

Literature Courses**LIT 230 Expressions of the Living Past: Reading Ancient Worlds***Prerequisite: ENG 101**This course satisfies the Flexible Core: Creative Expression area of the Gen Ed Program.*

LIT	230	Section 01	Nbr: 10203	POWERS*	ONLINE
LIT	230	Section 99	Nbr: 9310	POWERS*	ONLINE

How do we talk about difficult subjects? How can we frame our raw, gut reactions into constructive thought, debate, and action? How do we find new insights into managing the social, political, and personal struggles of today? This class will look back in time to the wisdom of the ancient world to address those questions. We will study the work of African-American, Native-American, Asian-American, Latinx, and LGBTQ performance artists and activists who have used ancient myth as a powerful tool in the fight for justice. We will watch videos, view images, listen to interviews, and read ancient dramas as we explore and discuss creative ways to uncover new solutions for combatting injustices in the prison system, the social stigma surrounding disability and disease, the epidemic of missing and murdered indigenous women and girls, the exploitation of undocumented workers, the mental health struggles of returning veterans, and the “moral injury” experienced by frontline workers during the COVID-19 pandemic.

LIT	230	Section 02	Nbr: 8774	HEIMAN	TuTh	10:50 AM	12:05 PM
LIT	230	Section 03	Nbr: 9284	HEIMAN	TuTh	12:15 PM	1:30 PM

Maybe the real question is who are other people, and how do they read, see, judge and make sense of their worlds? One answer: it's in their stories. This survey of Ancient Literature takes us to the Middle East, India and Greece, where we'll travel beside some greats of the ancient world as they love and blunder and think and fight and try to relate to people and gods. Come start where it started. Read their stories. There's much to recognize about “way back when”...and now. You'll see.

LIT 232 Reading the Modern World*Prerequisite: ENG 101**This course satisfies the Flexible Core: Individual and Society area of the Gen Ed Program.*

LIT	232	Section 99	Nbr: 9293	JOKIC*	ONLINE
-----	-----	------------	-----------	--------	--------

How To Be Modern. Being “modern” sounds like a good thing but it is a lot of work for sure. Every single day we're supposed to keep up to date: Use the latest technology! Know where you're going! Learn the language that will get you places! Follow the latest fashion trends! Understand the latest scientific discovery! We often assume that all these changes are a good thing: if change means progress, we can be involved in something positive and optimistic and make it our first priority to change ourselves! We use education to change and become someone different. We move across the world believing that a new situation will improve our lives.

How are all these optimistic projects working out for us? This course will give students an opportunity to discuss what we know about the work of being “modern:” Why is it so important and so hard? To think about these extremely sensitive and complicated questions, we will read from the work of some really smart people who also thought about how one tries to get to the bright future without losing sight of the familiar people, traditions, and pleasures. They'll help us to explore what it might mean to live with this constant tension and become its embodiment: a disobedient child, an ambitious woman, an immigrant artist, or a believer in freedom despite the conditions of enslavement.

LIT 233 American Stories*Prerequisite: ENG 101**This course satisfies the Flexible Core: U.S. Experience in its Diversity area of the Gen Ed Program.*

LIT	233	Section 01	Nbr: 9294	LONG	TuTh	3:05 PM	4:20 PM
LIT	233	Section 03	Nbr: 9299	LONG	TuTh	10:50 AM	12:05 PM

LIT	233	Section 05	Nbr: 61411	GRAY	TuTh	9:25 AM	10:40 AM
LIT	233	Section 06	Nbr: 61414	GRAY	TuTh	12:15 PM	1:30 PM

This course addresses how U.S. literatures shape evolving notions of what it means to be American. Through a variety of literary texts and genres, students will make connections between form, content and meaning while exploring how American literature delineates the capacious and often contested sense of American identity. Topics may include immigration and migration; performance; race, class, and gender; notions of liberty and oppression; place and space. Critical and writing skills will be enhanced through close analysis of texts and the application of basic literary concepts and methods of interpretation.

LIT	233	Section 02	Nbr: 9302	CARBONELL	MW	9:25 AM	10:40 AM
LIT	233	Section 99	Nbr: 9303	CARBONELL	MW	3:05 PM	4:20 PM

This semester we will explore the idea of “American” identity through a close critical reading of prose, fiction, drama, and poetry. We’ll begin with indigenous (“First Nation” or “Native American”) writers then add other voices that question what it means to be an American, a citizen, and / or an immigrant and raise passionate objections to the inequalities at the core of American life. For example, the novel *When the Emperor Was Divine* by Julie Otsuka interrogates the “reclassification” and “internment” of Japanese Americans during World War II and the US government’s effort to protect “national security” during a time of war. Anna Deavere Smith’s *Twilight: Los Angeles, 1992* is a dramatic work inspired by the 1992 uprisings in Los Angeles in response to the 1991 beating of Rodney King by the police and a failure to convict those responsible. Smith, also the sole performer, portrays real people who—in one way or another—were involved and /or affected by these events. Members of the class will perform these roles and we will analyze their diverse subject positions. Through the work of poets represented in *Unsettling America: An Anthology of Contemporary Multicultural Poetry* we will encounter many facets of “Uprooting,” “Performing,” “Negotiating,” and “Re-Envisioning” an American experience.

LIT 237 Literature as Witness

Prerequisite: ENG 101

This course satisfies the John Jay College Option: Learning from the Past area of the Gen Ed Program.

