than others in giving an account of the lived experience of disaster and what is born from destruction?

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: MTh 11:30am - 12:45pm (Intlekofer) Class Number: 5978

Are there languages, dialects or accents that carry more prestige than others?" "What aspects of language characterize male and female language?" "What features and strategies do people use to convey social relationships, politeness, power and personal identity?" "How do people use language to create and express identities, or relate to one another in groups?" These are some commonly asked questions in sociolinguistics, which investigates the relationship between language and social variables such as gender, educational level, economic class, race, and ethnicity. This undergraduate level course acquaints students with basic assumptions, concepts, and concerns that underlie the work of sociolinguistics. This semester, we will cover a wide range of themes and constructs, including social and regional dialects, linguistic stereotypes and discrimination, stylistic variation, code-switching, gender and language, language contact, language policy, and more. Class time will consist of small and whole class discussions of readings, lectures, and applications of concepts from them. Some background in language teaching, linguistics, and/or cognitive psychology is helpful but not necessary.

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 1:00pm - 2:15pm (Huidobro Burgos) Class Number: 5977

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 33382 NEW YORK CITY ENGLISH (3 Credits) Prerequisite: ENGL 22000 or Non-Degree

Section 01: MTh 2:30pm - 3:45pm (Intlekofer) Class Number: 48184

New York City English (NYCE) is one of the most recognizable dialects in the U.S. What makes it so distinct? Who are its speakers? Is it a myth that each borough has its own accent? (spoiler alert – linguists have actually found that there is little difference across boroughs). What role do social factors such as age and ethnicity play in the representation of NYCE? How has the regional dialect changed over time, and what are the contributing factors to these changes? To begin to answer these questions, we will examine the dialectological and historical inventory of the traditional linguistic features of NYCE, such as the first vowel sound in *coffee*, the (lack of) pronunciation in words like *fourth* and *floor*, and the second person plural pronoun *yous/youse*. We will read and discuss a range of scholarly and non-scholarly texts, listen to audio files and watch videos to help us explore themes and topics such as social meaning and social evaluation of these linguistic variables; stigmatization; media's portrayal of NYCE; language attitudes; African American/Asian/Latinx ethnic groups; and language variation and change. The course will culminate in a student-led, data driven research project. Students will gain hands-on experience in the data collection process and will learn to analyze and describe data with descriptive statistics and graphic images. In addition to small group and whole class discussions of readings and mini lectures with audio examples and overhead projections, class time will be devoted to practicing these research processes. Some background in linguistics or a related field is very helpful but not required.

ENGL 33500 CHAUCER (3 Credits) Prerequisite: ENGL 22000 or Non-Degree

Section 01: TuF 10:00am - 11:15am (Martinez-Bilgrey) Class Number: 5975

Chaucer has been called “the Father of English poetry.” But no one should be put off by that lofty, somewhat pompous title. Chaucer, as you will discover this semester, is anything but pompous. He can be lofty at times, but he can also be obscene, comfortable with “potty humor,” and wildly comic. And if, at times, he allows his characters to voice opinions we find at odds with modern thinking, we can never be sure to what degree he endorses those voices because like Shakespeare, he inhabits every character he creates and speaks in a plurality of voices often contradicting each other in the strongest

terms. Chaucer never gives his total allegiance to any one group or class, and no one escapes his ironic eye. The world of his literary creations while sometimes dark and brutal, also sparkles with humor, playfulness, and the joy of living. The Canterbury Tales, his best known work, is a kaleidoscopic look at his time in all its multi-faceted complexity and includes some of the most well-known characters in all of English language literature: the sexually voracious business woman, the Wife of Bath; the unexpectedly modern gender-bending Pardoner; the lordly Knight who fights in foreign wars but meditates on theology and philosophy; and the drunken Miller whose obscene imagination gives us the funniest, dirtiest thing you will ever read in college. In our own time, The Canterbury Tales is read through varying critical lenses: gender theory, queer theory, Marxist criticism, ecocriticism., etc., and no one school of criticism exhausts or finally defines this text. Bring whatever perspective you choose, and you will find something to think about in The Canterbury Tales.

