

# SUMMER SESSIONS ONE AND TWO 2017

## DEPARTMENT OF ENGLISH

## HUNTER COLLEGE, CUNY

STUDY IN LONDON JULY 08-August 05, 2017.

6 hours, 6 credits

London Theater  
Summer 2017

<b>Location</b>	London, England
<b>Dates</b>	July 8 - August 5
<b>Credits Offered</b>	6 Credits
	<b>Undergraduates:</b> ENGL 388.62 (3cr) or THEA 397.47 (3cr) and ENGL 352 (3cr) or THEA TBA (3cr)
	<b>Graduates:</b> ENGL780.50 (3cr) or THEA 710.56 (3cr) and ENGL 715.68 (3cr) or THEA TBA (3cr)
	(CUNY tuition is <b>NOT</b> included in program fee)
	<b>Pre-requisite:</b> ENGL 220; for English majors, also ENGL 252
<b>Application Deadline</b>	<b>Due to housing constraints, applications will be evaluated on the rolling basis and the program may be filled early.</b>
<b>Financial Aid</b>	TAP, Pell, Gilman, Student loans
<b>Program Fee</b>	<b>\$2,400</b> (estimate)* includes housing, theater tickets, excursions, and international health insurance. <b>AIRFARE</b> is <b>NOT</b> included in the program fee (all students are responsible for arriving at their study abroad location by the first day of the program; this may mean flying the day before).
<b>Payment schedule</b>	<b>\$350</b> Application Fee & Deposit due with all application materials. <b>\$2,050</b> Balance of the program fee due 3 weeks after the student has been admitted to the program. All payments must be made with certified checks or money orders. <b>NO CASH, PERSONAL CHECKS OR CREDIT CARDS</b>

*Students are responsible for meeting the payment deadline regardless of funding source, e.g., Macaulay Opportunities Fund, loans or any type of Financial Aid. Late fees will be applied to all delayed payments (see Education Abroad Instructions & Policies).*

## Program Description

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 Theater, 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 2017 British theatrical season promises to be an especially exciting one. Complete information about the offerings will not be available until late March, but in 2016 students saw classics such as *Macbeth*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, and *Hamlet*, contemporary farces such as *The Play that Goes Wrong*, experimental productions of *1984*, *The Threepenny Opera*, *Unreachable*, and *Yerma*, and a marathon of early Chekhov plays, *Platonov*, *Ivanov*, and *The Seagull*. This coming summer, the theatrical possibilities will likely include works by Birch, Brean, Carroll, Cookson, Cartwright, Firth, Fraser and Rourke, Porter, Wilde, and of course Shakespeare, so the 2017 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 Theaters 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, an overnight trip to his birthplace, Stratford-upon-Avon, to take advantage of the RSC's summer season and visit sites important in his life, and a visit to one of the most impressive royal Tudor residences, Hampton Court Palace with its gardens and maze.

Even with our busy schedule, most activities will be organized for Monday through Thursday, allowing time 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 research 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 (<http://purestudentliving.com/our-properties/city>), 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.

## Academic Inquiries:

Sylvia Tomasch, English Department, Hunter West 1306  
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## Administrative Inquiries:

Education Abroad Office, E1447, Mon - Fri 9:30 am - 5:30pm

Phone: (212) 772-4983 Fax: (212) 772-5005 E-Mail: edabroad@hunter.cuny.edu

## Estimated Costs of Attendance

Program Fee	\$ 2,400 (estimate) *
Tuition	\$ 1,650 (undergrads) \$ 2,550 (graduates)

### Not included in Program Fee (estimates):

Airfare	\$ 1,200
Meals	\$ 1,000
Books	\$ 160
Local Transportation	\$ 100

<b>Total US</b>	<b>\$ 6,510* undergrads</b> <b>\$ 7,410* graduates</b>
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Registration Class numbers: 352-STB1 (2888); 38862-STB1 (1895); 71568-STB1 (2292); 78051-STB1 (1911).

# SUMMER SESSION ONE: 01 JUNE TO 13 JULY 2017

## ENGLISH 120 EXPOSITORY WRITING

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

Sec. 01 Class Number: 2853 Mondays through Thursdays 9:50-11:24 a.m.

Ms. Humphrey

Sec. 02 Class Number: 2009 Mondays through Thursdays 7:45-9:19 p.m.

Ms. Wishengrad

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 Composition**

Sec. 01 Class Number: 1675 Mondays through Thursdays 9:50-11:24 a.m.

Dr. Paparella

Sec. 02 Class Number: 1676 Mondays through Thursdays 11:40-1:14 p.m.

Ms. Breech

Sec. 03 Class Number: 1677 Mondays through Thursdays 1:30-3:04 p.m.

Ms. Viele

Sec. 04 Class Number: 1678 Mondays through Thursdays 3:20-4:54 p.m.

Mr. Regan

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: 2356 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.

## **ENGLISH 252 INTRODUCTION TO LITERARY STUDIES**

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

Section 01 Class Number: 2010 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: 2011 Mondays through Thursdays 1:30-3:04 p.m. Dr. D. Robbins

**Class Theme: Romanticism**

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 01 Class Number: 1731 Mondays through Thursdays 1:30-3:04 p.m. Ms. Rempe

Section 02 Class Number: 1732 Mondays through Thursdays 3:20-4:54 p.m. Ms. Degregorio

Section 03 Class Number: 1733 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: 2240 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. **P&D: D**

Section 01 Class Number: 2353 Mondays through Thursdays 11:40-1:14 p.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: 2879 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.