LIT	237	Section 01	Nbr: 8781	STAINES	MW	10:50 AM	12:05 PM
LIT	237	Section 02	Nbr: 8782	STAINES	MW	3:05 PM	4:20 PM
LIT	237	Section 04	Nbr: 8783	STAINES	MW	12:15 PM	1:30 PM
LIT	237	Section 07	Nbr: 8784	ESCHER	TuTh	9:25 AM	10:40 AM
LIT	237	Section 08	Nbr: 8786	ESCHER	TuTh	10:50 AM	12:05 PM
LIT	237	Section 09	Nbr: 8789	ESCHER	TuTh	12:15 PM	1:30 PM
LIT	237	Section 10	Nbr: 8790	ESCHER	TuTh	4:30 PM	5:45 PM

This course investigates how literature represents, engages and reflects upon issues and events in their historical moment. Students will explore literary genre, form, and styles while learning how literature narrates and shapes present and past events. Course topics may include wars and religion, family models, social resistance, reformations and renaissances. Critical and writing skills will be enhanced through close analysis of texts and the application of basic literary concepts and methods of interpretation.

LIT	237	Section 03	Nbr: 61423	BURLEIGH	MW	12:15 PM	1:30 PM
LIT	237	Section 06	Nbr: 10043	BURLEIGH	MW	9:25 AM	10:40 AM

This class focuses on themes of forcible displacement and (re)location, and the many ways that people have borne witness to these upheavals. It will do so in three sections, each apparently quite different, but also revealing recurring themes of resistance and resilience. Beginning in the seventeenth and eighteenth centuries, we will examine the literature of enslaved peoples through the narratives, poetry, and political writings of people of African descent in the Americas. We will then examine some of the literature of the Holocaust, noting in particular the ways in which alternations between movement and enforced stillness characterize conceptions of self. Finally, we will end by reading about refugee crises in Africa and the Americas, exploring the ways that people have negotiated and represented contemporary displacement. The class will encourage students to connect their own experiences of relocation, dislocation, and/or migration to the material.

LIT	237	Section 99	Nbr: 8791	HUSE*	ONLINE		
-----	-----	------------	-----------	-------	--------	--	--

Literature of the Vietnam War. The topic for this course is the literature and film of the Vietnam War, a conflict that began in the 1950s and concluded with the Fall of Saigon in 1975. We will analyze representations of military combat from several perspectives, including those of American soldiers and journalists, North Vietnamese nationalists, and Vietnamese-American immigrants. To better understand these works, we will learn about Communism in Asia, radicalization among the “Bloods” or African-American soldiers, decolonization, and the refugee crisis ensuing from the American and South Vietnamese defeat. We will also explore the artistic challenges of describing a guerrilla war against an often-invisible enemy and of depicting characters with Post-Traumatic Stress Disorder.

LIT 239 Science in the Making

Prerequisite: ENG 101

This course satisfies the Flexible Core: Scientific World area of the Gen Ed Program

LIT	239	Section 99	Nbr: 10651	COPPOLA	ONLINE		
-----	-----	------------	------------	---------	--------	--	--

What does it take to produce a scientific knowledge? What are facts, who gets to make them, and how do they become accepted as truth among the scientific elite as well as among the public at large? To explore these questions, this class will study the rise of empirical science and the disputes that surrounded the development of two brand-new scientific instruments: the telescope and the microscope. We will begin by reading some of the original scientific texts that introduced these new forms of knowledge to the world, and then we will consider some literary responses. How did writers in the 17th and 18th centuries imagine science and scientists? How and why did they portray the promises of science? Its compromises? Its triumphs? Its horrors? By exploring “science in the making,” we will consider what the origins of modern science can teach us about the promises and pitfalls of science today.

LIT 241 Murder on Screen and Stage

Prerequisite: ENG 101

This course satisfies the Flexible Core: Creative Expression area of the Gen Ed Program.

LIT	241	Section 02	Nbr: 9965	ESCHER	TuTh	3:05 PM	4:20 PM
LIT	241	Section 03	Nbr: 10848	NARKUNAS*	ONLINE		

This course explores how murder has been used on screen, stage, and page to entertain, to titillate, and to critique. The course will consider how murder works in narrative and performance, and what representations of murder may mean for us, especially as they move from page to stage to screen. We will also consider questions such as: Who is a murderer? Who gets murdered? What are the consequences of murder? What does the audience or reader get out of murder stories?

LIT	241	Section 01	Nbr: 9964	WINSON	MW	9:25 AM	10:40 AM
-----	-----	------------	-----------	--------	----	---------	----------

Why should you register for this course? Because – Any murder is a story that reaches beyond forensics and criminal justice perspectives.

Many of you are studying to be some sort of criminal investigator. You will spend your college career looking at crime through the lens of chemistry, psychiatry, and sociology – sciences that are essential to uncovering the hows and motivations of the most heinous act of murder. But – the sciences have blinders which the arts can expand. The origination story of human existence is one of murder – brother killing brother. The means and motive of Cain killing Abel are evident – but the deepest story of this Ur killing cannot be told via forensics or criminal law – a human understanding of our basest behavior and act requires an artful perspective.

This course explores how murder has been used on screen, stage, and page to entertain, titillate, and critique. LIT241 will consider how murder works in narrative and performance, and what representations of murder may mean for us, especially as they move from page to stage to screen. We will also consider questions from a creative perspective - such as: Who is a murderer? Who gets murdered? What are the consequences of murder? What does the audience or reader get out of murder stories?

LIT 260 Introduction to Literary Study ***Required for all students majoring and minoring in English.**Prerequisite: ENG 101 Corequisite: Any 200-level LIT course or LIT 326 or LIT 327*

LIT	260	Section 01	Nbr: 8770	MILLS*	TuTh	3:05 PM	4:20 PM
LIT	260	Section 03	Nbr: 8785	MILLS*	TuTh	12:15 PM	1:30 PM

Introduction to Literary Study teaches the skills needed to study literature with understanding and pleasure. Students will learn strategies for reading, interpreting, criticizing, and writing about complex literary works. Through studying short stories, poetry, plays, and a novel, students ascertain the defining characteristics of literary genres, develop a working vocabulary of literary terms, and advance their ability to write critical essays on literary texts.

