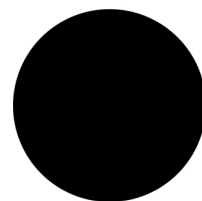


CITY COLLEGE OF NEW YORK
**GRADUATE
ENGLISH
PROGRAMS**

ma language & literacy

ma english literature

mfa creative writing



COURSE DESCRIPTIONS

SUMMER

**FALL
2016**

GENERAL INFORMATION

ENGLISH DEPARTMENT

Professor Renata Kobetts Miller
Department Chair

English Department Graduate Programs Office

City College, City University of New York
NAC 6/210
160 Convent Ave.
(212) 650-6694
ccny.cuny.edu/english
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GRADUATE PROGRAM ADVISORS

MFA in CREATIVE WRITING

Professor Emily Raboteau, co-Director
Professor Salar Abdoh, co-Director (on leave Fall 2016)

MA in ENGLISH LITERATURE

Professor Josh Wilner, Director

MA in LANGUAGE & LITERACY

Professor Barbara Gleason, Director

NOTES ON 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.ccnycuny.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. [ccny.cuny.edu/financialaid/main-faq]

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.

FALL 2016

GRADUATE ENGLISH COURSES

MONDAYS

4:45-6:35

B3400 **Drama Workshop** (Palmieri) — CW
B1902 **Experimental Women Writers Poetics** (Hinton) — Lit

6:45-8:35

B3000 **Fiction Workshop** (Raboteau) — CW

TUESDAYS

4:45-6:35

C0910 **The Short Stories in the Americas** (Di Iorio) — CP

6:45-8:35

B0611 **Theory on Stage** (Gustafson) — Lit
B3600 **Non-Fiction Workshop** (Groff) — CW
C0831 **Adult Learners of Literacy & Language** (Gleason) — L&L

WEDNESDAYS

4:45-6:35

B3901 **Translation Workshop**[†] (Unger) — CW
B3200 **Poetry Workshop** (Valladares) — CW

6:45-8:35

B1814 **Studies in Melville** (Cappetti) — Lit

THURSDAYS

4:45-6:35

B3000 **Fiction Workshop** (Mirsky) — CW
C2102 **Representing Trauma: Literature, Theory, and Visual Culture** (Dekel) — Lit
B8104 **Basic Writing Theory and Practice** (Gleason) — L&L

6:45-8:35

B0801 **17th Century Poetry** (Veese) — Lit
C0862 **Teaching of Composition and Literature** (Peele) — CP

THESIS TUTORIAL

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

[†]**Translation Workshop satisfies the MA Foreign Language requirement.** It is open to all MA & MFA students and will be offered once each academic year.

**Language & Literacy MA and Literature MA students must receive permission from an MFA in Creative Writing Program Co-Director to enroll in creative writing workshops.*

***Language & Literacy MA and Literature MA students must receive permission from an MFA in Creative Writing Program Co-Director to enroll in Critical Practice courses.*

****Language & Literacy MA students must receive permission from the Director of the MA in Literature Program and Director of the MA in Language & Literacy Program to enroll in literature courses.*

*****Literature MA and Creative Writing MFA students must receive permission from the Director of the MA in Language & Literacy Program to enroll in Language & Literacy courses.*

CREATIVE WRITING WORKSHOPS

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B3000

Fiction Workshop

Professor Mark Jay Mirsky

The focus of the workshop is on the writing of the individuals in the seminar, not on reading assignments or the 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 experiments conducted at Stanford University in the novelist John Hawkes' Voice Project. I will discuss possible assignments both in class and in conference, if I feel that individual students are apt to profit from them. Students wishing to explore the experimental and surreal in fiction may find these exercises, based on specific stories, particularly helpful. Three short exercises are required of all students who are taking a class with me for the first time. 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 he regards as "classics" of fiction. 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 manuscript. All writing done during the semester—stories, excerpts of novels, exercises—will count toward this. 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.
Thursday 4:45—6:35pm

