CITY COLLEGE OF NEW YORK
GRADUATE ENGLISH PROGRAMS

MA ENGLISH LITERATURE
MA LANGUAGE & LITERACY
MFA CREATIVE WRITING

SPRING 2018
Courses
### General Information

**ENGLISH DEPARTMENT**, City College of New York  
Professor Elizabeth Mazzola, Department Chair, Spring 2018

English Department Graduate Programs Office  
NAC 6/210  
160 Convent Ave.  
New York, NY 10031  
(212) 650-6694  
ccny.cuny.edu/english

### Graduate Program Advisors

**MFA in Creative Writing**  
Michelle Valladares, Director (mvalladares@ccny.cuny.edu)

**MA in English Literature**  
Harold Veeser, Director (hveeser@ccny.cuny.edu)

**MA in Language & Literacy**  
Barbara Gleason, Director (bgleason@ccny.cuny.edu)

### 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.

### Graduate English Courses

#### Mondays

- **ENGL B3901** - TRANSLATION WORKSHOP [CW]  
  David Unger (Reg. Code: 52980)

- **ENGL B2027** - WORLD WAR I AMERICAN LITERATURE [LIT]  
  Keith Gandal (Reg. Code: 52979)

- **ENGL B2130** - THE KAFAKAESQUE [LIT]  
  Vaclav Paris (Reg. Code: 54929)

#### Tuesdays

- **ENGL B1707** - PROSODY [CP]  
  Michelle Valladares (Reg. Code: 52959)

- **ENGL B1918** - THE NINETEENTH-CENTURY BRITISH NOVEL [LIT]  
  Renata Miller (Reg. Code: 55146)

- **ENGL B1960** - YA FICTION: THE DANGEROUS JOURNEY INTO THE WOODS [CW]  
  Pam Laskin (Reg. Code: 25601)

#### Wednesdays

- **ENGL B2196** - SAFE SPACES IN THE WORK OF SEVERAL BLACK WRITERS, WITH EMPHASIS ON JAMES BALDWIN [LIT]  
  Gordon Thompson (Reg. Code: 54948)

- **ENGL B3200** - WORKSHOP IN POETRY [CW]  
  David Groff (Reg. Code: 25592)

- **ENGL B1615** - HYBRID EXPERIMENTAL POETICS: QUESTIONS OF MEANING [CP]  
  Laura Hinton (Reg. Code: 54919)

#### Thursdays

- **ENGL B2029** - CARIBBEAN FICTION [CP]  
  Nicole Dennis-Benn (Reg. Code: 54924)

- **ENGL B1965** - THE EXPERIMENT IN FICTION IN THE 20TH CENTURY [CP]  
  Mark Mirsky (Reg. Code: 55193)

- **ENGL B2099** - THE GOTHIC AND OTHERNESS [LIT]  
  Lyn Di Iorio (Reg. Code: 54926)

- **ENGL C0831** - ADULT LEARNERS OF LANGUAGE & LITERACY [L&L]  
  TBA (Reg. Code: 54949)

### Thesis Tutorial

- **B2800**  
  Thesis: Literature

- **B3800**  
  Thesis: Creative Writing
CREATIVE WRITING  WORKSHOPS

YA FICTION: THE DANGEROUS JOURNEY INTO THE WOODS
ENGL B1960
Pam Laskin
Tuesday 4:45 – 6:35 (Reg. Code: 25601)
Young Adult Literature pushes the boundaries with an openness and honesty that enables young people to discard the mask. The “unmasking” enables the literature, with its focus on political and social discontent, to function as a moral compass for teens. The complex journey of self-discovery begins in the woods, and the teen’s experimentation in the forest expedites identity. This workshop begins with fairy tales; moves into form (novels in verse) and concludes with issue-based young adult frequently dangerous landscape.

TRANSLATION WORKSHOP ENGL B3901
David Unger
Monday 4:45 – 6:35 (Reg. Code: 52980)
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. Students must be able to read and understand the language they are translating from. This course may count as a Workshop or Critical Practice course for MFA students.

