ENG 2100  GMWA
RUSSELL, CATHERINE

Love and Work

Sigmund Freud said, “Love and work are the cornerstones of our humanness.” Do you agree? Do you want to live to work or work to live? What kind of work will make you happy? Are you interested in the risks and initiative involved becoming an entrepreneur or would you be happier facing the challenges and benefits of working in a more structured work environment?

We will examine the relationship between work, money, life and happiness. We will explore the differences between working for a company and being an entrepreneur and you will be encouraged to write about yourself and what career choices would make you the happiest and why. Writing assignments will include a personal statement/description of who you are and who you hope to become; an interview with a person who has the job you would like to have in ten years; a “process” or “how-to” work-related essay and a research paper biography of a successful entrepreneur such as Steve Jobs, Sean Combs, Warren Buffett or Martha Stewart.

We will read selections from Working by Studs Terkel to compare narratives from people working in varied fields and selections from Nickel and Dimed by Barbara Ehrenreich to consider what it means to work for minimum wage. We will also read selections from the Walter Isaacson biography of Steve Jobs and The Accidental Billionaires by Ben Mezrich which was the basis of the film The Social Network.

Students will also be required to choose, read, summarize and respond to a business-themed newspaper or magazine article each week and read and then discuss a novel of their choice.

ENG 2100  GMWB
VECCHIO, MONICA

Defining Our Heroes, Defining Ourselves

Who are your heroes? Heroes and heroines, real or imaginary, are everywhere, from a New York stadium to Gotham City or the Himalayas. They have been honored and imitated, but are they still? How do our perceptions shift from childhood, to youth, to maturity? What do we know about the heroism within us? Using a variety of readings and media, we will explore this phenomenon and examine how the aspects of heroism can help us to understand ourselves, others and the world in which we live. Coursework will include writing about these questions and researching the topics in
sources like online videos, art, photography, fashion, sports columns, current events, scientific discovery and famous speeches.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2100 GMWC
MCGRUDER, KRISTA

The Business of America is Business

President Calvin Coolidge said that “The business of America is business.” But Americans’ interest in the “business of America” existed long before and has continued after Coolidge coined the now-famous aphorism. The literature about business is not confined to the dry texts of business schools, and the jargon of trade magazines. Fiction writers, poets, and playwrights have addressed the idea of what it means to be an employee, an owner, a retiree, and a person who is down on his or her luck within the rubric of an American economy that, for better or worse, depends on the workings of business.

This class will examine the literature of business in America, how the founding documents shaped enterprise, and how writing, both journalistic and otherwise, affected Americans’ views of industry. The course will start with selections from The Federalist Papers then continue with a Supreme Court decision that defined how the federal government would regulate American commerce.

Poems by Walt Whitman and fiction by Herman Melville will illuminate how writers describe the place of work in everyday life. Students will read Upton Sinclair’s The Jungle and James Agee’s Let Us Now Praise Famous Men to better understand historical conditions for workers in urban and rural enterprises. The course will continue with Reminiscences of a Stock Operator and Michael Lewis’s tale of Wall Street in Liar's Poker.

First and foremost, however, this course will be a course in composition. Heavy emphasis will be placed on writing inside and outside of class. Students should be prepared to use The Little, Brown Handbook as their usage guide and Frank Cioffi’s The Imaginative Argument as their guide to rhetoric in composition. Students will be expected to complete two essays, a research paper, and many in-class writing assignments.

ENG 2100 GTRA
VECCHIO, MONICA

Defining Our Heroes, Defining Ourselves
Who are your heroes? Heroes and heroines, real or imaginary, are everywhere, from a New York stadium to Gotham City or the Himalayas. They have been honored and imitated, but are they still? How do our perceptions shift from childhood, to youth, to maturity? What do we know about the heroism within us? Using a variety of readings and media, we will explore this phenomenon and examine how the aspects of heroism can help us to understand ourselves, others and the world in which we live. Coursework will include writing about these questions and researching the topics in sources like on line videos, art, photography, fashion, sports columns, current events, scientific discovery and famous speeches.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

**ENG 2100 GTRB**
**MCFADDEN, ANNE**

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

**ENG 2100 GTRC**
**PENAZ, MARY LOUISE**

**Tell Me You Didn’t Just Say That! The Snark, The Gossip, The Liar**

In this course, we will consider the rights and responsibilities of upholding free speech. With increased speed and efficiency—especially with the Internet and social networks available—human beings are able to speak their minds. But when and where do we draw the line? When we say that something is in bad taste, what exactly do we mean? Is all gossip bad? What is truthiness? Does it matter when advertisement bends the truth? These are only a few of the questions we will ponder in this class.

First and foremost, however, this will be a course in written composition. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school. This blog is a member of the Teaching with Blogs group and the English Department in co-hort with the Bernard L. Schwartz Communication Institute.

**ENG 2100 GTRD**
**STAFF**
This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2100 GWFA
ENTES, JUDITH

The Family: Making Connections

What does family mean? We will examine how there are different definitions of family. In addition, we will observe and examine various strategies people use to make connections. We will read from Studs Terkel (Working), Adrian Nicole LeBlanc (Random Family) and Amy Tan’s (“Snapshot”). In addition, we will read from current news articles and other publications.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2100 HMWA
RILEY, CHARLES

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2100 HMWB
TOWNS, SAUNDRA

Engagement

The course aims to introduce student writers to the conventions of academic writing and to develop those critical reading and thinking skills that will be called for in academic, civic, and professional life. Primary attention is given to writing as a process, from formulating a thesis, to outlining, drafting, and revision, to writing the research paper. Essays by both contemporary and "classic" writers will be read and analyzed as they speak to both rhetorical and cultural issues of concern.
**ENG 2100 HMWC**

MEAD, COREY

**English 2150** is a course on college-level essay writing. Through regular reading and writing assignments, you will learn to read carefully and critically while annotating a text, define a personal position on a reading or issue, narrow down your main point, pull together evidence and analyze its implications, make claims based on evidence, develop convincing arguments, identify and write for a specific audience, and structure coherent essays with clear main ideas.

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**ENG 2100 HMWD**

RUSSELL, CATHERINE

**Love and Work**

Sigmund Freud said, “Love and work are the cornerstones of our humanness.” Do you agree? Do you want to live to work or work to live? What kind of work will make you happy? Are you interested in the risks and initiative involved becoming an entrepreneur or would you be happier facing the challenges and benefits of working in a more structured work environment?

We will examine the relationship between work, money, life and happiness. We will explore the differences between working for a company and being an entrepreneur and you will be encouraged to write about yourself and what career choices would make you the happiest and why. Writing assignments will include a personal statement/description of who you are and who you hope to become; an interview with a person who has the job you would like to have in ten years; a “process” or “how-to” work-related essay and a research paper biography of a successful entrepreneur such as Steve Jobs, Sean Combs, Warren Buffett or Martha Stewart.

We will read selections from *Working* by Studs Terkel to compare narratives from people working in varied fields and selections from *Nickel and Dimed* by Barbara Ehrenreich to consider what it means to work for minimum wage. We will also read selections from the Walter Isaacson biography of Steve Jobs and *The Accidental Billionaires* by Ben Mezrich which was the basis of the film *The Social Network*.

Students will also be required to choose, read, summarize and respond to a business-themed newspaper or magazine article each week and read and then discuss a novel of their choice.

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**ENG 2100 HMWE**

CORWIN, WALTER

**Outsiders as Insiders**

English 2100 focuses on how prominent writers and journalists treat the subject of human rights. We will discuss this subject through the theme of the *outsider* as opposed to the *insider*: the attempts of blacks, Asians, Indians, women, Jews, people of different sexual orientations, the impoverished to
become part of American life. In this writing class, we analyze the challenges the authors face and the narrative choices they made in representing diverse, complex and often volatile subjects. These varied and compelling essays serve as models for our own writing, including short essays on a play and art exhibition that the students attend and a research paper related to the theme of the course: the role of the outsider in American life.

Samples of reading to include:

Virginia Woolf, “If Shakespeare Had Had a Sister.”
Mary Wollstonecraft, “From A Vindication of the Rights of Woman.”
Elizabeth Cady Stanton, “Declaration of Sentiments and Resolutions.”
John Stuart Mill, from “The Subjection of Women.”
Chief Seattle, “Address.”
Martin Luther King, Jr. “Letter from Birmingham Jail.”
Richard Wright, “The Library Card.”
Ann Frank, “Diary.”

ENG 2100 HMWF
TROY, NILAJA

Fighting the Good Fight

What is worth fighting for: a job, your, education, a spouse/boyfriend, or perhaps your humanity? Are you willing to lose your life to change the world? In the 20th century, people around the world fought for rights based on race, culture, gender, sexual preference and religious freedom. This class will analyze these and other social movements of the period. We will read *The Jungle* by Upton Sinclair and selections of *Malcolm X*. We will watch *Norma Ray* with Sally Field, *Silkwood* with Cher and *On the Waterfront* with Marlon Brando. In addition newspapers, journal articles and your own personal experience will be used as source materials.

Our goal is to become comfortable with each step of the writing process, from deciding on a topic, to formulating the thesis, researching the supporting arguments and finally writing a conclusion. The fight for public and private freedoms will be the vehicle by which we reach our goal. To facilitate the learning process response papers to the readings, pre-draft assignments, an annotated bibliography and three essays will be required. The essays will consist of two analytical papers and final research paper. The research paper will consist of a topic of your own choosing.
SYLVOR, JENNIFER

Freaks, Geeks, and Weirdos

While much great literature has described the fictional feats of larger-than-life heroes, many of our most memorable figures have been drawn from the margins of society and can be defined against the contours of the conventional hero. In this course, we will explore novels, short stories, non-fiction, art, and film that feature “marginal” individuals – loners, outcasts, eccentrics, oddballs – and we will discuss the special perspective afforded by these characters. What does it mean to be an outsider? Why is the figure of the artist or writer so frequently located on the margins of society? In what ways does modern culture sometimes privilege this “outsider’s” perspective? How does society deal with those who are outside the mainstream?

We will consider the literary archetype of the anti-hero in works like Melville’s “Bartleby the Scrivener” and Kafka’s “The Metamorphosis” and also explore the connection the pivotal role of the outsider as artist in works by Marjane Satrapi and Junot Diaz. Through films like “Grey Gardens” and “Freaks,” we will immerse ourselves in the worlds of true outsiders and will think about what is at stake in defying societal conventions. Finally, through research and writing, we will identify and analyze marginal populations in our own communities.

This course will emphasize both the process and product of academic writing through informal writing assignments; writing, editing, and revising formal essays; and planning, researching, and writing an academic research paper.