B3000

Fiction Workshop

Professor Emily Raboteau

The primary focus of this workshop is on enhancing narrative structure in students' own work. I aim to foster a positive atmosphere where different voices and genres are celebrated and where we can learn from each other's strengths and weaknesses. Students are expected to share two polished short stories or novel segments over the course of the semester and to formally and thoughtfully critique each other's work. Using the mechanical vocabulary of the craft (tone, characterization, plot, conflict, point of view, point of entry, dialogue, pace, setting, theme, structure, ending, etc...) students will locate what each submission has going for it and suggest ways to make it grow, though our discussion will be heavily plot-driven and revolve around story-mapping. We'll discuss outside exemplary material when useful and do brief in-class writing exercises on occasion. Students are required to keep a writing journal and encouraged to meet with me during office hours the week after their work is discussed.
Monday 6:45—8:35pm

B3200

Poetry Workshop

Michelle Valladares

In this poetry workshop students will explore the different ways to travel from a draft of a poem to the final version. We will investigate methods of revision, discuss process and explore new ways of becoming a reader of your own and other's work. Requirements include writing a poem a week and presenting your work three or four times over the semester. Students will also be required to attend master classes and readings in our MFA Visiting Authors series.
Wednesday 4:45—6:35pm

B3400

Drama Workshop

Marc Palmieri

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 work (not adaptations of other writers' work). 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, and here you are in grad school for writing. This town offers wonderful opportunities for literary education and inspiration in plays—classic and contemporary—and 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 for a writer. 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.
Monday 4:45—6:35pm

B3600

Non-Fiction Workshop

David Groff

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 5000 words, present two pieces for discussion in workshop over the course of the semester, and submit two completed pieces 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. 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.
Tuesday 6:45—8:35pm

B3901

Translation Workshop

David Unger

Translation is an excellent way to sharpen the phrasing, diction and tone of your own writing; at the same time, it can serve, to quote Cynthia Ozick: "as a lense into the underground life of another culture." Translation will broaden your vision of writing as you introduce heretofore untranslated texts to English readers. Our goal is to develop readable, crisp English versions that retain all the power and poetry of the originals. This course may count as a Critical Practice course for MFA students.
Wednesday 4:45—6:35pm

CREATIVE WRITING

CRITICAL PRACTICE

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C0862

The Teaching of Composition & Literature

Professor Tom Peele

This course prepares enrolled students to teach introductory college writing and literature courses in print and digital environments. Philosophies of teaching, theories of learning, course design and instructional approaches are primary among the topics that will be addressed. In addition to discussing assigned readings and working on individual and group writing projects, course participants will learn from experienced instructors by observing them teach in college classrooms. Course participants will receive copies of the Norton Field Guide to Writing, 3rd edition by Richard Bullock, The Little Seagull Handbook, 2nd edition by Richard Bullock, Michal Brody, and Francine Weinberg, and The Bedford Bibliography for Teachers of Writing, 7th edition by Nedra Reynolds, Jay T. Dolmage, and Patricia Bizzell.

Thursday 6:45–8:35pm

C0910

Reading and Writing the Short Story in the Americas

Professor Lyn Di Iorio

In this class, students will write short stories or exercises focused on technical aspects of the story and short analytical essays. Students will read resonant short stories written by writers from the United States, Latin America, and the Caribbean, and participate in class discussions of students' writing and the assigned stories in their historical, social, and geographical contexts. One of our goals will be for each class member to have written one short story or analytical essay as a final project and to have worked on exercises (on voice, character, point of view, among other technical aspects) leading to the completion of future short stories. Some writers we might read are: Edgar Allan Poe, Charles Chestnutt, William Faulkner, Gabriel García Márquez, Julio Cortázar, James Baldwin, Jorge Luis Borges, Alejandra Pizarnik, Joyce Carol Oates, Alice Munro, Jamaica Kincaid, Rosario Ferré, Sherman Alexie, Mayra Santos Febres, Jennifer Egan, Yiyun Li.

Tuesday 4:45–6:35pm

C2102

Representing Trauma: Literature, Theory, and Visual Culture

Professor Mikhal Dekel

Representing Trauma will examine a range of artistic and intellectual engagements with traumatic events: from works by writers and visual artists who have borne witness to these events to theoretical explorations of trauma's aftermaths. We will focus on extreme experience, ranging from genocide to war, as represented in literary texts, film, and graphic narrative. Discussing current debates within Trauma Studies as a field, we will look at the relationship between trauma and affect, trauma theory and issues of gender and sexuality, memorialization and the politics of nation, and public and private accounts of embodied suffering.