LIT	260	Section 02	Nbr: 8771	REITZ*	MW	10:50 AM	12:05 PM
-----	-----	------------	-----------	--------	----	----------	----------

As an "Introduction," LIT 260 introduces you to the skills needed to understand and analyze any work of literature. It also invites you to understand the conversation that literary works have with one another across time and cultures. This course will do these things while also asking you to think and write about forms of national meaning and belonging, with an emphasis on how the individual (the citizen, the tourist, the refugee, across races, genders, and stages of life) lives in and through those forms. It will invite you to think and write about these things in the context of your own exploration of your life as a member of various intersecting communities. Texts will include works by Langston Hughes, Jamaica Kincaid, Leslie Marmon Silko, Claudia Rankine, Marjane Satrapi, and Walt Whitman.

LIT 265 Foundations of U.S. Latinx Literature*Prerequisite: ENG 201**This course satisfies the Flexible Core: U.S. Experience in its Diversity area of the Gen Ed Program.*

LIT	265	Section 01	Nbr: 10087	PEREZ	TuTh	3:05 PM	4:20 PM
LIT	265	Section 02	Nbr: 61428	PEREZ	MW	12:15 PM	1:30 PM

For over a hundred years U.S. Latinx writers have produced a wide array of fiction. This course tracks that literature from its foundations to contemporary works. Starting with a 19th-century author such as Maria Amparo Ruiz de Burton and culminating with contemporary writers like Pulitzer Prize winner Junot Diaz, this course examines the different literary themes, styles, and social concerns Latinx writers explore in their fiction. Thus, this course presents a comparative portrait of the various roots, beginnings, and trajectories of U.S. Latinx literature. Overarching issues include gender, race, class, diaspora, bilingualism, violence and community.

LIT 300 Text and Context*Prerequisites: ENG 201 and LIT 260*

LIT	300	Section 01	Nbr: 8772	CARBONELL*	MW	12:15 PM	1:30 PM
-----	-----	------------	-----------	------------	----	----------	---------

This semester our primary focus will be the provocative and complex new novel *Lost Children Archive* by Valeria Luiselli (2019). It lends itself so well to the goals of LIT 300 that I would almost say it was written with us in mind. The author has adapted the traditional "road novel" genre as a vehicle for examining the effects of current US immigration policies, blended family dynamics, the need to acknowledge our debts to the literary / cultural past, and how and why archives are produced—by whom, for whom, for what purpose. Using the novel's own sub-chapter headings (such as "family plot," "foundational myths," "mother tongues," "pronouns," and "archive") as a guide, we'll place the text in relevant literary and historical contexts. We'll study excerpts from the work of Luiselli's acknowledged influences, including Homer, Ezra Pound, Joseph Conrad, T.S. Eliot, Susan Sontag, Rainer Maria Rilke, Augusto Monterroso, and Juan Rulfo. We'll also consider theories of the border, including "regimes of motion" and social flows, that take us back to the ancient world and forward to present US-Mexico border politics, "lost children," and human rights violations.

LIT	300	Section 02	Nbr: 9606	SCHLUTZ*	TuTh	3:05 PM	4:20 PM
-----	-----	------------	-----------	----------	------	---------	---------

A Monster's Literary History. Mary Shelley's novel *Frankenstein* is created from other texts, much like the famous monster that haunts its pages is stitched together from parts of many other bodies. Prominent among the texts that inform the novel are books by Shelley's parents, the political thinkers and writers William Godwin and Mary Wollstonecraft. Godwin's *Enquiry Concerning Political Justice* argued for radical political reform in Britain in the

wake of the French Revolution. His first novel, Caleb Williams, published a year later, put his political ideas to the test and made him a literary sensation. Mary Wollstonecraft not only wrote A Vindication of the Rights of Woman, but was a novelist as well. In her unfinished novel Maria, the heroine finds herself unable to realize any rights in a patriarchal society profoundly rigged against her. Mary Shelley read her parents' writings closely as she composed her classic Gothic story about radical Otherness, drawing on her parents' critique of the profound injustices surrounding issues of class, gender, and the criminal justice system of their time. In this course we will look at these texts as contexts for each other, and as telling an interconnected story in a period of British history marked by enormous political, cultural, and social change that very much mirrors our own.

LIT 305 Foundations of Literature and Law

Prerequisites: ENG 201 and LIT 260

LIT	305	Section 01	Nbr: 10470	TUNG*	MW	9:25 AM	10:40 AM
-----	-----	------------	------------	-------	----	---------	----------

This course will examine how literature and law address moral dilemmas differently. What is the difference between law and justice? Can law protect civil rights in a society defined by institutional racism? The relationship between law and literature will be considered as a conflict between law as the representative discourse of political dominance and literature as a counter-voice to the dominant discourses of power. Literature provides a platform for challenging racist hegemonies as, for example, when Césaire rejects the colonial/slave status of his forbears by rewriting Shakespeare and thus, writing himself and his people into a new narrative, through which the colonized are given a voice. This course will also examine the surprising role that outright fictions play in molding the law. For example, "eye for an eye" justice is illusory, especially in mass murders or the sexual assaults of children, and elaborate fictions are needed in order to make the punishments "fit" the crime.