## **ENGLISH 306 LITERARY THEORY**

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

Section 01 Class Number: 2855 Mondays through Thursdays 5:45-7:19 p.m. Dr. Tobin

Literary Theory will begin with a review of the classical sources of modern literary theory, including Plato's "Ion" and Aristotle's "Ethics", and move on to consider canonical critical works of the Enlightenment, 19th-century, and early Modernism. We will then examine such late-20th Century critical theories as post-structuralism/deconstruction, Marxist criticism, feminist theory, post-colonialism, cultural studies and reader-response theory. Our approach will be analytical and critical, with no one critical method accorded precedence over another, and our goal that of learning to understand and apply the basic concepts and vocabulary of literary criticism.

## **ENGLISH 308 WORKSHOP IN NON-FICTION I**

3 hours. 3 credits Prerequisites: English 220 and English 300. **GER: 3A**

Section 01 Class Number: 2343 Mondays through Thursdays 9:50-11:24 a.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

Section 02 Class Number: 2342 Mondays through Thursdays 11:40-1:14 p.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.

## **ENGLISH 311 WORKSHOP IN FICTION I**

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

Section 01 Class Number: 1838 Mondays through Thursdays 9:50-11:24 a.m.

Ms. Leimsider

Section 02 Class Number: 2856 Mondays through Thursdays 5:45-7:19 p.m.

Mr. Regan

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: 2013 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 31962 MEMOIRS BY WOMEN WRITERS**

3 hours. 3 credits. Prerequisite is English 220. **W P&D: C GER 3A Area of Study: 4**

Section 01 Class Number:

Mondays through Thursdays 11:40-1:14 p.m.

Ms. Marquardt

This class will focus on the ways that women writing about their personal lives reflect larger political and cultural themes. Starting with early writings from Sei Shonagon's *Pillow Book*, the diaries of Virginia Woolf, and Gertrude Stein's *The Autobiography of Alice B. Toklas*, we will examine the various forms of woman's memoir, as well as themes of sexuality, fidelity, family, class, and identity. We will then look at contemporary authors Maggie Nelson, Carmen Aguirre, Jamacia Kincaid, and Joan Didion, discussing the ways their memoirs relate to their political, social, and cultural surroundings. Students will write 2 short academic papers and 2 short memoir pieces, with a concluding 7-page academic essay. This approach will help to form a unique understanding of how to write memoir as well as how to discuss it from an academic standpoint.

## **ENGLISH 320 MULTI-ETHNIC AMERICAN LITERATURE**

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

Section 01 Class Number: 2858

Tuesdays and Thursdays 1:30-4:38 p.m.

Professor Glick

In a recent interview on masculinity and narrative authority writer Junot Diaz claims, "You know, when I write a book, I'm the only one who speaks in it. That's really disturbing, dude. Think about it. It's like a person who is sitting there with little dolls and going, 'Hello, Billy, do you want a falafel?' 'Yes, I do.'" There's something really reclusively weird about it. Diaz's novel *The Brief Wondrous Life of Oscar Wao* attempts to worry singular narrative authority by including multiple narrators and shifting chronological timeframe and geographical locale. It privileges the voice of "outsiders" and heavily references "genre fiction"—comic books, graphic novels, science fiction and fantasy—often deemed less worthy of critical study than canonical novels. In a recent lecture, Diaz asserted that as a professional Dominican-American writer he shared more in common with the writer of Spider-Man comics than with his so-called Anglo American writer peers. Genre fiction in this instance is used by Diaz to make a complicated argument about writing, ethnicity and marginalization in North America. This class will look at a sampling of literature (the novel, the novella, the short-story, the serial poem, the polemic essay, narrative film, jazz music) as a way to think about how certain fugitive voices are privileged in such texts. In this case, I am using fugitive to signify personas, characters, and representations that are outside the law, whereas the law regulates identity, distribution of power and privilege, as well as artistic tastes and judgment. Related to this last point, one might think about what literary critics call "the law of genre." The works and representations examined in this course aggressively challenge how the dominating order criminalizes its various subjects; since as George Jackson writes in *Soledad Brother*—Aggression on the part of the slave means crime. The work in this class all privilege dissident, fugitive, so called "under-represented" voices and repositions such voices as center. We will begin our investigation with an examination of the key words constituting the title of this class—Culture, American, and Literature. What do each of these terms assume in their common-sense usage? How is the common in common-sense related to "the commons" as theorized by Marx and Engels? What is the history behind these words-concepts? How does one define Multi-Cultural American Literature? What constitutes the literary and where does one draw the map constituting America? Related to these questions, each work in this class heavily references, evokes, and employs as formal inspiration different artistic modes of expression—including photography, culinary arts, jazz music, comic art and painting. This class will focus on the formal construction of the works studied and try to connect their reliance on other artistic mediums to the larger political and thematic questions of the class. Course Requirements: Attendance and Active Participation (30%), In-Class Presentation (15%), Three 4-5 page response papers (40%), Take Home Short Final Exam (15%). Engaged conversation and participation are key components of this class.