ENG 2100 HTRA
TOWNS, SAUNDRA

Engagement

The course aims to introduce student writers to the conventions of academic writing and to develop those critical reading and thinking skills that will be called for in academic, civic, and professional life. Primary attention is given to writing as a process, from formulating a thesis, to outlining, drafting, and revision, to writing the research paper. Essays by both contemporary and "classic" writers will be read and analyzed as they speak to both rhetorical and cultural issues of concern.

ENG 2100 HTRC
DEMING, JOHN

Music, Lyrics and Language

In this course, students will analyze and compose argumentative essays about a broad sampling of 19th- and 20th-century writers and musicians including John Ashbery, James Baldwin, Miles Davis, Annie Dillard, Bob Dylan, George Gershwin, Robert Hayden, Wallace Stevens, Walt Whitman and
Thom Yorke. Students will read a variety of argumentative essays, and will also study lyricism: the differences between poem and song, the ways that language contains elements of sound and the way that language changes when it is coupled with music. There will also be an emphasis on rhetorical language, and the specious ways that a stirring speech or performance might “convince” even if it is absent logical reason: the notion that a person might be swayed by a dynamically performed political speech in the same way that they are “convinced” by live or recorded music.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

List of possible readings:

*Musicophilia*, Oliver Sacks  
*Leaves of Grass*, Walt Whitman  
“Sonny’s Blues,” James Baldwin  
“A More Perfect Union,” Barack Obama  
*Self-Portrait in a Convex Mirror*, John Ashbery  
*Musicophilia*, Oliver Sacks  
“The Meaning of the Fourth of July for the Negro,” Frederick Douglass  
“Middle Passage,” Robert Hayden  
“State and Revolution,” Vladimir Lenin  
“Letter from Birmingham Jail,” Dr. Martin Luther King Jr.  
“The Hope Speech,” Harvey Milk  
*from Miles*, Miles Davis  
Poems by: Elizabeth Bishop, Robert Creeley, Robert Frost, Frank O’Hara Wallace Stevens, William Carlos Williams  
 Songs by: George Gershwin, Billie Holliday, Bob Dylan, Thom Yorke, and more

**ENG 2100 HTRD**  
**PENAZ, MARY LOUISE**

**What’s a Canon?**

Literary works can be classified in many different ways. When you hear that some work has been added to the literary canon, it usually means that it holds a certain authority as an official inclusion into a group of literary works that have been widely studied and respected based on some kind of rules. So what exactly are those rules and who gets to make the final decisions? Influential literary critics, scholars, teachers, artists, musicians, and even Presidential staff often make these kinds of decisions. So how in the world do they decide which poems are included?

In this course, we will read many poems, all from the Academy of American Poets website, and try to figure out what makes them canonical. By the end of this semester, we should have a very strong
sense of how to judge poetry. For the final assignment, each student will create his or her canon and defend his or her choices.

Questions to consider:

What other kinds of poetry—rap, slam poetry, and other—do you feel should be part of this canon?

The primary purpose of this course will be to enhance students' writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

Booklist:

Little, Brown Essential Handbook (7th Edition) [Spiral-bound]

Other materials will be supplied by the instructor and/or the student will download them from the Academy of American Poet’s Website online: http://www.poets.org/index.php

ENG 2100 HTRE
GETZEN, SHEILA

SATIRE AND SOCIETY

Satire has been an expressive medium for the complex and never-before-imagined realities of the early 21st century. Saturday Night Live, The Colbert Report, The Daily Show, Modern Family, South Park, and HBO Comedy Specials have been attracting wide audiences and critical acclaim. Why the success? To start, they offer relatable material and appealing humor, along with unique and challenging social commentary.

In this course, you will hone your taste in satire, and your understanding of the tone and rhetoric of its messages. We will read three satires which offer significant re-framing of issues and fresh perspectives: --Aldous Huxley, in his 1932 futuristic novel Brave New World, assails consumerism and mass production, using cartoon-like socially-engineered individuals to represent the lampooned lifestyle. --Marjane Satrapi, in her 2008 graphic arts memoir, Persepolis 2, The Return, portrays her attitude confronting the sharp contrasts between modern, liberated Europe and the traditional regime in Iran. --Mark Twain, in his 1898 journey back in time, A Connecticut Yankee in King Arthur’s Court, satirizes both Medieval ways and 19th century progress. (We will read excerpts)

Midway in the semester, we will turn our attention to individual research projects. You will select a specific contemporary satire and research several viewpoints on its success—in terms of perspective/ re-framing of issues, content, and communication. This may be a TV program, a film, a documentary, or a work of literature or theater. You will present your subject to the class, as well
as writing a paper on it. This will be one of three formal papers for class, and there will be several shorter studies. You should be prepared to be active in class, as we probe satires of other societies, as well as our own.

ENG 2100 HTRF
HUSSEY, MICIAH

Self/Image

In this course we will examine the intersection of image and self. How do various representations of who we are—including art, literature, and multimedia—help to define who we are or discover an essential self. By examining photographs, films, paintings, fiction, criticism, and essays, this course will explore how confrontations with images and words can animate what Richard Stein called “a fundamental reorientation of self.” We will question not just the various forms of human representation but analyze how they promote or dismantle the key fictions and truths that swarm around the idea of a self. Using theoretical and critical writings from art history, psychoanalysis, and visual culture, we will compose working theories that speak to each student’s image of self. Students will write papers and give presentations that will engage both assigned topics and student-selected materials.

This class may include works by writers and artists such as:

Honore Balzac
Roland Barthes
Aubrey Beardsley
John Berger
Alfred Hitchcock
Henry James
Laura Mulvey
Walter Pater
Edgar Allan Poe
Richard Prince
Jack Smith
Cindy Sherman
Oscar Wilde

ENG 2100 HTRI
REILLY, PATRICK
Disease and Destiny: Course Description

Plague has been plaguing us for millennia. Virtually every book in the Old Testament offers a plague story. Plagues play a pivotal narrative role in Homer's *Iliad*, and the great classical Greek dramatist Sophocles places plague at the heart of his tragedy *Oedipus Rex*, itself a response to the Plague of Athens during the Peloponnesian War, which was famously chronicled by Thucydides. More recently, the AIDS plague, which has claimed thirty million people worldwide in the thirty years since its discovery in New York City, has generated a vital literary response in the arts and sciences.

In plague texts ancient and modern, the fact of disease is repeatedly being at once confronted and aesthetically reconstructed, commonly in terms of destiny. Daniel Defoe’s *Journal of the Plague Year* (1722) stands today as a classic study of plague both as fact and as construct. Our study of this early modern plague text will focus on its presumption as a journalist’s eyewitness account to record scientifically the earthly progress of the pestilence in London without discounting its heavenly origin. For in Defoe as in Thucydides, human destiny is still linked to the stars. In the course of the enlightened eighteenth century, though, begins a shift in the relationship between man and destiny, as destiny becomes less a product of divine will than it is a process evolving out of human resolve. To what degree, then, is man himself responsible for a destiny circumscribed by the pestilential horrors of plague? How does one rationalize the fact of a phenomenon that defies human comprehension, if not human imagination? To what effect do constructs of destiny control or contain plague?

Placing such questions in scientific and philosophical, social and cultural contexts, we will cross several centuries from Defoe’s *Journal* to Albert Camus’s *The Plague* to Larry Kramer’s *The Normal Heart*, plague agitprop at its most powerful. We will watch the video of *Angels in America*, probably the mostly widely viewed representation of the AIDS epidemic in New York City’s mid 1980s. We will consider the scientific and political implications of disease as destiny in extracts from nonfiction texts like Susan Sontag’s *AIDS and Its Metaphors* and Phil Alcabes’s *Dread* as well as in print journalism (op-ed pieces, articles from the *New York Times* science pages, essays in the *New Yorker*). Our aim will be to develop the students’ critical reading skills and thereby lend substance to their own exercises in prose composition.

This is a writing-intensive course, and writing is a process, which we will explore from the formulation of a thesis through outlining and drafting and revising to a completed essay and, finally, a research paper. Our exercises in rhetorical methods will start small and expand as we progress: from sentence to paragraph, from one paragraph to two, from two to a page, from one page to two, and so on. There will also be some low-stakes writing exercises in class. In addition to short papers and the research paper (theme and topics to be discussed beforehand) there will be a mid-term and final examination.

Get a notebook (pocket-size, cheap)—observe things—take notes!

ENG 2100   HTRJ
REMEDIOS, SARA

Books and the Real World

In this course we will consider the ways in which “real world” social, political, and economic contexts influence literary production (and vice-versa), focusing primarily on moments of heightened political tensions and crisis in the Global North of the 20th century. We will ask how and
why political ideologies take shape in literary works, as well as examine how literature functions internally as social criticism and what is (or can be) the effect of that criticism in the public life. Students will learn to read critically for underlying agendas while expanding and improving upon skills in analytic and researched essays.

Texts will be drawn from literary, critical, and historical sources; possible readings to include Virginia Woolf’s *Mrs. Dalloway*, Muriel Spark’s *The Prime of Miss Jean Brodie*, Arthur Miller’s *The Crucible*, and more.

**ENG 2100  HTRK**
**DURGIN, ALLEN**

**A Lover’s Discourse**

“The course of true love never did run smooth”

Shakespeare, *A Midsummer Night’s Dream*

Most writers have a love/hate relationship with their craft. This composition course hopes to err on the side of love. Using Roland Barthes’ obsessively written *A Lover’s Discourse* as our compass and our guide, we will navigate the lover’s argument in the works of such writers as Plato, Proust, Shakespeare, Carson, Stein, Genet, Winnicott, Sedgwick, and Duras. We will also develop our own writing skills as we craft sentences, paragraphs and essays with the precision and attention that only perturbations of the heart can engender.

First and foremost, ENG 2150 will be a course in written composition. The primary purpose of this course will be to enhance your writing skills and rhetorical sophistication, particularly with regard to argumentative prose. We will engage with labors of love from various disciplines, including psychology, philosophy, biology, political science, and linguistics. The goal is to prepare you not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

**ENG 2100  HWFA**
**GEMPP, BRIAN**

**Networks**

The readings and dialogue this semester are all framed around a theme that the current generation has—for better and for worse—both been manipulated by and are said to have mastered: *networks*. Though students will write about social networking this semester, the starting point for the theme comes from other courses/concepts you will encounter in college, like sociology, communications, education, psychology and anthropology. In these contexts, *networks* reference how individuals form links and relationships within a social context. People self-identify with a
variety of social groups, including kinship networks, communication networks, friendship networks, romantic networks, work or school-related networks, race/class/gender networks, etc. All of these social relationships qualify as networks, as does one’s use of Facebook, Twitter and other on-line platforms. The first-half of the semester will reveal that these network-based relationships can be both virtual and actual.

