

SUMMER SESSIONS ONE AND TWO 2016

DEPARTMENT OF ENGLISH

HUNTER COLLEGE, CUNY

STUDY IN LONDON JULY 16-AUGUST 12, 2016.

6 HOURS, 6 CREDITS

(UNDERGRADUATES REGISTER FOR BOTH ENGL 38862, CONTEMPORARY DRAMA OR THEA 39747 AND ENGL 352, SHAKESPEARE SURVEY, OR THEA (TBD). PREREQUISITE: ENGLISH 220; GRADUATE STUDENTS REGISTER FOR ENGL 78050 OR THC 71056; AND ENGL 71568 OR THEA (TBD).

NOTE: ALL STUDENTS MUST REGISTER FOR TWO COURSES

(6 CREDITS).

Professor Sylvia Tomasch

This four-week, six-credit program will explore the diversity of theatrical offerings in London and vicinity, providing a wide-ranging and historically rich understanding of British theater as it is practiced today in both traditional and experimental venues. The 12 performances we attend will encompass works of Shakespeare and Restoration comedy, classics of the modern British stage, and contemporary and experimental offerings by leading dramatists.

Throughout the program, we will consider the complex ways in which written texts are changed as they come to life in performance through the creative imagination of playwrights, directors, and actors in interaction with audiences. We will explore how British theatrical institutions, such as the Royal Shakespeare Company, the National Theatre, the Old and Young Vic, the Globe, the Haymarket, the Almeida, and the Donmar Warehouse, present different styles of productions based on varying aspirations, from the aesthetic to the political. We will also engage with the critical reception of current theatrical productions as published in London newspapers and on line, in which heated controversy and lively debate are the norm. In short, this program encourages individual and collective encounters with a representative selection of performances across the historical spectrum through the experience of world-class theatrical productions.

The summer 2016 British theatrical season promises to be an especially exciting one. Complete information about the offerings will not be available until late March, but in 2015 students saw classics such as *Much Ado about Nothing*, *Richard II*, *Othello*, *As You Like It*, and *The Importance of Being Earnest*, contemporary works like *Red Lion* and a musical version of *Bend It Like Beckham*, and experiment productions of *A Number*, *The Trial*, and an immersive *Alice in*

Wonderland. This coming summer, the theatrical possibilities will likely include works by Baker, Rattigan, Osborne, Friel, Rowling, O'Casey, Brecht, Birch, Mallatrat, Stone, and of course Shakespeare, so the 2016 program should be as equally wide-ranging and stimulating as in the past.

To make the most of these opportunities, we will draw on published texts of performed works as well as relevant critical and theoretical writings. While students need hard copies of each play (most available for purchase in London), links to reviews and other materials will be posted on our Blackboard site. Our schedule will typically consist of a morning classroom discussion followed by attendance at an evening performance of the same play. At least four plays will be by Shakespeare and his contemporaries, thus providing an opportunity for deeper study of these early works and their cultural contexts. Also included in the schedule are guided tours of the Globe and National Theatres and, whenever possible, meetings with actors, directors, producers, scholars, and critics in order to explore the often hidden mechanics of theatrical production. Also planned are a walking tour of Shakespeare's London and a trip to his birthplace, Stratford-upon-Avon, to take advantage of the RSC's summer season and visit sites important in his life. New this coming year will be a visit to a significant Tudor site, such as Hampton Court Palace. Because 2016 is the 400th anniversary of Shakespeare's death, we'll be sure to take advantage of other opportunities as they arise.

Even with our busy schedule, most activities will be organized for Monday through Thursday, allowing time both for study and for exploration of London and beyond. During the four weeks of the program, students will be expected to comment regularly on our class blog. Formal written work will include four short reviews (2-3 pages each) completed during the course and a longer essay (10-12 pages) due by the end of August.

Students will be housed in single rooms with bathrooms in the PURE Student Living residence centrally located between Clerkenwell and The City, close to tube stations, bus lines, and trendy Angel, Shoreditch, and Brick Lane. This location includes 24-hour security, wireless internet access, laundry facilities, and kitchens and other communal spaces. Class will be held in a meeting room at PURE. Everyone will also gather for at least two group meals, a welcoming get-together and a final class dinner, at local London restaurants.

SUMMER SESSION ONE: 01 JUNE TO 13 JULY 2016

ENGLISH 120 EXPOSITORY WRITING

3 hours. 3 credits. Placement test required. **GER 1A Hunter Core: English Comp**

Sec. 01 Class Number: 1257 Mondays through Thursdays 9:50-11:24 a.m.

Ms. Humphrey

Sec. 02 Class Number: 1667 Mondays through Thursdays 7:45-9:19 p.m.

Ms. Wishengrad

Sec. 03 Class Number: 11764 Mondays through Thursdays 11:40-1:14 p.m.

Ms. Piscitello

This course fulfills the distribution requirement for category two: composition. English 120, an introductory expository writing course, has four related goals. Through reading, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions and support them persuasively; and to write with sound grammar, varied sentence structure, logic, and coherence. Class discussions and assignments are related to readings from such sources as essay collections, periodicals, reviews, and student writing. Eight 500-word papers or the equivalent are required. For at least one of these, students must locate research material for themselves and document their assertions by using a conventional reference system with a bibliography. Writing assignments may also include journal-keeping, note-taking, and summarizing as well, as rewriting and revising of drafts in preparation for final papers. Some of this writing may be accomplished during class periods. To complete the course, students must (1) produce a portfolio that includes the documented paper, another revised paper, and an in-class essay, and (2) write a departmentally administered final exam. Both these items must be satisfactory for a student to pass the course.

ENGLISH 220 INTRODUCTION TO WRITING ABOUT LITERATURE

3 hours. 3 credits. Prerequisite is English 120. **GER 2A Hunter Core: English Comp**

Sec. 01 Class Number: 1289 Mondays through Thursdays 9:50-11:24 a.m.

Dr. Prescott

Sec. 02 Class Number: 1290 Mondays through Thursdays 11:40-1:14 p.m.

Ms. Haddrell

Sec. 03 Class Number: 1291 Mondays through Thursdays 1:30-3:04 p.m.

Mr. Rowe

Sec. 04 Class Number: 1292 Mondays through Thursdays 3:20-4:54 p.m.

Ms. Y. Shapiro

Sec. 05 Class Number: 1293 Mondays through Thursdays 5:45-7:19 p.m.

Staff

Course description: Analytical writing and close reading in British and American fiction, drama, poetry, and literary criticism, with an emphasis on further development of critical writing and research skills. Students gain a deeper understanding and appreciation of literature as well as more extensive experience with academic writing. This course is the prerequisite to all English courses above 220.

ENGLISH 25038

COMICS AND GRAPHIC NOVELS

3 hours. 3 credits. Prerequisite is English 220. **GER 2C Hunter Core: Creative Expression**

Section 01 Class Number: 2514 Mondays through Thursdays 9:50-11:24 a.m. Mr. Cohen

In this course, we will sample a few ways in which society, culture, and identity are represented through the aesthetics of comics and graphic literature outside of the superhero genre. We will discuss how our readings reinterpret narrative traditions and mythologies through a process of adaptation, how they satirize aspects of our society, and how they may re-envision various histories (both personal, social, and political). Possible graphic readings will be Scott McCloud's *Understanding Comics*, Art Spiegelman's *Maus*, Warren Ellis's *Transmetropolitan*, Bill Willingham's *Fables*, Alison Bechdel's *Fun Home*, and David Mazzucchelli's *Asterios Polyp*; along with other written texts from SurLaLune's database of original fairy tales, the journalistic writings of Hunter S. Thompson, theorists Judith Butler and Jean Baudrillard; as well as a few secondary, critical sources about our comic readings. We will practice critical close-reading and writing skills in order to develop our own arguments about the central themes and formal aspects of these works. The final research paper will give students the opportunity to explore their own topics and outside readings, as well as to scaffold their ideas from previous assignments throughout the semester.