## **ENGLISH 32154 AFRICAN AMERICAN DRAMA**

3 hours. 3 credits. Prerequisite is English 220. **P&D: B GER 3A Area of Study: 2,5**

Section 01 Class Number: 2859

Mondays through Thursdays 11:40-1:14 p.m.

Ms. Biswas

This course is designed to encompass the history and development of African American drama in the twentieth century. We will be thinking about the ways in which African American playwrights used the dramatic medium to tease the limits of white middle class morality. While Locke believed that "a black national drama will help banish the stereotypical images from the stage and replace them with positive depictions of black life and people", DuBois advocated "an overtly propagandist form of theater ... that must be for the express purpose of presenting truthful and moral views of black experience," writes James F. Wilson. By reading a range of plays from 1935 to the present, we will examine how the black playwrights used the theatrical medium as a tool to hammer out identities that transcended either prescribed or stereotyped notions of blackness. We will begin our investigation starting at the WPA Period/Harlem Renaissance period progressing chronologically through the Black Arts Movement to contemporary works. Along with a sampling of plays, students will read Hill/Hatch's landmark text—*A History of African American Theatre*. Course requirements will include attendance and active participation, two 6-8 page, typed, double-spaced papers, a short paper, and class presentations during the course.

## ENGLISH 325 POST COLONIAL LITERATURE

(3 credits) Prerequisite is English 220. . W AREA OF STUDY: 3 P&D: A & B GER 3A

Section 01 Class Number: 2873

Mondays through Thursdays 1:30-3:04 p.m.

Dr. Fadem

English 325 is a survey course on literature and theory important to the field of Postcolonial Studies. Work in this area is broadly concerned with colonialism as a historical, national and cultural phenomenon, occurring mostly under the rubric of modern empire, and looks at questions of “postcoloniality:” the cultural, individual and political impacts of colonization and the means and effects of both building *and*, importantly, of dismantling such structures. Through discussion and debate, our collective task in this seminar is to uncover—through careful close reading of literary texts—the web of concerns implicated in imperialism, in anti-colonial struggle and in the life of nation and citizen. The primary outcomes for English 325 are to develop familiarity with postcolonial literature, garner a fairly in-depth understanding of the idea of the postcolonial and of postcolonial theory, as well as some knowledge of the history of modern empire from the time of the Renaissance through the 21st Century. Given these goals, our work is theoretically and historically grounded: we will move back and forth between literary and theoretical texts, drawing relevant connections and familiarizing ourselves with historical contexts. Because 325 is a survey course, we’ll mostly read works/authors that have been relatively influential. The course follows roughly an Atlantic global currents approach (we will discuss) beginning with a historical look at literary postcoloniality (*Frankenstein*) followed by readings of two texts each from Africa, the West Indies and Ireland. Required literary texts include: Mary Shelley’s *Frankenstein* (London, the North Pole); Jamaica Kincaid’s *A Small Place* (Antigua); Shani Mootoo’s *Cereus Blooms at Night* (an allegorical Caribbean Island); J. Nozipo Maraire’s *Zenzele: A Letter for My Daughter* (Zimbabwe); J.M. Coetzee’s *Waiting for the Barbarians* (an allegorical African colony); Brian Friel’s *Translations* (Ireland); and Colum McCann’s *TransAtlantic* (Ireland & locations along the Atlantic). We will screen the film *Rabbit Proof Fence* (Australia) and read a selection of theoretical/historical essays (provided by me, by Fanon, Dubois, Bhabha, Chakrabarty, Rushdie, Spivak, Allende, Baldwin, Brown, Williams Jr.). Course requirements: Students will write informal reflections on Blackboard (two per week); two short essays (3 pages each); an in-class midterm essay-exam; and one term paper which will be presented in class, uses ideas from some of the theory under study, and includes historical / biographical research (12 – 15 pages). Prospective students are welcome to e-mail me with questions about or ideas for this class at: [mfadem@kbcc.cuny.edu](mailto:mfadem@kbcc.cuny.edu).

## ENGLISH 330 SOCIO LINGUISTICS

(3 credits) Prerequisite is English 220. Note: This class is a linguistics and language class. W GER: 3A

AREA OF STUDY: 6

Section 01 Class number: 2868 Mondays through Thursdays 1:30-3:04 p.m.

Ms. Wagle

Among speakers of a language, not all speakers speak it in the same way, instead a language is comprised of a variety of dialects, each with particular features of pronunciation, vocabulary, and even grammar. This phenomenon is known as linguistic variation. Most of us easily identify dialects of English based on geographical region: Southern, New England, New York or British for example. Sociolinguistics is the study of linguistic variation having a social dimension – ways that speakers differ in language use based on social categories such as social class, ethnicity, gender, and age. The field originates in the 1960s and '70s with the pioneering work of William Labov, the Father of sociolinguistics, who extensively studied linguistic variation among social groups in New York City. Labov's work was important not only for its theory, but for its innovative and paradigm-setting research methods. In the decades since Labov, the field has changed and expanded, re-conceiving the concept of social categories and looking at ways individual speakers employ variation dependent upon factors such as context, relationship, and communicative purpose. Working with primary sources rather than a standard textbook, this course will focus on both the early tradition of Labov as well a selection of more recent work on topics such as code-switching, the social construction of identity, and language attitudes. Requirements include class discussion, short response papers, small-group presentations, and an individual research project. No text required.