ENGL 34100 RHETORICAL CRITICISM (3 Credits) Prerequisite is English 220. May Be Used To Satisfy One Of The Following: Literatures, Language, Criticism Core Requirement Area Of Study: 6. Linguistics, Language, and Rhetoric. Or An Elective; English Language Arts Elective.

Section 01: TuF 11:30am - 12:45pm (Jones) Class Number: 5974

TBA

ENGL 34600 DISCOURSE ANALYSIS (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: TuF 1:00pm - 2:15pm (K. Greenberg) Class Number: 5972

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

We’ll explore how meaning, knowledge, social relations, and power are constructed through a variety of discourses—speech, written texts, websites, social media, blogs, text messages, and other types. And we’ll examine the discursive strategies used by the media, politicians, organizations, educators,

advertisers, spin doctors, extremists, and others to accomplish their goals. We'll also examine a variety of approaches for analyzing discourse, and you'll learn how to use the tools and skills needed to analyze discourse, to read transcripts, transcribe spoken and written discourse. By the end of the semester, you should have a clear understanding of the field of discourse and be able to think critically about the way discourse operates in the world and about how discourse creates—and is created by—identities and ideologies in diverse social settings.

ENGL 35000 RENAISSANCE DRAMA (3 credits) - 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. Prerequisite is English 220.

Section 01: MTh 1:00pm - 2:15pm (Alfar) Class Number: 18144

“Willful Characters, or Women Seeking Justice”: This course focuses on the drama of William Shakespeare and his contemporaries to examine how early modern playwrights experimented with theatrical spectacle to engage with, critique, and observe their world. We will focus on women seeking justice. Prostitutes, nuns, warriors, cross-dressers, wives, revengers, lovers, and rebels, the women in our plays refuse to consent to power that is inherently corrupt, that abuses others and themselves. Judith Butler argues that “[c]onsent is the act through which autonomy is constituted, and, similarly, dissent is also a way of freely withdrawing one’s consent and so constituting oneself at a remove from authority (and elaborating a certain exercise of freedom)” (“Critique, Dissent, Disciplinary” 791). We will focus on plays that, in their representation of women’s resistance and demands for justice, simultaneously repeat and resist early modern gender binaries and normative sexuality; that reinforce and problematize religious and racial biases; that stage and transform acts of revenge and violence into contests between nations and men; that turn marital conventions upside down, and that mystify and demystify governmental power. We will, as Sara Ahmed suggests, “explore how willfulness—that apparently negative evaluation of character—becomes central to the recognition of injustice” (“Willful Parts” 247). The plays we will read both stage women’s refusal to consent to the systems of power that deny them autonomy and call the authority behind those systems into question. Women’s willful demands for justice, then, are seen as both wicked and heroic. Establishing themselves at a remove from authority—not outside it but at a distance from it—the women in these plays call attention to and justify their dissent. We will examine their spoken acts of resistance which place them among female characters in Renaissance English drama who become parrhesiasts, speaking truth to power, shifting battle, marital, and gender lines that force reconsideration of the ethics at work in their plays. Along with historical and theoretical articles, the plays we read may include, Ben Jonson’s *Volpone*, Middleton and Dekker’s *The Roaring Girl*, Beaumont and Fletcher’s *The Maid’s Tragedy*, Elizabeth

Cary's *The Tragedy of Mariam*, Shakespeare's *The Merry Wives of Windsor* and *Measure for Measure*, and John Fletcher's *The Tamer Tamed*.

Assignments will include participation, weekly in-class writing, and three short papers. All books will be paperback. Devices will not be allowed.

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.

