FALL 2017 Courses

CITY COLLEGE OF NEW YORK GRADUATE ENGLISH PROGRAMS

MA ENGLISH LITERATURE
MA LANGUAGE & LITERACY
MFA CREATIVE WRITING
ENGLISH DEPARTMENT, City College of New York  
Professor Keith Gandal, Department Chair, Fall 2017

English Department Graduate Programs Office  
NAC 6/210  
160 Convent Ave.  
New York, NY 10031  
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NOTES ON REGISTRATION  
PLEASE NOTE: All students must be advised by their respective program director prior to registration.

All students are required to use their City College EMAIL accounts in order to get emails from the college. If you have your CCNY email forwarded to another account, these emails may randomly be filtered into a JUNK folder. Questions about email can be addressed to the Help Desk: (212) 650-7878. To find your email and set up your account, please visit the CITYMAIL FAQ [citymail.ccny.cuny.edu/faqs.html]

All STOPS (e.g. Financial Aid, Bursar, Library, GPA, Immunization) must be cleared prior to course registration and bill payment. To avoid de-registration, all students are required to pay the total in full by the DUE DATE listed on your bill. Due dates are staggered depending on registration appointments. To find out your due date, please view your bill online via CUNYfirst. To find out if you are eligible for a tuition payment plan, please visit the FAQ on the website of the Office of Financial Aid.

Please Note: The English Department is not notified when a student has been de-registered for non-payment and seats made available may be filled.

REGISTERING FOR THESIS***  
In order to register for the Thesis Tutorial, students must have the full-time faculty member who has agreed to act as thesis advisor/mentor send an email confirming this agreement to dking@ccny.cuny.edu

The English Department will then submit paperwork to the Scheduling Office and shortly thereafter, the Thesis Tutorial should appear on the student’s schedule and bill as a 3-credit course. Please note: The Scheduling Office CANNOT enroll students in Thesis Tutorial if the student has any STOPS or HOLDS on their CUNYfirst account.

During the first semester in which they’re eligible to apply for graduation, students will receive an email from the Registrar’s Office containing a link to APPLY FOR GRADUATION through CUNYfirst.

MONDAYS  
4:45-6:35  
B1937 - Studies in the Political Novel [LIT]  
(Reg. Code: 31593) Richard Braverman

6:45-8:35  
B2020 - Baroque and Neo-Baroque [LIT]  
(Reg. Code: 36143) Harold Veeser

B3400 - Workshop in Drama [CW]  
(Reg. Code: 31600) Marc Palmieri

TUESDAYS  
4:45-6:35  
B1775 - Jane Austen and Her Contemporaries [LIT]  
(Reg. Code: 31592) Daniel Gustafson

C0910 - Reading and Writing the Short Story in the Americas [CP]  
(Reg. Code: 31605) Lyn Di Iorio

6:45-8:35  
B6000 - Introduction to Language Studies [L&L]  
(Reg. Code: 31602) Barbara Gleason

B3000 - Workshop in Fiction [CW]  
(Reg. Code: 31596) Salar Abdoh

WEDNESDAYS  
4:45-6:35  
C0862 - Teaching of Composition and Literature [CP]  
(Reg. Code: 31604) Tom Peele

B1957 - NOVEL NOW [LIT]  
(Reg. Code: 31594) Robert Higney

6:45-8:35  
B3002 - Craft of the Novel [CP]  
(Reg. Code: 31598) Keith Gandal

B3600 - Workshop in Non-Fiction [CW]  
(Reg. Code: 31601) David Groff

B2007 - American Women’s Experimental Writing [LIT]  
(Reg. Code: 62143) Laura Hinton

THURSDAYS  
4:45-6:35  
B6400 - Theories and Models of Literacy [L&L]  
(Reg. Code: 31603) Barbara Gleason