Section 02 Class number: 6096 Tuesdays and Thursdays 9:50-12:10 p.m.

Dr. Clemente

This course is an introduction to sociolinguistics, that is, to the study of the relationship between language and society. In our class, we will examine how language variation both brings together communities and splits them apart, and how language variation creates “authentic” identities but also discrimination, stigmatization, and domination. The course will begin with sociolinguistic theory and methods of language variation studies, will continue with studies that combine traditional sociolinguistic approaches with ethnographic and (cultural) practice analyses of social categories, and will follow with contemporary studies that incorporate concepts such as indexicality, language ideology, and performativity to study linguistic variation associated with situated identities and styles. The course will also cover the cross-fertilization between sociolinguistics and “sister” disciplines such as the ethnography of communication, conversation analysis, and discourse analysis.

## ENGLISH 331 STRUCTURE OF MODERN ENGLISH

3 hours. 3 credits. Prerequisite is English 220. Note: This class is a linguistics and language class.

AREA OF STUDY: 6

Section 01 Class Number: 2344 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.

## **ENGLISH 33353 WORLD ENGLISHES**

3 hours. 3 credits. Prerequisite is English 220. Note: This class is a linguistics and language class.

**AREA OF STUDY: 6 GER 3A**

Section 01 Class Number: 2359 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 33378 INTERPERSONAL COMMUNICATION**

3 hours. 3 credits. Prerequisite is English 220. Note: This class is a linguistics and language class.

**AREA OF STUDY: 6 GER 3A**

Section 01 Class Number: Tuesdays and Thursdays 1:30-3:50 p.m.

Dr. Clemente

Conversation is often regarded as innocent chitchat let's-all-get-along talk, when in fact, the stakes are very high in terms of how we want to be perceived and what we want to get done. Conversations are full of tactical acts of persuasion and manipulation, moves and counter-moves, disagreements, arguments, disputes, and implicit and explicit strategies to get others to do what we want. In this course, students will be introduced to (1) the different sequential organizations of social interaction (i.e. turn-taking, adjacency pair, sequence, preference, person-reference, repair); (2) simultaneous multimodality (i.e. embodied communication and semiosis in the material world); and (3) situated communication (i.e. ordinary vs. institutional talk). We will also analyze naturalistic occurring communication using video-recordings and transcripts both collectively and individually.

## **ENGL 337 LITERARY ASPECTS OF FOLKLORE**

(3 credits) Prerequisite is English 220. **GER 3A AREA OF STUDY: 1 MAY BE USED FOR THE FOCUS ON LITERATURE BEFORE 1800 REQUIREMENT.**

Section 01 Class Number: 2860 Mondays through Thursdays 1:30-3:14 p.m.

Ms. Haddrell

Divided into two sections (the first focusing on fairy tales and the second on Arthurian legends), this discussion-based class examines the literary roots of folklore and the manner in which tales metamorphose over time. The focus of the course will be on European folklore, but non-Western source material will also be read and discussed. Course requirements include two papers (6-8 pages each) and a final examination.

## **ENGLISH 338 SURVEY OF BRITISH LITERATURE I**

3 hours. 3 credits. Prerequisite is English 220

Section 01 Class Number: 1741 Mondays through Thursdays 9:50-11:24 a.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.

## **ENGLISH 352 SHAKESPEARE SURVEY**

3 hours. 3 credits. Prerequisite is English 220. **Area of Study: 1 P&D: D GER 3A May be used for the focus on literature before 1800 requirement.**

Section 01 Class Number: 2347 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.

## ENGL 35565: SHAKESPEARE'S HEROINES

(3 credits) Prerequisite is English 220. **W** **AREA OF STUDY: 1** **GER 3A** **May be used for the focus on literature before 1800 requirement.** **P&D: C**

Section 01 Class Number: 2862 Mondays through Thursdays 5:45-7:19 p.m.

Ms. Korn

What does it mean to be a heroine in Shakespeare's world? Does it mean to have your name in the title? If so, only Cleopatra and Juliet would qualify. Does it mean to be a central protagonist in the story? Then we could consider comic figures like Beatrice, Rosalind, and Viola. Does it mean to have power over the male protagonist? That definition would allow us to embrace Lady Macbeth, Volumnia, and Queen Margaret, Goneril and Regan as much as Cordelia. Might it mean, to use Garry Wills' description of Portia, being one "who can outsmart others without outsmarting herself"? Does the romance genre makes heroines of redemptive figures like Hermione and Miranda? Does the concept of the heroic change with the times? Would Elizabethan audiences have cheered on the taming of Kate the Shrew while modern audiences are more likely to applaud the taming of Falstaff by Mistresses Page and Ford? Finally, is heroism innate within the character or can it be created in performance? If some of these women are born heroic, some achieve heroic stature, and some have heroism thrust upon them, what is the role of the actor in revealing their heroism? We will explore the dramatic potential for female heroism in both the texts and the performance history of some of Shakespeare's best-known comedies, tragedies, histories, and romances. The main requirements for the course will be a journal, two short response papers, a research project into the performance history of one of our heroines, and a final exam.

