

SPRING 2026

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: 5057

“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.

[CANCELLED] ENGL 25023 URSULA LEGUIN (3 Credits) Prerequisite is English 220. Hunter Core: Creative Expression.

Section 01: TuTh 7:00PM - 8:15pm (Nicholson) Class Number: 19126

~~Beginning with the scientific tradition to classify, organize, and name all the specimens in nature, Swedish botanist Carl Linnaeus ushered in an era of increasing knowability in the natural world—a tradition which we have inherited and expanded upon, as we attempt to label, identify, and pin down ever-more-miniscule aspects of the world and our identities. However, writers like Ursula LeGuin,~~

Aldous Huxley, and Hermann Hesse resisted the dominion of this Western tradition, infusing their writing with Eastern strains of thought that encouraged readers and thinkers to explore the unknown and un-nameable, to steep ourselves in the illusory nature of knowledge and reality. In this course, we will dive into the nature of binary thought, challenging our senses of morality and identity. We will read from LeGuin's oeuvre, including short stories, her novella *Lathe of Heaven*, and selections from her young adult series *The Earthsea Chronicles*. We will also examine her translation of the *Tao Te Ching*. Additionally, we'll examine Hesse's *The Glass Bead Game*, and Huxley's lesser known novel *The Island*. We'll also familiarize ourselves with Zen koans in order to further challenge our traditional ways of reading and thinking. Course requirements will include: creative and visual representations of specific scenes in the texts, a longer paper synthesizing ideas from the texts we read, and a presentation on a specific topic in Eastern philosophy.

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: F 8:30am - 11:20am (Von Unwerth) Class Number: 5592/5591

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

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

Section 01: TuTh 5:30pm - 6:45pm (Eidelberg) Class Number: 5153

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.

Section 01: *A Way of Life: Friendship, Identity, and the Rise of the Sexual Self:* TuTh 11:30am - 12:45pm (Knip) Class Number: 2680

This course explores the meaning, stakes, and possibilities of friendship through historical documents, literature, visual art, philosophy, and critical theory. Rather than beginning with abstract definitions, we begin with a cast of characters: Nel and Sula in a segregated Black community in the American South, David and Giovanni in postwar Paris, and Ishmael and Queequeg, adrift in the metaphysical 19th-century ocean. Through these friendships, we encounter a broad range of what friendship can be: childhood bond, queer intimacy, racial crossing, betrayal, ethical commitment, spiritual communion, and more.

Across these stories, friendship emerges not merely as a private emotional bond but as a form of life—one that can challenge dominant social structures or succumb to them. The course is anchored in a historical question: What kinds of intimacy were possible before the rise of sexuality as identity, and

what was lost when friendship was displaced by the modern institutions of marriage, family, and heteronormativity? In some cases, friendship appears as an alternative to these institutions, while in others, it is subordinated or erased by the demands of conformity, respectability, or national belonging. Together, these texts prompt us to ask: What kinds of lives can be built through friendship? What are its limits? What does it mean to choose a friend in a world shaped by inherited roles and identities?

We will read three novels:

- Toni Morrison's *Sula*, which explores the deep, intimate, and often painful friendship between two Black girls as it evolves into adulthood within a community that polices women's lives and choices.
- James Baldwin's *Giovanni's Room*, a novel of queer male friendship and erotic entanglement, set in a world structured by sexual shame, exile, and impossible desires.
- Selected sections of Herman Melville's *Moby-Dick* (not the entire novel), in which the bond between Ishmael and Queequeg offers a vision of male friendship grounded in mutual recognition, cross-cultural communion, pre-domestic intimacy, and existential partnership.

After grounding ourselves in these literary portraits, we will turn to art and to historical and theoretical texts that help us think through the complexities of friendship as they emerge in the novels. These may include Aristotle's *Nicomachean Ethics*, Emerson's "Friendship," Nietzsche's *The Gay Science*, Foucault's "Friendship as a Way of Life," as well as work by Judith Butler, Sara Ahmed, Adrienne Rich, Leo Bersani, and Jacques Derrida, who offer feminist, queer, affective, and political perspectives on the ethics and possibilities of friendship.

Throughout the course, students will develop critical frameworks for analyzing how friendship is shaped by race, gender, sexuality, history, and power. The final project will be a research paper designed to support students in developing essays for the department's essay competition on the theme of friendship.

Section 02: *Modernist Fiction*: TuTh 4:00pm - 5:15pm (Elliot) Class Number: 2681

This course will introduce methods and modes of literary criticism and scholarship, as well as the variety of perspectives that can be employed in interpreting and analyzing literary production. Our focus will be on modernist fiction, particularly as it relates to gender roles and sexual categories, which, like many aspects of post-World War One society and culture, were in cultural flux and upheaval following the devastation of the war. The Great War, as it was called, brought down empires, redrew the map of Europe, and left, in T.S. Elliot's words, a cultural "waste land." The events of the war and its aftermath shook the worlds of the visual and performing arts, music, and literature. Modernist

innovation and experimentation made the post-war period perhaps the most outstanding and influential moment and movement of the twentieth century, as writers attempted to heed the call to “make it [Western culture] new” (Ezra Pound). Grading will be based on class participation, two or three research assignments, two or three short response papers, and a final documented paper of five to seven pages.

Works under consideration: James Joyce’s *Dubliners*, Ernest Hemingway’s *The Sun Also Rises*, Virginia Woolf’s *Mrs. Dalloway* or *To the Lighthouse*, Djuna Barnes’s *Nightwood*. We’ll also look at selections from Joyce’s *Ulysses* and also *Finnegans Wake*, as well as Gertrude Stein’s “If I Told Him” and “Miss Furr and Miss Skeen” (on handouts and/or PDFs).