B3001 - Novel Workshop [CW]  
(Reg. Code: 56383) Nicole Dennis-Benn

6:45-8:35  
B3000 - Workshop in Fiction [CW]  
(Reg. Code: 31597) Mark Mirsky

B2601 - Wild Animals in U.S. Literature [LIT]  
(Reg. Code: 31595) Carla Cappetti

THESIS TUTORIAL***  
B2800 Thesis: Literature  
B3800 Thesis: Creative Writing

SUMMER SESSION:  
JUNE:  
B6402 - Critical Experimental Writing: Navigating/Negotiating Voices [L&L]  
(Reg. Code: 10381) Mark McBeth

JULY:  
B3200 - Poetry Workshop: AGAINST ERASURE [CW]  
(Reg. Code: 8246) Cynthia Cruz
The focus of my class is on the writing of the individuals in the seminar, not on reading assignments or any exercises attached to them. The course will try to identify the specific and unique voice of each writer, and encourage students to develop and enrich this voice. This strategy is based on classes I conducted year at Stanford University in the novelist John Hawkes’ Voice Project. I will discuss possible reading assignments both in class and in conference, if I feel that individual students are apt to profit from them. Students who wish to explore the writers of modern fiction and the surreal who experimented in their work may find these exercises, helpful. Three short exercises of a paragraph or more are required of all students who are taking a class with me for the first time (a joke, an anecdote, a personal narrative). All new work that is handed in can count toward the page requirement of sixty pages. I will lecture on methods of narrative in the course of the semester both in relation to the manuscripts submitted and in regard to stories and novels that I regards as "classics" of fiction, Miguel de Unamuno’s Mist, Henry James, Turn of the Screw and “The Jolly Corner,” Isak Dinesen’s, “Sorrow Acre,” Donald Barthelme’s Snow White, short stories by Cynthia Ozick and Grace Paley. I will explore the techniques and strategies of the writers whose texts I assign as they may apply to writing submitted in the course. Readings are rotated from year to year, and depend in part on the interest and needs of students in each class. The requirement for the class is sixty, typed, double-spaced pages of new writing. All writing done during the semester; stories, excerpts of novels, memoir that crosses over into fiction—will count toward this number. The instructor is the Editor-in-chief of the magazine, FICTION, published from the English Department at City College, and he invites students to apply for training on the editorial staff. (Reg. Code: 31597)

This course is a standard graduate workshop. Each student is expected to submit (depending on class size) one time or two times during the semester. Submissions can be parts of a novel or short stories. I will ask you to submit an additional copy of the critiques that you write for each writer’s work to me as well. My focus in the workshop is entirely on the students’ own pieces. While there is no minimum requirement on the number of pages submitted, there is indeed a maximum. What I pay attention to is the nuts and bolts of the text at hand. My style is not to do paragraph by paragraph edits of a work. Rather, I look at the overall arc of a piece, and address the fundamental elements of fiction within it – pacing, character, voice, dialogue, prose, etc. Another aspect of my style of workshop is to not be overly intrusive. In other words, I try to work within the context and formulations that the writer has created; I don’t believe in ‘hard intrusion’ into a writer’s intent, style and execution, unless on very rare occasions it is absolutely called for. Finally, my own focus and area of interest is usually strict realism. In other words, my forte is not experimental fiction, nor have I much read fantasy or children/YA literature. (Reg. Code: 31596)