## ENGLISH 35566 SHAKESPEARE AND PERFORMANCE

(3 credits) Prerequisite is English 220. **W** **GER 3A** **Area of Study: 1** **May be used for the focus on literature before 1800 requirement.**

Section 01 Class Number: 2354 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 377 20<sup>th</sup> & 21<sup>st</sup> CENTURY AMERICAN FICTION

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

Section 01 Class Number: 2867 Mondays through Thursdays 1:30-3:04 p.m.

Dr. Sussman

In literature programs, we tend to use the word "fiction" to refer to novels and short stories. But as a term that refers to, as the Oxford English Dictionary tells us, "fashioning or imitating," fiction permeates our world. The rise and proliferation of social media has provided us with new avenues for self-fashioning, for creating fiction about ourselves or using the very idea of the "self" as a platform for fiction. Yet the flexibility social media offers us as a platform for fiction about the self has coincided with a reinvigoration of identity politics, which centralizes race and class as determining factors in shaping individuals. On the one hand, we're freer than we've ever been to mold and fashion our public personas. On the other hand, we're more aware than we have ever been that the social matrix we're born into to some extent determines what we can see, do, and understand. This class will explore these issues through literary texts that concern themselves with the intersection between media and identity, beginning with Vernor Vinge's seminal cyberpunk novella *True Names* (1981) and proceeding through Kim Kardashian's masterpiece of social media-driven self-fashioning *Selfish* (2015). If it is available, we will also watch the recent American adaptation of *Ghost in the Shell* and read about the "whitewashing" backlash surrounding it, as well as episodes of *Mad Men* and *Westworld*. We'll also spend a fair amount of time scrolling through various social media accounts that engage ideas of identity and media like the legendary Twitter account @Horse\_ebooks that lends this class its name. We'll have a few guest speakers to mix things up. Requirements: two papers (five pages each), weekly responses (some in the form of short written responses, some in the form of social media-oriented assignments), and a final project involving the construction of an online identity.

**ENGLISH 379****20<sup>TH</sup> & 21<sup>ST</sup> 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: 2348 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 38790****FROM MOLL FLANDERS TO FRANKENSTEIN, THE  
EIGHTEENTH CENTURY LITERARY IMAGINATION**

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

Section 01 Class Number: 6277 Mondays through Thursdays 5:45-7:19 p.m.

Dr. Sireci

English literature in the eighteenth century is sometimes unappreciated, but it is a time of great creativity. All forms of writing and reading went through a huge transformation in the "long eighteenth century," and we will be enjoying satire, sharp witted essays, and the huge menu of new and creative topics in poetry, including cats, death, sewers, how to read, manual labor, and the glories of the seasons. We'll read tales of hard bitten city lowlifes, and the making of a glorious monster, as well as the descriptions of amazing travels, some joyful and some under chains. This is the age of big milestones in literature by writers such as Alexander Pope, Jonathan Swift, and Tobias Smollett, but also the age of lesser known and powerful women writers and writers from the margins. In this fast-moving course, we discuss a wide range of texts in their historical context, and by the end you will have a deeper appreciation of this phase in English literature. Enjoy this wild ride! The course requires a steady engagement with challenging texts, active participation in discussions, some short quizzes, a presentation, and a final project.

**ENGLISH 38984****OSCAR WILDE: LIVER, BE-LIE-VER, AND COM-POSEUR  
OF EFFACE-MEANTS**

(3 credits) Prerequisite is English 220. **W Area of Study: 1 GER 3A**

Section 01 Class Number: 2863 Mondays through Thursdays 11:40-1:14 p.m.

Mr. Seth

"I have nothing to declare except my genius." – Wilde, at US customs, New York, 1882.

"I have put all my genius into my life; I have put only my talent into my works." – Wilde, to Gide, at Bildah, Algeria, 1895.

*Who, or what, is one when one poses as oneself?* In proposing and attempting to respond to this question, the life and works of Oscar Wilde (1854-1900) have, quite arguably, forged the path that enabled the 20<sup>th</sup> century to become itself. Indeed, the very style in which Wilde bore witness to this question of the relation between life and artwork, as indeed, the dramatic model – exemplary precisely in its inimitability – that he instantiated, continue to not only embody the specific paradox upon which much of modernism has come to reside (*How to be one when one can only be none?*), but, just as well, they remain to mark the fundamental problematic around which much of post-modernism has also turned (*How to be one when one can only be many?*). Poet, essayist, editor, short-story writer, playwright, novelist – Wilde, in his time, was equally renowned for his sparkling social conversations, flamboyant dress, and disconcertingly incisive wit. Artist and aesthete, dandy and media celebrity, Wilde was the consummate cultivator of the art of personality, at once seducing and educating his audiences, venting and reinventing himself through performances that entertained and shocked. In the mid 1890s, comfortably established in family life as loving husband and doting father of two, and at the peak of his social and literary success, with two plays running concurrently at London's West End, he embroiled himself in a libel-suit with the intention of clearing his name from the accusation of "posing as a sodomite." Subsequently, when a warrant for arrest upon charges of committing "acts of gross indecency with another man" was issued, he chose to not flee but rather face trial for "the love that dare not speak its name." He was found guilty and convicted to two years' hard labor. He lost his family and most of his friends; he was stripped of his possessions and his income, including his cherished library and his copyrights. Following his release, he left for France, where, broken and impoverished, he lived out his last few years in exile, even as in England his writings about prison life served to gain support for the movement for prison reform that would result in the 1898 Prison Act. Wilde stands as the definitive modern gay martyr, whose legacy has fundamentally shaped our attitudes toward homosexuality and gay rights, and informed our ideas about how identity formations are influenced by theatricality and performativity, by colonization and exile. Wilde also stands as the quintessential decadent, whose life provides the tragic template for the public celebrity driven to tear delight and fame from the clutches of inattention, addiction and scandal – a culture where self-affirmation and self-abuse lie inextricably bound together. This course shall explore the life and works of Oscar Wilde: the literary corpus and its various borrowings and refashionings, along with the cultural legend and its many critical after-lives. We shall read his plays, poems, fairy-tales, short stories, and novel, as well as his works on social and literary criticism, his aphorisms, and his letters. Texts to be read will include:

*The Picture of Dorian Gray, Salomé, Lady Windermere's Fan, The Importance of Being Earnest, 'The Portrait of Mr. W. H.,' 'The Soul of Man under Socialism,' 'The Critic as Artist,' De Profundis, 'The Ballad of Reading Gaol,'* among others. You will be required to take a **midterm exam**, make one **in-class presentation** (in the form of an oral report) on the reading(s) for an allotted day, and write an analytic and claims-driven **final research paper** (8-10 pages) on a topic of your choosing related to the course.

Recommended text: Wilde, Oscar, and Vyvyan Beresford Holland. *Complete Works of Oscar Wilde*. New York: Harper Perennial, 2008.

## **ENGLISH 39044** **CONTEMPORARY SHORT FICTION**

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

Section 01 Class Number: 2864 Mondays through Thursdays 9:50-11:24 a.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 01 Class Number: 1751 Mondays through Thursdays 7:45-9:19 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: 2866 Mondays through Thursdays 9:50-11:24 a.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: 1864**

498.02 (2 credits) **Class Number: 1865**

498.03 (3 credits) **Class Number: 1866**

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 Dr. Stephen Wetta, Department representative for In-Service. His office is room 1236 West.

## MASTERS PROGRAMS: SUMMER SESSION ONE

### ENGLISH 78700 LITERARY THEORY AND CRITICISM

Two hours plus conferences.

Section 01 Class Number: 2233

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: 17 JULY TO 17 AUGUST 2017

### ENGLISH 220 INTRODUCTION TO LITERATURE

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

Sec. 05 Class Number: 2869 Mondays through Thursdays 10:00-11:53 a.m. Ms. Rial

Sec. 06 Class Number: 2871 Mondays through Thursdays 2:00-3:53 p.m. Ms. Zeniou

Sec. 07 Class Number: 2872 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 252 INTRODUCTION TO LITERARY STUDIES

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

Section 03 Class number: 2874 Mondays through Thursdays 12:00-1:53 p.m. Ms. Barile

**Class Theme: Corruption and Justice in 20<sup>th</sup> Century American Literature**

Section 04 Class number: 2875 Mondays through Thursdays 2:00-3:53 p.m. Mr. Ciaccio

**Class Theme: Dreaming Literature and Reality**

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: 2876 Mondays through Thursdays 2:00-3:53 p.m. Ms. Hunter

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 02      Class Number: 2938      Mondays through Thursdays      10:00-11:53 a.m.      Mr. Morales

Section 03      Class Number: 2877      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: 2878      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 hours 3 credits. Prerequisite is English 220. **GER 3A**

Section 02      Class Number: 2341      Mondays through Thursdays      2:00-3:53 p.m.      Mr. McCormick

In this class, we will discuss a limited selection of children's literature through unifying themes and discourses within the genre. We will read and discuss fairy tales, picture books, novels, and film. We will discuss the roles of these stories in developing ideas of personhood, instruction, and relationship in context of the reader, both historical and contemporary. We will also briefly examine how certain texts are adapted or altered to serve the needs of one era or another. Students will have the opportunity to respond to these works but also to relate and analyze their own experiences of children's literature, as children, as adults re-reading, or as parents or teachers. Texts will include selections from children's, middle grade, and young adult fiction, allowing for an examination of how literature grows with the reader. Students will produce several pieces of informal writing exercising analytical, critical, and creative understanding of the texts, two formal essays, and a final in-class exam.

## **ENGLISH 306                      LITERARY THEORY**

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

Section 02      Class Number: 2880      Mondays through Thursdays      2:00-3:53 p.m.      Ms. Light

Literary theory, broadly defined, examines the social, historical, ideological and linguistic elements that shape and motivate works of literature. Literary theory and criticism together seek to locate and anatomize the underlying forces that influence how texts are written, disseminated, and read. This course offers a general, if necessarily limited, survey of theoretical works and critical approaches including classical theory, aesthetics, new criticism, semiotics, structuralism and post-structuralism, psychoanalysis, Marxist theory, gender and queer theory, reader-response theory and post-colonial theory. This course will not emphasize a particular theoretical approach but seek instead to explore the interconnectedness and applicability of multiple schools of thought. Course requirements include class participation, a short oral presentation, weekly written responses to readings, a mid-term exam and a final.