ENGL 25086

SCIENCE FICTION

3 hours; 3 credits. Prerequisite is English 220; **GER 2C Hunter Core: Creative Expression**

Section 01 Class Number: 1339 Mondays through Thursdays 11:40-1:14 p.m. Mr. Schulz

The Future is Now! This is a survey of "hard" Science Fiction; where technology and humanity intersect springs the seminal genre of the 20th Century: Science Fiction. Perhaps no genre has reflected and anticipated the day and age we find ourselves increasingly in. In this course, beginning with H.G. Wells, we will explore classics of Science Fiction by such masters as Asimov, Clarke, Bradbury, and Heinlein. We will review clips from landmark films like *The Day the Earth Stood Still*, *Alien*, *Soylent Green*, *Blade Runner*, and more. Requirements include response essays, out-of-this-earth group presentation, and a final essay exam.

ENGLISH 252

INTRODUCTION TO LITERARY STUDIES

3 hours. 3 credits. Prerequisite is English 220. **P&D: D**

Section 01 Class Number: 1668 Mondays through Thursdays 9:50-11:24 a.m. Ms. Wise-Lawrence

Class Theme: Women's Work: The Paradox of Power

Section 02 Class Number: 1669 Mondays through Thursdays 1:30-3:04 p.m. Dr. D. Robbins

Class Theme: Romanticism

Section 03 Class Number: 2473 Mondays through Thursdays 11:40-1:14 p.m. Mr. Plunkett

Class Theme: Pre-modern Literature and the Return to Form

Section 04 Class Number: 2474 Mondays through Thursdays 3:20-4:54 p.m. Staff

Class Theme: New York City, Literary Representations of the Modern Metropolis

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course has three primary units, each of which focuses on reading, analyzing, and researching a text in a particular genre of literature. Special attention will be paid to research methods and to learning a range of critical and scholarly approaches to literary texts. Topics and content areas vary by instructor. Requirements include participation, short essays, and a research paper.

All new majors are required to take English 252 within one semester of declaring the major.

ENGLISH 300

INTRODUCTION TO CREATIVE WRITING

3 hours. 3 credits. Prerequisite is English 220. No auditors

Section 01 Class Number: 1358 Mondays through Thursdays 1:30-3:04 p.m. Ms. Rempe

Section 02 Class Number: 1359 Mondays through Thursdays 3:20-4:54 p.m. Ms. Hunter

Section 03 Class Number: 1360 Mondays through Thursdays 5:45-7:19 p.m. Ms. Goodman

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 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 hours. 3 credits. Prerequisite is English 220. No auditors. GER: 3A

Section 01 Class Number: 1670 Mondays through Thursdays 9:50-11:24 a.m.

Mr. Morales

Section 02 Class Number: 1937 Mondays through Thursdays 1:30-3:04 p.m.

Ms. Burnham

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

ENGLISH 303 WESTERN LITERARY BACKGROUNDS OF BRITISH AND AMERICAN LITERATURE

3 hours. 3 credits. Prerequisite is English 220. GER: 3A P&D: D

Section 01 Class Number: 2494 Mondays through Thursdays 9:50-11:24 a.m.

Ms. Martinez-Bilgrey

The ancient world produced literary works which still command our attention as readers today. These works also had an influence which it is impossible to overstate on the writers of the Western literary canon down through the centuries. We will sample the classical literature of ancient Greece and Rome, and consider as well the Bible in its literary aspect. Our goal here is not only to appreciate these texts as independent creations with their own specific merits, but also to acquire the familiarity with them which will allow us to recognize references to them in later Western literature and with that recognition, to deepen our understanding of those later texts which draw on these earlier works. Texts will include: *The Iliad*, *The Odyssey*, *Oedipus Rex*, *The Bacchae*, *The Aeneid*, selections from Ovid's *Metamorphoses*, Genesis, and the Gospel of St. Luke. Final Exam, final paper, quizzes, and brief homework assignments.

ENGLISH 305 CHILDREN'S LITERATURE

3 hours. 3 credits. Prerequisite is English 220. GER: 3A

Section 01 Class Number: 1472 Mondays through Thursdays 11:40-1:14 p.m.

Dr. Paparella

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

Section 02 Class Number: 2477 Mondays through Thursdays 5:45-7:19 p.m.

Mr. Mercier

We will explore a brief swath of children's literature, and discuss why these texts are appealing to generation after generation. We will investigate (and perhaps answer) various questions: How do we view this text in the modern world? What role could this text play in society? What defines children's literature in both education and a child's life? It will also be important, perhaps, to read these books and reclaim them from the cultural imprint we may have of them. (Ex: Original *Peter Pan* vs. Disney Version, etc) By the end of the semester, students will be familiar with both classic and contemporary children's books. Students will be able to discuss shared themes, motifs and styles among an eclectic variety of texts, as well as understand their historical and social importance. Students will produce two formal essays, a class presentation, and two in-class essays.

ENGLISH 306 LITERARY THEORY

3 hours. 3 credits Prerequisite is English 220 W GER: 3A

Section 01 Class Number: 1541 Mondays through Thursdays 11:40-1:14 p.m.

Dr. Elliott

This course will follow some of the mainstreams in contemporary critical theory, including, but not limited to, psychoanalytic theory, Marxist theory, queer theory, feminism, and cultural materialism. In addition to various theoretical works themselves, we will read two of the following novels (to be determined) to put theory into praxis: Ernest Hemingway's *Garden of Eden*, Djuna Barnes's *Nightwood*, Virginia Woolf's *Mrs. Dalloway*. Requirements include several short homework assignments, an oral report on a particular theory and an interpretation of a canonical work from that perspective, a short answer and essay midterm exam, and a final paper of seven to ten pages using a selected theory to analyze one of the above novels. This section is not "writing intensive."

Section 02 Class Number: 2478 Mondays through Thursdays 5:45-7:19 p.m. Mr. Knip
This writing-intensive course is designed to introduce students to modern literary theory and criticism and to cultivate the skills associated with learning to think and write *analytically, critically, and theoretically* about literature. Perhaps the most basic yet important insight gleaned from “theory” is that there is no such thing as a non-theoretical interpretation of literature. Human beings are *always-already* theorizing machines, and acknowledged or not, every interpretation has a viewpoint. By *disentangling* different, contradictory (and sometimes confusing and intimidating) ways of reading, the course aims to help students become comfortable thinking and writing with theory, to position themselves within that complex world, and to cultivate their own voices and perspectives. We will read representative material from New Criticism, Psychoanalysis, Structuralism and Semiotics, Marxist criticism, Deconstruction / Poststructuralism, Reader Response, Feminist, Lesbian and Gay, African American, and Postcolonial criticism. Literature for analysis will include the work of Tillie Olsen, F. Scott Fitzgerald, Langston Hughes, Herman Melville, Kate Chopin, J. R. Ackerley, and Annie Proulx. We will finish the semester reading and thinking about affect, interstitial subjectivity, and significant otherness in J.R. Ackerley’s short novel *My Dog Tulip* and the films “Buck” and “Her.” Requirements include attendance and participation, quizzes, a three four short (four-page) essays and a final exam.

ENGLISH 308 WORKSHOP IN NON-FICTION I

3 hours. 3 credits Prerequisites: English 220 and English 300. **GER: 3A**
Section 01 Class Number: 2480 Mondays through Thursdays 9:50-11:24 a.m. Ms. Leimsider
This course is an exploration of the craft and process of writing personal essays and memoirs. We will focus on in-class writing, formal workshops, and discussing published literature. Readings may include George Orwell, Joan Didion, James Baldwin, Jamaica Kincaid, and David Foster Wallace. All workshop notes, exercises, and in-class writing must be recorded in a rough draft journal. In addition, you are required to hand in response papers where you will respond as a writer to all assigned essays and reflect on your own process. The final portfolio will consist of the semester’s work: two revised and polished essays, all drafts, response papers, and a reflective essay.