Section 03: *The History & Symbolism of the Mask*: TuTh 1:00pm - 2:15pm (Connor) Class Number: 2682

If there is a single, defining object of our time — it is the mask. Yet this item, originally intended to prevent the spread of a highly contagious virus, quickly became much, much more. Now as much a symbol as an object, our experience of masks has never been more powerful—or more fraught — than it is today. Because masks are a tool of transformation, they have always figured prominently in the gothic, from dystopias to horror. We will examine masks in Franju’s 1960s classic film *Les Yeux Sans Visage* (‘Eyes Without A Face’), to the ever-popular *Friday the 13th*, to the global smash-hit Korean TV series *Squid Games*. Along the way, we will consider the use of masks in the 17th-century Venetian casino and the 18th-century masquerade ball; in Ancient Greek drama and Japanese Noh; in Mexican wrestling and the identities of super-heroes. We will also examine the metaphorical masks worn on social media, where the authentic self is filtered and perfected, and where the consequences of that inauthenticity, we now know, can be highly problematic. Why, we will ask, has the mask fascinated us for so long — and why does it continue to do so?

Section 04: *Dreaming, Literature, and Reality*: MW 1:00pm - 2:15pm (Ciaccio) Class Number: 2683

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: *The Narrative of Identity*: MW 5:30pm - 6:45pm (Tobin) Class Number: 2684

This discussion-based and writing-intensive course prepares students to be English majors by introducing them to basic tools of literary studies—reading, research, and critical analysis. The course has three primary units, each focusing on reading, analyzing, and researching a text in a particular genre of literature. Students in English 252 should develop analytical and interpretive skills necessary for written and oral responses to literature that are firmly grounded in the text and engaged with contemporary scholarship. The course covers the three main genres of literature: drama, poetry and fiction. Requirements include participation, short essays, responses to discussion questions and a research paper.

The readings and class discussions for section 252 will focus on the intersection of race, gender, and class in the efforts to develop personal identity. We will explore the struggle to define and maintain a sense of self that engages with and transcends challenges presented by social, political, and cultural norms.

Section 06: *Race and Science Fiction*: MW 11:30am - 12:45pm (Bhagat) Class Number: 2685

How has the genre of science fiction shaped historical and contemporary discourses on global race? In “Race and Science Fiction,” we will nurture your inner literary critic through an overview of the evolution of science fiction as a genre through the 20th and 21st centuries and theories of race. Our goal will be to develop the skills and knowledge integral to more advanced literary analysis, including analytical reading and thesis and evidence-based writing. The course will include contemporary and classic works of science fiction by Phillip K. Dick, Nalo Hopkinson, and N.K. Jemisin, as well as critical readings on race, science fiction, and technology, by Darko Suvin, Donna Haraway, and Anne Stewart. Some of the questions we will discuss are: How have discourses in race influenced science fiction motifs of the alien, the cyborg, and the human itself? How do histories of colonialism and racism affect the way we understand and write the apocalypse? This is a writing-intensive course, and assignments will include several short response papers and a longer, research-based final assignment. We will also explore the logistical aspects of literary research, working with Hunter College Libraries and using tools like Zotero to become more organized and efficient researchers.

Section 07: *HerStories*: MW 4:00pm - 5:15pm (Hayden) Class Number: 2686

This reading and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies: close reading, analyzing, and researching a text using primary documents and secondary criticism. We will not only discuss literary texts but the roles those texts play in particular kairotic moments. We will explore these texts through several lenses: literary, rhetorical, theoretical, historical, archival, and cultural and discuss what these lenses tell us about the text. The theme for this class is HerStories.

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: TuTh 4:00pm - 5:15pm (K. Greenberg) Class Number: 4329

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 11:30am - 12:45pm (Mendoza) Class Number: 4330

This course offers a socioculturally-centered approach to studying linguistic structure in English. This involves breaking down the science behind how language works as well as tracking the cultural shifts in English language use. Our structural perspectives will be enhanced by analyzing how the "correctness" of English is differentially negotiated across regional, racialized, and gendered lines, amongst other forms of social subjectivity. Students will engage in creative research-based assignments to reflect on and investigate English variation. We will cover sound structure and systems (phonetics/phonology), lexical variation and word structure (lexicon and morphology), sentence structure (syntax), and language in use and context (sociopragmatics/discourse).

Section 03: TuTh 2:30pm - 3:45pm (McMahon) Class Number: 4333

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 (Li) Class Number: 4332

TBA

Section 05: MW 10:00am - 11:15am (Di Maio) Class Number: 13693

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.

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

Section 01: MW 8:30am - 9:45am (Neuman) Class Number: 2004

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: 2005

This in-person, once-a-week workshop develops core habits in reading, writing, and revision. We begin with reading: one short piece aloud twice, first for sound, then with pens up to mark verbs, images, and turns. Students name what works and try the technique in their own drafts.

Together, we build the parts that add up to a full piece: seed scenes, character sketches, and setting checks. When ready, we also read work in the room so writers can hear what lands with a live audience.

Feedback is kind, specific, and focused on the page, with one clear next step each time. Across the term we practice essential craft tools, including scene, voice, image, and stakes.

By semester's end, students submit a polished portfolio containing one short memoir, one short story, and two poems, each revised with intention, along with a practical toolkit for getting unstuck and sustaining a writing habit. Materials are provided; bring a notebook and a fast pen.

Section 03: TuTh 10:00am - 11:15am (Kombiyil) Class Number: 2006

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. Class time includes directed prompts to encourage "play", improvisation in order 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 revised work.

Section 04: F 10:00 AM-12:45 PM (Chandler) Class Number: 2007

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

Section 05: TuTh 10:00am - 11:15pm (Kerrigan) Class Number: 2008

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: TuTh 11:30am - 12:45pm (Winograd) Class Number: 2009

In this introductory creative writing workshop, students will be exposed to a variety of recently published fiction, creative non-fiction, and poetry. The first half of the semester will be devoted to learning to read like a writer. That is, to noting the choices an author has made, and how those choices affect the reading experience. Each lesson will focus on a particular element of craft, and most lessons will involve looking closely at two different works to contrast styles and techniques. In-class writings will allow students the opportunity to try their own hand at the techniques they have been studying. As the semester progresses, students will develop a robust vocabulary for describing how writing works. This vocabulary will serve them when it comes time to workshop. Towards the end of the semester, each student will workshop a piece of writing of about 10 pages in length. They will also write workshop critique letters for each of their colleagues. A positive workshop experience requires participants to trust one another. It's vital that the group have time to gel as a community before we start workshoping. For this reason, attendance and participation are mandatory. Please don't register for this section if you can't make all – or almost all – of the lessons. You can miss three lessons over the course of the semester; any more and your grade will suffer.