## **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: 2881      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 workshoping 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: 2882      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 314      WORKSHOP IN POETRY I**

3 hours. 3 credits      Prerequisites: English 220 and English 300. No auditors. **GER 3A**  
Section 02      Class Number: 2883      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 workshoping 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 31987      WOMEN, GENDER AND AMERICAN LITERATURE**

3 hours. 3 credits      Prerequisite is English 220. **W P&D: C GER 3A**  
Section 02      Class Number:      Mondays through Thursdays      10:00-11:53 a.m.      Ms. Katopodis  
In this course we will read a selection of writings by women living in the United States (before, during, and after the nation's formation). While we can't cover the full diversity of women's writing in our short time, we will look at some representative texts to try to ask and answer a variety of questions: how has women's status changed or stayed the same? How have women writers negotiated the divide between public and private? How have race, class, gender, and sexuality shaped women's writing? How did women's writing reflect or reconstruct cultural assumptions about gender and female sexuality? How did women writers navigate, challenge, or uphold biological determinism? We will read mostly poems, excerpts from longer works, and short stories with a few exceptions. Students will be expected to read full texts for final papers. Authors include: Anne Bradstreet, Sarah Kemble Knight, Phillis Wheatley, Sarah Wentworth Morton, Abigail Adams, Judith Sargent Murray, Fanny Fern, Margaret Fuller, Emily Dickinson, Kate Chopin, Charlotte Perkins Gilman, Gertrude Stein, Marianne Moore, H.D., Dorothy Parker, Mary McCarthy, Sylvia Plath, Audre Lorde, Alice Walker, Kathleen Collins, Christina Henriquez, Gloria Anzaldúa, Judith Butler, Susan Power, Amy Tan, and Jessica Valenti. There will be an option for students to agree to change a reading on the syllabus and offer a reading of their choice in its place. Requirements will include a short midterm analytical essay, a scholarly final essay, and group oral presentations.

## **ENGLISH 320      MULTI-ETHNIC AMERICAN LITERATURE**

3 hours. 3 credits      Prerequisite is English 220. **W P&D: B GER 3A**  
Section 02      Class Number: 2884      Mondays through Thursdays      10:00-11:53 a.m.      Ms. Shapiro  
This course will explore how 20th and 21st century American writers of Latino/a, South Asian, Southeast Asian, African and Afro-Caribbean, Jewish, and indigenous descent, reframe narratives of the American lived experience by occupying several cultural spaces simultaneously and writing out of these spaces. Together, the class will tackle questions such as: Whose marginalization and whose privilege does multi-ethnic literature reveal as it details the interaction between ethnicity (and race), class, religion, gender, against an American background? How do multi-ethnic narratives complicate our understanding of American identity and history as they make room for voices that were, or currently are, silenced? How does language--whether English, a different mother tongue, or a hybrid of both--allow authors to negotiate the relationship between America and their ancestral heritage? Finally, as a class, we will look toward the texts we read as tools to address the rise of xenophobia and nationalism across America and the globe. Possible authors to be read include: Sherman Alexie, Gloria Anzaldúa, Junot Diaz, Louise Erdrich, Cristina García, Tanwi Nadini Islam, Kyese Laymon, Claudia Rankine, Lysley Tenoria, Lara Vapnyar, and Ocean Vuong. Additional critical texts may be assigned for context and the broadening of our discussion. Course requirements include class participation and attendance, an in-class presentation, discussion boards/blogs, a midterm paper and a longer term-paper.

## **ENGLISH 32155      BLACK SPECULATIVE FICTION**

3 hours. 3 credits      Prerequisite is English 220. **P&D: B GER 3A Area of Study: 2, 5**  
Section 01      Class Number: 2396      Mondays through Thursdays      8:00-9:53 p.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 Area of Study: 2, 5**

Section 01 Class Number: 2885 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 338 SURVEY OF BRITISH LITERATURE I**

3 hours. 3 credits Prerequisite is English 220.

Section 02 Class Number: 2887 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 38860 THE GOTHIC**

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

Section 01 Class Number: 2890 Mondays through Thursdays 12:00-2:53 p.m. Mr. Wermer-Colan

This course traces Gothic literature from nineteenth-century British to twentieth-century American literature, with a focus on the shifting role of horror in the representation of cultural, ethnic, and sexual difference. Although we will commit the majority of class to considering major shifts in literary style (from Romantic poems to Southern Gothic novels), we will also consider the role of gothic aesthetics in contemporary media (from horror movies to viral news reports). Our readings may include Ann Radcliffe's *The Italian*, Samuel T. Coleridge's "The Rime of the Ancient Mariner," Edgar Allen Poe's "Imp of the Perverse," Nathanael Hawthorne's "Young Goodman Brown" and "The Minister's Black Veil," Charlotte Perkins Gilman's "The Yellow Wallpaper," excerpts of Jean Toomer's *Cane*, Flannery O'Connor's *Wise Blood*, Shirley Jackson's *The Haunting of Hill House*, and Cormac McCarthy's *Child of God*. Requirements: attendance, participation, weekly written responses, and a final paper.

