

**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
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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		
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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		
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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
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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 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 19<sup>th</sup>-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 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		
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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		
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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."

## Writing Courses

### 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
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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.