Section 07: MW 1:00pm - 2:15pm (Neuman) Class Number: 2010

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 08: MW 4:00pm - 5:15pm (Goodman) Class Number: 2011

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: 2012

See Above.

Section 10: TuTh 4:00pm - 5:15pm (Raz) Class Number: 2016

This course introduces creative writing across poetry, fiction, and nonfiction, emphasizing experimentation in form and diverse approaches within contemporary creative practices. Readings will include poetry, fiction, and nonfiction, as well as short films, hybrid texts, artworks, and digital media. Risk-taking and engagement with one another's writing will be paramount to our conversations and your own writing & growth. The course will include a series of writing exercises (prompts) paired with regular readings, including—at the earliest point—your own writing. Near the end of the class, you

will attend to your previous drafts more fully, revising and expanding them in dialogue with your peers toward a final portfolio.

Section 11: TuTh 2:30pm - 3:45pm (Cangro) Class Number: 2015

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 12: MW 5:30pm - 6:45pm (A. Rosenberg) Class Number: 6914

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.

Section 13: TuTh 5:30 PM-6:45 PM (Nikolopoulos) Class Number: 2014

Introduction to Creative Writing is designed to introduce you to a range of poetry, fiction, and creative nonfiction. We will study many diverse genres and forms that, either through emulation or subversion, will serve as catalysts for your own writing.

Required Texts:

- *Bluets*, Maggie Nelson
- *We the Animals*, Justin Torres
- *What the Living Do*, Marie Howe

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

Section 01: TuTh 11:30am - 12:45pm (Morales) Class Number: 6829

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: MW 1:00pm - 2:15pm (Graziano) Class Number: 3718

In our section of ENGL 30100, we will talk about public discourse, inequity, and how language shapes and mirrors the world around us, while exploring the process of essay writing and making public arguments. Walt Whitman, 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. Addressing composition theorists, we will explore 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 responses to readings and two workshop drafts that will develop into a ten-page paper.

Section 03: Sa 4:00pm - 6:30pm (Graziano) Class Number: 3719

See above.

Section 04: MW 5:30pm - 6:45pm (Kenigsberg) Class Number: 3721

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: MW 1:00pm - 2:15pm (Glick) Class Number: 3748

TBA

Section 02: TuTh 4:00pm - 5:15pm (L. Stein) Class Number: 6819

The class will read, analyze, and discuss selected ancient Greek and Roman works. We will consider elements such as plot, character, theme, and language, as well as trace the influence of these ancient texts on later works in the English literary canon.

Reading assignments will include: Homer: *The Iliad* and *The Odyssey*; Virgil: *The Aeneid*; Seneca: *Agamemnon*; Aeschylus: *The Oresteia*; Euripides: *Electra*; Sophocles: *Oedipus the King*; Plautus: *The Brothers Menaechmus*; Shakespeare: *Hamlet*, *Romeo and Juliet*, and *Twelfth Night*

Requirements: Three response papers, an 8-page 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: MW 1:00pm - 2:15pm (Martinez-Bilgrej) Class Number: 3532

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*, the surprising epic of the Anglo-Saxon warrior society which consistently empathizes with the mourning women left behind by their violent world, excerpts from Chaucer's often raucously raunchy *Canterbury Tales*, excerpts from Milton's *Paradise Lost* featuring the ultimate antihero, Shakespeare's *Hamlet* whose college student hero grapples with the contradictions of his world, and Austen's sprightly *Pride and Prejudice* with its incisive social criticism. We will approach these texts through close reading as well as incorporating a sense of context which can often serve to render even the most remote work more accessible.

Section 02: TuTh 2:30pm - 3:45pm (L. Greenberg) Class Number: 3533

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: TuTh 8:30am - 9:45am (Connor) Class Number: 3534

TBA

Section 04: MW 7:00pm - 8:15pm (Tobin) Class Number: 3535

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: TuTh 2:30pm - 3:45pm (D. Robbins) Class Number: 3536

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: TuTh 11:30 AM-12:45 PM (Paparella) Class Number: 2920

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*, Mark Twain's *Tom Sawyer*, Maurice Sendak's *Where the Wild Things Are*, and Ezra Jack Keats's *The Snowy Day*.

Requirements include one midterm exam and one original project that includes primary source research, a close reading essay, and a creative reflection. Our class will also include a field trip in which students will engage with 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. P&D 4.

Section 01: TuTh 2:30pm - 3:45pm (Knip) Class Number: 3723

This writing-intensive course introduces students to modern literary theory and criticism while cultivating the skills necessary 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 represents a particular viewpoint.

The course helps students recognize and *disentangle* the diverse, often contradictory (and sometimes confusing and intimidating) frameworks that shape how we read. The goal is not only to become comfortable thinking and writing with theory, but also to learn how to locate oneself within its complex, interdisciplinary terrain—and, ultimately, to cultivate an original critical voice.

We will engage with a broad range of critical theoretical thinkers, from Freud and Winnicott to Marx, Barthes, Derrida, Baudrillard, Foucault, Butler, and Sedgwick. Literature for analysis will include short fiction by Tillie Olsen and Kate Chopin, James Baldwin's *Giovanni's Room*, and the films *Sorry to Bother You* and *Crip Camp*.

Section 02: F 10:00 AM-12:45 PM (Rowe) Class Number: 3724

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: MW 10:00 AM-11:15 AM (Allred) Class Number: 3726

This class will survey a wide range of texts that engage crucial topics for students of literature and culture: for example, the formation and definition of the "literary"; the way sign systems work to make and unmake meaning; the political effects of literary texts; the psychological dimensions of reading and writing; and the relationships between literature, performance, and identity.