This is a creative writing workshop in the playwriting form. You will write a play—short, long or in-progress. These plays must be either original works or adaptations of your own prose. We will be reading your scenes aloud in class, and evaluating the work on our own in preparation for sharing feedback in the workshop. The course welcomes experienced playwrights as well as writers who have yet to experiment with the form. We will spend the first meeting reading a full-length play together, and I will also bring in short plays and scenes I feel are excellent and inspiring examples. You will be given an official playwriting manuscript format example, and you will be expected to present your work in this format. Whether you are a poet, a fiction writer, screenwriter, or whatever, an experience in writing for the stage can be a huge boon to your maturation as a creative writer. Here we are in New York City, the theatre capital of the world, amidst its wonderful opportunities for literary education and inspiration in plays—classic and contemporary. My goal is to reinforce the importance of this as part of your creative writing training. The greatest writer in the English language, and the creator of some of the most profoundly important fictional characters in our civilization was a playwright. The stage is a freeing, flexible and powerful medium. You will have the pleasure and discovery of hearing your dialogue aloud, of witnessing in elemental origin the coming to life of living, breathing human beings of your conception, and it may very well affect and deepen your writing beyond any of your expectations. (Reg. Code: 31600)
Telling the truth can make for terrific writing. This workshop will focus on the power and potential of the personal essay, the lyric essay, the memoir, the reported story, the op ed, various New Journalism strategies, and other adventurous forms of creative nonfiction, all of which are taking an ever-larger place in our literature. Nonfiction has been around ever since human beings began to write and record, but “creative nonfiction” as a distinct genre is a relatively new arrival on the literary scene. In our workshop we will orient ourselves to the history of the genre as well as its various forms. We will also ask ourselves what exactly we mean when we say “creative” and “nonfiction”—terms that summon us to exploration, inquiry, and debate.

You’ll be asked to write at least 3000 words, present two pieces for discussion in workshop over the course of the semester, and revise one of your works for potential submission for publication by the end of the term. In addition to your writing your nonfiction, you’ll respond in writing to the work by the other writers in the class. In each workshop session, we’ll also discuss nonfiction by published authors of diverse styles, professional and creative approaches, nationalities, races, ethnicities, genders, and sexualities, while exploring how nonfiction can communicate our various stories and respond to the challenges of our times. Our workshops will also include discussions of—and some exercises around—various issues in nonfiction, from questions of form and strategy to how we can write arresting sentences, how and where we can get our nonfiction published, and the other distinctive demands of a genre that requires we stick to the facts while distilling them into art. (Reg. Code: 31601)

The novel is a vast landscape. But despite the liberal space, a good novel requires structure—direction, motive, and dynamic characters that will take readers through the terrain. Through reading, writing, and discussion, this intensive workshop will challenge students to expand on ideas, using the tools given to make the novel work as a unified, compelling whole. This course may be more beneficial for students who already have a novel in progress; however, is open to those who are just getting started. Each student will have the opportunity to workshop twice, up to Twenty-five (25) pages. Following their in-class critiques, students will meet with the instructor for individual conference. We will be reading the published works of Toni Morrison, Chimamanda Adichie, Zadie Smith, Jacqueline Woodson, Elizabeth Strout, NoViolet Bulawayo, and more. We’ll discuss selected works for our craft talks where we will discuss different storytelling technique/elements in relation to shaping your novel. Excerpts of other books and stories will be listed as we go along to better aid your individual storytelling process. Secondly, prompts will be given at the beginning of the workshop to get your creative juices flowing. (Reg. Code: 56383)
Reading and Writing the Short Story in the Americas
ENGL C0910
Lyn Di Iorio
Tuesday 4:45-6:35

Students will read resonant short stories written by writers from the Caribbean, Latin America, and the United States, and participate in class discussions exploring links and differences among them. Some commonalities that we may discuss are: gothic tendencies, magical realism, gender roles, the uses of violence, and how slavery and the colonial past haunt the present. Students will also write short stories or exercises focused on technical aspects of the story or, if they prefer, short analytical essays. By the end of the semester, I expect each class member to have written at least one short story or analytical essay as a final project and to have worked on exercises leading to the completion of future short stories. Some writers we might read are: Daniel Alarcón, Isabel Allende, Sherman Alexie, Roberto Bolaño, Jorge Luis Borges, Poppy Brite, Charles Chestnutt, Denis Cooper, Julio Cortázar, Junot Díaz, Ralph Ellison, Rosario Ferré, William Faulkner, Mavis Gallant, Gabriel García Márquez, Alice Munro, Charlotte Perkins Gilman, Joyce Carol Oates, Guadalupe Nettel, Flannery O’Connor, Alejandra Pizarnik, Edgar Allan Poe, Olive Senior, Horacio Quiroga, Alice Walker, Amy Tan, and others. (Reg. Code: 31605)