LIT	305	Section 99	Nbr: 9607	BARLEBEN*	ONLINE		
-----	-----	------------	-----------	-----------	--------	--	--

Foundations of Literature and Law explores the conversations between these two disciplines at a pivotal point in each of their evolutions: modernism. As literary authors and legal scholars formulated new ideas the mind, intention and negligence became fundamental to ideas of justice and equality in ways previously never contemplated. In this course we will study works of literature that uncover the injustices of racism, sexism and gender inequality that not only touched the culture of the moderns, but that are still prominent in the legal underpinnings of our culture today. Learning the modern legal foundations for discrimination will help us find a voice for social activism, so crucially important right now.

LIT 326 Crime, Punishment, and Justice in U.S. Literature

Prerequisite: ENG 201 and junior standing or above

This course satisfies the John Jay College Option: Struggle for Justice and Equality in U.S (300-level) area of the Gen Ed Program.

LIT	326	Section 07	Nbr: 9966	GIORDANI	TuTh	10:50 AM	12:05 PM
LIT	326	Section 08	Nbr: 63261	GIORDANI	TuTh	12:15 PM	1:30 PM
LIT	326	Section 99	Nbr: 9609	MILLS*	ONLINE		

This course examines literary texts about crime, punishment, and justice from the United States in order to explore how questions of right, wrong, and fairness have been and are understood. Students will read literary texts that question the psychological and social causes of crime, philosophies of law, the varieties and purposes of punishment, and what justice might mean in any given context. Critical and writing skills will be enhanced through close analysis of texts and the application of basic literary concepts and methods of interpretation.

LIT	326	Section 03	Nbr: 61429	YUKINS	TuTh	10:50 AM	12:05 PM
LIT	326	Section 04	Nbr: 9325	YUKINS	TuTh	9:25 AM	10:40 AM
LIT	326	Section 05	Nbr: 9326	YUKINS	TuTh	3:05 PM	4:20 PM

Is justice blind? Dumb question, at this point. Justice sees, so better questions may be: what kind of glasses does justice wear, and who gets to determine the lenses? In this course, we will examine relationships between individual desires, community norms, and legal powers. Specifically, we will examine how literature has been used to prompt

questions about American conventions around crime and punishment. Authors we will read explore questions about who in American society has been able to access education, to define community standards, to pass laws, and to judge purported criminals. We will discuss how different authors portray social anxieties about race, class, and gender boundaries, and we will examine how each author explores the dynamics of social policing and its successes and failures. After reading a varied collection of short stories and essays, we will end the semester with an in-depth study of *The Watchmen*, both the graphic novel and the HBO series.

LIT	326	Section 98	Nbr: 9873	PERRONE	ONLINE		
-----	-----	------------	-----------	---------	--------	--	--

This course examines literary texts about crime, punishment, and justice from the United States in order to explore how questions of right, wrong, and fairness have been and are understood. Students will read literary texts that question the psychological and social causes of crime, philosophies of law, the varieties and purposes of punishment, and what justice might mean in any given context. Critical and writing skills will be enhanced through close analysis of texts and the application of basic literary concepts and methods of interpretation.

LIT	326	Section 01	Nbr: 9321	GIBSON	MW	9:25 AM	10:40 AM
LIT	326	Section 02	Nbr: 9323	GIBSON	MW	10:50 AM	12:05 PM
LIT	326	Section 06	Nbr: 9608	GIBSON	MW	3:05 PM	4:20 PM

Odyssey to Justice. Literature 327 examines literary texts about crime, punishment, and justice from around the world to explore how questions of right, wrong, and fairness have been and are understood in various cultures and historical periods. Specifically, this course will follow the odyssey characters and/or authors traverse via crimes and punishments on route to justice.

You will examine, specifically, the concepts of crime, punishment, and justice. Why are they important to study? How do they manifest themselves in the lives of an individual, group, class, nation? Who determines what is considered crime? What does society deem as appropriate punishment for various crimes, and how does this change over time? Does the punishment often, sometimes, or rarely fit the crime? How is justice married to crime and punishment? Your readings will introduce you to characters who wrestle with these questions and navigate their lives in worlds defined by such concepts and actions.

LIT 327 Crime, Punishment, and Justice in World Literatures

Prerequisite: ENG 201 and junior standing or above

This course satisfies the John Jay College Option: Justice in Global Perspective (300-level) area of the Gen Ed Program.

LIT	327	Section 01	Nbr: 10537	KAPLOWITZ	MW	12:15 PM	1:30 PM
LIT	327	Section 02	Nbr: 9307	KAPLOWITZ	MW	10:50 AM	12:05 PM
LIT	327	Section 07	Nbr: 9312	HENDRICK*	ONLINE		
LIT	327	Section 08	Nbr: 9313	HENDRICK*	ONLINE		
LIT	327	Section 99	Nbr: 9311	DAVIS	ONLINE		

This course examines literary texts about crime, punishment, and justice from around the world in order to explore how questions of right, wrong, and fairness have been and are understood in various cultures and historical periods. Students will read literary texts that question the psychological and social causes of crime, philosophies of law, the varieties and purposes of punishment, and what justice might mean in any given context. Critical and writing skills will be enhanced through close analysis of texts and the application of basic literary concepts and methods of interpretation.

LIT	327	Section 03	Nbr: 9309	ALPERT	MW	4:30 PM	5:45 PM
LIT	327	Section 04	Nbr: 61432	ALPERT	MW	3:05 PM	4:20 PM

Racism, gender bias, and unjust laws have existed across the globe and throughout history! Our class examines these topics in literature to see what lessons we can apply to our own criminal justice system and debate what can be done.

LIT	327	Section 09	Nbr: 9314	MAJESKE*	ONLINE		
-----	-----	------------	-----------	----------	--------	--	--

In this class we will be reading tremendously exciting stories, primarily about various crimes and how they are punished. The course will include two novels (Anatomy of a Murder & To Kill a Mockingbird), one screenplay (Belle), and two stage plays (Inherit the Wind and Judgment at Nuremberg), all of which contain at their core a trial. All of these works were turned into first-rate movies which you will be watching.