Students will leave the class with an array of interpretive and analytic tools that will enrich their reading and especially writing in subsequent courses both within the English department and throughout the humanities. Authors include a theoretical Who's Who from Althusser to Žižek. Side effects may include: vertigo, sublimity, a persistent feeling of being watched, Oedipal stirrings, and queer sensations. Requirements: thorough reading, enthusiastic participation and attendance, several short response papers, midterm, and a final.

Section 04: MW 1:00pm - 2:15pm (Bhagat) Class Number: 3727

What is the work of the literary critic? In this class, we will thoroughly ground ourselves with the theoretical frameworks that shape how we read and write works of literature, as well as consider the politics of literary criticism. After covering ground on some of the foundational critical work of the 20th century, this course will survey contemporary strands of thought in criticism related to gender, the environment, decolonial/postcolonial studies, and other fields. Students will cultivate the skills needed to critically analyze primary (i.e. literary and visual texts.) This is a writing-intensive class, and assignments include (but are not limited to) short response papers as well as a longer, more research-oriented final assignment.

Section 05: TuTh 1:00pm - 2:15pm (Mathew) Class Number: 3725

What is "theory"? Literary, cultural, critical, or otherwise, theory offers multiple frameworks through which to interpret the world. This class surveys how different schools of thought—from Marxism to formalism, narratology to philology—interpret works of art and the societies that produce them. No prior background is required—only a willingness to read (and reread) very challenging texts. The course aims to introduce students to global theorists from the twentieth century, with an occasional detour into earlier historical eras.

Section 06: MW 5:30pm - 6:45pm (Bhagat) Class Number: 3720

What is the work of the literary critic? In this class, we will thoroughly ground ourselves with the theoretical frameworks that shape how we read and write works of literature, as well as consider the politics of literary criticism. After covering ground on some of the foundational critical work of the 20th century, this course will survey contemporary strands of thought in criticism related to gender, the environment, decolonial/postcolonial studies, and other fields. Students will cultivate the skills needed to critically analyze primary (i.e. literary and visual texts.) This is a writing-intensive class, and assignments include (but are not limited to) short response papers as well as a longer, more research-oriented final assignment.

ENGL 30700 SURVEY OF AMERICAN LITERATURE: FROM ORIGINS TO THE CIVIL WAR (3 Credits) Prerequisite is ENGL 220. Writing Intensive. P&D 2.

Section 01: TuTh 1:00pm - 2:15pm (Elliot) Class Number: 4575

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 4:00pm - 5:15pm (Ciaccio) Class Number: 4576

This course will cover American literature from the colonial period until the Civil War. We will read a variety of literary genres including novels, short stories, memoirs, autobiographies, and poetry. We will situate these reading in relation to historical concerns and developments, and consider them from political and aesthetic perspectives. Our discussions will touch upon topics including the American mythologies of exceptionalism and manifest destiny, slavery and abolitionism, the rise of industrialism, the influence of Enlightenment ideals, and the role of romanticism. We will question the idea of "America" and as well as the idea of "literature."

Section 03: MW 2:30pm - 3:45pm (Bailey) Class Number: 4574

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: F 2:30pm -5:25 pm (STAFF) Class Number: 4580

TBA

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 2:30pm - 5:15pm (Schaller) Class Number: 2619

How do family, culture, and history shape the stories told about us, and what happens when we tell our own? This workshop centers on personal essays and memoir, with storytelling as the anchor. We will study the tensions between narratives that form us, confine us, and sometimes protect us. We will examine the slipperiness of truth and memory and consider practical ethics around privacy, family

dynamics, and representation, mindful of Kiese Laymon's warning against "using your peoples' trauma as a safari."

Course work blends weekly readings, short craft discussions, in-class writing, and peer workshops. Students will practice core elements of narrative craft: identifying themes and turning points; developing character and scene; shaping dialogue; pacing; and experimenting with structure, including chronological, thematic, and braided forms. Drafts will be discussed in progress to support substantive revision and a respectful, rigorous workshop culture.

Readings may include Elaine Castillo, Karla Cornejo Villavicencio, Kiese Laymon, Melissa Febos, Carmen Maria Machado, Alexander Chee, and others.

Section 02: TuTh 1:00pm - 2:15pm (Thomas) Class Number: 2620

TBA

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: MW 4:00pm - 5:15pm (Leimsider) Class Number: 1978

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 02: MTh 10:00am - 11:15am (Leimsider) Class Number: 1979

See above.

Section 03: TuTh 1:00pm - 2:15pm (Marquardt) Class Number: 6947

This workshop-style class introduces the foundational elements of fiction writing. Each week students will read and discuss a writing packet meant to illuminate the forms and fundamentals of fiction, with assignments and in class writing helping to generate original work. Using life experiences and the imaginary as inspiration, we will discuss character, action, plot, and dialogue vs internal reflection

using various writers and techniques. Writing in various genres are welcome — we will talk about literary fiction, science fiction, speculative fiction, autofiction, and hybrid texts. Throughout the course, students work will act as fodder for a 20-page fiction piece. Edited drafts a led peer-review process will craft the final work, with the aim of giving the students tools to harness their voice and self-editing skills as well as a piece for further development, if desired.

Section 04: MW 11:30am - 12:45pm (Sylbert) Class Number: 6320

“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: TuTh 4:00pm - 5:15pm (**STAFF**) Class Number: 3410

TBA

Section 02: MW 1:00pm - 2:15pm (Sylbert) Class Number: 6319

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: W 2:30pm - 5:15pm (Murillo) Class Number: 2313

TBA

Section 02: MW 4:00pm - 5:15pm (Rempe) Class Number: 2312

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.

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

Section 01: TuTh 2:30pm - 3:45pm (Masini) Class Number: 4317

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

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

Section 01: MW 1:00pm - 2:15pm (Nims) Class Number: 1424

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. P&D 3.

Section 01: TuTh 10:00am - 11:15am (D. Robbins) Class Number: 5910

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 31983 WOMEN IN THE AVANT GARDE (3 Credits) Prerequisite is English 220.
Writing Intensive. P&D 3.