Thursday 4:45–6:35pm

LITERATURE

B0611

Theory on Stage

Professor Daniel Gustafson

In this course, we will explore the history of critical controversies surrounding the ideas of drama, theater, and performance in the Western world, from Plato to post-structuralism. Over centuries and across continents, theater has been theorized in a variety of ways by its own practitioners as well as by philosophers, political thinkers, and cultural critics: theater is an aesthetic medium for the mimetic representation of reality, a socially transformative ritual, a dangerously libidinal force, a vehicle for bourgeois capitalist mass culture, a disseminator of hegemonic ideals of race, class, gender, and sexuality, a rehearsal space for radicalism and revolution. Many of these theories turn on some vexed questions of representation. How does theatrical performance represent its world, and what are the implications? What does it mean that drama partakes of both written representation (the script) and staged representation (the performance)? As a public institution, who does theater represent, socially and politically? How are theater and performance related to identity politics? We will explore how such questions of theater, drama, and representation (both aesthetic and political) have been central to some of the driving interests of literary and cultural studies over time. Our readings will cover works of critical theory, philosophy, cultural and political criticism, as well as a number of plays. Possible authors include Aristotle and Plato, Euripides, Friedrich Nietzsche, Bertolt Brecht, Antonin Artaud, Samuel Beckett, Augusto Boal, Wole Soyinka, Caryl Churchill, Victor Turner, Suzan-Lori Parks, Sarah Ruhl, Jacques Ranciere, Alain Badiou, and Diana Taylor.

Tuesday 6:45–8:35pm

B0801

17th Century Poetry

Professor Harold Veaser

The sexual elegy, the Doctrine of Signatures, the cult of revenge, Attic prose and the plain style will be the principal topics covered. Also to be considered: the poetic conceit (=extended, at times bizarre metaphor); the prosody of English prose (it too had "feet" and measure); and Moderns (Eliot, Barnes) who revived the Baroque. The themes of love, nature, art, death, and God will be surveyed through close readings of Jonson, Donne, Edgeworth, Marvell, Milton, Waller, and Lovelace; essays by Bacon, Burton, and Browne; and (in facing translation) Góngora, Marino, Ronsard, Sor Juana, and Kuhlmann. Assignments include short papers, imitations, and variations.

Thursday 6:45–8:35pm

LANGUAGE & LITERACY

B1814

Studies in Melville

Professor Carla Cappetti

Introduce yourself to Herman Melville, the Homer, Dante, Shakespeare and Cervantes of American literature. We will spend the first half of the semester reading Melville's prodigious hunting story *Moby-Dick*. We will also read: *Omoo*, his early novel about natives, sailors, and missionaries in the South Pacific; *Redburn* and *White-Jacket*, his sea novels about sailors' mutiny; *Pierre*, his landlocked story of the patrician Hudson valley; selections from his short fiction and from his poetry, to which Melville dedicated the last twenty years of his artistic life; and finally *Billy Budd*, Melville's last masterpiece and his most bitter work of fiction. *Wednesday 6:45—8:35pm*

B1902

Experimental Women Writers Poetics

Professor Laura Hinton

The Beats, Black Mountain School, Projectivism, the New York School, Lang-Po – those who have read and thought about 20th Century American poetics will be familiar with at least some of these vanguard writing movements. And they also might associate most of these movements with a pantheon of male writers: Ginsberg, Kerouac, Zukovsky, Olsen, Ashbery, Silliman, Bernstein, Andrews -- to name but a few of the men of the American avant-garde. This course, however, 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. Their work typically has been published in the literary "small press" of American poetry, going back to the late '60's and '70's and associated with literary postmodernism, and continuing today, into the second decade of the new millennium. Many of these works have gone through numerous reprints. These are radical works, both in terms of politics as well as forms. From Theresa Hak Kyong Cha's video poems (rare footage drawn from archival research) to Erica Hunt's and Mei mei Berssenbrugge's artist book collaborations, to the poet's theater of Carla Harriman and Leslie Scalapino and the "spoken word" jazz poetics of Jayne Cortez, we will read, observe, and theoretically consider the new kind of values, gendered critiques, and hybrid aesthetics these maverick women writers have brought to the literary scene in the U.S. Writing requirements include a weekly and formal reading-journal entry that will be posted on a class internet-blog site prior to seminar discussions, two critical essays, an oral presentation, and a collaborative class bibliography assignment. Our seminar meetings will be highly interactive and student-driven. Students are also required to participate as readers and commentators on the group blog project. *Monday 4:45—6:35pm*