Section 02 Class Number: 2479 Mondays through Thursdays 11:40-1:14 p.m. Ms. O’Neill
“You write in order to change the world ... if you alter, even by a millimeter, the way people look at reality, then you can change it.” In this course, we will examine James Baldwin’s assertion that writing can change the world by changing our perspective. To this end, we will read a wide range of memoir, personal essay, autobiography and lyric essays. You will also learn how to delve into your own life in order to translate personal experiences onto the page. The structure of the class is a workshop environment and we will focus our discussions on language, form, and, of course, your unique perspective.

ENGLISH 311 WORKSHOP IN FICTION I

3 hours. 3 credits Prerequisites: English 220 and English 300. No auditors. **GER: 3A**
Section 01 Class Number: 1477 Mondays through Thursdays 11:40-1:14 p.m. Ms. Leimsider
Section 02 Class Number: 1479 Mondays through Thursdays 5:45-7:19 p.m. Ms. Daitch
In this beginning workshop in fiction writing, students will explore their potential to transform experience, through imagination, into fictions. Each student will produce three completed short stories (or their equivalent in sections from a longer work), and one of these stories must be duplicated for workshop discussion. Students will also continue to develop their understanding of the craft of fiction through reading and discussing modern and contemporary works of fiction from the class text.

ENGLISH 314 WORKSHOP IN POETRY I

3 hours. 3 credits. Prerequisites: English 220 and English 300. No auditors. **GER: 3A**
Section 01 Class Number: 1412 Mondays through Thursdays 11:40-1:14 p.m. Ms. Bunn
This workshop course 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 with the goal of gaining expertise as writers. In workshop sessions, we discuss poems written by members of the class, providing constructive, respectful feedback and offering suggestions for revision. We also spend a good deal of time discussing and learning from the poems, essays, and information in the coursepack (on Blackboard). 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, syntax, structure, metaphor, simile. Many class discussions will be based on your reading & writing assignments. Since this is a writing course, much of our class time will be devoted to just that—**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. Of course, some material may feel too personal to share, but overall you’re expected to read your work out loud and be open to this experience. Requirements: a portfolio of work for the semester; attendance, participation and attitude, completing all assignments including memorized poems, oral report, etc.

Section 02 Class Number: 1671 Mondays through Thursdays 7:45-9:19 p.m. Ms. Goodman
In this workshop students will write free-form poetry based primarily on their own life experiences. Workshop participants are encouraged to listen actively to each other's work in order to give sensitive and intelligent feedback. Special attention will be paid to the art of crafting and revising in order to maximize the impact of each student's poetic voice. Eight finished poems required in addition to class exercises.

ENGLISH 31977 WOMEN CENTERED LITERATURE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement "E," area of study "D" or "G" or elective; Writing core requirement "C"; Adolescence Education core requirement "G"; English Language Arts elective. Approved course for Stage 3— Focused Exposure Group B Pluralism And Diversity. **W P&D: C GER 3A**

Section 01 Class Number: 2483 Mondays through Thursdays 3:20-4:54 p.m. Mr. Seth
Lecturing on the topic of 'Women and Fiction' in 1928, Virginia Woolf reached two principal conclusions. First, that 'a woman must have money and a room of her own in order to write fiction.' And second, that no definitive conclusion could be reached on the topic: 'the great problem of the true nature of woman and the true nature of fiction [remains] unsolved' (*A Room of One's Own*). In this course we shall explore and try to understand and expand upon Woolf's conclusions. Why has the encounter with the true nature of WOMAN been traditionally considered to be de-centering? What is supposed to make it so? On the other hand, what does it mean to center upon, or even to center WOMEN? How can we orient ourselves in this work of centering? How is literature specifically suited for this work? Following up on some theoretical formulations provided by practitioners of psychoanalysis (Sigmund Freud, Jacques Lacan, Jacques-Alain Miller) and feminism (Simone de Beauvoir, Hélène Cixous, Luce Irigaray, Gayatri Chakravorty Spivak), we shall engage with the entangled and uneasy relationships between subjectivities, bodies and discourses in literary texts – of and about women, as well as those for and by women.

Literary works to be read will be chosen from among the following.

- Plays: *Antigone* (Sophocles), *The Lady from the Sea* (Ibsen), *Candida* (Shaw), *Salomé* (Wilde).
- Novels: *Cranford* (Gaskell), *Story of an African Farm* (Schreiner), *The Future Eve* (de l'Isle Adam), *The Juggler* (Rachilde), *Wide Sargasso Sea* (Rhys), *The Lover* (Duras).
- Short Narratives: 'The Little Mermaid' (Andersen), 'Madhyabartini' (Tagore), 'Akueke' (Achebe), selections from *Women of Algiers in Their Apartment* (Djebar), selected Case Studies (Freud).
- Poetry: Sappho, Medieval Christian Mystics, Dickinson, Baudelaire, Barrett Browning, Mew, Plath,

Requirements will include a midterm exam, an in-class oral presentation, and a final research essay.

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

3 hours. 3 credits. Prerequisite is English 220. **W P&D: B GER 3A.**

Section 01 Class Number: 1330 Mondays through Thursdays 11:40-1:14 p.m. Ms. Biswas
In this course we will examine multicultural American literature by emphasizing close readings of representative texts drawn from 20th century African American, Asian American, Latino/a and Chicano/a, and Jewish American essays, short stories, novels and drama. The focus of this course will be the definition of multiculturalism in the U.S., with special attention paid to the formation and fragmentation of cultural identity. We will explore the complex dynamics of race, class, gender, and generation to understand how all these work together and aim to make the "Other" invisible in the United States and how such "Othering" is resisted as well. Course Requirements: 2 Research Papers (5-7 pages), and 2 Short Papers (2-3 pages). Participation in class discussions and attendance comprise 10% of the final grade.

ENGLISH 32159 RALPH ELLISON'S INVISIBLE MAN AND ITS READERS

3 hours. 3 credits. Prerequisite is English 220. **P&D: B GER 3A.**

Section 01 Class Number: 1924 Tuesdays and Thursdays 1:30-4:38 P.M. Professor Glick

The problem of the Twentieth Century is the problem of the color line.

-W.E.B. DuBois, 1903

To be radical is to grasp things by the roots. The root of humanity, however, is man itself.

-Karl Marx

[The function of criticism is not] "To instruct by means of historical descriptions or to educate through comparisons, but to cognize by immersing itself in the object.

-Walter Benjamin

This summer course will "immerse itself" in a watershed event in twentieth century African American narrative—Ralph Ellison's novel *Invisible Man* (1952). We will spend the entire session on this work and supplement our endeavors with the help of historian Eric J. Sundquist's *Cultural Contexts for Ralph Ellison's Invisible Man*; as well as criticism on Ellison by

Barbara Foley, Larry Neal, and Robert B. Stepto. Students are required to write 4, 3-5 page short critical essays on the work read in class.

ENGLISH 32250 QUEER VOICES

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, and Criticism Area of Study 4, "G"; English Language Arts elective. **P&D: C GER 3A**

Section 01 Class Number: 1495 Mondays through Thursdays 9:50-11:24 a.m. Ms. O'Neill

What are "queer voices"? In this introductory course, we will explore what makes a piece of literature "queer" by looking at a range of LGBTQ perspectives in fiction, memoir, drama, and poetry. We will also consider the historic and cultural influences that contributed to the literature and the work's literary and social impact. Our readings will focus on iconic queer texts by writers such as Tony Kushner, Audre Lorde, James Baldwin, Virginia Woolf, Alison Bechdel, William S. Burroughs, Allen Ginsberg, Paul Monette, Reynaldo Arenas, and Jeanette Winterson, among others. Grading: Twenty-five percent of the course grade will be based on short essays (in and out of class); twenty-five percent on a group presentation; twenty-five percent on a final paper (analytical or personal narrative); and twenty-five percent on class participation.

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

3 hours. 3 credits. Prerequisite is English 220. This is a linguistics and language class. **Area of Study: 6**

Section 01 Class Number: 2481 Mondays through Thursdays 11:40-1:14 p.m. Ms. Wagle

This course provides an introduction to the study of language: sound system, word formation, syntax, and meaning; language acquisition, variation, and change; implications of linguistics for teaching of reading and writing. Requirements will include several quizzes, a midterm, and a final.