Unlike any other moment in history, we now live in a deeply inter-connected world where technology and the mass media alter our conceptions of how we relate to one another, to say nothing of how we view both time and space (two philosophical absolutes that have been relied upon since ancient times). We can now see and communicate with people all over the world in “real time”; but these virtual networks have also had a negative impact, obscuring what some view as the most important aspects of culture (community, family, notions of friendship that existed before Facebook, etc.). We will read and write about the advantages and disadvantages of these networks throughout the semester, continuously trying to explain how a specific reading might redefine the concept of the network.

ENG 2100 HWFB
DODSON, TED

You Are a Centrifuge: On Writing and the Writing Process

Do you get the feeling that the Earth is spinning just a little faster than it used to, pulling itself a little closer as a figure skater would in a twirl? Or do you feel quite the opposite, that the Earth is expanding, things and ideas moving in slow arcs away from one another? And, regardless of the scenario, do you feel “in control”?

And where, then, do you feel “control”? If you cannot hold the reins of historical particulars, of the direction of reality, where do you have the opportunity to take control or to make change? This answer, it seems, is a personal one, but by personal -- truly personal -- we can only mean “new.” Because it comes from you and only you, it occurs as novelty to all others. But, just because it is new and you, does not mean that someone else will not find a connection to it.

In this class, we will focus on developing our skills and processes as writers and thinkers, two vocations that will never go out of style. Toward this goal, we will be reading and discussing work from across the humanities and sciences, paying particular interest in constructing a shared discourse between cinema, literature, music, philosophy, science, and contemporary culture. Importantly, this is a class on ideas, not facts, emphasizing your involvement as a creator, instigator, and centrifuge. The trajectory of the class discourse will depend in part on where you want it to go.

Above all else, the goal of this class is to provide you with substantial instruction in academic discourse — both written and verbal — and an extended opportunity to practice critical thought; thus, those taking the course should expect an intensive writing regimen coupled with specific class time spent on the tenets of writing, such as hypothesis, thesis, and revision, with a particular interest paid to developing a personal writing process that will serve to aid you in your academic, creative, and vocational pursuits.

ENG 2100 HWFC
What does family mean? We will examine how there are different definitions of family. In addition, we will observe and examine various strategies people use to make connections. We will read from Studs Terkel (Working), Adrian Nicole LeBlanc (Random Family) and Amy Tan’s (“Snapshot”). In addition, we will read from current news articles and other publications.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.
The course aims to introduce student writers to the conventions of academic writing and to develop those critical reading and thinking skills that will be called for in academic, civic, and professional life. Primary attention is given to writing as a process, from formulating a thesis, to outlining, drafting, and revision, to writing the research paper. Essays by both contemporary and "classic" writers will be read and analyzed as they speak to both rhetorical and cultural issues of concern.

ENG 2100  JMWE
CORWIN, WALTER

Outsiders as Insiders

English 2100 focuses on how prominent writers and journalists treat the subject of human rights. We will discuss this subject through the theme of the outsider as opposed to the insider: the attempts of blacks, Asians, Indians, women, Jews, people of different sexual orientations, the impoverished to become part of American life. In this writing class, we analyze the challenges the authors face and the narrative choices they made in representing diverse, complex and often volatile subjects. These varied and compelling essays serve as models for our own writing, including short essays on a play and art exhibition that the students attend and a research paper related to the theme of the course: the role of the outsider in American life.

Samples of reading to include:

Virginia Woolf, “If Shakespeare Had Had a Sister.”
Mary Wollstonecraft, “From A Vindication of the Rights of Woman.”
Elizabeth Cady Stanton, “Declaration of Sentiments and Resolutions.”
John Stuart Mill, from “The Subjection of Women.”
Chief Seattle, “Address.”
Martin Luther King, Jr. “Letter from Birmingham Jail.”
Richard Wright, “The Library Card.”
Ann Frank, “Diary.”

ENG 2100  JMWF
BAHR, DAVID

The American Dream

The election of Barack Obama as our first African American President was considered by many a vindication of the American Dream. Similarly, at the 2008 Democratic Convention, Hilary Clinton, following her historic bid to be the first female U.S. President, proclaimed that “there are no limits to what is possible in America.” In his book, *Epic of America* (1931), historian James Truslow Adams defined the American Dream as “that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. . . It is not a
dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.” In this course, we will interrogate and explore definitions of the American Dream. Considering the “dream” in relation to class, race, gender, and sexual orientation, we will read essays and fiction by Junot Diaz, David Sedaris, James Baldwin, Richard Rodriguez, Joan Didion, Annie Dillard, Walter Kirn, and others. We will also watch the documentary *Hoop Dreams*, about the socioeconomics of urban athletics and education, and read essays on the film by John Edgar Wideman and Alexander Wolf. Through exploring the theme of “The American Dream,” the goal of College Writing 1 is to identify, develop and organize your ideas in standard written English. We will work to demystify the sometimes daunting composition process, and to learn to identify what works and what doesn’t in one’s own writing and that of others. Writing is something one learns by doing; drafting and revision are key components. It is my hope that students will emerge from this course as more developed critical thinkers and confident, productive writers who have learned know to produce well-structured, thesis-driven research papers with a strong bibliography.

Simply put, our learning goals include:

· To distinguish between critical analysis, personal opinion and summary.

· To recognize different rhetorical conventions (involving tone, context, genre, structure, audience) and types of essays (descriptive, narrative, argumentative, and expository).

· To acquire a scaffold approach to writing though free-writing, research, brainstorming, drafting and revision.

· To obtain fluency in the elements of academic writing: thesis, evidence, analysis, citation format, summary, and paraphrase.

· To develop the ability to analyze writing (our own and others) for clarity, focus and rhetorical effectiveness.

· To build on, and strengthen, our knowledge of English grammar and mechanics, including spelling, capitalization, sentence structure, punctuation.

**ENG 2100  JMWG**  
**FRANGOS, MARK**  

**Censorship and Intellectual Freedom**

Every generation is faced with questions about which ideas, information, images or language is too offensive for society. Motivations to censor range from well-intentioned attempts to protect children to dictators aiming at total control of the information that reaches its citizens. Innovations in technology through Twitter, Facebook and YouTube have made it more difficult for those trying
to stop the spread of intellectual freedom, while simultaneously increasing the efforts of those trying
to slow the spread of this expression of thought.

We will read widely, compose written summaries from texts, and develop critical listening,
speaking and discussion skills. Obviously, the best way to learn writing is to write and we will engage
in writing consistently throughout the semester. We will approach writing assignments as a process,
and you will have the opportunity to plan, draft, revise, and polish essays in a number of different
styles, directed toward varying audiences and with different purposes in mind.

ENG 2100    JWFA
RIORDAN, SUZANNA

New York: A City (Always) on the Verge

As students, teachers, and citizens, we often forget that we are in middle of an ever changing
metropolis. The goal for the class is to try to understand this city in its many facets—especially as a
microcosm of global change. What happens throughout the world (outside of these five boroughs)
often is represented in the art created in and about it. Our goal is to look at recent history and then
understand how some of the best novels, music, art, poetry and film help us understand history in
unique ways.

Works will include the novels The Bonfire of the Vanities by Thomas Wolfe, The Age of
Innocence by Edith Wharton, and Breakfast at Tiffany’s by Truman Capote and the films “Dog Day
Afternoon” “Working Girl” and “Do the Right Thing”, as well as short stories, poetry and song
lyrics. There will be journal writing and 3 short papers, as well as one short research paper based on
the history of each student’s neighborhood, and a longer research paper to be decided between the
student and myself.

We will also take some trips during class to actually look at the places we will be learning
about: the Staten Island Ferry; the Brooklyn Bridge; Madison Square Park, and other areas available
us.

This is an intensive course introducing students to writing as a means of discovery. In
Writing I students practice and share their written articulation of ideas as a community of writers.
Students read a variety of intellectually challenging and thematically coherent texts in a range of
genres. Throughout, the emphasis is on writing and communication skills as processes involving
multiple steps, including drafting, discussion, revision, and re-thinking. The work of the class is
conducted in classroom, small-group, and one-on-one sessions.

ENG 2100    JWFB
GEMPP, BRIAN

Networks

The readings and dialogue this semester are all framed around a theme that the current
generation has—for better and for worse—both been manipulated by and are said to have mastered:
networks. Though students will write about social networking this semester, the starting point for the
theme comes from other courses/concepts you will encounter in college, like sociology,
communications, education, psychology and anthropology. In these contexts, networks reference how individuals form links and relationships within a social context. People self-identify with a variety of social groups, including kinship networks, communication networks, friendship networks, romantic networks, work or school-related networks, race/class/gender networks, etc. All of these social relationships qualify as networks, as does one’s use of Facebook, Twitter and other on-line platforms. The first-half of the semester will reveal that these network-based relationships can be both virtual and actual.

Unlike any other moment in history, we now live in a deeply inter-connected world where technology and the mass media alter our conceptions of how we relate to one another, to say nothing of how we view both time and space (two philosophical absolutes that have been relied upon since ancient times). We can now see and communicate with people all over the world in “real time”; but these virtual networks have also had a negative impact, obscuring what some view as the most important aspects of culture (community, family, notions of friendship that existed before Facebook, etc.). We will read and write about the advantages and disadvantages of these networks throughout the semester, continuously trying to explain how a specific reading might redefine the concept of the network.

ENG 2100 JWFC
REED, CONOR TOMAS

“Whose City? Our City!”: A NYC Writers’ Workshop

This course will focus on the art and techniques of writing about life in New York City as a way to engage with the act of composition as a necessarily social practice. Our settings will be among streets and subways, parks and bridges, museums and skyscrapers. Our subjects will be among businesspeople and beggars, soul singers and seasonal Santa Clauses, officers in blue and Occupy Wall Street participants. We will also relate our attention to CUNY’s vital (and increasingly endangered) role as a public university in the city. Course materials will include essays, poetry, short stories, music, artwork, films, and more.

What I expect from students: be prepared to actively participate every day in class, complete each reading/writing assignment on time, work in groups often, and take *ownership* in dynamically honing your critical writing abilities. An effective writing workshop cannot function with anything less. We will practice interweaving a variety of writing forms: description, exposition, personal account, narrative, argument/persuasion, and more. Ultimately, our goal for this class will be to transform each student into a more skilled, experienced, and socially attuned writer.