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: TuF 1:00pm - 2:15pm (Hollis) Class Number: 5971

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 37151 ROMANTIC NOVELS (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 and 1900 Requirement

Section 01: TuF 1:00pm - 2:15pm (D. Robbins) Class Number: 5969

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

ENGL 37200 ROMANTIC POETRY (3 Credits)

Section 01: MTh 4:00pm - 5:15pm (Black) Class Number: 38213

TBA

ENGL 37500 20TH & 21st CENTURY AMERICAN POETRY (3 Credits) Prerequisite is English 220. Area Of Study: 2. American Literature of any period, including African-American, Asian-American, Latino-American and Native American

Section 01: MTh 4:00pm - 5:15pm (A. Robbins) Class Number: 5968

This course is a survey of modern and contemporary American poetry throughout which we will consider major movements and key figures within those movements while maintaining a critical focus upon the relationship of poetic form to a politics. The course will begin with a look at two important precursors to the 20th century, Walt Whitman and Emily Dickinson, and will continue through several co-existent strains of American modernism before moving at mid-semester to an examination of the poetics of interiority and subjectivity dominant at mid-century (Sylvia Plath is on the reading list!). Going forward, we will study the wide variety of poetics and aesthetics emergent from or in conversation with the Civil Rights, feminist, multicultural, and/or neo-Marxian social and art movements that have informed American poetry and public life since the 1960s. Requirements: regular

and active participation, which includes vocal participation in class discussion; occasional unannounced in-class writings and response papers (these short assignments cannot be made up); one 5-page analysis paper; a midterm exam; and an 8-page term paper.

ENGL 38694 LITERATURE AND LAW (3 credits)

Section 01: MW 5:30pm - 6:45pm (Tobin) Class Number: 18145

At the conclusion of the hip-hop musical, *Hamilton*, the full company asks, “Who lives, who dies, who tells your story?”. American literature tells the story of our nation, through the voices of both the powerful and powerless. Literature and Law will examine the role played by literary texts in criticizing telling, retelling and changing the American narrative. Non-fiction readings include the Declaration of Independence, United States Constitution, Federalist #10, Civil Disobedience, Abraham Lincoln’s first and second inaugural addresses, Franklin Roosevelt’s first and second inaugural addresses, Letter from a Birmingham Jail and *The Fire Next Time*. We will also read the poetry of Phillis Wheatley, John Steinbeck’s novel, *The Grapes of Wrath*, and Larry Kramer’s play about the AIDS epidemic, *The Normal Heart*. Students will acquire an understanding of the foundations of American law; recognize the ideological threads that informed the battle for recognition and power; examine the styles, rhetoric and narratives through which the struggle was fought; and learn to criticize literary texts in their socio-historical contexts.

ENGL 38858 THE GOTHIC IMAGINATION IN ART AND LITERATURE (3 Credits)

Prerequisite is English 220. 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 (Connor) Class Number: 5966

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

Throughout the course, we will also consider and evaluate the influence of the early Gothic on 20th and 21st century popular culture, such as film, TV, and music.

ENGL 38967 TONI MORRISON (3 Credits) Prerequisite is English 220.

Section 01: TuTh 7:00pm - 8:15pm (Davis) Class Number: 5965

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

ENGL 39065 NOVEL INTO FILM (3 Credits) Prerequisite is English 220. Writing Intensive.

Section 01: W 11:30am - 2:20pm (Barile) Class Number: 38235

This course examines the forces at play during the 1930s and 1940s which gave rise to cynical depictions of American society and culture in literature. With a foundation of readings in adaptation theory, we will view and examine Hollywood's response to those social forces with the construction of Film Noir. Readings include several dramatic novels of detection that reflect pressing social and political issues of the times – issues including gender, economics, class, and race. Authors include Dashiell Hammett, James M. Cain, Vera Caspary, Elizabeth Sanxay Holding and Dorothy Hughes. As we screen and analyze their subsequent film adaptations, we'll investigate the myriad possibilities of interpretation—including those posed by critics and directors, and our own. Requirements include active participation, three 500-word response papers, and a final research paper.