Section 01: MW 11:30am - 12:45pm (A. Robbins) Class Number: 13696

Avant-garde is a term now commonly used to describe cultural production or practice of any era that is cutting edge or pointedly disruptive to the status-quo, yet – more importantly for our own purposes – the term also names a specific group of movements operative in the early part of the 20th century that were concerned with blowing apart bourgeois society and values through counter-culture art and performance. F.T. Marinetti’s 1909 Futurist Manifesto called for speed, technology, and war as the ultimate hygiene required to rid the world of bourgeois values and tastes, and the Dada-ists were interested in absurdity, nonsense, and anti-art. Both of these movements bear an aura of violence or destruction in their ethos. André Breton’s 1924 Manifesto of Surrealism, on the other hand, defined a constructivist movement that was interested in a revolutionary life practice – merging life with art and sleeping with waking – and that valued artistic production as a place where the waking nightmare of daily life in modern, mechanized, administered society could be exposed; for the French surrealists, beauty was possible and held value, although there is no single surrealist aesthetic. What these various

movements share in common is the belief that collective effort by engaged artists and practitioners can bring about revolution in social and political life; they also share an inherently masculinist bias.

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

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

Section 01: TuTh 11:30am - 12:45am (Suzuki) Class Number: 4072

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: TuTh 1:00pm - 2:15pm (Chon-Smith) Class Number: 4070

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: MW 10:00am - 11:15am (Fitzgerald) Class Number: 6318

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: MW 11:30am - 12:45pm (Ulen Richardson) Class Number: 4076

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: TuTh 11:30am - 12:45pm (Chon-Smith) Class Number: 4074

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: 4075

We will read writers who have expanded 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. Writers will include Zora Neale Hurston, N. Scott Momaday, Joy Harjo, Lorna Dee Cervantes, Sandra Cisneros, Toni Morrison, and Jhumpa Lahiri. The main requirements are three response papers, ongoing weekly work, and a document with a presentation component.

ENGL 32158 20TH & 21ST CENTURY BLACK AESTHETICS (3 Credits) Prerequisite is English 220.

Section 01: MW 11:30am-12:45pm (Cunningham) Class Number: 13697

This course introduces students to black aesthetics as a historically grounded concept that stages questions about the social, cultural, and philosophical meaning of blackness in the modern world. Over the course of the semester, we will focus on different ‘flashpoints’ during the 20th and 21st century in which black art has served both as a site of contestation and an idiom for interrogating issues related to race, gender, sexuality, the body, objecthood, slavery, and colonialism. We will consider how various generations of black artists and intellectuals across the African diaspora turned to the aesthetic

realm as a means of fashioning social possibilities and generating different ways of seeing, feeling, sensing, listening, thinking, and being in the world. One of the main concerns of this course will be to explore the intimacies and lines of cross-fertilization between literature and other expressive forms such as music, visual art, performance art, and film. Rather than posit a pre-determined notion of black aesthetics or arrive at a definitive argument about the value of black creativity, this course approaches the idea of black aesthetics as an open field that takes shape through what Toni Morrison describes as “the resounding aesthetic dialogue among artists.” By examining to numerous dialogues between the arts, our aim is to discover new ways of knowing our present and imagining otherwise by writing in that open field.

ENGL 32252 SEX AND GENDER IN THE MIDDLE AGES (3 Credits) Prerequisite is English 220.

Section 01: MW 10:00am-11:15am (Martinez-Bilgrey) Class Number: 13698

Sex and gender were as complicated in the Middle Ages as they are now. Contrary to what you may have seen in pop culture representations of the Middle Ages, it was not all about “wenches” in revealing costumes, and “manly” knights in shining armor. In many ways, the attitudes which defined sex and gender were radically different from what we are familiar with today. But in other respects, we are the inheritors, for better or worse, of many of the beliefs about these concepts which we see in the medieval period. We will be reading texts which shed light on medieval attitudes toward what it means to be a man or a woman, how the celibate clergy saw their role, how same-sex love is viewed, what marriage entails, and how heterosexual courtship was conducted. We will also consider how these various views are inflected by issues of class. Texts will include the moody, stoic poetry of the warrior society of the Anglo-Saxons, romances of courtly love from the high Middle Ages, the “Marvel Universe superheroes” of the wildly popular saints’ lives, the often raunchy and surprising medieval dramas, and, of course, excerpts from Chaucer with his gender-bending Pardoner, high-spirited Wife of Bath on the lookout for husband number five, and the seemingly ideally balanced couple of Chaucer’s Franklin’s Tale.

ENGL 32360 GENERATIONS STORIES IN ASIAN AMERICAN LITERATURE (3 Credits) Prerequisite is English 220.

Section 01: TuTh 4:00pm-5:15pm (Chon-Smith) Class Number: 24953

TBA

ENGL 32500 POSTCOLONIAL LITERATURE IN ENGLISH (3 Credits) Prerequisite is English 220. Writing Intensive. P&D 1.

Section 01: MW 4:00pm - 5:15pm (Cunningham) Class Number: 4404

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: TuTh 2:30pm - 3:45pm (Mathew) Class Number: 6317

This class surveys the landscape of postcolonial literature, theory, and cinema. It begins with historical accounts of the colonial encounter, before looking to literary, theoretical, and even cinematic classics of this genre. In the process, the course interrogates the meaning of the postcolonial, especially in light of adjacent ideas such as the pre-colonial, anti-colonial, and decolonial. We conclude with more recent theories of inter-imperiality, which update postcolonial scholarship in light of Asia's own imperial past. Authors and theorists may include Edward Said, Gayatri Spivak, Sara Suleri, Tayeb Salih, Jamaica Kincaid, Arundhati Roy, Abdelrahman Munif, and Amitav Ghosh.

ENGL 32700 TOPICS IN CARIBBEAN LITERATURE (3 Credits) Prerequisite is English 220. P&D 1.