Belle speaks directly to our contemporary situation by connecting in intriguing ways to the New York Times' 1691 Project, the goal of which "is to reframe American history by considering what it would mean to regard 1619 as our nation's birth year. Doing so requires us to place the consequences of slavery and the contributions of black Americans at the very center of the story we tell ourselves about who we are as a country."

LIT 329 Documentary Film and Media

Prerequisite: ENG 201; and ENG 131 or LIT 106

LIT	329	Section 01	Nbr: 10410	DAVIES	M	3:05 PM	5:45 PM
-----	-----	------------	------------	--------	---	---------	---------

This course provides an introduction to the history of documentary film and the role it plays in shaping our understanding of the world around us. Through the study of documentary film and TV, docudramas and fictional mockumentaries, students will explore the role non-fiction media plays in establishing truths and shaping social realities. This course will explore how forms of documentary media present viewers with an argument about the nature of the world around them; examine the role of documentary images as evidence; explore the creative processes that underlie all nonfiction media making; and examine the ethics of documentary making. To deepen their media literacy and understanding of truth and fiction in the media, students will view documentary films and videos and read popular and scholarly texts exploring the historical and theoretical aspects of documentary film and non-fiction media.

LIT 348 Native American Literature

Prerequisite: ENG 201

LIT	348	Section 01	Nbr: 55670	HENDRICK*	ONLINE		
-----	-----	------------	------------	-----------	--------	--	--

The course will investigate Native American Literature, specifically literature coming from the 566 Federally-recognized Native American tribes residing in the United States of America, and its intersection with major cultural events in United States History. Through texts representing a variety of tribal experiences and concerns, we will explore topics such as Treaties and Relocation, Forced Assimilation and Boarding Schools, and Resistance and Self-Determination and Environmental Justice. Through analysis of the Native American literary genre, we will explore the way it represents tribal development. In addition to stories of creation, we will investigate works that share unique perspectives on the natural world and connects to sacred stories of tribal history and issues of cultural identity in the context of United States.

LIT 371 Topics in Medieval Literature

Prerequisites: ENG 201; LIT 260 or permission of the instructor

LIT	371	Section 02	Nbr: 9967	MAJESKE*	ONLINE		
-----	-----	------------	-----------	----------	--------	--	--

Unlocking the Secrets of Medieval Literature Story Collections: The Framing Stories as Keys

"A picture of silver framing an apple of gold", Abraham Lincoln (speaking of the Constitution's relation to the Declaration of Independence)

In the current moment, tremendous efforts are underway to reframe the dominant narrative around which our society is structured, around which our society understands itself. A prime example of this is the structure provided by the New York Times' 1691 Project, the goal of which "is to reframe American history by considering what it would mean to regard 1619 as our nation's birth year. Doing so requires us to place the consequences of slavery and the contributions of black Americans at the very center of the story we tell ourselves about who we are as a country."

Framing stories provide the outlines within which we understand the world in which we live, and our places in it. But these master framing narratives are usually hidden, buried deeply within the culture in which we happen to live. They become visible, and consequently subject to critique and significant revision, only in unsettled times like the

present.

An appreciation for how frame stories operate may help to guide us in this period of transition, and there is no better place to discover how frame stories operate than to read a selection of them from the time in which they reached their highest form, that is, from the period we in the West call the “Middle Ages”, and which in West Asia and the Muslim world is called the “Islamic Golden Age.”

Frame stories act as lenses through which the author desires the reader to look in order to interpret the individual stories encompassed within. In a way, frame stories provide the keys that unlock the secrets of the inner stories, secrets which remain mysteries if these individual inner stories are read in isolation.

Unfortunately, contemporary readers typically quickly skim over or even skip the frame stories in their rush to get to what they believe to be the heart of the matter—to the individual stories contained within. They treat the frame stories simply as worthless packaging that acts to conceal from them the contents which they consider to be what truly has worth. What they miss is that the true nature and value of the contents, the inner stories, cannot be established in isolation. The secret treasure of these inner stories will remain forever locked away without the keys provided in the frame stories.

This course will give center stage to several frame stories, and you will be asked to read a selection of the inner stories in these collections, applying to them the frame story lenses provided by the authors. You will be asked to consider how viewing the inner stories in lights of the frames fundamentally change their meanings.

We will be reading the frames and selected inner stories from the following collections (and possibly others): Boccaccio’s Decameron, Chaucer’s Canterbury Tales and his Legend of Good Women, Dante’s Inferno, Christine de Pizan’s The City of Ladies, and the anonymous Tales of the 1001 Nights.

LIT 373 Topics in Seventeenth- and Eighteenth-Century Literature

Prerequisites: ENG 201; LIT 260 or permission of the instructor

LIT	373	Section 01	Nbr: 8779	HUSE*	ONLINE
LIT	373	Section 04	Nbr: 10096	HUSE*	ONLINE

Political Animals. Dramatic political events and movements convulsed Britain in the seventeenth century: civil wars, a revolution, the judicial murder of a king, the rise of representative democracy, and the growth of party politics. Writers participated in the controversies springing from these upheavals, often using animal metaphors to mock their opponents. This course explores the animal imagery and non-human characters not only in such political sparring but also in literary responses to broader cultural developments such as the rise of empirical science and of the abolitionist movement.