ENGL 39946 20/20: THE AMERICAN 1920s ONE HUNDRED YEARS LATER (3 Credits) Prerequisite is English 120. Writing Intensive.

Section 01: TuTh 5:30am - 6:45pm (Bobrow) Class Number: 18146

Transformative new media and technology. A generation of writers that challenged literary norms and traditions. Internal threats to the foundations of American democracy. Sound familiar?

Self-consciously and determinedly “modern,” the American 1920s gave rise to innovations and transformations in the arts (literary modernism, jazz, talking pictures, abstraction), media and technology (the phonograph, radio, mass culture), commerce, and society at large. At the same time, it was a period of great contradictions and tensions, particularly regarding race, ethnicity, immigration, women’s roles in society, and the pull between tradition and the new. All of this is represented in 1920s American literature, both thematically and formally, as a new generation of writers questioned and rebelled against traditional literary forms and ideas about the role of literature (and the arts more broadly) in society. This course will examine the literature of the decade, focusing on how it both shaped and was shaped by cultural, social, political, and historical forces. We will also pay particular attention to how 1920s writers (and other artists) have influenced American literature and culture for the past one hundred years. At the same time, we will examine some of the ways that the period has been recontextualized and reimagined in light of literary, cultural, and social ideas and movements since the 1920s.

We will draw our primary readings from among the following authors (some in excerpted form): Sherwood Anderson, e.e. cummings, John Dos Passos, T. S. Eliot, William Faulkner, F. Scott Fitzgerald, Robert Frost, Ernest Hemingway, Langston Hughes, Zora Neale Hurston, Nella Larsen, Marianne Moore, Claude McKay, Gertrude Stein, Wallace Stevens, Jean Toomer, Edith Wharton, William Carlos Williams, and Anzia Yezierska. (No, we won’t read all of them.) Our secondary readings will be drawn from cultural and literary critics of the period, as well as contemporary critics and cultural historians who bring fresh perspective to the decade. Finally, we will also consider some ‘20s music and visual arts. Requirements: active participation, several short response papers and précis (350-500 words), a mid-semester paper, and a 10-page term paper.

ENGL 48411 Poetry and 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 11:30am - 2:20pm (Murillo) Class Number: 18147

“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 49011 WILLIAM BUTLER YEATS, GEORGE BERNARD SHAW, AND OSCAR WILDE (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 11:00am - 2:20pm (Kaye) Class Number: 15691

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 the era’s 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 an 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, art, beauty, and immortality. His Biblical play “Salome,” with its “Symbolist” depiction of a *femme fatale* who destroys male prerogatives (and which formed the basis of an opera by Richard Strauss), 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 the writer 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 writing by Walter Pater, Yvor

Winters, W. H. Auden, Christopher Craft, Marjorie Perloff, Robert Brustein, Helen Vendler, Denis Donoghue, Vicky Mahaffey, Eric Bentley, and Harold Bloom. Requirements: a mid-term paper, a final paper that may be adapted from the mid-term paper, and a ten-minute oral presentation.

ENGL 49059 INNOVATIVE AMERICAN POETICS (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 11:30am - 12:45pm (A. Robbins) Class Number: 37415

“I’ve seen the best minds of my generation destroyed by madness, starving hysterical naked ...”

-- from Allen Ginsberg, *Howl*

This class will be a study of the work of some poets from the mid-20th century up until the present, all of whom have innovated in the lyric tradition and/or traditional poetic forms – including the sonnet and the epic – creating new poetry that extends and expands the lyric, opens the sonnet, enacts new epic, or otherwise challenges the status quo. All of the poets discussed in this class are pushing the boundaries of what can be thought and said in poetry, and all of them are interested in the American social and political sphere.

Poets to be discussed include Allen Ginsberg, Frank O’Hara, Amiri Baraka, John Ashbery, Jayne Cortez, Ted Berrigan, Adrienne Rich, Alice Notley, Lyn Hejinian, Bernadette Mayer, Laura Mullen, Stephanie Burt, Terrance Hayes, and Harryette Mullen, among select few others.