Section 02 Class Number: 2029 Mondays through Thursdays 5:45-7:19 p.m. Ms. Spradlin

This course is a general introduction to linguistics, with a focus on Modern English. Using the various subfields of linguistics (phonetics, phonology, morphology, syntax, and semantics), we will analyze the systematic structural organization of English sounds, words, and sentences. Also examined will be areas of applied linguistics such as language acquisition, dialectal variation, and topics in sociolinguistics. By the end of the course you will have a basic knowledge of linguistics as a field, as well a deeper understanding of the organization of the English language. Requirements include: in-class participation, homework, one short paper, a midterm exam, and a final exam.

ENGLISH 33353 WORLD ENGLISHES

3 hours. 3 credits. Prerequisite is English 220. This is a linguistics and language class. May be used to satisfy one of the following: Literature, Language, Criticism area of study 6 and elective; Preparation for Secondary School Teaching elective; English Language Arts "B." **GER 3A**

Section 01 Class Number: 2524 Mondays through Thursdays 1:30-3:04 p.m. Dr. Bakht

Many people think of "The English Language" as a fixed body, not only in terms of prescriptivism, where there is a "right and wrong" way of speaking or writing, but also in terms of variety, where it is common for Americans to think of American English (and/or perhaps British English) as exemplar for what English is. This course surveys some of the main varieties of English, including Australian English, New Zealand English, Indian English, and more. The structural differences between each variety will be discussed, from a dialectologist/sociolinguistic variationist perspective. In addition, we will discuss English as in terms of power and social identity. The requirements of this class include in-class essays and activities, class presentations, and a final project.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1370 Mondays through Thursdays 11:40-1:14 p.m. Dr. Prescott

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

Section 02 Class Number: 2482 Mondays through Thursdays 3:20-4:54 p.m. Dr. Bianco

This course charts the literary history of England from Chaucer, the "Father of English Literature," through the Restoration, with particular attention given to England's "golden age" of the Renaissance. This survey of English literature will thematically focus around the development of intellectual history—of philosophy, and specifically of ethics—manifest in the medieval, renaissance, early 17th, and restoration periods. The literary representation of human relations, through the discourses of gender, class, and race, will be highlighted in the variety of literary forms (poetry, prose, drama) read

throughout the semester. Course requirements will include 5 in-class writing exams, class participation, and a final exam.

ENGLISH 352 SHAKESPEARE SURVEY

3 hours. 3 credits. Prerequisite is English 220. **Area of Study: 1 P&D: D GER 3A**

Section 01 Class Number: 2485 Mondays through Thursdays 11:40-1:14 p.m.

Ms. L. Stein

This class will study selected Shakespearean sonnets, tragedies (*Romeo and Juliet*, *Hamlet*, *Othello*, and *King Lear*), comedies (*Much Ado About Nothing*, *A Midsummer Night's Dream*, *Twelfth Night*), and history plays (*Richard II*). Finally, we will consider one of Shakespeare's most ambiguous plays, *The Merchant of Venice*. We will identify themes common to many of the works, such as love and sexuality, personal volition versus fate, deception, seeming and being, madness, and loyalty and betrayal. Requirements include graded papers, five 2-3 page response essays, one 5-8 page research paper and frequent short ungraded in-class response essays.

ENGLISH 35566 SHAKESPEARE AND PERFORMANCE

(3 credits) Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism area of study 1 or an elective. **W GER 3A**

Section 01 Class Number: 2495 Mondays through Thursdays 5:45-7:19 p.m.

Dr. Narramore

Each summer about 20 Shakespeare plays are performed throughout the five boroughs; they are usually free, often staged outdoors in parks, and offer extraordinary opportunities to experience Shakespeare's plays as he intended—not read in a book, but seen and heard live on an outdoor stage, from actors struggling to woo and entertain a restless, rude, and easily distracted audience. During this summer course, one class meeting per week will be at a live performance in the city, followed by a discussion during our next class meeting. In other class meetings we will 1) discuss how to read Shakespeare's poetry and plays and 2) learn how to interpret and critique the performances we see, i.e. performance criticism. **CLASS REQUIREMENTS:** In order to participate in this class, students must not schedule a class later that meets later than our class (5:45-7:19 p.m.) and be willing to exchange one class meeting per week for a performance somewhere in NYC (same night as the class meeting). We will be reading one play per week (after the first week), so students should be ready to immerse themselves in Shakespeare for our six-week session. Students will write a 3-4 page review of four of the five plays we attend. Each review will have a single focus (character analysis, setting, audience behavior, why are these plays free? etc.).

ENGLISH 379 20TH & 21ST CENTURY AMERICAN DRAMA: ALL IN THE FAMILY

3 hours. 3 credits. Prerequisite is English 220. **Area of Study: 2 GER 3A**

Section 01 Class Number: 2486 Mondays through Thursdays 1:30-3:04 p.m..

Dr. Elliott

This course will investigate the development of 20th century American drama through the prism of family life. We'll focus on cultural and political changes, as well as socio-economic and ethnic/racial influences, and how these play out in dramatic literature. Attention will also be paid to style, form, technique, and genre. Play will include *Long Day's Journey Into Night*, *The Little Foxes*, *Cat on a Hot Tin Roof*, *A Raisin in the Sun*, *Joe Turner's Come and Gone*, *Who's Afraid of Virginia Woolf?*, *Buried Child*, and others. Course requirements include participation and at least three in-class essays. (Readings and requirements subject to change.)

ENGLISH 395 SURVEY OF AMERICAN LITERATURE: ORIGINS TO THE CIVIL WAR

3 hours. 3 credits. Prerequisite is English 220. **W GER 3A**

Section 01 Class Number: 1381 Mondays through Thursdays 5:45-7:19 p.m.

Mr. Schneiderman

This course offers a wide-ranging survey of American literature from the nation's origins (whatever that might mean) through the Civil War, with special attention to the historical and cultural contexts of these texts. Along the way, we'll interrogate the ways in which the concept of "American literature" has been constructed and revised to fit various versions of American identity. Authors we'll study include William Bradford, John Winthrop, Jonathan Edwards, Olaudah Equiano, Phillis Wheatley, Thomas Jefferson, Charles Brockden Brown, Nathaniel Hawthorne, Ralph Waldo Emerson, Frederick Douglass, Herman Melville, Harriet Jacobs, Walt Whitman, and Emily Dickinson. Requirements: class participation, frequent blog posts, several short essays, and a final essay.

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

3 hours. 3 credits. Prerequisite is English 220. **Area of Study: 2 GER 3A**

Section 01 Class Number: 1925 Mondays through Thursdays 3:20-4:54 p.m.

Mr. Fess

This course surveys American literature produced between the Civil War and World War I. During the semester we will examine the period through the lens of the changes in definitions of the U.S. citizenry and how prose and poetry written by

U.S. writers registered the tensions surrounding these definitions. This period, in fact, begins with definitions of citizenship, articulated in the 13th, 14th, and 15th Amendments and the Civil Rights Act of 1866, all of which sought to undo antebellum notions of personhood. These legislative acts sought to extend citizenship rights to African Americans specifically, but they also served to fan the flames of the legal and extralegal racial oppression of Reconstruction and the Jim Crow era. During this period the U.S. also struggled to suture wounds felt by the Civil War, a triumph of Federal power in a land still divided along sectional and regional lines. At the same time, the country experienced waves of immigration and migration that changed urban and rural populations drastically. The U.S. also engaged imperial activities, such as seen in the Spanish-American War of 1898 and the encroachment on Native American lands, that projected U.S. power internationally. Questions about citizenship were at the core of all of these events and trends. With this focus in mind, we will examine the texts of such writers as Mark Twain, Edith Wharton, Charles Chestnutt, Sui Sin Far, W.E.B. Dubois, Kate Chopin, and Stephen Crane. Requirements: short, periodic writing, one shorter paper, one longer paper, one short oral introduction of a text, and a final paper.