## **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: 1750 Mondays through Thursdays 10:00-11:53 a.m. Dr. Hightower

This course surveys canonical, non-canonical, and genre-bending texts by Native Americans, Puritan, Revolutionary Era, and American Renaissance writers. From John Winthrop's image of America as a "city set on a hill" to Native American trickster tales to Edgar Allen Poe's stories of the supernatural, our American literary heritage is as diverse as it is fascinating. We will explore recently re-discovered women and African-American writers as much as we revisit Walt Whitman and Ralph Waldo Emerson, all the while looking at the cultural and social contexts of the period. Requirements include a midterm, final, and reading journal. Attendance, preparation and participation are crucial as your responses to the literature will be the focal point of our discussions.

## **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: 2891 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.

## **ENGLISH 482 SPECIAL STUDIES: 1 HR. 1 CREDIT**

Section 01 Class Number: 2237 **GER 3A**

## **ENGLISH 483 SPECIAL STUDIES: 2 HRS. 2 CREDITS**

Section 01 Class Number: 2893 **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: 1862 **GER 3A**

Section 02 Class Number: 2894 **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: 2349 **GER 3A**

Section 02 Class Number: 2895 **GER 3A**

## **ENGLISH 485.03-01 INDIVIDUAL TUTORIAL PROJECT:**

**3 HRS. 3 CREDITS (485.03 is for Adolescence Education majors)**

Section 01 Class Number: 2350 **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: 2351 **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: 2352 **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: 2238 **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.

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## **MASTERS PROGRAMS: SUMMER SESSION TWO**

### **ENGLISH 607                      ENGLISH LINGUISTICS**

2 hours, plus conferences.

Section 01 Class Number: 2239                      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 26<sup>th</sup>.

Section 01 Class Number: 2232                      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: 2896                      HOURS TO BE ARRANGED

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

SECTION 01                      Class Number: 2897                      HOURS TO BE ARRANGED

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

SECTION 01                      Class Number: 2898                      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.

### **ENGLISH 788                      READING                      3 CREDITS**

Section 01                      Class Number: 2367                      HOURS TO BE ARRANGED

Section 02                      Class Number: 2466                      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: 2899 HOURS TO BE ARRANGED  
 Section 02 Class Number: 2900 HOURS TO BE ARRANGED  
 Section 03 Class Number: 2901 HOURS TO BE ARRANGED  
 Section 04 Class Number: 2902 HOURS TO BE ARRANGED

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

**ADDITIONAL SUMMER GRADUATE CLASS****ENGLISH 782.53 Section 01****Class number: 12323****Summer II 2017****Mon & Weds 6:00-7:53 pm****Prof. Amy M. Robbins****Plath, Rich, and Lorde in Feminist Historical Context**

This 5-week course will entail a study of the proto-feminist and feminist poetics of three women whose work spans the beginning to the beginning of the end of the American second wave feminist movement. Though her work was often claimed by second wave feminists as emblematic of what Betty Friedan has called “the problem that has no name,” Sylvia Plath did not consider herself a feminist and did not think in political terms. Rather, her poetics derive from the so-called Confessional School pioneered by her decidedly non-feminist teacher, poet Robert Lowell. Beginning with the ways Plath’s exploration of self and personal subjectivity can be read in some ways as foundational to the second wave claim that “the personal is political,” we will study her work for its incisive critique of patriarchy and the ways the damaged, dismembered female body – and female rage – can be read in close relation to Adrienne Rich’s lesbian feminist poetics which claim the body as the primary site of a politics. From there, we will study the poetry and prose of Black lesbian feminist poet and activist Audre Lorde, whose public debate with Rich revealed the severe limitations in second wave feminist thought that universalized the term Woman and addressed female disenfranchisement from the position of women who had a much larger share of the franchise than did women of color. We will conclude the course with consideration of some of the work included in Gloria Anzaldúa and Cherrie Moraga’s groundbreaking *This Bridge Called My Back: Writings by Radical Women of Color*.

**Requirements:**

As this course will meet only ten times, perfect attendance is required. There will be brief writing assignments due *in person* at each class meeting, and these writings will form the basis of discussion. Missing any of this work will mean a reduction in course grade. Please do not register for this course if you cannot attend all ten meetings. Other requirements include a term paper proposal of two pages, including an annotated bibliography, and a final term paper of no less than 3,500 words.

**Books:**

Audre Lorde. *The Collected Poems*. New York: Norton, 2000.

Sylvia Plath. *Ariel: The Restored Edition*. New York: Harper Perennial, 2005.

Adrienne Rich. *Collected Poems: 1950-2012*. Edited by Claudia Rankine. New York: Norton, 2016.

Ruth Rosen. *The World Split Open: How the Modern Women’s Movement Changed America*. New York: Penguin, 2000.

A packet of supplemental readings will be supplied free of charge.

**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 Composition**

Sec. SF1	Class Number:	2212	Mondays through Thursdays	8:00-9:37 a.m.	Ms. Piscitello
Sec. SF2	Class Number:	2213	Mondays through Thursdays	9:50-11:27 a.m.	Ms. Maceira
Sec. SF3	Class Number:	2229	Mondays through Thursdays	11:40-1:17-p.m.	Mr. Kenigsberg
Sec. SF4	Class Number:	2230	Mondays through Thursdays	1:30-3:07 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.