B8104

Basic Writing Theory & Practice

Professor Barbara Gleason

Who are "basic writers"? What is "basic writing"? Who teaches basic writing? And where are basic writing programs offered? Contemporary basic writing scholars view basic writers as people who are experiencing an early phase of a learning curve. This developmental perspective contrasts with a view of basic writers as lacking expertise that should have been acquired much earlier in life. What are the implications of these contrasting perspectives for basic writing students, teachers, and programs? We will begin with a focus on basic writing at City College of New York, where in the 1970s Mina Shaughnessy and her colleagues piloted new courses and started the *Journal of Basic Writing*. We'll then read about a basic writing and reading curriculum established during the 1980s at the University of Pittsburgh and later published by David Bartholomae and Anthony Petrosky in *Facts, Artifacts and Counterfacts: Theory and Method for a Reading and Writing Course*. In the 1990s, programs that mainstreamed basic writers with "college level writers" were piloted at Cal State U-Chico, University of South Carolina, City College of New York, and Arizona State University, where students were given more time to learn in the STRETCH program. The issue of basic writers needing time to learn was central to the longitudinal study conducted by CUNY professor Marilyn Sternglass: we will read excerpts from Sternglass's *Time to Know Them: A Longitudinal Study of Writing and Learning at the College Level* (1997). Two widely replicated basic writing programs that we'll explore are the Integrated Reading and Writing Curriculum (IRWC), initiated at San Francisco State University, and the Accelerated Learning Program (ALP), initiated at the Community College of Baltimore County. Today, as a result of a nation-wide trend initiated by CUNY, basic writing programs are very often found exclusively in community colleges; consequently, we will read *The Community College Writer: Exceeding Expectations* by Howard Tinberg and Jean-Paul Nadeau. Course participants will be encouraged to communicate with authors whose work appears in *Journal of Basic Writing*, *Basic Writing Electronic Journal (BWe)* and *Teaching English in the Two Year College*. Each graduate student will receive a free copy of *The Bedford Bibliography for Teachers of Basic Writing*. *Thursday 4:45–6:35pm*

C0831

Adult Learners of Literacy and Language

Professor Barbara Gleason

How, where, and why do adults learn? Do adult learning differ from children's learning? Do adults continue to learn and develop throughout their entire lives? This course focuses on learning theory, adults' experiences with learning literacy and language, best practices for teaching adults, adult-oriented reading/writing curricula, and diverse contexts for teaching adults to read and write (in their first language or in a new language). We will discuss andragogy (adult learning principles), review various forms that adult learning takes (e.g., experiential learning, self-directed learning, transformational learning), discuss diverse contexts for adult literacy and language learning, and consider the effects of aging on learning in adulthood. A review of U.S. adults' educational attainments will allow us to consider relationships between formal education and employment, income, housing, and health. Traditional instructional approaches will be contrasted with innovations such as personalized education, flipped classrooms, flexible course schedules, prior learning assessment, and online learning. In addition to considering adult learners' experiences in college degree programs, we will examine self-sponsored groups in which adults learn from and with each other, and we will explore organized learning activities in workplaces, unions, religious institutions, community centers, homeless shelters, senior centers, libraries, and prisons. Course participants will engage in class discussions, write autobiographical essays on their own adult learning experiences, write informally on a blog, conduct independent research projects, and work collaboratively in small groups. *Tuesday 6:45–8:35pm*

Session 1: JUNE 6-JUNE 30
B6401

Living in a Visual World; How the Eye Writes

Professor Mark McBeth

“The medium is the message.”