Teaching of Composition and Literature
ENGL C0862
Tom Peele
Wednesday 4:45-6:35

This course will help to prepare you to teach introductory college writing and humanities classes; it also provides support for newly hired CCNY instructors. We will study approaches to teaching composition, learning theory, course design, writing assignments, instructional strategies, writing assessment, and classroom management. We will also consider the impact that teaching a wide variety of students, with variable needs, motivations, cultural and social backgrounds, and abilities, has on classroom practices and philosophy. We will also examine print and online resources for college writing instructors.

Course Learning Outcomes
Students who complete this course will be able to
• Design a course and prepare a syllabus
• Develop and write assignments for college students
• Use Web-based platforms to facilitate teaching and learning
• Respond to first and second drafts of first-year students’ essays
• Facilitate college students’ reading development
• Plan class sessions, organize workshops, and lead discussions
• Meet the learning and literacy needs of diverse students
• Use professional resources for college writing instructors

Required Texts

*For MFA Creative Writing students, this course counts as a Critical Practice course. (Reg. Code: 31604)
Jane Austen and Her Contemporaries ENGL B1775
Daniel Gustafson
Tuesday 4:45-6:35
In this course, we will explore the novels of Jane Austen and their relation to the contexts of eighteenth- and early nineteenth-century Britain, specifically the works of other novelists, poets, political philosophers, and dramatists who either influenced Austen or produced writing contemporaneous with her own. We will read a few of Austen’s major novels, including Sense and Sensibility, Pride and Prejudice, Mansfield Park, and Emma. Some of the questions that the class will pursue are: what was Austen’s relation to Regency literature and culture? How did she affect the development of the novel in England? How did she affect the development of a tradition in female authorship and feminist criticism? How has she achieved her well-known status in today’s popular and academic culture? Along with the novels, we will read some of Austen’s juvenilia, letters, and additional literary works by Frances Burney, Alexander Pope, William Cowper, Elizabeth Inchbald, Mary Wollstonecraft, and Maria Edgeworth. (Reg. Code: 31592)

Studies in the Political Novel ENGL B1937
Richard Braverman
Monday 4:45-6:35
In “The Political Novel,” we will explore the reciprocal relationship between literature and politics through a range of works from the mid-nineteenth century to the present. Though we will primarily address how these works challenge political thought and practice, we will also examine the ways they invest individuals’ lives, locales, and beliefs with broad political significance. In the course of our discussions, we will explore the historical underpinnings of the novels as well as touch upon a number of topics, such as the formation of ideologies, revolution and reform, exiles and intellectuals, gender and class, and alternative histories. Readings in Forster, Koestler, Endo, Coetzee, Doctorow, Danticat, Hamid, and others. (Reg. Code: 31593)

Wild Animals in U.S. Literature ENGL B2601
Carla Cappetti
Thursday 6:45-8:35
Our literary safari explores the numerous tracks that whales and marlins, deer and bears, apes and wolves have carved in American literature. We will broadly focus on wild nature and wildlife, paying special attention to menacing animals or “animal-like” human protagonists. The wild beast might be demonic or heavenly, a captive of the zoo or hunted in the wilderness. Like the ghost and the monster in gothic literature, it frequently marks the boundary between human self and inhuman other. On the frontiers of race, gender and class, it discloses what is hidden or invisible. In times of war, intolerance and persecution, the beast voices what is unspoken or unspeakable. We will start with some general questions. Why are wild animals so plentiful in American literature? What is their role? Do they make us more human or more inhuman? Through critical readings by animal studies scholars, by ecological literary critics and by post humanist critics, we will consider how American writers have used wild nature and wildlife to give artistic shape, visibility and voice to some of the most contentious conflicts of their times. (Reg. Code: 31595)