Requirements include a midterm exam, a 5-page paper on a prompt question, an independently researched annotated bibliography and term paper proposal, and a final term paper of 10-12 pages for 490 students or 15-20 pages for 494 students.

ENGL 49046 20/20 The American 1920’s One Hundred Years Later(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(Mark Bobrow)

Transformative new media and technology. A generation of writers that challenged literary norms and traditions. Internal threats to the foundations of American democracy. Sound familiar?

Self-consciously and determinedly “modern,” the American 1920s gave rise to innovations and transformations in the arts (literary modernism, jazz, talking pictures, abstraction), media and technology (the phonograph, radio, mass culture), commerce, and society at large. At the same time, it was a period of great contradictions and tensions, particularly regarding race, ethnicity, immigration, women’s roles in society, and the pull between tradition and the new. All of this is represented in 1920s American literature, both thematically and formally, as a new generation of writers questioned and rebelled against traditional literary forms and ideas about the role of literature (and the arts more broadly) in society. This course will examine the literature of the decade, focusing on how it both shaped and was shaped by cultural, social, political, and historical forces. We will also pay particular attention to how 1920s writers (and other artists) have influenced American literature and culture for the past one hundred years. At the same time, we will examine some of the ways that the period has been recontextualized and reimagined in light of literary, cultural, and social ideas and movements since the 1920s.

We will draw our primary readings from among the following authors (some in excerpted form): Sherwood Anderson, e.e. cummings, John Dos Passos, T. S. Eliot, William Faulkner, F. Scott Fitzgerald, Robert Frost, Ernest Hemingway, Langston Hughes, Zora Neale Hurston, Nella Larsen, Marianne Moore, Claude McKay, Gertrude Stein, Wallace Stevens, Jean Toomer, Edith Wharton, William Carlos Williams, and Anzia Yezierska. (No, we won’t read all of them.) Our secondary readings will be drawn from cultural and literary critics of the period, as well as contemporary critics and cultural historians who bring fresh perspective to the decade. Finally, we will also consider some ‘20s music and visual arts. Requirements: active participation, several short response papers and précis (350-500 words), a mid-semester paper, and a 10-page term paper.

ENGL 49086 FREDERICK DOUGLASS (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 (Neary) Class Number: 45865

This seminar examines the extensive speeches and writings of Frederick Douglass, who was both an important literary figure and a central social and political theorist of the 19th century. Key texts include Douglass’s 1845 *Narrative of the Life of Frederick Douglass, An American Slave*, his 1855 autobiography, *My Bondage and My Freedom*, his enduring speech, “What to the Slave is the 4th of

July” (1852), and his novella *The Heroic Slave* (1852). We will take up the questions which motivated Douglass and which mark significant shifts in his thinking, such as whether or not the Constitution is a pro- or anti-slavery document and whether or not one should use violence to oppose oppressive force. We will also read other writers of the period Douglass was in conversation with, as well as a variety of critical essays on Douglass and his work.

ENGL 49060 Civil War Narratives (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 10:00am-11:15am (Chinn) Class Number: 52564

Unlike many wars in which the United States has been involved, the Civil War generated comparatively few literary texts. This isn't surprising, given how traumatic the war was for the country, and how eager most Americans were to put it behind them. But there are some, and we'll be reading those in this class. Our archive ranges from oratory to memoirs to poetry to fiction written just before and during the war. We will also spend some time looking at texts and films produced retrospectively about the Civil War, from the late 19th through to the late 20th century. Some questions we'll be asking are how did writers grapple with the enormity of the Civil War? How much did they engage with the politics as opposed to the battlefield experiences? Can we think of Civil War literature as a genre like we do texts from World War I or the war in Vietnam? How have understandings of the Civil War changed over time?