–Marshal McLuhan, *Understanding Media: The Extensions of Man*

“The relation between what we see and what we know is never settled.”

–John Berger, *Ways of Seeing*

In the 21st century, meaning-making increasingly demands deliberate and artful interweaving of visual habits, rhetorical strategies, and subjective positions. We use visual knowledge, textual know-how, and audience sensitivity to understand and communicate meaning in a world where the alphabetic and the optic converge constantly. In this course, we will consider the ideas of John Berger, Walter Ong, and Marshal McLuhan in light of how they forecasted our current relationships between literacy, visual culture, and technology. We will explore some of the ways that current artists combine form and different modalities to convey messages; equally, we will investigate how certain academic forums are offering new possibilities for intellectual production (i.e., digital dissertations, blogs, social media) and for changes in classrooms and education more broadly. Most importantly, we will challenge our own creative abilities to compose with divergent sets of media, practices and insights. Participants will do both low-stakes and high-stakes pieces of experimental critical composing that merge the visual, digital, aural, and performative (maybe also the gustatory, olfactory, and haptic.)
Tuesday & Thursday 6–9:15pm

Session 2: JULY 5-AUGUST 4

TBA

The Hybrid Moment

Willie Perdomo

When Hamlet declares, “O ‘tis most sweet,/

When in one line two crafts directly meet”

his context was violence and escape. In this class, the context will be hybridity of form and genre. Claudia Rankine’s *Citizen: An American Lyric*, a collection of poetry that has been classified as criticism, creative non-fiction, and lyric essay, has become a major influence on contemporary literature. In this course, we will explore a multi-genre approach to poetry. Using *CANE* by Jean Toomer as our primary text, this course will attempt to utilize hybrid approaches that extend beyond the traditional line/stanza construct. Our readings and models will be drawn from work by Rankine, Gloria Anzaldúa, J. Michael Martinez, and Theresa Hak Kyung Cha. Weekly reading assignments will compliment workshops and a portfolio will be required at the end of the session. *This course may count as a Workshop or Critical Practice course.
Tuesday & Thursday 6–9:15pm

SESSION 1

JUNE

06/05	Last day to drop classes for 100% tuition refund
	Last day of Initial registration
06/06	CLASSES BEGIN
06/07	Last day for Change of Program
	Last day for 50% tuition refund
	Last day to add a class to an Existing Program
	Last day to submit request for Independent Study
06/08	Course Withdrawal period begins
06/10	Course withdrawal drop period ends (Last day for “WD” grades)
06/11	Course withdrawal period begins (A grade of “W” is assigned to students who officially drop a class) –No Refund
06/22	Course withdrawal period ends, last day to drop with the grade of “W”
06/27	Application for Degree for September 2016 Graduation begins
06/30	LAST DAY OF CLASSES / Final Exams
	JUNE
07/04	College Closed (Independence Day)
07/07	Last day for grade submissions – Session One

SESSION 2

JUNE

06/23	Last day to apply for e-Permit
	JULY
07/04	Last day of Initial registration
	Last day to drop classes for 100% tuition refund
	College Closed (Independence Day)
07/05	CLASSES BEGIN
07/06	Last day for Change of Program
	Last day for 50% tuition refund
	Last day to add a class to an Existing Program
	Last day to submit request for Independent Study
07/07	Course Withdrawal drop period begins (A grade of “WD” is assigned to students who officially drop a course)
07/10	Last day for 25% tuition refund
	Last day to drop classes without the grade of “W”
	Course withdrawal drop period ends (Last day for “WD” grades)
07/11	Course withdrawal period begins (A grade of “W” is assigned to students who officially drop a class) –No Refund
07/22	Course withdrawal period ends, last day to drop with the grade of “W”
07/29	Deadline for filing Application for Degree for September 2016 Graduation
08/01	LAST DAY OF CLASSES / Final Exams
08/04	Last day for grade submissions - Session Two