Baroque and Neo-Baroque ENGL B2020
Harold Veeser
Monday 6:45-8:35
Baroque poets including Shakespeare favored the rich, the strange, even the bizarre. Early Modern Poet John Donne compared a young girl to a gory beheading, love to a fleabite, God to a rapist, a hermaphrodite to an inside-out glove. “The most heterogeneous objects are yoked by violence together,” complained an early critic. This course begins with Early Modern shocks and outrages (Donne, Milton, Crashaw, Anne Bradstreet, Amelia Lanyer, Margaret Cavendish). We then proceed to new American radical neo-baroque interventions: the Flarf school of (chiefly women’s) poetry; neo-metaphysicals (Edward Hirsch’s “Still Life: An Argument” and Djuna Barnes’s great novel, Nightwood); classics of neo-baroque such as Marianne Moore, Severo Sarduy, and John Ashbery. These writers have one thing in common: they defy expectations, exceed all limits, and explode poetic conventions. One presentation and two short papers are required. (Reg. Code: 36143)
American Women’s Experimental Writing  ENGL B2007
Laura Hinton
Wednesday 6:45-8:35
This course focuses upon the literary creativity of an American vanguard of women writers, particularly those whose work moves “off the page,” so to speak – in experimentation with hybrid literary and multi-media forms. These radical works often contain feminist elements, in that they critique not only form but mainstream gendered social ideals and thought. From Theresa Hak Kyong Cha’s video poems to Erica Hunt’s and Mei mei Berssenbrugge’s artist book collaborations, to Anne Waldman’s chant and performance work, to the “spoken word” jazz poetics of Jayne Cortez, we will read, observe, and theoretically consider the social critiques as well as the hybrid forms and new aesthetics such writers have brought to the literary scene. This course will explore the way in which these “writings” – in the experimental-writing French sense of the term “l’écriture” – enunciate a “voice” of “disbelief,” from a creative space of non-narrative “exclusion,” “opposition,” and/or “strangeness.” We will analyze the interior of these texts’ wryly subversive poetics; and we will trace the historical diversity of voices / positionings through which such feminist poetics emerge.
In tandem with reading women writers’ artist statements and a selection of theory essays (by both female and male writers), we will read and consider the importance of the “critical lyric” of Barbara Guest, Rae Armantrout and Alice Notley. We also will study prose-poetry hybrid “autobiography” works by Lyn Hejinian and Bernadette Mayer. The classic anthology edited by Claudia Rankine and Juliana Spahr will be our starting point, in addition to handouts and several book-length texts. You will receive class “packets” to supplement purchased materials.
Writing requirements include bi-weekly formal reading-journal entries two critical essays, an oral presentation, and a collaborative class bibliography assignment. (Reg. Code: 62143)

NOVEL NOW  ENGL B1957
Robert Higney
Wednesday 4:45-6:35
In “The Novel Now,” we will read a set of very recent novels with an eye to what they can show us about the literary world of the present. In part this means focusing not on a particular national literature but on “Anglophone literature,” and on some of the problems and opportunities that this category presents. While the works themselves will be the focus of our discussions, additional issues to consider along the way will include: the rise of the Anglophone or transnational novel and the breakdown of national categories for English-language writing; the shape of the literary and publishing marketplace; the economy of literary prizes; the representation in narrative of the world city or global city; literary novelists’ incorporation of genres like the detective story, science fiction, or speculative fiction; and the relevance of terms like “realism” and “modernism.” In the past, the syllabus has included such texts as Tom McCarthy, Remainder; Teju Cole, Open City, Zadie Smith, NW; China Mieville, The City & the City; Arvind Adiga, White Tiger, Margaret Atwood, Oryx & Crake, and related critical and theoretical sources (though please note that the reading list will be revised for Fall 2017). Requirements will include a short midterm essay, a final research paper, and an informal reading journal. (Reg. Code: 31594)
**Introduction to Language Studies ENGL B6000**  
Barbara Gleason  
Tuesday 6:45-8:35