LIT 375 Topics in Twentieth-century Literature

Prerequisites: ENG 201; LIT 260 or permission of the instructor

LIT	375	Section 01	Nbr: 8775	KAPSTEIN*	TuTh	12:15 PM	1:30 PM
LIT	375	Section 02	Nbr: 8780	KAPSTEIN*	TuTh	10:50 AM	12:05 PM
LIT	375	Section 03	Nbr: 8773	KAPSTEIN*	TuTh	3:05 PM	4:20 PM

Books and bodies. We use the same language to talk about them both: We dissect them; we divide them into parts; we think of them as living, and as things that can be killed. This semester in Topics in 20th Century Literature, we’ll be reading books concerned with bodies, bodies in parts, and body parts, from war poetry to postcolonial drama, and covering topics as varied as shell shock, genetic engineering, and organ trafficking. We’ll ask questions about body politics, including, how and where do race, class, gender, and sexuality intersect to mark bodies in particular ways? Who is vulnerable to the violence of being reduced to bodies or body parts, and what does resistance to that look like? Alongside the primary texts, a sampling of scholarship ranging from Darwin to contemporary literary theory has been selected to suggest possible approaches for a final research paper which will allow students to explore their own related interests.

LIT 383 Gender and Sexuality in U.S. Latinx Literature

Prerequisite: ENG 201

LIT	383	Section 01	Nbr: 55672	RINCON	TuTh	3:05 PM	4:20 PM
-----	-----	------------	------------	--------	------	---------	---------

This course will study the representations of gender and sexuality in Latinx literature, poetry, drama, and essays. Students will examine the social construction of gender and sexuality, their variations within different Latinx communities, and their relationship to race and class. We will also examine Latina feminism as a critical approach to the study of power and justice in American society. Authors may include Sandra Cisneros, Manuel Muñoz, Esmeralda Santiago, Junot Diaz, Julia Alvarez, Silvio Sirias, Cristina Garcia and Reinaldo Arenas, among others.

LIT 400 Senior Seminar in Literature

Prerequisites: ENG 201, LIT 260, and LIT 300 or LIT 305, and senior standing

LIT	400	Section 01	Nbr: 8777	GRAY*	TuTh	10:50 AM	12:05 PM
-----	-----	------------	-----------	-------	------	----------	----------

The senior seminar requires students in the literature concentration to synthesize the knowledge and critical skills they have acquired in the major. The course offers an in-depth study of a particular topic, author, or intellectual theme and asks students to examine the relevant issues and debates through course readings, discussion, and an original research project. The topic, author, or theme for the semester will be situated in current conversations in the broader field of literary/theoretical study.

LIT 405 Senior Seminar in Literature and Law

Prerequisites: ENG 201, LIT 305, senior standing

To concentrate in Literature and the Law students must have completed two Literature and the Law electives and the Literature and Law seminar by graduation.

LIT	405	Section 01	Nbr: 10549	TUNG*	MW	12:15 PM	1:30 PM
-----	-----	------------	------------	-------	----	----------	---------

What do ghosts and Abu Ghraib have in common? In examining legal identity, we will find out. What do you think means more, so-called "human" rights or citizenship? Do you know that the law can create grey areas, like Guantánamo, where citizenship and law are meaningless? In this course, we will probe the racist structuring of civil and legal identity, along the lines of Foucault's biopolitical distinctions between the "superrace" and the "subrace" and Fanon's idea that Black persons must wear "White Masks." Race is a way of dividing those whose lives matter from those whose lives do not--and this does not always fall along "color" divisions, for example, in Rwanda. We will examine the way power is theorized to render some lives worthless--as in the totalitarian regimes of Ceaușescu's Romania and South America's corrupt governments, which are depicted in the novels, *The Land of Green Plums* and *Century of the Wind*. We will read theorists such as Foucault, Agamben, and Butler, as well as Dayan's *The Law is a White Dog* (which shows how the legal formulation of slavery was transferred to today's prisoners). We will consider what it means to be a citizen at home and abroad, and what it might mean to be a global citizen or non-civil person in today's racialized world.

Writing Courses

ENG 212 Introduction to Creative Writing

Prerequisites: ENG 101 and ENG 201

ENG	212	Section 01	Nbr: 8594	CROSBY	MW	9:25 AM	10:40 AM
ENG	212	Section 02	Nbr: 9557	WEINER	TuTh	12:15 PM	1:30 PM
ENG	212	Section 03	Nbr: 9736	HARRIS*	TuTh	3:05 PM	4:20 PM

This course introduces students to the writing workshop format. In a workshop environment, students explore three principal genres of creative writing: first-person narrative, fiction, and poetry. We begin each section of the course with discussion of the genre's structural guidelines and close reading of short published work, and follow with exercises to help students gain familiarity with a writer's tools. Then students write and present their original creative work in class for constructive criticism from other workshop members and instructor. Writers then re-think and revise their work, essential steps in the writing process.

ENG 215 Poetry Writing and Reading

Prerequisite: ENG 201

ENG	215	Section 01	Nbr: 9683	LONG*	TuTh	12:15 PM	1:30 PM
-----	-----	------------	-----------	-------	------	----------	---------

Students learn to write poetry through reading and imitating the techniques of the great poets of the past and present. Use of fixed forms like the limerick, haiku, and sonnet to generate poetry. Variations on standard genres like the nature description, seduction poem, or aubade. Imitating catalogues, extended metaphors, tone of voice. How to publish poetry.

ENG 216 Fiction Writing

Prerequisite: ENG 201

ENG	216	Section 02	Nbr: 8599	HEIMAN*	TuTh	4:30 PM	5:45 PM
-----	-----	------------	-----------	---------	------	---------	---------

How to connect? How to reach other people in our ever-more fragmented, defensive, unwilling world? One sure way is in the experiences that bridge the divides of race and culture and gender and class and youth and age. You read of these experiences; you talk about them. Now make your contribution. In this fiction-writing workshop, students write the truths, so often drawn from life experiences, that unify, that validate, that bring people closer. Come write a story. You'll see.