AUGUST

- 08/12 Last day to apply for an e-Permit
- 08/24 Last day of Registration
Last day to drop classes for 100% tuition refund
- 08/25 **CLASSES BEGIN**
Late Registration fee (\$25.00) and change of program fee (\$18.00) for adding or swapping courses begins
- 08/27 **FIRST DAY OF SATURDAY CLASSES**
- 08/31 Financial Aid Certification Enrollment Status date
Last day to drop classes for 75% tuition refund.
Last day to drop without the grade of "WD"
Last day to add/swap a class to an Existing Program
Last day to submit request for Independent Study
Last day for Change of Program

SEPTEMBER

- 09/01 Course Withdrawal drop period begins
(A grade of "WD" is assigned to students who officially drop a course)
- 09/03 No Classes Scheduled
- 09/05 Labor Day - College Closed
- 09/07 Last day to drop classes for 50% tuition refund
- 09/14 Last day to drop classes for 25% tuition refund
Last day to drop classes without the grade of "W"
Course withdrawal drop period ends
(Last day for "WD" grades)
- 09/15 Course withdrawal period begins (A grade of "W" is assigned to students who officially drop a class)
- No Refund

OCTOBER

- 10/02-04 No Classes Scheduled
- 10/03 Application for Degree for February 2017 Graduation begins
- 10/06 Classes follow a Monday schedule
- 10/10 College Closed - no classes scheduled
- 10/11-12 No classes scheduled
- 10/14 Classes follow a Tuesday schedule

NOVEMBER

- 11/02 INC grades for Summer 2015, Fall 2015 and for Graduate students convert to FIN
- 11/10 Course withdrawal period ends. Last day to withdraw from a class with the grade of "W".
- 11/27 College Closed - No Classes

DECEMBER

- 12/02 Deadline for filing Application for Degree for February 2017 Graduation
- 12/12 **LAST DAY OF CLASSES**
- 12/21 End of Fall Term
- 12/24-25 College Closed
- 12/31 College Closed

JANUARY

- 01/01 College Closed
- 01/02 Last day for grade submissions - Fall 2016
(Subject to change)

Take the 1 local to 137th Street and Broadway. Walk up 138th Street three blocks to Convent Avenue.

Take the A or D express, or the B or C local to 145th Street and St. Nicholas Avenue, walk west one block to 145th Street and Convent Avenue, then south to 138th Street.

Take the 4 or 5 express or 6 local to 125th Street and Lexington Avenue. Change there for the M-100 or M-101 bus to Amsterdam Avenue and 138th Street. Walk east one block to Convent Avenue.

Take the Metro North to 125th Street and Park Avenue. Change there for the M-100 or M-101 bus to Amsterdam Avenue and 138th Street, walk east one block to Convent Avenue.



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.

[<https://www.ccnycunycuny.edu/admissions/applications>]

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

TAKING COURSES AS A NON-DEGREE STUDENT

Students who wish to take courses at the graduate level but who have not formally applied or been accepted may fill out a GRADUATE NON-DEGREE APPLICATION. [<https://www.ccnycunycuny.edu/sites/default/files/Non-degree%20application%20fee.pdf>] and schedule an appointment to meet with the appropriate Graduate Program Director. Students must bring a writing sample (MFA: 30-50 pages of fiction, nonfiction, or 10 poems; MA L&L: Two (2) samples of college writing or professional writing; MA English: 2 writing samples, each no longer than 20 pages), personal statement, and a copy of transcripts from each previous post-secondary institution attended. If approved, students may take up to 12 credits as a non-degree student. Accumulated credits may go towards a Graduate Degree Program if accepted upon application for matriculated status.

Please Note: Approval to take courses as a non-degree student is not a guarantee of future matriculation into an English Department Graduate Program.

FUNDING OPPORTUNITIES FOR GRADUATE STUDENTS

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.

In addition to the Annual Awards & Prizes, the English Department is now offering **Pedagogical Enrichment Grants** which allow full- and part-time faculty to offer honoraria to guest speakers, purchase tickets for course-related events, or purchase supplies for class. 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 more funding opportunities, please visit the CCNY Office of Financial Aid. [ccny.cunycuny.edu/financialaid]

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. Applicants are expected to enroll in, or to have already completed, ENGL C0862: The Teaching of Composition and Literature (offered each Fall). These teaching opportunities do come with a modest stipend. Please Note: Adjunct course assignments are subject to course and funding availability.