ENGLISH 498 INTERNSHIP

1-3 hours. 1 credit for each hour. GER 3A

498.01 (1 credit)	Class Number: 1508
498.02 (2 credits)	Class Number: 1509
498.03 (3 credits)	Class Number: 1510

The In-Service Learning Program offers opportunities for working in positions of responsibility in professional institutions for academic credit. Open to qualified students; may be taken only with the permission of Professor Evelyn Melamed, Department representative for In-Service. Her office is room 1210 West.

MASTERS PROGRAMS: SUMMER SESSION ONE

ENGLISH 78700 LITERARY THEORY AND CRITICISM

Two hours plus conferences.

Section 01 Class Number: 1927 Tuesdays and Thursdays 5:45-7:19 p.m. Professor Glick

The Shining as Subject and Structure

When asked how he felt about Stanley Kubrick's film adaptation of his novel *The Shining*, Stephen King said that there was one catastrophic problem with the film. That problem was named Jack Nicholson. Certainly, King could not have objected to Nicholson's character's largesse of evil, his brilliant acting, his portrayal of overwhelming confinement and torrential madness. Indeed, that precisely was the problem. King's novel is about the malignant work of structure (the Hotel) on its subjects. In order for the cinematic rendition to be faithful to the novel the male lead needed to be more drab, more everyman, less exceptional, less subject more structure-- In other words, NOT Jack Nicholson. This tension between structure and subject will serve as the overarching theme for this class's inquiry.

This course is a rigorous introduction to contemporary ideas in literary theory by way of a keywords approach. Some of the keywords possibly examined this semester include but are not limited to: Gaze, Desire, Love, Culture, Contingency, Necessity, Ideology, Interpretation, Value, Sexual, Relationship, Commodity, Power, Discourse, Play, Fidelity, Actual, Subject and Structure. We will be reading various work from Plato, Hegel, Freud, Lacan, Althusser, Foucault, Raymond Williams, Alenka Zupancic, Judith Butler, Fred Moten, Fredric Jameson, Kaja Silverman, Marx, et. al. We will read Alain Badiou's "updated version" of Plato's *Republic*. We will also read *Hamlet*, *Antigone*, and some short work by Herman Melville.

SUMMER SESSION TWO: 13 JULY TO 13 AUGUST 2015

ENGLISH 220 INTRODUCTION TO LITERATURE

3 hours. 3 credits. Prerequisite is English 120. GER 2A Hunter Core: English Comp

Sec. 06	Class Number: 1294	Mondays through Thursdays	8:00-9:53 a.m.	Ms. Viele
Sec. 07	Class Number: 1295	Mondays through Thursdays	10:00-11:53 a.m.	Ms. Rial
Sec. 08	Class Number: 1673	Mondays through Thursdays	2:00-3:53 p.m.	Ms. Zeniou
Sec. 09	Class Number: 1674	Mondays through Thursdays	6:00-7:53 p.m.	Ms. Murray

Course description: Analytical writing and close reading in British and American fiction, drama, poetry, and literary criticism, with an emphasis on further development of critical writing and research skills. Students gain a deeper understanding and appreciation of literature as well as more extensive experience with academic writing. This course is the prerequisite to all English courses above 220.

ENGLISH 25092 BLACK WOMEN WRITERS: CROSS CULTURAL CONNECTIONS

3 hours. 3 credits. Prerequisite is English 220. **P&D: B or C** **GER 2C Hunter Core: Creative Expression**

Section 01 Class Number: 1928 Mondays through Thursdays 10:00-11:53 a.m. Ms. Anderson

This is a sophomore-level seminar featuring the fiction of black women writers across the African Diaspora. Focusing on depictions of slavery, colonization, and immigration, we will explore the writing strategies of a selection of twentieth and twenty-first century, female authors of color to imagine and reimagine critical sites of cross-cultural exchange. Novels such as Toni Morrison's *A Mercy* and Jamaica Kincaid's *Lucy*, as well as short stories by Chimamanda Ngozi Adichie and Edwidge Danticat, poetry by Rita Dove, Nikki Giovanni, and Natasha Trethewey, and theoretical essays by Hortense Spillers and Kimberle Crenshaw will help us fully appreciate the rich range and tremendous depth and talent of contemporary black women writers. Students will be required to write two formal English essays and research and deliver a short oral presentation.

ENGLISH 252 INTRODUCTION TO LITERARY STUDIES

3 hours. 3 credits. Prerequisite is English 220. **P&D: D**

Section 05 Class number: 1675 Mondays through Thursdays 12:00-1:53 p.m. Ms. Barile

Class Theme: Corruption and Justice in 20th Century American Literature

Section 06 Class number: 2470 Mondays through Thursdays 4:00-5:53 p.m. Mr. Rachmani

Class Theme: London's Ghosts: Shadows of the Gothic in Victorian Fiction

This discussion-based and writing-intensive course prepares you to be an English major by introducing you to the tools of the trade for literary studies. The course has three primary units, each of which focuses on reading, analyzing, and researching a text in a particular genre of literature. Special attention will be paid to research methods and to learning a range of critical and scholarly approaches to literary texts. Topics and content areas vary by instructor. Requirements include participation, short essays, and a research paper.

All new majors are required to take English 252 within one semester of declaring the major.

ENGLISH 300 INTRODUCTION TO CREATIVE WRITING

3 hours. 3 credits. Prerequisite is English 220. No auditors. **GER 3A**

Section 04 Class Number: 1361 Mondays through Thursdays 2:00-3:53 p.m. Mr. Regan

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 311, 313, 314, 316.*

ENGLISH 301 THEORY AND PRACTICE OF EXPOSITORY WRITING

3 hours. 3 credits. Prerequisite is English 220. No auditors. **GER 3A**

Section 03 Class Number: 1390 Mondays through Thursdays 12:00-1:53 p.m. Dr. Graziano

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

ENGLISH 303 WESTERN LITERARY BACKGROUNDS OF BRITISH AND AMERICAN LITERATURE

3 hours. 3 credits. Prerequisite is English 220. **P&D: D**

Section 02 Class Number: 2471 Mondays through Thursdays 12:00-1:53 p.m.

Mr. Ciaccio

In this course students will read a variety of texts which have informed the development of Western literature. The course focuses primarily upon "classical" texts (including ancient Greek and Roman authors such as Sophocles, Plato, Ovid, Horace or Homer), or texts from the Biblical tradition. Readings may also include more modern works that illustrate how subsequent authors have engaged the thematic material, literary forms, aesthetic theories, or mythologies of the classical era. Students should expect to write approximately fifteen pages over the course of the semester and to take a midterm and final exam as well.

ENGLISH 305 CHILDREN'S LITERATURE

(3 credits) Prerequisite is English 220. **GER 3A**

Section 03 Class Number: 1474 Mondays through Thursdays 10:00-11:53 a.m. Ms. L. Light

This course explores necessarily limited selections from the broad field of children's literature. Beginning with a study of fairy and folk tales from around the world, the course then moves into studies of novels, poems and verses intended for children and young adults, featuring escape fantasies, dystopian and utopian worlds, anthropomorphism, terrible "beasts," ghouls, goblins and the supernatural, "evil stepmothers," and other recurrent mythic forms apparent in the children's/folk and fairy tale genres. In addition to global fairy tales, we will read works of the brothers Grimm, Charles Perrault, Giambattista Basile, Joseph Jacobs, Hans Christian Andersen, Carlo Collodi, Oscar Wilde, Lewis Carroll and C.S. Lewis, closing with excerpts from contemporary children's literature and young adult fiction. This course will incorporate various theoretical approaches including historicist, genre-oriented, and psychoanalytic. Course requirements include weekly response notebooks, one short paper, one longer, research paper, and a final exam. Regular and active class participation is expected.