Section 01: MW 1:00pm-2:15pm (Cunningham) Class Number: 1496

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. Over the course of the semester, we will read novels and poetry that explore themes such as identity and belonging, being and kinship, memory and silence in light of the region's catastrophic history. We will critically engage works by Caribbean writers and artists that take the writing of history to task and challenge dominant narratives that render the Caribbean into a mere

footnote or afterthought to the forward march of western modernity. In response to hegemonic representations of the region as a tropical paradise and/or a symbol of abjection, these writers and artists explore the generative nature of violence, disaster, negation, and loss in order to retrieve alternative imaginings of Caribbean life. These alternative imaginings are the “other futures”—secret hopes, inchoate longings, freedom dreams that emerge out of conditions of unfreedom—which this class seeks to excavate from the wreckage that capitalist modernity leaves in its wake.

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: MW 2:30pm - 3:45pm (Mendoza) Class Number: 5968

Sociolinguistics refers to the study of language as a social and cultural phenomenon. This course provides both a grounding in foundational literature as well as new directions in the field. We will cover key concepts, including variationist approaches, the anthropological/anthropological approach, ideology, register, sensoriality, race/racialization, gender/sexuality, identity, and applied socially-engaged approaches. This will help us explore questions such as “what makes one perceive a voice as masculine, feminine, or gendered?,” “why do I speak differently at home vs. at work/school?,” and “how does linguistic discrimination play a role in courtroom/legal proceedings?” This course will build students’ methodological toolkit for studying language, society, and culture, culminating in an original final research project on a topic of their choosing. Students will be assessed with participation, quizzes, homework assignments/discussion, and the final research project.

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: TuTh 5:30pm - 6:45pm (Huidobro Burgos) Class Number: 2268

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 33383 GLOBAL BALLROOM: LANGUAGE, DANCE, AND EMPIRE (3 Credits)

Prerequisite: ENGL 22000 or Non-Degree

Section 01: MW 4:00pm - 5:25pm (Mendoza) Class Number: 19127

“Do you understand the language...of c*nt?” Starting with the Ballroom scene’s history here in Harlem, New York City this course will explore the sociocultural impact of the Ballroom scene’s linguistic and semiotic practices on global queer and trans culture. From voguing for energy sovereignty in Puerto Rico to walking protest runway in México, this course will explore how the kiki/Ballroom scene across the globe uses dance, gesture, language, and creative uses of embodied discourse to combat racism, colonialism, and other forms of social domination. Students will be versed in tools from a semiotically-oriented sociocultural linguistics to examine Ballroom’s performance and gender system, choreographic repertoires, the construction of categories, sonic landscapes/re-mixes, kiki/mainstream Ballroom advertisements, and popular media representations. This class will culminate in a creative symposium modeled after original multimodal discourse analysis-based research on a kiki/Ballroom scene of student’s choice, with opportunities for continued community-engaged research beyond the semester.

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. P&D 4.

Section 01: TuTh 10:00am - 11:15pm (Jones) Class Number: 3123

TBA

ENGL 34259 RHETORIC OF DISABILITY AND ILLNESS (3 Credits) Prerequisite is English 220. May Be Used To Satisfy One Of The Following: Literatures, Language, Criticism

Core Requirement Area Of Study: 6. Linguistics, Language, and Rhetoric. Or An Elective; English Language Arts Elective.

Section 01: MW 1:00pm - 2:15pm (Winkelstein-Duveneck) Class Number: 13705

How do the metaphors we use, such as the “frontier” of scientific discovery or the idea of declaring “war” on a disease, shape and control the way we think? This class examines the rhetoric of scientific and popular discourse to help us understand how language and strategies of persuasion contribute to our understanding of disability, health, and illness. In addition to Audre Lorde’s *The Cancer Journals* and Susan Sontag’s *Illness as Metaphor and AIDS and its Metaphors*, we will read a selection of essays, journal articles and book excerpts by Oliver Sacks, Esmé Weijun Wang, and others. Course requirements include short papers and a longer research paper.

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: TuTh 1:00pm - 2:15pm (K. Greenberg) Class Number: 5969

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

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 ways in which discourse operates in the world and about how discourse creates—and is created by—people’s identities and ideologies in diverse social settings.

ENGL 35200 SHAKESPEARE SURVEY 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: TuTh 1:00pm - 2:15pm (Alfar) Class Number: 3620

In this Shakespeare Survey focused on women's voices we will read seven plays featuring women who speak truth to power. The power of speech acts—which can also be thought of as doing things with words or the power of words to act on people or things, is a power given to women characters in Shakespeare regardless of how their stories end. We will think, then, about what women do with words and how their words seek justice from those in power. In Michel Foucault's study of "parrhesia," (the Greek for speaking truth to power), he includes a recurring analysis of Euripides' play *Ion* in which a woman brings a complaint against Apollo. In his analysis, Creusa is a parrhesiast, or one who speaks truth to power. Creusa's complaint, "Where shall we go to demand justice when it is the iniquity of the powerful that destroys us?" (quoted in Foucault, *The Government of Self and Others*, 134–35), is the "type of discourse, which is not yet, but will later be called [parrhesia]" (135). This is, he argues, a "discourse, through which someone weak, and despite this weakness, takes the risk of reproaching someone powerful for his injustice" (133–34). We will examine the connection of parrhesia, or speaking truth to power, to social justice as women characters resist stories told about them and take their stories back. Plays may include, *Much Ado about Nothing*, *The Winter's Tale*, *The Taming of the Shrew*, *Measure for Measure*, *The Two Noble Kinsmen*, *Richard III*, and *Cymbeline*. All books will be paperback (no electronic devices). Assignments will include three papers, weekly in-class written responses, and class participation. Look for book order information and options on our Brightspace page as soon as it is available.

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. P&D 4.