This course provides an introduction to linguistic topics important for language teachers. We will begin with an introduction to major linguistic theories, profiles of influential linguists, and questions about grammar, language authority, and standardized language. We will then review traditional sentence grammar patterns and rules, along with discussion of potential applications to teaching and learning literacy. Drawing on phonetics, phonology, and morphology, we will study the English language sound system, word formation processes, and word structures along with implications for child language acquisition and learning to read phonemic writing systems. We will conclude with an introduction to sociolinguistics, regional and social varieties of American English, heritage languages and multilingualism in contemporary U.S. culture. Required books include The Elements of Style by William Strunk, Jr. (Classic Edition Updated and Edited by Richard De A’Morelli, Spectrum Ink Publishing © 2017), The McGraw-Hill Handbook of English Grammar and Usage, 2nd edition: With 160 Exercises by Mark Lester and Larry Beason (McGraw-Hill © 2013), and Language and Linguistic Diversity in the US: An Introduction by Susan Tamasi & Lamont Antieau (Routledge © 2015). (Reg. Code: 31602)

**Theories and Models of Literacy ENGL B6400**  
Barbara Gleason  
Thursday 4:45-6:35

This course will introduce historical, cognitive, sociological, cultural and technological perspectives on contemporary literacy concepts and practices. We will begin by exploring historical reading/writing practices, the shift from scribal literacy to print literacy, and the rise of mass literacy. Our focus will then shift to 20th and 21st century scholarship, framed by New Literacy research and three models (cognitive skills, sociocultural models, and community literacy). In light of these literacy models, we will consider questions about how children learn to read and why some people grow into adulthood with low literacy levels. Variation in literacy practices will be considered in relation to home & school communication practices, urban vs. rural regions, multilingualism, access to print & digital materials, educational opportunities and literacy sponsors. Large-scale studies such as the Program for the International Assessment of Adult Competencies (2011-2012) will be examined alongside ethnographic research, case study research and pedagogical research. Among the authors whose publications we will read are Albert Manguel (A History of Reading [2014]), Alistair McGrath (In the Beginning: The Story of the King James Bible and How It Changed a Nation, a Language, and a Culture [2001]), Terrence G. Wiley (Literacy and Language Diversity in the United States [2005]), Deborah Brandt (Literacy and Learning: Reflections on Writing, Reading and Society [2009]), Victoria Purcell-Gates (Other People’s Words: The Cycle of Low Literacy [1995]), Klaudia M. Rivera & Ana Huerto-Macias (Adult Biliteracy: Sociocultural and Programmatic Responses [2008]), The New London Group (“A Pedagogy of Multiliteracies” [1995]), and Cynthia Selfe (“The Movement of Air, The Breath of Meaning: Aurality and Multimodal Composing” [College Composition and Communication Vol. 6 No. 4 June 2009]). (Reg. Code: 31603)
APPLYING TO THE PROGRAMS
All Graduate Degree Program applications and supporting materials (letters of recommendation, transcripts, writing samples, etc.) are to be submitted to the Office of Graduate Admissions online. Please note: The English Department DOES NOT accept any application materials or fees directly from applicants.

APPLICATION DEADLINES

MFA in CREATIVE WRITING
FALL Admission: February 1
SPRING Admission: October 1

MA in ENGLISH LITERATURE
FALL Admission: May 1
SPRING Admission: November 15

MA in LANGUAGE & LITERACY
FALL Admission: May 1
SPRING Admission: November 15

RETURNING TO CITY COLLEGE
Returning CCNY graduate students who have been out of school for one or more semesters must complete a READMISSION APPLICATION (to be signed by Migen Prifti, Graduate Advisor in the Office of the Dean of Humanities and the Arts, NAC 5/225) at least three months prior to the first day of classes in order to enroll.