ENG 2100 JWFD
ENTES, JUDITH

The Family: Making Connections

What does family mean? We will examine how there are different definitions of family. In addition, we will observe and examine various strategies people use to make connections. We will read from
Studs Terkel (Working), Adrian Nicole LeBlanc (Random Family) and Amy Tan’s (“Snapshot”). In addition, we will read from current news articles and other publications.

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2100 KMWA
MENGAY, DONALD

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2100 KMWB
O’TOOLE, SEAN

New York Narratives

From the Golden Age of Henry James and Edith Wharton to the outpouring of creative and intellectual energies associated with the Harlem Renaissance, the 1960s, and the AIDS crisis, New York has long inspired the imagination of writers and visual artists. This course will examine diverse representations of the city’s people, places, and history in various narrative forms. What makes a text a New York narrative? What views of a particular historical-ideological moment do literature, film, and other media provide, and how do these views compare? Do literary and visual narratives mirror the city’s psyche or serve to analyze it in penetrating ways (or both)? We will address these questions and others in distinct essay sequences, or units, each providing a different angle on our topic. Texts are likely to include poems by Walt Whitman, Langston Hughes, Claude McKay, Allen Ginsberg, and Eileen Myles; short fiction by Herman Melville, Henry James, Edith Wharton, Nella Larsen, and James Baldwin; a play by Tony Kushner; essays by E. B. White and Alfred Kazin; selections from memoirs by Anatole Broyard, Patti Smith, and David Wojnarowicz; photographs by Weegee and Diane Arbus; and films by Oliver Stone and Spike Lee. For at least one writing exercise, students will be asked to choose from a list of city sites depicted in our course texts and visit on their own or in groups. We will conclude by collaborating on a final class project of some kind—video podcasts and a blog, an exhibition of poster presentations, or an anthology of student writing from the course.

This course is primarily a writing course. It is also designed to provide students with an introduction to reading texts and works of art critically from a variety of perspectives.
ENG 2100 KMWC
SHIPLEY, ELY

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2100 KMWD
MICHEL, LINCOLN

Varieties of Deception: Truth and Lies in Literature and Life

From political Twitter scandals to the subprime mortgage crisis, questions about and the consequences of deception are ever-present in modern life. But what is the difference between lying to others and lying to oneself? What are our moral obligations to truth? Can we even agree on what truth is? And how do artists use fiction to tell us about higher truths? This course will examine theories of deception and truth as well as study how these concepts have been used in literature and art. We will explore self-deception with Jean-Paul Sartre, the morality of deception with Sissela Bok, artistic deception with Oscar Wilde, and “truthiness” with Stephen Colbert. Clarice Lispector, Philip Roth, and William Shakespeare will show us the power of deception in fiction while speeches from past presidents and professional athletes will demonstrate how people have attempted to deceive the public in real life. Finally, we will watch two fascinating films with different takes on truth and lies: Rashomon and Glengarry Glen Ross.

First and foremost, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2100 KMWE
REMEDIOS, SARA

Books and the Real World

In this course we will consider the ways in which “real world” social, political, and economic contexts influence literary production (and vice-versa), focusing primarily on moments of heightened political tensions and crisis in the Global North of the 20th century. We will ask how and why political ideologies take shape in literary works, as well as examine how literature functions internally as social criticism and what is (or can be) the effect of that criticism in the public life. Students will learn to read critically for underlying agendas while expanding and improving upon skills in analytic and researched essays.
Texts will be drawn from literary, critical, and historical sources; possible readings to include Virginia Woolf’s *Mrs. Dalloway*, Muriel Spark’s *The Prime of Miss Jean Brodie*, Arthur Miller’s *The Crucible*, and more.

**ENG 2100 KMWF**
**DURGIN, ALLEN**

**A Lover’s Discourse**

“The course of true love never did run smooth”

Shakespeare, *A Midsummer Night’s Dream*

Most writers have a love/hate relationship with their craft. This composition course hopes to err on the side of love. Using Roland Barthes’ obsessively written *A Lover’s Discourse* as our compass and our guide, we will navigate the lover’s argument in the works of such writers as Plato, Proust, Shakespeare, Carson, Stein, Genet, Winnicott, Sedgwick, and Duras. We will also develop our own writing skills as we craft sentences, paragraphs and essays with the precision and attention that only perturbations of the heart can engender.

First and foremost, ENG 2150 will be a course in written composition. The primary purpose of this course will be to enhance your writing skills and rhetorical sophistication, particularly with regard to argumentative prose. We will engage with labors of love from various disciplines, including psychology, philosophy, biology, political science, and linguistics. The goal is to prepare you not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

**ENG 2100 KMWG**
**FRANGOS, MARK**

**Censorship and Intellectual Freedom**

Every generation is faced with questions about which ideas, information, images or language is too offensive for society. Motivations to censor range from well-intentioned attempts to protect children to dictators aiming at total control of the information that reaches its citizens. Innovations in technology through Twitter, Facebook and YouTube have made it more difficult for those trying to stop the spread of intellectual freedom, while simultaneously increasing the efforts of those trying to slow the spread of this expression of thought.

We will read widely, compose written summaries from texts, and develop critical listening, speaking and discussion skills. Obviously, the best way to learn writing is to write and we will engage in writing consistently throughout the semester. We will approach writing assignments as a process,
and you will have the opportunity to plan, draft, revise, and polish essays in a number of different
styles, directed toward varying audiences and with different purposes in mind.

ENG 2100 KMWH
MEAD, COREY

English 2150 is a course on college-level essay writing. Through regular reading and writing
assignments, you will learn to read carefully and critically while annotating a text, define a personal
position on a reading or issue, narrow down your main point, pull together evidence and analyze its
implications, make claims based on evidence, develop convincing arguments, identify and write for a
specific audience, and structure coherent essays with clear main ideas.

ENG 2100 KTRA
GETZEN, SHEILA

SATIRE AND SOCIETY

Satire has been an expressive medium for the complex and never-before-imagined realities of the
early 21st century. Saturday Night Live, The Colbert Report, The Daily Show, Modern Family, South Park,
and HBO Comedy Specials have been attracting wide audiences and critical acclaim. Why the success?
To start, they offer relatable material and appealing humor, along with unique and challenging social
commentary.

In this course, you will hone your taste in satire, and your understanding of the tone and rhetoric
of its messages. We will read three satires which offer significant re-framing of issues and fresh
perspectives: --Aldous Huxley, in his 1932 futuristic novel Brave New World, assails consumerism
and mass production, using cartoon-like socially-engineered individuals to represent the lampooned
lifestyle. --Marjane Satrapi, in her 2008 graphic arts memoir, Persepolis 2, The Return, portrays her
attitude confronting the sharp contrasts between modern, liberated Europe and the traditional
regime in Iran. --Mark Twain, in his 1898 journey back in time, A Connecticut Yankee in King
Arthur's Court, satirizes both Medieval ways and 19th century progress. (We will read excerpts)

Midway in the semester, we will turn our attention to individual research projects. You will select
a specific contemporary satire and research several viewpoints on its success—in terms of
perspective/ re-framing of issues, content, and communication. This may be a TV program, a film,
a documentary, or a work of literature or theater. You will present your subject to the class, as well
as writing a paper on it. This will be one of three formal papers for class, and there will be several
shorter studies. You should be prepared to be active in class, as we probe satires of other societies,
as well as our own.

ENG 2100 KTRB
HOHL, DAVID

**CURRENT ISSUES IN AMERICAN SOCIETY:** ABORTION; RELIGION VS. SCIENCE: CREATIONISM VS. EVOLUTION; THE ENVIRONMENT; ETHNICITY & RACE; FREEDOM & HUMAN DIGNITY; GENDER; WAR & PEACE.

**Abortion:** We will consider the implications of the proposition that a “person” is created at the moment of conception. Readings will include two articles on abortion, one by a feminist and one by a political commentator, and a scholarly review of the Bible for references to abortion.

**Religion vs. Science: Creationism vs. Evolution:** We will read two articles which discuss the teaching of the religious origins of life in American high school science classes and an article on the Darwinian theory of evolution. What are the implications for science of embracing the creationist arguments against evolution?

**The Environment:** This section will ask questions about humans’ interaction with, and relation to, the natural world and will build upon the previous section’s discussion of Darwinian evolution. The principal text will be Edward O. Wilson’s article, “Is Humanity Suicidal?”

**Ethnicity and Race:** This section will explore the relationship between one’s identity and one’s ethnicity/race in the context of two minority cultures in America: African-American and Chinese American. Principal texts will be a selection from Amy Tan, Shelby Steele’s “On Being Black and Middle Class.”

**Freedom and Human Dignity:** This subject will focus on the effects of slavery and the struggle for African Americans’ civil rights in America. Principal texts will be Harriet Jacobs’ “The Women” and Dr. Martin Luther King, Jr.’s “Letter from Birmingham Jail.”

**Gender:** This section will focus on discrimination against women. Principal texts will be Katha Pollitt, “Summer of Our Discontent” and Gloria Steinem, “Wonder Woman.”

**War and Peace:** We will discuss political and military analyses of the “war on terrorism” by a ‘radical’ political commentator, the late Howard Zinn, and a retired general and former political candidate, Wesley K. Clark, and the view of Anthony Shadid’s “Legacy of the Prophet.” We will also explore the questions of whether war or peace is the more ‘natural’ state of existence for the human species, what are some of the historical causes of war, drawing upon previous discussions of Wilson’s “Is Humanity Suicidal?” and Darwinian evolution and. The section will conclude with the question, Will the U.S. fight another war in Iran?

ENG 2100   KTRC
DOLACK, DJ

Living With New Media
Although our means of interaction have increased drastically, often making information and communication available instantaneously, the quality and scope of that interaction is being challenged. Since when did saying ‘I love you’ become simply ‘ILY’ typed into a digital screen? What are the consequences of being addicted to the availability of a cellular phone or email? When we socialize online, how does the fact that we can edit our own profiles impact our sense of identity? We are caught in the classic dichotomy of quantity verses quality, and are living within a culture that is redefining the ideas of personal contact and Proxemics, while promoting abstraction as a viable means of correspondence. This course will explore the ways in which our basic human communication is being altered by the onslaught of technology and new media devices such as the internet (Facebook, MySpace, YouTube, dating sites, blogs, etc.), cell phones, and PDA’s. It will also take a look at the discrepancies between our “real life” personalities and our online identities and avatars, as well as how these differences can color our senses of self and our insecurities.