ENGLISH 306 LITERARY THEORY

3 hours. 3 credits. Prerequisite is English 220. **W GER 3A**

Section 03 Class Number: 1559 Mondays through Thursdays 10:00-11:53 a.m. Ms. Mondello

This course will provide a historical overview of the rise of literary theory, tracing major developments from Marxism, Deconstruction, Poststructuralism, etc. to the advent of "identity politics" in waves of Feminism, Queer and Trans theory, Critical Race Theory, Postcolonialism, and Disability Studies. We will conclude with the turn toward Affect Theory, Ecocriticism, Critical Animal Studies, and Posthumanism. The course will focus on how theory has been and can be applied to works of literature with an emphasis on intersectionality. We will take William Shakespeare's *The Tempest* and Mary Shelley's *Frankenstein* as two canonical test cases for the controversies and stakes in using theory in literary criticism. Coursework will consist of group presentations, short papers designed to analyze and compare theories, and an individualized final project applying one or more theoretical lenses to any chosen primary text.

ENGLISH 308 WORKSHOP IN NON-FICTION I

3 hours. 3 credits. Prerequisites: English 220 and English 300. No auditors. **GER 3A**

Section 03 Class Number: 1929 Mondays through Thursdays 12:00-1:53 p.m. Ms. J. Stein

"Creative nonfiction" initially sounds like a contradiction in terms. Yet this cutting-edge genre, at its best, uses literary tools to shape story out of truth, to represent 'reality' as best we can on the page. We will read various non-fiction genres, including journalism, biography, memoir, 'biomythography', and the essay, in addition to workshopping student writing. Be prepared to read and write a lot in this compressed summer course. Authors may include Edward Abbey, James Baldwin, Edwidge Danticat, Joan Didion, Natalie Goldberg, John Holt, Audre Lorde and of course you and your classmates.

Section 04 Class Number: 2472 Mondays through Thursdays 6:00-7:53 p.m. Mr. Klein

We will be reading essays and writing short essays which, hopefully, will culminate in a long essay by the end of semester. This class will be concentrating on the lyric essay, which has become the popular form most essayists are using today. There's a kind of freedom there which allows the writing to draw more from other forms (fiction and poetry, primarily) and we will investigate through discussion and practice how that is achieved by writing based on weekly assignments and discussing them in class. Some of the areas/kinds of essays we will be exploring in our reading and writing will be: biography, reviews (books, movies, theater), an essay based on an interview, op-ed. And some of the subjects might be: race; the role of music in your life; peace; something you're good at/bad at; an animal; a weather system; politics; best friend. There will also be a weekly reading assignment and class time will be spent on that reading and understanding of masters of the essay form (including, but not limited to, Hilton Als, John Jeremiah Sullivan, Benjamin Cheever, William Maxwell, Sarah Manguso, Claudia Rankine, Elizabeth Hardwick, James Baldwin, Adrienne Rich, Wayne Koestenbaum, Jamaica Kincaid and Maggie Nelson).

ENGLISH 311 WORKSHOP IN FICTION I

3 hours. 3 credits Prerequisites: English 220 and English 300. No auditors. **GER 3A**

Section 03 Class Number: 2475 Mondays through Thursdays 10:00-11:53 a.m. Mr. McCormick

In this beginning workshop in fiction writing, students will explore their potential to transform experience, through imagination, into fictions. Each student will produce three completed short stories (or their equivalent in sections from a longer work), and one of these stories must be duplicated for workshop discussion. Students will also continue to develop their understanding of the craft of fiction through reading and discussing modern and contemporary works of fiction from the class text.

ENGLISH 314 WORKSHOP IN POETRY I

3 hours. 3 credits Prerequisites: English 220 and English 300. No auditors. **GER 3A**

Section 03 Class Number: 2476 Mondays through Thursdays 6:00-7:53 p.m. Ms. Hunter

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

ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE

3 hours. 3 credits Prerequisite is English 220. **W P&D: B GER 3A**

Section 02 Class Number: 1328 Mondays through Thursdays 8:00-9:53 a.m. Ms. Douglas

This course is meant to introduce students to a wide range of Multicultural Literature, drawing from drama, poetry and prose. A fluency in Multi-ethnic literature is not required; however, willingness to learn and to participate in class discussions is essential. The course will focus on several writers of the Americas as well as Asia, Africa and the Middle East. Although students may be unfamiliar with some of the texts it is mandatory that students come to class prepared to discuss the readings and questions they have about the material. Out of class reading/writing assignments and in-class discussion/writing are designed to improve students' writing skills and develop a foundation in Multi-ethnic literature. In this course particular attention will be paid to the relationship between Multicultural literature and music.

Section 03 Class Number: 1329 Mondays through Thursdays 10:00-11:53 a.m. Ms. Ulen Richardson

English 320 will explore the prose of Africans and Asians in America, Latinos, Native Americans, and contemporary voices from younger American writers of color. We will bring the marginalized to the center, exploring the complex dynamics of race, gender, and generation in the U.S. Two essays, a midterm, a final, and contributions to class discussions will determine the final grade.

ENGLISH 32155 BLACK SPECULATIVE FICTION

3 hours. 3 credits Prerequisite is English 220. **P&D: B GER 3A**

Section 01 Class Number: 2031 Mondays through Thursdays 8:00-9:53 a.m. Dr. Davis

Speculative Fiction broadly includes the genres of science fiction, fantasy, and horror. What connects these genres is the freedom for authors to create new worlds and new realities; to envision what might have been, and what yet could be. This course will focus primarily on the works of Octavia Butler, with references to W.E.B. Du Bois, George Schuyler, Ishmael Reed, and Samuel Delany. Butler's fiction exemplifies the expansive possibilities of speculative fiction in its impressive range from historical fantasy, to first contact science fiction, to post-apocalyptic horror. Our class will explore how black speculative fiction challenges the boundaries of genre to tell vital stories of humanity, and re-imagine hierarchies of race, class and gender.

ENGLISH 32160 LITERATURE OF THE AFRICAN DIASPORA

3 hours. 3 credits Prerequisite is English 220. **P&D: B GER 3A**

Section 01 Class Number: 1491 Mondays through Thursdays 12:00-1:53 p.m. Ms. Anderson

This course will explore the work of African diasporic writers from America, the Caribbean, and England. Through a close look at the writing, the authors, and their influence, we will focus on race and class issues in a postcolonial world. Students will gain an enhanced understanding of the diversity of the diaspora, exploring both cultural differences and common bonds. In addition to analyzing the literature and its themes, students will explore their own thoughts and ideas through writing assignments and class discussions. We will also pay special attention to intertextuality as well as references to music, folklore, visual arts, and popular culture present in the work. We will discuss some of the questions diasporic writing raises. What does it mean to be part of the diaspora? How do diasporic writers speak to each other? Requirements may include essays, research and an oral presentation.

ENGLISH 331 STRUCTURE OF MODERN ENGLISH

3 hours. 3 credits. Prerequisite is English 220. This is a linguistics and language class. **Area of Study: 6**

Section 03 Class Number: 1930 Mondays through Thursdays 6:00-7:53 p.m. Ms. Spradlin

This course is a general introduction to linguistics, with a focus on Modern English. Using the various subfields of linguistics (phonetics, phonology, morphology, syntax, and semantics), we will analyze the systematic structural organization of English sounds, words, and sentences. Also examined will be areas of applied linguistics such as language acquisition, dialectal variation, and topics in sociolinguistics. By the end of the course you will have a basic knowledge of linguistics as a field, as well a deeper understanding of the organization of the English language. Requirements include: in-class participation, homework, one short paper, a midterm exam, and a final exam.

ENGLISH 337 LITERARY ASPECTS OF FOLKLORE

3 hours. 3 credits Prerequisite is English 220. **GER 3A**

Section 01 Class Number: 2016 Mondays through Thursdays 4:00-5:53 p.m. Dr. Carrasco

This course will study the various ways that traditional folk narrative genres (e.g., folktales, myths, ballads, legends, etc.) have been integrated into written literatures (e.g., novels, short stories). This will lead us to reconsider the differences between oral and written narrative traditions from a critical point of view. We will also examine how folklore motifs and themes that have permeated popular culture in general, including audio-visual narratives in film and television, in order to better appreciate the role of narratives in our lives. There will be two exams, regular quizzes & assignments. Students will read a selection of texts drawn from various literary traditions and write one research paper.