Section 01: TuTh 1:00pm - 2:15pm (D. Robbins) Class Number: 5803

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 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: MW 2:30pm - 3:45pm (A. Robbins) Class Number: 1522

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 38461 BEFORE BRIDGERTON: THE 18TH-CENTURY NOVEL FROM PAGE TO SCREEN (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: TuTh 10:00am - 11:15am (Connor) Class Number: 31998

Before *Bridgerton*'s dazzling Regency world captured global audiences, the 18th-century novel had already laid the foundation for stories of passion, power, class, and social ambition. This course explores how novels from the long 18th century (c. 1700–1800)—by writers such as Aphra Behn, Daniel Defoe, Samuel Richardson, Frances Burney, and Jane Austen—have been reimaged for the screen. We will examine how film and television adaptations translate the period's wit, sentiment, and scandal into modern visual language, and what these retellings reveal about changing attitudes toward gender, race, sexuality, and empire.

Through readings, screenings, and critical discussion, students will consider questions such as: How do costume dramas balance historical authenticity with contemporary taste? What does it mean to “modernize” a moral tale or seduction plot? How do adaptations like *Bridgerton*, *Cast Away*, and *Sense and Sensibility* reinvent the 18th century for 21st-century viewers?

Assignments include short analytical essays, a comparative adaptation study, and a creative project (such as a concept pitch or scene rewrite) imagining a new adaptation of an 18th-century text.

ENGL 38667 THE TRANSATLANTIC NINETEENTH CENTURY (3 Credits) Prerequisite is English 220.

Section 01: TuTh 4:00pm - 5:15pm (Black) Class Number: 21149

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

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

ENGL 38873 THE BRONTES, THOMAS HARDY, D.H. LAWRENCE (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: M 2:30pm - 5:15pm (Kaye) Class Number: 28023

This course considers an important strain in British fiction in the writing of four major Victorian novelists and one innovative modernist writer. That strain is related to the savage, the animalistic, the "natural" as well as those psychological and social forces that are inassimilable to all that is considered civilized. In the novels of the Brontë sisters and Thomas Hardy, the setting is invariably a harsh rural landscape, in which crises of class, social restriction, female choice, mental discord, psychological derangement, bigamy, romantic love, and erotic desire dominate. We begin with Emily Brontë's *Wuthering Heights*, ignored on publication and saturated in stark, unresolved dualities, violent clashes, and Romantic archetypes, the story of a woman torn between her socially acceptable husband and violence-prone lover. We will test Leo Bersani's landmark "queer" reading of the novel that argues that *Wuthering Heights* represents two radically opposed works of fiction, a asocial, anarchic narrative and a tame, convention-bound Victorian text. We will consider Charlotte Brontë's *Jane Eyre*, on publication a bestseller on both sides of the Atlantic. The class will discuss this novel's standing as an all-important feminist work as well as its controversial status as an unconsciously colonialist text. In Anne Brontë's *The Tenant of Wildfell Hall*, adultery, addiction, and marital abuse are central themes. We will read Thomas Hardy's *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure*, all novels that explore the thematics of sexual scandal, working-class consciousness, tragic determinism, female transgression, and besieged masculinity. Many Brontëan and Hardy-esque concerns permeate D. H. Lawrence's *Sons and Lovers*, *Women in Love*, and *Lady Chatterley's Lover*, the latter the subject of a landmark censorship trial. Like Hardy, Lawrence struggled in his fiction to undermine Victorian sexual norms and class divisions as he registered historical trauma (the end of the Industrial Revolution, the catastrophe of the First World War). Greed, overreaching, the experimental excitement in human relationships (sometimes expressed as a male or female homoerotic sublime) emerge as Lawrence's central preoccupations. We will consider the critic George Levine's claim that with *Lady Chatterley's Lover* Lawrence reintroduced a non-human, animalistic element into the modern English novel that had remained dormant since Mary Shelley's *Frankenstein*. Given that the Brontës, Hardy, and Lawrence have all generated successful film adaptations we will view movie versions of *Wuthering Heights* (including Andrea Arnold's adaptation of *Wuthering Heights* in which Heathcliff is racialized as black), Roman Polanski's "Tess," Michael Winterbottom's two Hardy films "The Claim," based on *The Mayor of Casterbridge*, and *Jude*, Ken Russell's "Women in Love," and Anthony Pellisier's and Michael Almeyreya's "The Rocking-Horse Winner," both based on a Lawrence short story. Because of its Brontëan spirit of romantic misfortune, we will watch the French filmmaker Francois Truffaut's "The Story of Adele H," based on a true story of the French novelist Victor Hugo's daughter, Adele, who went insane after an infatuation with an army officer who abandoned her. We will consider Douglas Martin's experimental contemporary novel *Branwell*, which deals with the Brontës' brother Branwell and his misspent, scandal-scarred youth. Secondary readings include texts by Charles Darwin, Sandra Gilbert and Susan Gubar, Leo Bersani, Gayatri Spivak, Irving Howe, Scott Sanders,

George Levine, and Elaine Showalter. Requirements include a midterm paper and a final paper that may be adapted from the mid-term paper.

ENGL 39056 POLITICS OF COLOR(ISM) (3 Credits) Prerequisite is English 220.

Section 01: MW 10:00am - 11:15am (Nims) Class Number: 13708

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

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

ENGL 38933 ELENA FERRANTE: THE NEAPOLITAN QUARTET (3 Credits) **Prerequisite is English 220.**

Section 01: TuTh 11:30am - 12:45pm (Barile) Class Number:

In an interview with *The Paris Review*, Elena Ferrante said: “There is no work of literature that is not the fruit of tradition, of many skills, of a sort of collective intelligence. We wrongfully diminish this collective intelligence when we insist on there being a single protagonist behind every work of art.”

In this course, we will spend time with the anonymous author of the internationally renowned quartet of novels that follows the lives of two young girls as they grow into women who live through tumultuous personal, social and political times. The quartet is intelligent and psychological, tender and

ferocious, nuanced and brutal. We will explore together its mythic qualities – created in the poverty-ridden landscape of Naples and revealed through the details of Italian history and the mutable facets of female friendship. The novels document the period from the 1960s to the beginning of the 21st century – a time span that brought about a new wave of feminism, the rise of feminist literary theory and questions regarding the construction of gender.

Course requirements include active participation, a presentation, four short response papers and a final research paper.