Sample of readings to include:
“Television: The Plug-In Drug” by Marie Winn
“Dearly Disconnected” by Ian Frazier
“On the Internet, There’s No Place to Hide” by Jonathan Koppell
“Convergence Culture” by Henry Jenkins
“It’s All About Us” by Steven Johnson
“Enough About You” by Brian Williams
“Multitasking State of Mind” by Joanne Cavanaugh Simpson
“Free Speech and Censorship in Online Communities” by Teten and Allen

Also, articles from the New York Times, Wired Magazine, New York Magazine, etc.

ENG 2100 KTRD
KAUFMAN, ERICA

_Persuasion(s): Identities, Stereotypes, & Fights_

Whether we realize it or not, every time we open our eyes we are confronted by a persuasion of some form. In fact, every person is in some way a summary of prior persuasions—like the image of the half-naked model on the side of the bus who tells us what to want, what to buy, and even who to be. The media undeniably influences the steps we take both in our individual minds and throughout city life. Similarly, whether we are male or female this bus billboard speaks to us differently.

This Learning Community will explore these different questions of persuasion: How do we learn to be persuasive? How are we persuaded? By what or whom? What defines one’s persuasion or persuasive abilities? Where can innovation surface in a world full of such persuasions? Through a wide variety of readings and writing assignments, a focus will be placed on the connection between ideas, place, visual media, and human culture. This course will emphasize both the process and
product of academic writing through in-class writing assignments, weekly response papers, rough
draft workshops, self and peer edits, and individual conferences with me.

We will visit local museums (possibly the Museum of Natural History and the Brooklyn Museum’s
Sackler Center for Feminist Art) and cultural centers as a way to watch these models of persuasion
in process—visually documented, and in response create our own visual documentation of who we
are when we decide to be persuaded. Other possible models of persuasion to be explored include:
socialization, prejudice, evolution, epigenesis, animal rights, life span development, etc.

ENG 2100 KTre
DEMING, JOHN

Music, Lyrics and Language

In this course, students will analyze and compose argumentative essays about a broad sampling of
19th- and 20th-century writers and musicians including John Ashbery, James Baldwin, Miles Davis,
Annie Dillard, Bob Dylan, George Gershwin, Robert Hayden, Wallace Stevens, Walt Whitman and
Thom Yorke. Students will read a variety of argumentative essays, and will also study lyricism: the
differences between poem and song, the ways that language contains elements of sound and the way
that language changes when it is coupled with music. There will also be an emphasis on rhetorical
language, and the specious ways that a stirring speech or performance might “convince” even if it is
absent logical reason: the notion that a person might be swayed by a dynamically performed political
speech in the same way that they are “convinced” by live or recorded music.

First and foremost, however, this will be a course in written composition. The primary purpose of
this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with
regard to argumentative prose. The goal is to prepare students not only for success in academic
writing but also for effective participation in and critical understanding of the public and
professional discourses of the "real" world beyond school.

List of possible readings:

Musicophilia, Oliver Sacks
Leaves of Grass, Walt Whitman
“Sonny’s Blues,” James Baldwin
“A More Perfect Union,” Barack Obama
Self-Portrait in a Convex Mirror, John Ashbery
Musicophilia, Oliver Sacks
“The Meaning of the Fourth of July for the Negro,” Frederick Douglass
“Middle Passage,” Robert Hayden
“State and Revolution,” Vladimir Lenin
“Letter from Birmingham Jail,” Dr. Martin Luther King Jr.
“The Hope Speech,” Harvey Milk
Multicultural America and Everyday Life

This course will be situated around an exploration of the connections between politics, culture, and everyday life within both the United States in general and New York City, specifically. Together, we will consider the real and tangible ways in which broader social and cultural issues impact the day-to-day aspects of our own lives and the lives of other residents of the U.S. As we examine some of the complex and controversial issues occurring throughout the city and the nation today, we will also consider our own roles in (and views of) these issues, as well as what it means to be a member of an ever-changing “multicultural” society such as ours. This is a writing-intensive course and students will use the thematic content to participate in class discussions and to develop ideas and topics for written assignments. Work for the course will consist of four papers, a series of shorter writing assignments, a final presentation, and regular participation in class discussions.

ENG 2100  KTRG
NEDELJKOV, NIKOLINA

Who: Through Time

Who-ness is easily the most inspiring, the most puzzling, but also among the most ignored issues that inhabit the universes of individuals and humanity alike. To pose questions about it is to accept a lifelong act of immersing oneself in the process of creating multiple candidates for the title of the answer. It is a process that can undoubtedly be agonizing, but is also tremendously rewarding. The reason for the former is a human inclination toward perfection. The latter results from the human capacity to be satisfied with and thankful for small things, especially if creativity bears such miniature victories. A way of exercising creative energies is generated through this pursuit. The way is called the remix.

Originally, the remix comes from music. When it meets the world of words, hybrid stories emerge, enriched with the imagery of a visual kind. Their interaction brings new means of storytelling. In that key we will explore critically-creative works with an understanding of reading-writing as an inseparable act. Such an approach will be the inspiration and the guideline in our investigations of creatively-critical assignments. It will also illuminate the right to remix while we are exploring the works of Flann O’Brien, William Blake, William Wordsworth, The Clash, Monty Python, Bjork,
Joseph Conrad, Bjork, David Lynch, Thomas Joshua Cooper, The Who, and others to show appreciation for the stamina of the human spirit and the greatness of creation.

ENG 2100 CNOW
MILLER, MICHAEL

Growing Up in a Changing World

In the past 10 years American society has changed. For the first time in almost two centuries American citizens have been under attack at home by a foreign force. We will examine the impact this has had on the students growing up in a post 9/11 world, starting with writing about personal experiences and expanding into the impact that the attack on the World Trade Center has had on the society as a whole. We will examine closely the impact that the attack has had on the world around us, starting with very personal essays and stories, and branching out into more complex issues. As a writing course, each student will begin to explore his or her individual experience, and gradually move out into the challenges of understanding the larger American culture and the problems we face.

We will examine the Jonathan Foer’s novel, *Extremely Loud and Incredibly Close*, extensively. In the course of the semester we will also read and write in journals about such writers as Richard Rodriguez, Maya Angelou, Thomas Jefferson, Langston Hughes, George Orwell and many others, and discuss in groups within the class their writings from a cultural perspective. Writing assignments will move from the very personal recollections of the culture of the family and neighborhood into broader and more complex questions of the kind of world students want to create for ourselves.

ENG 2100 SMWA
O’TOOLE, SEAN

New York Narratives

From the Golden Age of Henry James and Edith Wharton to the outpouring of creative and intellectual energies associated with the Harlem Renaissance, the 1960s, and the AIDS crisis, New York has long inspired the imagination of writers and visual artists. This course will examine diverse representations of the city’s people, places, and history in various narrative forms. What makes a text a New York narrative? What views of a particular historical-ideological moment do literature, film, and other media provide, and how do these views compare? Do literary and visual narratives mirror the city’s psyche or serve to analyze it in penetrating ways (or both)? We will address these questions and others in distinct essay sequences, or units, each providing a different angle on our topic. Texts are likely to include poems by Walt Whitman, Langston Hughes, Claude McKay, Allen Ginsberg, and Eileen Myles; short fiction by Herman Melville, Henry James, Edith Wharton, Nella Larsen, and James Baldwin; a play by Tony Kushner; essays by E. B. White and Alfred Kazin; selections from memoirs by Anatole Broyard, Patti Smith, and David Wojnarovich; photographs by Weegee and
Diane Arbus; and films by Oliver Stone and Spike Lee. For at least one writing exercise, students will be asked to choose from a list of city sites depicted in our course texts and visit on their own or in groups. We will conclude by collaborating on a final class project of some kind—video podcasts and a blog, an exhibition of poster presentations, or an anthology of student writing from the course.

This course is primarily a writing course. It is also designed to provide students with an introduction to reading texts and works of art critically from a variety of perspectives.

ENG 2100 TTRA
COOPER, CAROLYN

Out to Work: The Role of Women and Men in the Workplace since the Industrial Revolution

This course will explore the roles that women and men have played in building the American economy through their employment since the mid-nineteenth century up until the present day. From the early days of the Industrial Revolution, both women and men, and for a period, children, have participated in changing the face of the nation. While the types of employment offered and sought has dramatically changed since the 1850’s, the number of women working outside the home has greatly increased, and child labor laws have prevented abuse of children by requiring attendance in school rather than allowing them to work at dangerous jobs in mills and factories. This course will cover a variety of readings, including the political writings of Matilda Joelyn Gage, sociological works by Jacob A. Riis, Irving Howe, and Alice Kessler-Harris as well as a variety of literary works that deal with the subject. Documentary films about Rosie the Riveter and Norma Rae, a film about unionization in the South, will also be included. This course will cover topics such as the factory girls of Massachusetts and the coal miners of West Virginia as well as current day employment by both men and women in investment firms and technology companies.

ENG 2100T BCMWA
DALGISH, GERRARD

Language

The theme of this section of ENG 2100T is language: its uses, misuses, rules and exceptions, with special emphasis on the first languages of the students in our class. Through readings from the novel 1984, from books and articles on language, and from analyses of student writing, we will examine how language is structured and organized, how it can be manipulated by governments, society, and advertising, how it impacts communication strategies and conversations, and how it affects the writing process. We will focus on grammar, writing, reading, and vocabulary development. The source materials will be the study of your first language, and readings from Blackboard, the freshman text, and other related activities. You will also learn how to do research, how to edit, how to rewrite, and how to participate and communicate effectively in a class setting.
ENG 2100T BCMWB
GALASSINI, GREGORY

Entrepreneurs

There are over 200,000 small business entrepreneurs in New York City; men and women who own their own businesses. In this course, students will read a variety of essays, short stories, and short biographies about these people and the successes and problems they encounter.

We will read excerpts from the books “The Millionaire Next Door” and “Millionaire Women Next Door,” short stories such as Hemingway’s “Cat in the Rain,” essays about mid-century New York in Joseph Mitchell’s “Up in the Old Hotel,” and the historic essay “Black Innovators and Entrepreneurs Under Capitalism.” Entrepreneurs in developing countries are represented in “Lessons from the Poor: Triumph of the Entrepreneurial Spirit.” Students will also investigate the role of the small business entrepreneur and prepare a written report on their findings.

In this writing course, multiple writing assignments will help second-language students improve their skills in standard and idiomatic English.

ENG 2100T BCTRA
HICKS, GEORGE

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2100T BCTR B
LOMBARDI, MATT

Strangers in Strange Lands

You may ask yourself, well, how did I get here? –David Byrne “Once in a Lifetime”

Humans have perpetually struggled and strived to find and create meaning when placed in new environments and unfamiliar landscapes. Whether as visitors to foreign countries or individuals living in a world where everything is not quite as it seems, people resist, contest, adapt, accept, or chart out new territory when confronted with unfamiliar places. In class we will explore this universal search for meaning through various lenses and points of view. We will examine literature and art that interact with these themes, including works of drama, fiction, nonfiction, poetry, music, film, and the graphic novel.