ENGLISH 338 SURVEY OF BRITISH LITERATURE I

3 hours. 3 credits Prerequisite is English 220.

Section 03 Class Number: 1371 Mondays through Thursdays 2:00-3:53 p.m. Dr. Graziano

An introduction to British literature and covering Anglo-Saxon through Romantic literature, this course will focus on major writers such as Chaucer, Spenser, Shakespeare, Milton, Behn, Pope, and Austen. Additionally, we will examine particular literary moments and movements that become characteristically associated with British literature, including: the development of lyric and sonnet, English epic as an increasingly political genre, early modern theater, the standardization of language in the eighteenth century, satire and comedy, and the beginnings of the novel. This course will provide students with a historical background to British literature and will emphasize the relatedness of literary texts, genres, and periods and the influence of major authors on one another. We will seek to develop close reading skills while also examining how works comment on and yet are produced by their cultural moments. Requirements: class participation and regular quizzes, an oral presentation, midterm and final examinations, and papers.

ENGLISH 377 20th and 21st CENTURY AMERICAN FICTION

3 hours. 3 credits Prerequisite is English 220. **Area of Study: 2 GER 3A**

Section 01 Class Number: 1676 Mondays through Thursdays 2:00-3:53 p.m. Dr. Sussman

While not adhering strictly to the 20th Century, this course will focus on contemporary prose writing that worries the boundary between the fictional and the real, whether by incorporating historical events into fiction, overtly questioning the distinction between the fictional and the non-fictional, or dismantling the qualities and formal attributes we normally associate with fiction. Along the way we'll examine some theoretical texts that complicate our understanding of the distinction between fiction and non-fiction, interrogate ideas like "authorship," "originality," and "story," as well as taking time to consider some of the stories we tell ourselves about fiction. Novels and stories may be drawn from Colson Whitehead, David Markson, David Foster Wallace, Susan Sontag, Norman Mailer, John Edgar Wideman, and John Barth and theoretical texts and essays by Sontag, Michel Foucault, Kenneth Goldsmith, David Shields, and Jonathan Lethem (though, of course, the distinction between novel, story, theory, and essay will itself come under scrutiny). Requirements will include a final paper, weekly written responses, and quizzes.

ENGLISH 38644 NATURE WRITING, WRITING NATURE DIGITAL HUMANITIES

3 hours. 3 credits. Prerequisite is English 220. May be used to satisfy one of the following: Literature, Language, Criticism core requirement area of study 2, or elective. **GER 3A**

Section 01 Class Number: 2513 Mondays through Thursdays 12:00-1:53 p.m.

Ms. Mondello

This class will explore the conventions of nature writing and what it means to write about nature across various time periods and genres. We will focus on representations of relationships between humans, other animals, and the environment in novels, short stories, poems, non-fiction, and fairytales. In particular, we will consider 19th-century nature writing, the rise of ecocriticism in literary theory, and contemporary nature writing, including science fiction, in relation to the environmentalist movement. Writers will include William Wordsworth, Mary Shelley, Percy Shelley, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Emily Dickinson, Alice Walker, Bill McKibben, Gary Snyder, Margaret Atwood, and others. This course will include field trips to green spaces around New York City. There will be several short papers, along with a reflective journal and creative project.

ENGLISH 39044 CONTEMPORARY SHORT FICTION

3 hours. 3 credits. Prerequisite is English 220. **W GER 3A**

Section 01 Class Number: 2512 Mondays through Thursdays 2:00-3:53 p.m.

Mr. Awake

This course will examine short fiction from the past two decades. Through close readings of short stories, critical essays, book reviews, and author interviews, we will examine the various thematic, aesthetic, and cultural forces that weigh on contemporary short fiction. Though we will engage with some works in translation, the course will focus primarily on short stories written by American authors of diverse backgrounds, viewpoints, and styles.

ENGLISH 395 SURVEY OF AMERICAN LITERATURE: ORIGINS TO THE CIVIL WAR

3 hours. 3 credits. Prerequisite is English 220. **W GER 3A**

Section 02 Class Number: 1380 Mondays through Thursdays 12:00-1:53 p.m. Mr. Bailey

English 395 is an introduction to the major authors and literary texts that comprise what is loosely defined to be American Literature. The collection of texts for this survey spans roughly four centuries, from the colonial period (late 1500s to early 1600s) to the 1860s. Because of the breadth of material covered in this class, our inquiry will not be specialized or topical but instead general; it will include such considerations as: colonialism and post-coloniality; female perspectives and the role of women in generic literature; discourses of slavery and anti-slavery, slave narratives, and life writing; intellectual histories, movements, and philosophy. This class will be discussion based and will require a significant (though reasonable) amount of reading prior to each class meeting. Course requirements will include weekly responses, midterm, participation/attendance, and a research paper.

ENGLISH 396 AMERICAN PROSE FROM RECONSTRUCTION TO WORLD WAR I

3 hours. 3 credits Prerequisite is English 220. **Area of Study: 2 GER 3A**

Section 02 Class Number: 1677 Mondays through Thursdays 2:00-3:53 p.m. Mr. Bailey

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

Section 03 Class Number: 2484 Mondays through Thursdays 6:00-7:53 p.m. Mr. Fess

This course surveys American literature produced between the Civil War and World War I. During the semester we will examine the period through the lens of the changes in definitions of the U.S. citizenry and how prose and poetry written by U.S. writers registered the tensions surrounding these definitions. This period, in fact, begins with definitions of citizenship, articulated in the 13th, 14th, and 15th Amendments and the Civil Rights Act of 1866, all of which sought to undo antebellum notions of personhood. These legislative acts sought to extend citizenship rights to African Americans specifically, but they also served to fan the flames of the legal and extralegal racial oppression of Reconstruction and the Jim Crow era. During this period the U.S. also struggled to suture wounds felt by the Civil War, a triumph of Federal power in a land still divided along sectional and regional lines. At the same time, the country experienced waves of immigration and migration that changed urban and rural populations drastically. The U.S. also engaged imperial activities, such as seen in the Spanish-American War of 1898 and the encroachment on Native American lands, that projected U.S. power internationally. Questions about citizenship were at the core of all of these events and trends. With this focus in mind, we will examine the texts of such writers as Mark Twain, Edith Wharton, Charles Chestnutt, Sui Sin Far, W.E.B. Dubois, Kate Chopin, and Stephen Crane. Requirements: short, periodic writing, one shorter paper, one longer paper, one short oral introduction of a text, and a final paper.

ENGLISH 482 SPECIAL STUDIES: 1 HR. 1 CREDIT

Section 01 Class Number: 1932 **GER 3A**

ENGLISH 483 SPECIAL STUDIES: 2 HRS. 2 CREDITS

Section 01 Class Number: 1933 **GER 3A**

Section 02 Class Number: 2092 **GER 3A**

Hours to be arranged. Students will pursue a topic of special interest under the direction of a full-time member of the department. A research paper or a substantial creative work is required. Open to juniors and seniors who have arranged for permission of the instructor by registration. Students need to bring written permission of the instructor to the department office for approval to register.

ENGLISH 485.01-01 INDIVIDUAL TUTORIAL PROJECT: 3 HRS. 3 CREDITS (485.01 is for writing majors)

Section 01 Class Number: 1506 **GER 3A**

Section 02 Class Number: 2487 **GER 3A**

**ENGLISH 485.02-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.02 is for Literature, Language and Criticism
majors)**

Section 01 Class Number: 2488 GER 3A
Section 02 Class Number: 2489 GER 3A

**ENGLISH 485.03-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.03 is for Adolescence Education majors)**

Section 01 Class Number: 2490 GER 3A

**ENGLISH 485.04-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.04 is for English Language Arts majors)**

Section 01 Class Number: 2491 GER 3A

**ENGLISH 485.05-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.05 is for all majors who are working on a
second project)**

Section 01 Class Number: 2492 GER 3A

**ENGLISH 485.06-01 INDIVIDUAL TUTORIAL PROJECT:
3 HRS. 3 CREDITS (485.06 is for Linguistics and Rhetoric majors)**

Section 01 Class Number: 1934 GER 3A

Hours for these independent studies classes will be arranged between the faculty member supervising the project and the student. Students will pursue a topic of special interest under the direction of a full-time member of the department. A research paper or a substantial creative work is required. Open to juniors and seniors who have arranged for permission of the instructor by registration. Students need to bring written permission of the instructor to the department office for approval to register.