ENG	216	Section 01	Nbr: 8598	BERLIN*	TuTh	9:25 AM	10:40 AM
-----	-----	------------	-----------	---------	------	---------	----------

English 216 is a hands-on creative writing course. In literature classes we're asked to write about stories. This course teaches us how to write stories. Fiction often says more about life than actual life; one of the joys of reading a well-crafted story is that we recognize its truth. ENG 216, Fiction Writing, will introduce the fundamental elements of building a well-crafted story—character, plot, dialogue, description, voice, theme. The course opens with creative writing exercises and a discussion of published stories to help us gain an understanding of the choices fiction writers make. Then the course becomes a Writing Workshop where class time is spent discussing student work. Because this is a creative writing course, we will be free to write on almost any topic we choose. By the end of the course we will have completed two well-revised, original short stories.

ENG	216	Section 03	Nbr: 9684	ARNOLDI*	MW	12:15 PM	1:30 PM
-----	-----	------------	-----------	----------	----	----------	---------

The ENG 216-03 Fiction Writing Workshop will show you how to craft compelling, page turning stories that grip readers from the first sentence and never let them go. We cover the basics such as plot, character development, inciting incident, voice, setting and dialogue as we write from prompts, learn humor from improvisation, understand the significance of our own experience and write stories that hook readers because they care deeply for the characters and root for them to overcome obstacles and achieve their goal. Katherine Arnoldi, Ph.D. in Creative Writing, created a graphic novel that won two ALA Awards, a New York Foundation of the Arts Award, was named a Top Ten Book of the Year by Entertainment Weekly, was nominated for an Eisner and has a movie deal with Universal Studios. Her collection of short stories won the Juniper Prize. She has been featured on the Today Show, Nightly News, CNN and the NYTimes.

ENG 225 Interpreting Objects, Texts and Culture

Prerequisite: ENG 201

This course satisfies the Flexible Core: Individual and Society area of the Gen Ed Program.

ENG	225	Section 01	Nbr: 61395	MCCORMACK*	TuTh	12:15 PM	1:30 PM
-----	-----	------------	------------	------------	------	----------	---------

Everything we view with our eyes is a text to be read; authors deliver messages and meanings in poems, movies, advertisements, furniture, buildings, clothes.... We take in these messages and meanings, often uncritically, and they impact what we believe, what we think, and how we act. In the texts we consume, race, ethnicity, gender, and class are all constructed for us and wired to our brains. Given this mind control, we might want to pay more attention. In this course we will identify, analyze, and deconstruct the messages and meanings behind what we see, hear, read, and experience. As consumers and creators of texts, it is imperative that we understand, interpret, and critically engage our lifetime of texts, so we are not bamboozled into believing, thinking, and acting on messages of division, otherness and hate. You will not see the world the same way again. We meet synchronously, so we can

“read” together. One exam and 3 writing assignments. This course counts towards the Writing and Rhetoric Minor and the English Major.

ENG 233 News Reporting and Writing

Prerequisite: ENG 201

ENG	233	Section 02	Nbr: 9108	CAPELOTO	ONLINE		
-----	-----	------------	-----------	----------	--------	--	--

Writing for a professor is one thing. Writing for a general audience is another. In this class, students will learn the basics of conceiving, reporting and writing stories for publication. We will cover news value, leads, story structure, attribution, AP style, libel law, and ethics. Students will learn to read and write news critically and to understand how newspapers and the stories within them are structured; how a news story differs from a press release or an academic paper; and how a hard news story differs from a news feature. During an additional lab hour each week, students will generate story ideas, write stories on deadline, and potentially prepare their work for publication in the John Jay Sentinel. This class can be taken as an English elective and/or for the Journalism Minor.

ENG 235 Writing for Management, Business and Public Administration

Prerequisite: ENG 201

ENG	235	Section 01	Nbr: 8586	SINGER	TuTh	10:50 AM	12:05 PM
ENG	235	Section 03	Nbr: 9853	POLESNY	ONLINE		
ENG	235	Section 04	Nbr: 9685	SINGER	TuTh	9:25 AM	10:40 AM
ENG	235	Section 98	Nbr: 8587	MCBETH	ONLINE		

Development of the writing skills required for careers in law, business, civil service, or public administration. Extensive practice in the various forms of correspondence, interoffice memos, informal reports, minutes of meetings, summaries, briefings, and presentations. Preparation of job application letters and résumés. Practice in proofreading, revising, editing. Development of reading comprehension through close study of business-related writings.

ENG 245 Creative Nonfiction

Prerequisite: ENG 201

ENG	245	Section 01	Nbr: 10536	MADRAZO*	TuTh	4:30 PM	5:45 PM
-----	-----	------------	------------	----------	------	---------	---------

“Creative Nonfiction? What’s that?” Whether we call what we’ll work on in this course personal essay, memoir writing, narrative nonfiction, travel writing, or literary journalism, in the words of Susan Orlean in her introduction to the collection True Stories, Well Told: “Does it matter? How About: I just learned something really fascinating and now I’m going to tell you about it. Or how about: I am going to write this so vividly that you will feel you are experiencing the story with me. And: Everything in it is true. And: Life is just so damn interesting...Like pornography, you don’t need a definition, anyway, because you will know it when you read it.” In this class, we’ll get to know it; we’ll read it; we’ll write it; we’ll workshop it; we’ll submit it to contests; and we’ll share it at public readings and for Life Out Loud, a literary nonfiction podcast production on campus.