The primary focus of this course will be written composition. Students will develop their English
language and rhetorical skills through argumentative essay writing while engaging in contemporary ideas. This course will help sharpen your critical eye and hone your writing skills. You will be able to distinguish between different genres of literature and write effective arguments based on analysis.

Content:
- *Never Let Me Go* by Kazuo Ishiguro
- *M. Butterfly* by David Henry Hwang

- Current newspaper and magazine articles

- Selections from Margaret Atwood’s *Moral Disorder*, Junot Diaz’s *Drown*, Kelly Link’s *Stranger Things Happen*, Jhumpa Lihiri’s *Interpreter of Maladies*, essays by Joan Didion and George Orwell, music by Giacomo Puccini, the Talking Heads and David Bowie, and Terry Gilliam’s film *Brazil*

Modified Content:
- *The Handmaid’s Tale* by Margaret Atwood
- *Jesus’ Son* by Denis Johnson
- *Persepolis* by Marjane Satrapi
- *At Home at the Zoo* by Edward Albee
- Current newspaper and magazine articles
- Depending on the previous semester possible selections are mentioned above

ENG 2100T CDMWB
WONG, KAWAI

Signs of Our Lives, Reflections of Ourselves

At first glance, our popular culture seems to have evolved very dramatically through the past couple of decades, with people’s tastes in music, TV, movies, books, etc. shifting in a seemingly erratic way. Might there, however, be some universal qualities to our collective preference that reverberates through time? How do recurring issues in our society, e.g. social equity, racism, sexism, and homophobia, get interpreted and re-interpreted as themes for popular entertainment in our time? How do current events shape our perspectives on these issues? And, perhaps most importantly, what influence does this have on our approaches to our own lives?

For instance, do you watch *Mad Men*? How is it a barometer for America’s polarized political climate? Do you use *Facebook*? Has the nature of personal identity changed in an era when we spend so much of our lives on the Web? What do you listen to, Adele or Lady Gaga? How does this choice represent the broader socioeconomic stratum that you embody? This course bridges the transition to college writing by providing students with the academic skills to engage in an exchange about our common, everyday cultural experience.

This course will assess the students on both the writing process and the written product through in-class writing tasks, weekly reaction essays, self- and peer-critiques, one-on-one conferences besides their performance during regular lectures and discussions. There will also be three papers, each addressing an issue in popular culture of their own choosing.
Crime

From petty theft to murder, crime is an integral part of our society. We will examine diverse types of crimes and criminal behavior. We will discuss victimless crimes and their possible decriminalization, hate crimes, child and spousal abuse, sex crimes, computer crimes, white collar crimes, organized crime, corruption and bribery. Through a variety of readings, the class will explore how technology, multiculturalism, gender and age affect crime and punishment. We will take an in depth look at the American prison system. We will discuss the shift in prisoner treatment from punishment to rehabilitation. Through writing, we will examine our own views of the prison system, capital punishment, and gun control.

This class will explore many controversial topics. Students should be prepared to read opposing viewpoints and be able to confidently express their opinions on such topics orally and in writing. We will explore various types of academic writing as well as learn to appreciate the process of academic writing.

Work in the 21st Century

What is work and why do we do it, other than just to make money? How does the work we do affect us, our families and the world at large? In this course, using nonfiction, fiction, poetry and film, we will delve into the topic of work in depth.

First we will look at personal experiences and the value of work in such potential readings as “Happiness at Work: Job, Career, and Calling” by the Dali Lama and “A & P” by John Updike. We will then look at the changing expectations in gender roles in such essays such as “She Works, He Doesn’t” by Peg Tyre and Daniel McGinn, “Two Fathers, with One Happy to Stay at Home” by Gina Bellafonte.” We will also examine other issues in the workplace such as workplace technology in the essay “High-Tech Stress” by Jeremy Rifkin and an excerpt from the film Modern Times by Charlie Chaplin, dress codes at work and workers’ Facebook privacy and the problems of low paid workers in Nickel and Dimed by Barbara Ehrenrich. In the readings, “Is Your Job Going Abroad?” by Jyoti Thottam and “Two Cheers for Sweatshops” by Nicholas Kristoff and Sheryl Wu Dunn we will look at outsourcing and the increasing globalization of work. Finally in the reading “Shooting An Elephant” and the films such as Wall Street or Thank You For Smoking or the Quiet American we will look at the ethics involved in work.
Class assignments will consist of five essays, short response papers and quizzes based on the readings, writing workshop participation and other group work and an oral presentation. Students will need to be prepared to do a fair amount of reading and writing. Assignments will include multiple drafts of formal essays and shorter responses to the readings, peer editing and evaluating and an oral presentation. Students will also be expected to participate actively and meaningfully during each class session and to meet with me for individual arranged conferences.

First and foremost, however, this will be a course in written composition. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.
immigration experience. What is the body of rhetoric that led to the foundation and development of the United States and how has the rhetoric evolved? What would it mean for immigrants and others to achieve the American Dream today? How important is English proficiency in achieving the American Dream? Is the notion of the United States as the land of opportunity for anyone around the globe a myth or reality? We will explore these questions through historical and sociological texts, fictional accounts, memoirs, music, and film. Some of the authors we will read are Amy Tan, Jhumpa Lahiri, Richard Rodriguez, Edwige Danticat, Junot Diaz, Joseph O’Neill and Lucette Lagnado.

**ENG 2100T URTRA**  
**LASK, ELLEN**

American snapshots

Since its birth as a nation, the United States has grappled with a variety of social issues that remain unresolved even today. Many of them are a result of our unique history and development; others are universal concerns not necessarily specific to this country. In both cases, however, they are questions that have caused conflicts in the past and that are still grounds for debate in the 21st century. Among them are economic and social inequality, attitudes toward race, ethnic and gender identity and the absorption of immigrants into the fabric of American society.

Such questions will be the focus of our course. Through the reading of personal essays, memoirs and other non-fiction writing, we will examine, discuss and write about the role these issues have played in the American experience overall and the impact they have had, and continue to have, on individuals. Our readings will include works by Sherman Alexie, Russell Baker, Judith Ortiz Cofer, Barbara Ehrenreich, Zora Neale Hurston, Martin Luther King, Malcolm X, Bharati Mukherjee, Gary Soto, Amy Tan, Studs Terkel and Richard Wright, among others.

**ENG 2150 GMWA**  
**FOSTER, TONYA**

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

**ENG 2150 GTRA**  
**STAFF**
This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150  GWFA
STAFF

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150  HMWA
HAYES, BRYANT

Immigration

English 2150 is a course on college-level essay writing. Through regular reading and writing assignments, you will learn to read carefully and critically while annotating a text, define a personal position on a reading or issue, narrow down your main point, pull together evidence and analyze its implications, make claims based on evidence, develop convincing arguments, identify and write for a specific audience, and structure coherent essays with clear main ideas.

The theme of this section of 2150 is Immigration. The textbook is the anthology Imagining America, edited by Wesley Brown and Amy Ling.

ENG 2150  HMWB
STAUFFER-MERLE, JEANNE

The Archetype of the Labyrinth: The Spiral to Self-Discovery

In ancient Crete, King Minos was given a gift by the gods, a beautiful white bull, but the king’s wife, Pasiphae, developed an uncontrollable lust for the animal and finally satisfied her longing. The result of this union between queen and bull was the Minotaur, a half-man half-bull creature that ate only human flesh. The King, despairing and ashamed, tried to hide the monster in a special prison, a labyrinth so dark and convoluted that the creature could never escape (and his queen’s secret never be known). Just another Greek tragedy of forbidden love? No, this archetype represents a good deal of analytical exploration, both inspiring and horrifying, and informs a wealth of psychological and philosophical debate, literature, art, music, and film. During our spiral into the uncomfortable whirlpool of desire and fear that will permeate many of our discussions, we will look at various texts and other media. Some likely nonfiction works: essays on the Heroic Journey, by Joseph Campbell; analyses by Dr. Stephen Diamond on memory; selections from Vertical Labyrinth (Jungian
psychology) by Aldo Carotenuto; and excerpts from Derrida’s intriguing idea of the “ghost”. Fiction texts might include: *A Midsummer Night's Dream*, by William Shakespeare; short tales by Jorges Borges; *A Clockwork Orange*, by Anthony Burgess; *The Erasers*, by Alain-Robbe-Grillet; and *City of Glass*, the graphic novel by Paul Auster. Two films, *Memento* and one documentary (TBA) will help to broaden our understanding, as will various examples of classical and modern art, from *Portrait of a Man*, by the 16th century artist Bartolomeo Veneto, to the surrealism of René Magritte.

As well, students will be asked to create their own “labyrinths of discovery” (a series of tasks, exercises to reach a specific goal and to be exchanged with other students).

The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication. Along with a fair amount of reading, you will need, of course, to be prepared to do a good deal of writing, which will be comprised of formal argumentative essays, shorter in-class responses to the readings, peer editing and evaluating, as well as several energizing and creative exercises. You will also be expected to participate actively and meaningfully during each class session.

**ENG 2150 HMWC**

**LITMAN, CHRIS**

**LIES, LUST, AND LOVE: Cultural Beliefs and Romantic Relationships, Then and Now**

Romantic relationships and their representations in books, TV, and film today seem more complex and varied than at any point in human history. Gay and lesbian men and women openly kiss (among other things) on TV; online dating and matchmaking websites no longer carry social stigmas as they did just a few years ago; urban romantic literature, not to mention the “traditional” romance genre is a thriving publishing industry; endless amounts of romantic comedies, “romances,” and gross-out comedies appear in movie theaters; LGBT relationships, once taboo, have become more accepted by mainstream society; teens, while still having sex, have taken up sexting and cyber-bullying as pastimes; pornography, once thought to have been an industry that “invents” media formats (VHS, DVDs, internet video), now is paradoxically a business that is struggling to survive.

And yet despite these occurrences, our culture’s attitudes about men and women and their relationships can seem just as traditional as they were centuries ago—only a few states have legalized gay marriage (with those that have facing constant legislative and judicial threat); beliefs about the genders remain puzzlingly archaic (men are expected to provide, act, and rationalize; women are supposed to nurture, receive, and empathize); politicians, despite decades of legal decisions and mass advocacy, still inveigh against a woman’s right to make decisions about her body.