MASTERS PROGRAMS: SUMMER SESSION TWO

ENGLISH 607 ENGLISH LINGUISTICS

2 hours, plus conferences.

Section 01 Class Number: 1935 Mondays and Wednesdays 10:00-11:53 a.m. Professor McPherron

This course provides a linguistics introduction to the study of English, particularly in comparison to other languages and language families. We will study a variety of topics including: sound systems (phonology), word formation (morphology), grammatical constructions (syntax), and language as social and cultural practice (socio/applied-linguistics). We will also explore implications of the study of English linguistics for teaching students whose first language is not English. Through course readings and assignments, students will gain a comprehensive understanding of the field of linguistics and applied linguistics and be prepared to complete linguistics and applied linguistics research projects into English structure and use. Class time will include a variety of activities: lectures, demonstrations, discussions of readings, and applications of concepts from them. Some background in teaching, linguistics, and/or psychology is quite helpful but not necessary. Course requirements include: attendance and participation, essays, homework, exams, and a research presentation/paper.

THIS CLASS IS OPEN ONLY TO STUDENTS IN THE URBANS TEACHERS RESIDENCY PROGRAM.

ENGLISH 615 RHETORIC AND COMPOSITION

2 hours, plus conferences. Class meets from June 2nd to June 26th.

Section 01 Class Number: 1926 Mondays and Wednesdays 2:00-3:53 p.m. Professor McPherron

In this course we will explore the intersections of theory and practice in the teaching of writing in the secondary and undergraduate English classroom. The four basic areas that the course will address are **rhetoric, literacy, pedagogy, and writing as process and practice**. We will examine the alignment between high school English preparation and the expectations of college both by looking at the Common Core standards and the various admission tests for entrance to

the City University of New York and by discussing typical writing assignments in each setting. The philosophy underpinning this course is that writing is a tool of learning and self-expression that both students and teachers can come to regard with joy and confidence. In addition, we will begin with the idea that writing is necessarily a social and political act, particularly in an academic environment. Seminar participants will begin to develop a praxis for teaching writing, including Monday-morning activities as well as approaches to meeting long-term goals. Along with reading and class discussions, the course will include frequent written responses to readings on the schedule, a literacy case study, a summary/critique assignment, regular student presentations, and a unit plan designed around the future teaching contexts of seminar participants. **THIS CLASS IS OPEN ONLY TO STUDENTS IN THE URBANS TEACHERS RESIDENCY PROGRAM.**

ENGLISH 68101 READING (M.A. PROGRAM) 1 CREDIT

Section 01 Class Number: 2496 HOURS TO BE ARRANGED

ENGLISH 68102 READING (M.A. PROGRAM) 2 CREDITS

SECTION 01 Class Number: 2497 HOURS TO BE ARRANGED

ENGLISH 68103 READING (M.A. PROGRAM) 3 CREDITS

SECTION 01 Class Number: 2498 HOURS TO BE ARRANGED

A specialized program of study designed according to the student's interests and needs. Written permission by a full-time member of the English Department required before registering.

ENGL 77250 RACE, CULTURE AND MODERNITY

2 hours, plus conferences

Section 01 Class Number: 1984 Mondays and Wednesdays 6:00-7:53 pm. Professor Chon-Smith

This course is an advance study of key texts in the investigation of race and modernity. We will underscore the historical contexts from which "modernities" have been constructed—the Enlightenment, nationalism, liberal democracy, industrialization, colonialism, imperialism, global diasporas, and modern warfare etc.—and the theoretical conversations that have commented on their development and significance. The aim of the course is to illuminate the relationship between the economic, political, cultural, private, and public spheres of modern life from an interdisciplinary framework. Some themes we will investigate include settlement histories of the ethnic communities, legal discourses of immigration, post-civil rights class cleavages, multiracial hierarchy, multiculturalism, neocolonialism, and imperialism. Thus, our inquiry will take into consideration a range of conversations taking place in and outside the academy, including feminist, queer, critical race, Marxist, postcolonial, American, and cultural studies. Course requirements will include attendance and class participation, discussion presentation and final presentation, short response papers and a research paper.

ENGLISH 788 READING 3 CREDITS

Section 01 Class Number: 2499 HOURS TO BE ARRANGED

Section 02 Class Number: 2500 HOURS TO BE ARRANGED

A course of readings designed according to the student's interests and needs. Written permission by a full-time faculty member of the Department required before registering.

ENGLISH 789 MASTERS ESSAY 3 CREDITS

Section 01 Class Number: 1936 HOURS TO BE ARRANGED

Section 02 Class Number: 2501 HOURS TO BE ARRANGED

Section 03 Class Number: 2502 HOURS TO BE ARRANGED

Section 04 Class Number: 2503 HOURS TO BE ARRANGED

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

CROSS-LISTED COURSE WITH ASIAN STUDIES:

SUMMER SESSION ONE, June 02 –July 10, 2014

ASIAN 22012 ASIAN AMERICAN LITERATURE

(3 credits) Prerequisite is English 220.

Section 01 Class Number: 4951 Tuesdays and Thursdays 3:20-6:28 p.m.

Staff

Survey of Asian American Literature is an interdisciplinary course will focus on reading and discussing literary texts by Asians in the United States and the western diaspora. The primary task of the course is to introduce to students how Asian American literature is a formative site to investigate history, identity, citizenship, and belonging. In addition to the

novels, poems, and short stories, students will also read scholarly articles and engage with visual materials from films to websites. Some of the core questions of this course include: How do we define "Asian American" in "Asian American literature"? How does Asian American literature imagine other kinds of belonging that are outside the nation? Students are expected to participate in a scholarly and creative community that will process ideas and concepts together.

SUMMER EDGE 7-WEEK SUMMER PROGRAM FOR ENGLISH 120 FROM JULY 6TH TO AUGUST 20TH:

ENGLISH 120 EXPOSITORY WRITING

3 hours. 3 credits. Placement test required. **THESE SECTIONS OF ENGLISH 120 ARE ONLY FOR STUDENTS IN THE SUMMER EDGE PROGRAM. GER 1A Hunter Core: English Comp**

Sec. SF1	Class Number:	1903	Mondays through Thursdays	8:00-9:24 a.m.	Ms. Piscitello
Sec. SF2	Class Number:	1904	Mondays through Thursdays	9:50-11:14 a.m.	Ms. Maceira
Sec. SF3	Class Number:	1921	Mondays through Thursdays	11:40-1:04 p.m.	Mr. Kenigsberg
Sec. SF4	Class Number:	1922	Mondays through Thursdays	1:30-2:54 p.m.	Ms. Valkai

This course fulfills the distribution requirement for category two: composition. English 120, an introductory expository writing course, has four related goals. Through reading, writing, and rewriting, it teaches students to generate, explore, and refine their own ideas; to analyze and evaluate intellectual arguments; to take positions and support them persuasively; and to write with sound grammar, varied sentence structure, logic, and coherence. Class discussions and assignments are related to readings from such sources as essay collections, periodicals, reviews, and student writing. Eight 500-word papers or the equivalent are required. For at least one of these, students must locate research material for themselves and document their assertions by using a conventional reference system with a bibliography. Writing assignments may also include journal-keeping, note-taking, and summarizing as well, as rewriting and revising of drafts in preparation for final papers. Some of this writing may be accomplished during class periods. To complete the course, students must (1) produce a portfolio that includes the documented paper, another revised paper, and an in-class essay, and (2) write a departmentally administered final exam. Both these items must be satisfactory for a student to pass the course.