ENG 250 Writing for Legal Studies

Prerequisite: ENG 201

ENG	250	Section 02	Nbr: 10415	PETZKE	TuTh	3:05 PM	4:20 PM
ENG	250	Section 99	Nbr: 10756	REMEZA	ONLINE		

Through legal research and readings, we will gain familiarity with the legal process and the kinds of writing required in law offices and courts, including letters, legal memoranda, and motions. We will read, analyze, and summarize legal materials, such as cases, statutes, and other forms of legal authority. Students will gain experience in reading and interpreting judicial opinions, as well as applying legal rules to factual scenarios. Deductive reasoning, forensic rhetoric and English grammar will receive substantial attention. Students will be asked to practice writing that relates specifically to legal controversies experienced in everyday life, such as consumer complaints, landlord/tenant issues, and the rights and responsibilities of the government, police, students, and citizens. Above all, we will work on the basic skills necessary to write well in legal contexts and aim at developing a rhetorically persuasive writing style.

ENG 255 Argument Writing

Prerequisite: Grade of B+ or higher in both ENG 101 and ENG 201 and permission of the instructor

ENG	255	Section 01	Nbr: 8588	KATZ*	TuTh	10:50 AM	12:05 PM
-----	-----	------------	-----------	-------	------	----------	----------

Intensive study of and practice in writing in a variety of argument templates, using the principal rhetorical forms, with emphasis on developing effective techniques of proofreading and editing. Intensive grammar and style instruction enable students to offer global and sentence level responses to the writing of peers. One hour weekly practicum required.

ENG 260 Grammar, Syntax, and Style: Writing for All Disciplines

Prerequisite: ENG 201

ENG	260	Section 01	Nbr: 9686	ALLEN*		ONLINE	
ENG	260	Section 98	Nbr: 61397	ALLEN*		ONLINE	

This course is for students who want to understand their own writing habits, broaden their stylistic range, and overcome current communication/stylistic problems such as vagueness or repetitiveness. We will cover the basics of Standard English usage, and read materials that show how all dialects (not only Standard English) have grammatical coherence. The final project involves a grammatical and stylistic analysis of a text of your choice—including your own writing. ENG 260 counts as an elective for the English major, for several different minors (Creative Writing, Writing and Rhetoric, and English), or as a free elective. Send all questions to Professor Allen at vallen@jjay.cuny.edu.

ENG 261 Digital Video Production

Prerequisite: ENG 101 and one of the following: ENG 131 or ENG 201 or LIT 106

ENG	261	Section 01	Nbr: 10039	DAVIES	F	9:25 AM	1:30 PM
-----	-----	------------	------------	--------	---	---------	---------

This course is an introduction to digital video making. Students will learn the practical techniques needed for the making of professional quality videos, including cinematography, sound, lighting, and video editing. In hands-on workshops and individual and group assignments, students will master a variety of genres and styles of nonfiction video making, create their own high-quality videos, and examine how award-winning and popular videos are made.

ENG 313 Advanced Fiction Writing

Prerequisites: ENG 201 and ENG 216

ENG	313	Section 01	Nbr: 8603	BERLIN*	TuTh	12:15 PM	1:30 PM
-----	-----	------------	-----------	---------	------	----------	---------

Advanced Fiction Writing is just that, a continuation of the skills we learned in English 216, Fiction Writing. Students in English 313 will build on their structural knowledge and write original short stories that are layered and refined. We will pay particular attention to writing the hard parts of a story, those vulnerable, often uncomfortable moments that make fiction memorable. Because students will already be familiar with the Writing Workshop format, we will immediately begin our workshops where student work is thoroughly discussed. These peer critiques will help us revise our original pieces into polished, resonant stories.

ENG 316 Advanced Argument Writing and Response: Theory and Practice

Prerequisite: ENG 255

ENG	316	Section 01	Nbr: 8589	KATZ*	TuTh	12:15 PM	1:30 PM
-----	-----	------------	-----------	-------	------	----------	---------

Sequel to English 255 that combines composition practice with exposure to theories and paradigms of responses to writing. Intensive reading and discussion of theoretical texts that reflect a variety of reader-response theories and techniques as well as responses to writing in the disciplines enable students to sharpen their critical skills and become expert judges of the composition process, their own writing, and of writing across the curriculum. Weekly practicum required.

ENG 334 Intermediate News Reporting and Writing

Prerequisites: ENG 201 and ENG 233

ENG	334	Section 01	Nbr: 9872	HARNER*		ONLINE	
-----	-----	------------	-----------	---------	--	--------	--

Over the course of the semester, students will learn to report, write, and edit nonfiction stories for publication on the class JLAB website, and, possibly, in the John Jay Sentinel. Students will develop their style by reporting increasingly more advanced story subjects and structures, and they will work with the editors of the John Jay Sentinel to produce the semesters' issues of the newspaper.

ENG 346 Feminist Rhetorics: Histories, Intersections, Challenges

Prerequisites: ENG 201

ENG	346	Section 01	Nbr: 55669	PAULINY*	TuTh	10:50 AM	12:05 PM
-----	-----	------------	------------	----------	------	----------	----------

In "The Transformation of Silence into Action," feminist, lesbian, activist, poet Audre Lorde tells us that "Each of us is here now because [...] we share a commitment to language and to the power of language, and to the reclaiming of that language which has been made to work against us." In the spirit of Lorde's commitment to the power of language, this course examines how feminist activists, scholars, and writers have argued for their place in public and academic herstory and how they have used words and actions to challenge the power structures that have worked to silence them. By studying the work of a wide variety of feminists, students will interrogate how intersectional feminists, especially feminists of color, use rhetorical strategies; what it means to engage in intersectional feminist rhetorical practices; how feminist scholarship and activism overlap; and, how they might consider themselves part of an intersectional feminist community.