Our class will read, watch, and analyze a number of works that describe and problematize various debates about men and women and how they “encounter” each other in romantic and non-romantic couplings. A sampling of the writers under investigation will include: Margaret Atwood,

First and foremost, however, this will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The written assignments will be comprised of formal argumentative essays, shorter in-class responses to the readings, peer editing and evaluating, as well as several fun and creative exercises. You will also be expected to participate actively and meaningfully during each class session.

**ENG 2150 HMWD**
**TASHMAN, WILLIAM**

**Human Potential and the Brain**

Can we fundamentally change our behavior, modify our brains, control our futures—and to what extent? How much of our brief stay on earth is pre-ordained through DNA? How much through free will? The theme of my English 2100 and English 2150 courses—still evolving but somewhat consistent over the past couple of years—is human potential. Are we prisoners of destiny or can the chemists and psychologists help us achieve our dreams? Sub-themes include brain plasticity, nature versus nurture, family, and compulsive behavior including addiction. To this end, we read a number of articles and books that explore human behavior.

Non-fiction
“Most Likely to Succeed,” by Malcolm Gladwell
"The Worst Mistake In The History Of The Human Race," by Jared Diamond
“That which does not Kill Me Makes me Stranger,” by Daniel Coyle
“Why Talent is overrated,” by Geoff Colvin
“Talent Dynasties,” by Carlin Fiora

Fiction
Poetry:
“America,” by Allen Ginsberg
“Leda and the Swan,” by William Butler Yeats
“The Well Rising,” William Stafford
“First Praise,” William Carlos Williams

Short stories:
“Parker’s Back,” by Flannery O’Connor
“Teddy” and “Pretty Mouth and Green my Eyes,” by J.D. Salinger
“The Lady with the Dog,” by Anton Chekov

Plays:
Othello, by William Shakespeare
Oleanna, by David Mamet
The Long Con: Hustlers, Crooks & Con Artists

From literature to hip-hop to economics, the hustler is a figure both exulted and maligned. Many people love the cons involved in a rags-to-riches story but also cringe to find the same cons continue after the riches have been acquired. What is so intriguing about these characters: hustlers, crooks, and con artists? Is it that they are often hardworking people who are focused, quick witted and crafty? Or is it their occasional transgressions into unethical territory?

In this ENG 2150 course, we first turn to the music and lyrics of Mos Def, Eminem, Dead Prez and others. We’ll explore a variety of techniques and methods these artists employ to construct the hustler’s identity. We’ll also analyze hip-hop’s lyric form and aesthetic configurations. Next, we will investigate stories about con artists and their antics, from Clancy Martin’s personal account of hustling diamonds in Las Vegas to Kate Braverman’s fictional account of a reformed junky who’s conned by a new drug dealer. We move on to Charles Portis’ classic *True Grit*, a novel fascinated with the quick scam, the wily con artist and the ethics involved with telling simple lies and creating elaborate cover-ups. We’ll use the character Mattie Ross as a means to investigate not only the difference between right and wrong but also to think about complications of identity, race, and religion.

In addition to our primary texts, we’ll study visions of “the hustler” in film, music, paintings, poems, literature, and advertising.

Protest in American Culture

This course emphasizes strategies of argument and multiple uses of writing as a skill, talent, and means of critical engagement. Throughout the course students will read a variety of articles and short narratives by experienced writers in order to consider American Protest Literature as both a medium through which the personal and political come together, and at times contradict. In other words, what are the underlying constructs of the protest voice? Are the boundaries between each clearly drawn? What are the inherent social, and perhaps, personal conditions that give rise to the language of protest? We will also examine protest in the areas of film, music, and other visual art forms. Students are expected to read assigned material, conduct visits to the library, participate in in-class discussions and in-class writing, model select essay forms, and identify and apply standard grammar, observe sentence boundaries, and MLA citation.
Sex, Love, and Relationships

Sex. Love. Relationships. As a society, we are obsessed with them, and for good reason: what else has the power to make us so happy, or so miserable? Yet we seldom stop to ask ourselves why our attitudes toward sex, love, and partnership have developed the way they have, and what these developments mean for our lives and the possibility of happiness. This course will explore sexuality, romantic desire, and both traditional and non-traditional concepts of relationships and intimacy. We will examine the ways in which our attitudes and behaviors are culturally constructed, and the ways those constructions have changed over time, as well as recognize the role of literature and society in informing as well as reflecting those constructions.

ENG 2150 HWFA
PURVIS, ROSALIE

Going Undercover; Identity and What Happens When We Change It

Can you imagine what it would be like to be a different race or gender? What would happen if you were to change some of the main facets of your identity? Would you become a different person? What would you learn by being someone else?

In this class, we will be reading and responding to the work of writers who transformed and/or disguised their identity in order to investigate life in someone else’s shoes. Among others, we will be reading from Norah Vincent’s “Self Made man” about a woman who spent a year living, working and dating as a man. We will examine John Howard Griffin’s “Black Like Me” about a white man who disguised himself as black in the segregated American South of the 1950’s. We will read from Barbara Ehrenreich’s “Nickel and Dimed” about an upper-middle class woman who challenges herself to survive in working poor America. We will also read work by a world-famous restaurant critic who took on different identities to examine how restaurant service in New York City changes depending on the age and class of the customer. We will also explore assumptions we have about our own identity and what it would be like to be someone else.

We will use the theme of identity and identity transformation to generate academic composition. In our writing, we will analyze and compare the texts we read and also write on hypothetical situations. The class will culminate in a research project on an identity-themed topic of your choice.

ENG 2150 JMWA
TASHMAN, WILLIAM

Human Potential and the Brain

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plasticity, nature versus nurture, family, and compulsive behavior including addiction. To this end, we read a number of articles and books that explore human behavior.

Non-fiction
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Fiction
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“First Praise,” William Carlos Williams

Short stories:
“Parker’s Back,” by Flannery O’Connor
“Teddy” and “Pretty Mouth and Green my Eyes,” by J.D. Salinger
“The Lady with the Dog,” by Anton Chekov

Plays:
Othello, by William Shakespeare
Oleanna, by David Mamet

ENG 2150 JMWB
THOMPSON, CYNTHIA

Branching out from the Family Tree: Exploring World History through the Lens of Family History

In this course we will examine cultures, subcultures, and ways of observing, listening to, and reading the lives of others. We'll read Maxine Hong Kingston who uses these skills to weave together an essay based on memoir, historical research, family stories, and imagination. We'll look into culture and subculture, and read anthropologist Clifford Geertz's “Deep Play: Notes on the Balinese Cockfight” as a model for both content and style when writing about culture. We'll read excerpts from the Subway Chronicles, The Mole People by Jennifer Toth, and New Yorker articles to study how others observe and interview. We'll discuss ways of seeing as we read John Berger, and visit museums and galleries to study the way art and photography document and present historical moments. Essays by W. G. Schald, Barack Obama, Edward Said, Patricia Limerick, Mary Louise Pratt, Harriet Jacobs, Richard Rodriguez, Cornelius Eady, Jon Anderson, and Susan Sontag will provide a look at how others have written narratives that examine personal lives influenced by historical events. The final research paper will explore history in connection with family history in a paper that requires interviews, several branches of historical research, some genealogical research, and a carefully chosen selection of creative and documentary images artfully arranged within the paper.
The primary purpose of this course will be to enhance students’ writing skills, rhetorical sophistication, knowledge of research tools and resources and MLA citation. Students will also be expected to participate actively and meaningfully during each class session, take quizzes, and give a final presentation. Writing Requirements: A journal for freewriting and in-class writing exercises, and short, typed, reading response papers. Two shorter papers and a longer Research Paper.

ENG 2150 JWFA
MICHAEL, KRISTINA

Women on TV: Gender and Representation in America, 1950-2010

Women’s social, political and economic roles have changed drastically in America over the last sixty years, and so have the characters that represent them on TV. In this class, we will trace the representation of women from 1950’s and 60’s sitcoms like *I Love Lucy* and *I Dream of Genie* through contemporary reality shows like *The Bachelorette* and *Jersey Shore*. In so doing, we will investigate the relationship between changing gender roles and their representation. In what ways have female characters altered to more accurately reflect changing historical conditions for women? In what ways have female characters actually played a part in the historical changes themselves? Which characters fulfill societal expectations and ideals and which subvert them? Which function to change the terms of the debate all together? In expanding on these questions, we will engage a variety of literary genres that take up the problem of gender and TV, including: the short story, theatre, memoir and the critical essay.

Students will be asked to bring these discussions to bear on their own ideas in assignments designed to develop critical and argumentative writing skills. We will work on identifying and creating well-crafted sentences, coherent paragraphs, and original theses. Emphasis will be on writing as a process while strengthening written and oral communication skills.

ENG 2150 KMWA
THOMPSON, CYNTHIA

Crazy in Love

Dante writes, “Behold a god more powerful than I, who, coming, will rule over me.” The god referred to here is Love, and Dante literally goes through hell for it.

In this course, we will look at love through the poetry of such masters as Dante, Shakespeare, Marvell, Whitman, Dickinson, Rossetti, Bishop, and Donne, and through stories by Chopin, Gilman, Hong Kingston, Natalia Ginzberg, Hemingway, Faulkner, Langston Hughes, Lauren Slater, Irwin Shaw, and Updike, among others. We will read plays by David Ives and Susan Glaspell, excerpts of novels by Marguerite Duras, Jean Rhys, and Tim O’Brien, and examine films on the topic as well. We will read these works closely to analyze how culture, social mores, gender, and the theme of madness affected the writings about love in different epochs.

First and foremost, however, this will be a course in written composition. The primary purpose of this course is to enhance students’ writing skills and rhetorical sophistication, particularly with regard
to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the "real" world beyond school.

ENG 2150 KMWH
SMITH, CHERYL

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ENG 2150 KTRA
WINESLOW, FRANKLIN

The Long Con: Hustlers, Crooks & Con Artists

From literature to hip-hop to economics, the hustler is a figure both exulted and maligned. Many people love the cons involved in a rags-to-riches story but also cringe to find the same cons continue after the riches have been acquired. What is so intriguing about these characters: hustlers, crooks, and con artists? Is it that they are often hardworking people who are focused, quick witted and crafty? Or is it their occasional transgressions into unethical territory?

In this ENG 2150 course, we first turn to the music and lyrics of Mos Def, Eminem, Dead Prez and others. We’ll explore a variety of techniques and methods these artists employ to construct the hustler’s identity. We’ll also analyze hip-hop’s lyric form and aesthetic configurations. Next, we will investigate stories about con artists and their antics, from Clancy Martin’s personal account of hustling diamonds in Las Vegas to Kate Braverman’s fictional account of a reformed junky who’s conned by a new drug dealer. We move on to Charles Portis’ classic *True Grit*, a novel fascinated with the quick scam, the wily con artist and the ethics involved with telling simple lies and creating elaborate cover-ups. We’ll use the character Mattie Ross as a means to investigate not only the difference between right and wrong but also to think about complications of identity, race, and religion.