Graduate degree students who have been absent from the College for more than five years must reapply for admission to the graduate program.

Graduate students whose grade point average falls below 3.0 must submit a letter of appeal addressed to the Dean of Humanities and the Arts along with the READMISSION APPLICATION.

For more information and forms, visit the Admissions web site. [www.ccny.cuny.edu/admissions]

AWARDS AND PRIZES
Each Spring, the English Department hosts the Annual Awards & Prizes, a merit-based competition which offers prizes ranging from $100-$10,000 for creative writing (fiction, non-fiction, poetry, drama), academic writing, teaching, and general excellence.

EDUCATIONAL ENRICHMENT GRANTS
The Department is also offering Educational Enrichment Grants to provide funding assistance to students who are presenting at academic conferences or who have been accepted to nationally recognized writing residencies. Calls for written grant proposals will be sent prior to the start of each semester.

For information about Financial Aid, please visit the CCNY Office of Financial Aid located in Room A-104 of the Willie Administration Building.

TEACHING IN THE ENGLISH DEPARTMENT
Each Spring, the English Department invites matriculated graduate students who have completed at least two semesters of graduate coursework and will be continuing their studies to apply for a limited number of adjunct teaching positions for the following Fall semester. Applicants are expected to enroll in, or to have already completed, ENGL C0862: The Teaching of Composition and Literature (offered each Fall).
SUMMER SESSION 1 (JUNE 5 - JUNE 30)

Critical Experimental Writing: Navigating/Negotiating Voices
ENGL B6402
Mark McBeth
Tuesday & Thursday 6:00-9:15
Academic writing often prescribes stringent parameters of tenor and voice according to its traditions, its disciplines, and its genres. Yet, increasingly, the intellectual labor and the means by which authors express their ideas take on alternative forms through the integration of multiple genres, the textures of language, and the usage of multimodal technology. In this course, we investigate and analyze these conventions, yet also explore how contemporary writers push the boundaries of their intellectual work and creative expression: how they integrate multiple talents and sensibilities into the act of composing for particular audiences and rhetorical situations.

Participants in this course also practice and produce these experimental genres of composing. Writing in this course becomes an exercise in discovering what voices lie within us, what registers of prescriptive grammars “control” us, and how we navigate the complex negotiations of self-expression, identity, and collective exchange. Additionally, we collectively evaluate what we’ve been told about writing (and literacy), what audiences we want to reach with our writing, and how to communicate (and teach) in innovative ways. (Reg. Code 10381)

SUMMER SESSION 2 (JULY 5 - AUGUST 1)

Poetry Workshop: AGAINT ERASURE ENGL B3200
Cynthia Cruz
Tuesday & Thursday 6:00-9:15
Teaching literature is teaching how to read. How to notice things in a text that a speed-reading culture is trained to disregard, overcome, edit out, or explain away; how to read what the language is doing, not guess what the reader was thinking; how to take evidence from a page, not seek a reality to substitute for it.

—Barbara Johnson, Teaching Deconstructively

Often in workshops, we are unable to see one another because we can’t step into the shoes of other students. When this happens, we don’t allow ourselves to fully enter the work we are reading and are thus unable to truly see and read one another. In this workshop we will practice writing about everything in our lives that needs being said—regardless of how complicated this might be. At the same time, we will practice reading as Barbara Johnson encourages: to read the text and stay with the text—pushing against the grain. Though these practices are not necessarily political, the result of performing these practices is. If we truly practice writing from our own lives and resisting the impulse to conform by simplifying so that others have an easier time understanding, and if we stay with a text, pushing through complications and our inability to understand—the result ispolitical in that we will have the opportunity to be our true selves while at the same time being seen. In the safe space of this poetry workshop, we will practice resisting our own erasure and the erasure of others by complicating rather than editing or simplifying or otherwise “erasing” what we fear to write. (Reg. Code 8246)