ENGL 49237 WOMEN'S RHETORICAL THEORY: ADVANCED SEMINAR LINGUISTICS AND RHETORIC (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: MW 4:00pm - 5:15pm (Hayden) Class Number: 37542

Course description TBA

ENGL 4941Q WILLIAM BUTLER YEATS, GEORGE BERNARD SHAW, AND OSCAR WILDE (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 11:00am - 2:20pm (Kaye) Class Number: 15691

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 the era’s 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 an 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, art, beauty, and immortality. His Biblical play “Salome,” with its “Symbolist” depiction of a *femme fatale* who destroys male prerogatives (and which formed the basis of an opera by Richard Strauss), 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 the writer 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 writing by Walter Pater, Yvor Winters, W. H. Auden, Christopher Craft, Marjorie Perloff, Robert Brustein, Helen Vendler, Denis Donoghue, Vicky Mahaffey, Eric Bentley, and Harold Bloom. Requirements: a mid-term paper, a final paper that may be adapted from the mid-term paper, and a ten-minute oral presentation.

ENGL 49486 FREDERICK DOUGLASS (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: MTh 2:30pm - 3:45pm (Neary) Class Number: 18260

This seminar examines the extensive speeches and writings of Frederick Douglass, who was both an important literary figure and a central social and political theorist of the 19th century. Key texts include Douglass's 1845 *Narrative of the Life of Frederick Douglass, An American Slave*, his 1855 autobiography, *My Bondage and My Freedom*, his enduring speech, "What to the Slave is the 4th of July" (1852), and his novella *The Heroic Slave* (1852). We will take up the questions which motivated Douglass and which mark significant shifts in his thinking, such as whether or not the Constitution is a pro- or anti-slavery document and whether or not one should use violence to oppose oppressive force. We will also read other writers of the period Douglass was in conversation with, as well as a variety of critical essays on Douglass and his work.

ENGL 4941P INNOVATIVE AMERICAN POETICS (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: MTh 11:30am - 12:45pm (A. Robbins) Class Number: 28191

"I've seen the best minds of my generation destroyed by madness, starving hysterical naked ..."

-- from Allen Ginsberg, *Howl*

This class will be a study of the work of some poets from the mid-20th century up until the present, all of whom have innovated in the lyric tradition and/or traditional poetic forms – including the sonnet and the epic – creating new poetry that extends and expands the lyric, opens the sonnet, enacts new epic, or otherwise challenges the status quo. All of the poets discussed in this class are pushing the boundaries of what can be thought and said in poetry, and all of them are interested in the American social and political sphere.

Poets to be discussed include Allen Ginsberg, Frank O'Hara, Amiri Baraka, John Ashbery, Jayne Cortez, Ted Berrigan, Adrienne Rich, Alice Notley, Lyn Hejinian, Bernadette Mayer, Laura Mullen, Stephanie Burt, Terrance Hayes, and Harryette Mullen, among select few others.

Requirements include a midterm exam, a 5-page paper on a prompt question, an independently researched annotated bibliography and term paper proposal, and a final term paper of 10-12 pages for 490 students or 15-20 pages for 494 students.

ENGL 4941N Poetry and 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. Email english@hunter.cuny.edu for permission to enroll.

Section 01: W 11:30am - 2:20pm (Murillo) Class Number: 18148

“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 4941R Civil War Narratives (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: MTh 10:00am-11:15am (Chinn) Class Number: 52565

Unlike many wars in which the United States has been involved, the Civil War generated comparatively few literary texts. This isn’t surprising, given how traumatic the war was for the country, and how eager most Americans were to put it behind them. But there are some, and we’ll be reading those in this class. Our archive ranges from oratory to memoirs to poetry to fiction written just before and during the war. We will also spend some time looking at texts and films produced retrospectively about the Civil War, from the late 19th through to the late 20th century. Some questions we’ll be asking are how did writers grapple with the enormity of the Civil War? How much did they engage with the politics as opposed to the battlefield experiences? Can we think of Civil War literature as a genre like we do texts from World War I or the war in Vietnam? How have understandings of the Civil War changed over time?