ENGL 484189/4941V CREATIVE PROSE (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

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: TuTh 11:30am - 12:45pm (Thomas) Class Number: 19130/19134

TBA

ENGL 49018/4941W EARLY MODERN WOMEN'S LITERATURE 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.

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: TuTh 1:00pm - 2:15pm (L. Greenberg) Class Number: 19131/19132

This course is designed to address the fact that while women comprised half of the population in early modern England, literature courses of the period too often focus nearly exclusively on male writers. Over the past thirty years, the field of early modern writing has exploded with the recovery of female-authored works and their study. This course will explore the wide range of women's writing in the period, as women experimented in virtually every generic form, including drama, lyric poetry, and prose. At times, our readings will initiate comparisons and contrasts with male writers working in the same genres. By juxtaposing male-authored and female-authored texts on a wide range of issues, including domestic affairs, religion, politics, divine and human love, class, rank, and sexuality, we will recover a more complete portrait of the available voices of the period on such questions as: women's

public vs. private speech; legal status and position; gender roles and expectations; marital autonomy; personal agency; political activism; civic responsibility; property rights; economic independence; heteronormativity; and religious freedom. Many of the writers were chosen as representative of the diverse backgrounds— religious, political, marital, sexual, class, and economic status—of early modern women writers. Requirements: regular class participation; Discussion Board responses; one midterm paper; and one final research paper.

ENGL 49007/4941B SHAKESPEARE AND FEMINISM 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.

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: TuTh 2:30pm - 3:45pm (Alfar) Class Number: 13710/13721

In “Shakespeare and Feminism,” we will read Shakespeare in light of feminist theories of gender, sexuality, power, ethics, and difference. The class will begin with a deep dive into theories by bell hooks, Sara Ahmed, Judith Butler, and Michel Foucault, among others. Our plays may include *The Two Noble Kinsmen*, *Titus Andronicus*, *Richard III*, *The Taming of the Shrew*, and *Measure for Measure*. Our goal will be to examine how Ahmed, Butler, and Foucault can help us think about systems of power, forms of rhetoric (including the lament), revenge, justice, and protest in the plays as staging a particularly feminist form of ethics. We will focus on parrhesia, a form of speaking truth to power, as a practice used especially effectively in the plays by women characters against the tyranny of male monarchs, husbands, and lovers. This class will ask you to see agency and power not just as action, deeds, or the power to effect change, but also as speaking, as a rhetorical influence over a text’s meaning and emotional effect. Assignments will include participation in class discussion, weekly in-class responses, a short close-reading paper, a documented paper proposal, and a final documented paper.

ENGL 49059/4941P 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.

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: MW 5:30pm - 6:45pm (A. Robbins) Class Number: 4952/4950

“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 49023/4941X VICTORIAN AND EDWARDIAN LITERATURE (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.

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 2:30pm-5:15pm (Kaye) Class Number: 19133/19135

This class explores a range of Victorian and Edwardian-era works of literature along with their adaptation to screen. We will begin with “Wuthering Heights,” Emily Brontë’s 1847 tale of torn romantic allegiances that has been adapted by Hollywood filmmakers and independent movie directors. We will consider Charlotte Brontë’s “Jane Eyre,” also 1847, a best-seller on both sides of the Atlantic on its publication, the story of young governess who finds herself at the center of gothic domestic nightmare of a brooding, tormented man and his murderous wife, the “madwoman in the attic” who sets fires and plots against young Jane. We will consider Thomas Hardy’s novel “Tess of the

D'Urbervilles," the narrative of a wronged, "innocent" woman, buffeted by two men, the seemingly earnest, pure-hearted Angel Clare and the rakish, dastardly Alec d'Urberville, who turns to murder, the subject of Roman Polanski's 1979 adaptation "Tess" starring Natasha Kinski. Lewis Carroll's "Alice in Wonderland" has been reimaged by many filmmakers, perhaps most memorably in the 1986 movie "Dreamchild" directed by Gavin Millar. We will also consider short stories and novellas and their afterlife in film, including D. H. Lawrence's story "The Rocking-Horse Winner," Joseph Conrad's 1899 "Heart of Darkness" (set in a terrifying Vietnam-era world in Francis Ford Coppola's 1979 screen adaption "Apocalypse Now"), and H. G. Well's 1899 science fiction classic "The Island of Dr. Moreau" and its filmic afterlife. We will consider E. M. Forster's "Howards End," a story of class division, social ambition, and out-of-wedlock pregnancy, memorably adapted in a 1992 film directed by James Ivory featuring Emma Thompson, Vanessa Redgrave, and Anthony Hopkins. Finally, we will look at Rebecca West's 1917 novella "The Return of the Soldier," one of the first works to come out of the First World War, which concerns a shell-shocked soldier who returns from battle to a world he does not recognize, the subject of a 1992 film starring Julie Christie, Glenda Jackson, and Alan Bates. Among the course requirements: A mid-term paper and a final paper that may be adapted from the mid-term paper.

ENGL 49204/4941Y LANGUAGE, AUTHORITARIANISM, AND NATIONALISM (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.

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: MW 4:00pm - 5:15pm (McPherron) Class Number: 19136/19137

We live in a time of unprecedented global interconnectivity. At the same time, we are witnessing a resurgence in nationalist ideologies that reject the promise of more open, interdependent societies and seek instead to protect "native" inhabitants from perceived threats of anyone or anything viewed as "foreign." In this class, we will examine how this recent resurgence in neo-nationalism in various parts of the world creates tensions in language education, particularly where it clashes with transnational perspectives. For example, we will explore the effects nationalist movements are having on the teaching of English in countries where it functions as the dominant or official language (USA and Canada), a lingua franca (UAE and Cameroon), and/or a required subject in schools (China and Turkey). We will

also examine how language education researchers grapple with these tensions in order to explore the lived experiences of learners and teachers caught in shifting geopolitical tides.

Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them. Content will include research articles, memoirs, films, and non-fiction writing. As a final project, students will complete a research project on the history, language policy, classroom context, and overall sociolinguistic situation of English in one country or particular sociolinguistic context.