In addition to our primary texts, we’ll study visions of “the hustler” in film, music, paintings, poems, literature, and advertising.

ENG 2150 KTRB
UDELSOHN, JONATHAN

Violent by Design
ONLY five distinct years since 1900 have shown no new wars breaking out around the globe: 1923, '33, '49, '51, and '86. However, even these five years saw the atrocities of several wars running through them from conflicts previously started, as well as by other military engagements. Thus, since the beginnings of the 20th century the human species has been engaged in an ongoing series of “official” violent conflicts. (Keep in mind that this does not include everyday violences, such as crimes, that occur at domestic levels). In fact, if we look back a few thousand years we will find something similar: millennia of wars, only centuries of peace. So while many of us claim to both believe in the idea of peace and aspire to it, do our human natures agree with the project of peace? Or, are we just violent by design?

In this course we will investigate these two overarching questions as well as discuss why we as a species seem to be so drawn to—and even attracted by—violence. Among other texts that we will study, we will pore over fiction as old as Homer’s Iliad and as recent as (and even more recent than) McCarthy’s Blood Meridian, watch film adaptations such as Kubrick’s A Clockwork Orange, engage with Wagner’s graphic novel A History of Violence, read essays by such social theorists as Benjamin and Sontag, pick apart wartime photographs by such photographers as Carter and Hetherington, watch a few Looney Tunes shorts, and even take turns playing an installment of Rockstar Games' Grand Theft Auto.

Since the ultimate focus of this class is on writing, in terms of both process and finished product, we will consider our ongoing relationship to violence, both in the real world and in ones imagined, for the purpose of turnings our thoughts and discussions into academic papers. However, understand that the writing skills you learn in this class will not only help you over the course of your academic studies, but throughout your professional careers as well.

ENG 2150 SMWA
DOYLE, SEAN

Politics of “Change” and the American Language

We can all agree that language is powerful, especially after our most recent presidential election, but few of us realize the complexity of the present relationship between language and politics. It seems there is a new identity emerging in this country, one that disrupts the somewhat rigid categories of “ruler” and “ruled.” In the wake of this new identity, it is important that we consider the intellectual exchange which is possible between the State and the stated. Readings for this course consider the social, cultural and political institutions comprising the State and how they determine what we say about race (“Three is not Enough,” by Sharon Begley and “On Race and the Census: Struggling with Categories that no Longer Apply,” by Brent Staples). We shall also examine how much our language contributes to the construction and reconstruction of the State (“Civil Disobedience,” by Henry David Thoreau and “Protecting the Freedom of Expression on Campus,” by Derek Bok). Additionally, we will examine the role that the individual plays in shaping both the language and the law of this nation in terms of marriage and sexual identity (“Here comes the Groom: A (Conservative) Case for Gay Marriage,” by Andrew Sullivan, and “Gay Marriage: Not a Good Idea,” by William J. Bennett). Your meaningful participation does not only shape the grade which you
receive, but the content and the character of the course itself. The course involves written reader responses for each reading unit, each of which is 3-5 paragraphs in length, 3 essays (expository, persuasive, and analytical), and a longer research project based on one of the reading units.

ENG 2150 STRA
BOZICEVIC, ANA

This will be a course in written composition. The primary purpose of this course will be to enhance students’ writing skills and rhetorical sophistication, particularly with regard to argumentative prose. The goal is to prepare students not only for success in academic writing but also for effective participation in and critical understanding of the public and professional discourses of the “real” world beyond school.

ENG 2150 TMWA
RIORDAN, SUZANNA

New York: A City (Always) on the Verge

As students, teachers, and citizens, we often forget that we are in middle of an ever changing metropolis. The goal for the class is to try to understand this city in its many facets—especially as a microcosm of global change. What happens throughout the world (outside of these five boroughs) often is represented in the art created in and about it. Our goal is to look at recent history and then understand how some of the best novels, music, art, poetry and film help us understand history in unique ways.

Works will include the novels The Bonfire of the Vanities by Thomas Wolfe, The Age of Innocence by Edith Wharton, and Breakfast at Tiffany’s by Truman Capote and the films “Dog Day Afternoon” “Working Girl” and “Do the Right Thing”, as well as short stories, poetry and song lyrics. There will be journal writing and 3 short papers, as well as one short research paper based on the history of each student’s neighborhood, and a longer research paper to be decided between the student and myself.

We will also take some trips during class to actually look at the places we will be learning about: the Staten Island Ferry; the Brooklyn Bridge; Madison Square Park, and other areas available us.

This is an intensive course introducing students to writing as a means of discovery. In Writing I students practice and share their written articulation of ideas as a community of writers. Students read a variety of intellectually challenging and thematically coherent texts in a range of genres. Throughout, the emphasis is on writing and communication skills as processes involving multiple steps, including drafting, discussion, revision, and re-thinking. The work of the class is conducted in classroom, small-group, and one-on-one sessions.

ENG 2150 TTRA
MICHAELS, RACHEL

Narrative Legacies
Though Frankenstein, Count Dracula, and Sherlock Holmes were all created in the 19th century, they remain three of the most popular characters today. Each signifies an archetype that has been developed through the centuries into contemporary culture: the mad scientist; the all-too-human monster; the eccentric detective; the loyal sidekick; the repressed Victorian seething with sexuality; and the dangerous, magnetic monster. Studying these characters and their progressions through various media will illuminate some of America’s most potent obsessions, which in turn will reflect back onto ourselves.

These three characters, each of which will be studied in-depth for approximately five weeks each, have manifested in their original fiction, as well as multiple films, plays, and other works of art. Frankenstein, Sherlock Holmes, and Count Dracula have also inspired legacies; any flip through today’s channels will surely include police procedurals, supernatural stories, and exposes of science “gone wrong.”

Mostly importantly, however, this is a course in written composition. Our primary purpose is to enhance your writing skills, especially in the realm of argumentative prose (i.e., an essay). The ability to express yourself in writing is a key component to success in and after college.

ENG 2150T BCMWA
RIAL, CAROL

Great Arguments in American History and Culture

The United States is still a young country and was built on an amalgamation of classic philosophy and new thinking. In 2150T we will focus on how people write persuasively and powerfully, from Thomas Jefferson and Martin Luther King, Jr. to contemporary writers on new science on the teenage brain and the culture of texting, among other topics. Because students in 2150T bring an array of experiences from other cultures, we can explore in fresh ways why Americans think and act as they do, and in line with American cultural habit, we will explore ideals of many kinds.

ENG 2150T EFMWA
VIGO, ANN

Coming of Age

The coming of age story (“bildungsroman” German for “formation novel”) is a literary genre which focuses on the psychological and moral growth of the protagonist from youth to adulthood. At this point in one’s life character change is extremely important. Such a story tells about the growing up of a sensitive person who is looking for answers and experience. It may begin with an emotional loss which sets the protagonists on their journey, but the goal is always maturity which is achieved gradually and with difficulty. We will look at some classic examples of the genre, such as F. Scott
Fitzgerald’s *This Side of Paradise* and J.D. Salinger’s *The Catcher in the Rye*, both of which deal with the past. In Harper Lee’s *To Kill a Mockingbird* a ten year old girl learns about the racial inequality of the Deep South, but is taught compassion by her father who is a moral hero for many readers and a model of integrity for lawyers. Anne Frank’s *Diary* gives a glimpse of a well-adjusted girl who is mature beyond her years but whose life is tragically cut short. A male point of view is shown in Stephen King’s *The Body* and Stephen Chbosky’s *The Perks of Being a Wallflower*. This course will look at turning points in the lives of young people that set them on their adult paths, for better or worse. In addition to the readings, the course will be supplemented with scenes from films such as *To Kill a Mockingbird*, *American Graffiti*, *Sixteen Candles*, *Stand by Me*, *The Diner*, *The Virgin Suicides* and *My Girl*.

**ENG 2150T EFTRA**
**GRUMET, JOANNE**

**New York City: Its People and Culture**

New York City is a major economic and cultural center. It is also the traditional gateway to America for people from all over the world. Students will explore neighborhoods or areas of the city and write personal journals about those experiences. We will learn about the experience of immigrants to New York City over the last 100 years (*Bintel Brief* letters from the Lower East Side and *Crossing the Blvd* writings of recent immigrants to Queens). We will explore the City in stories, poetry and movies and write about the themes of these works. Cultural events might include trips to museums, Broadway shows, or historic areas. In addition, we will follow political events and social issues, such as elections and their impact on the City, homelessness, crime, the aftermath of 9/11, Occupy Wall Street, and the future of CUNY; students will debate and argue in writing about those issues important to them.

**ENG 2150T UMWA**
**LAWRENCE, KATHLEEN**

**Does Marriage Need Love? Does Love Need Marriage?**

Hearts filled with passion, jealousy and hate...the fundamental things apply, as time goes by. My students and I seem to find the stories, poems, and plays that deal with sexuality the most compelling—fidelity, cuckoldry, marriage, incest, jealousy, love and desire and hate. Is it possible to resolve the basic conflict between the security and comfort of home and hearth and the desire for the open road of free love? Writers, too, seem to be obsessed with love and sex—the greatest theme in literature.

Students will read such fascinating stories as Moore’s “How;” Barrett’s “The Littoral Zone;” Chekhov’s “The Lady with the Dog;” Chopin's “The Story of an Hour;” Lawrence’s “Odour of Chrysanthemums;” Beattie's “Janus.” Plays will include: *A Streetcar Named Desire; Oedipus; A Doll House; Death of a Salesman; A Midsummer Night's Dream; Trifles; and Othello*. After a
conference, each student will choose a poem to present to the class. Among the scores of poems on this theme are: “The River Merchant’s Wife;” “Married Love;” “On Her Loving Two Equally;” “The Flea;” “To His Coy Mistress;” “I being born a woman;” “Sex Without Love;” “A Blank.” We will read “How Love Conquered Marriage,” a controversial essay by Stephanie Coontz, the historian of marital customs, who believes that the modern romantic emphasis on love is the great culprit in the rise of divorce.

We will discuss these literary relationships openly in the safety of our class, considering issues which are so seldom discussed maturely and honestly in other forums. Bad relationships cost money, pain, and, sadly, psychological damage to family members. The theme holds intrinsic interest and offers enduring benefits for our students.

Assessment will be based on class participation (small groups, poetry presentations, low-stakes writing); quizzes, and formal essays.