WORKSHOP IN FICTION ENGL B3000
Salar Abdoh
Tuesday 6:45 – 8:35 (Reg. Code: 25591)
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.

WORKSHOP IN POETRY ENGL B3200
David Groff
Wednesday 6:45 – 8:35 (Reg. Code: 25592)
Just as each of us humans has a distinctive voiceprint, so does every poet. In this workshop you’ll be encouraged to define and refine your particular poetic voice. We’ll use the reading aloud of our poems to make observations and insights about them that lead us into the adventure of revision. In class exercises and discussion, we’ll explore ways to liberate the imagination and take poems to the often-startling places they need to go, while writing in both received and organic poetic forms. We will also read poets of diverse nationalities, races, eras, genders, and aesthetics, to discover how we can better value their voices and find inspiration for our own poems.

In addition to writing and revising poems, we will explore where and how to send them out for publication, as part of a larger discussion about the voice of the emerging writer in a complex and rapidly changing American culture.

Please be ready to submit a poem a week, do assigned reading of work by poets past and present, provide generous written responses to poems by other workshop participants, perform in-class and take-home poetry prompts, present the workshop with a written introduction to a poet you love, and create an end-of-semester chapbook of your poetry.
THE EXPERIMENT IN FICTION IN THE 20TH CENTURY
ENGL B1965
Mark Mirsky
Thursday 6:45 – 8:35 (Reg. Code: 55193)
This course looks back on the tradition of the experiment in what are now recognized as some (but not all) of the “great” literary classics of the last century. I have chosen those that question the idea of fiction itself, what one imagines as real but what remains finally in the realm of the imagination. I will ask what draws the authors of these books to riddle what we easily acknowledge as reality and what we dream These are texts on the basis of which, I believe, we can measure what is best in stories and novels being written now in the Twenty-first century. I may subtract from the syllabus or add to it as the class proceeds, trying to focus on a single story in a class or several classes in the case of a novel. I will require three questions about each full-length book we read, or when discussing several stories by a single author, three questions about one of his or her stories. I will respond to the written questions from students, and that response in addition to some of prepared remarks I will make will be at the heart of the course. I hope to initiate a discussion during classes among students as if it were a creative writing seminar. I will require a short final paper. It can, however, be a creative response to a book or story on our list of required reading. Several of these novels are long and challenging but they are also books that I have finished with a sense of having been changed in the process of reading them. “The Jolly Corner” by Henry James The Good Soldier by Ford Maddox Ford Five Stories by Robert Musil The Man Without Qualities by Robert Musil Gantenbein by Max Frisch “The Pagan Rabbi” by Cynthia Ozick Night and Day by Virginia Woolf The Lighthouse by Virginia Woolf If On a Winter’s Night a Traveler by Italo Calvino Sixty Stories by Donald Barthelme The Emigrants by W.G Sebald Austerlitz by W.G. Sebald On the Natural History of Disaster by W.G. Sebald

CARIBBEAN FICTION ENGL B2029
Nicole Dennis-Benn
Thursday 4:45 – 6:35 (Reg. Code: 54924)
These stories feature Afro Caribbean female protagonists who defy gendered norms. Stories will explore the internal and external conflicts of being caught in a dilemma of self-expression versus expectations as a woman in the Caribbean. Examples of books, Land of Wood and Drowning by Tiphanie Yanique, Krik Krak by Edwidge Danticat, Zami- A New Spelling of My Name by Audre Lorde, The Autobiography of My Mother by Jamaica Kincaid, Here Comes the Sun, and others. Through reading, writing, and discussion, this lecture will challenge students to reflect on literary devices that make the work compelling, such as setting as time, setting as culture and setting as social and political atmosphere, which inform characterization and story.

HYBRID EXPERIMENTAL POETICS: QUESTIONS OF MEANING
ENGL B1615
Laura Hinton
Wednesday 6:45 – 8:35 (Reg. Code: 54919)
This new and experimental Critical Practice course will ask students to engage with questions of how “meaning” in writing is born and made, in tandem with multi-media forms creating hybrid literary art. The first part of the course will include foundational theoretical essays on the making of meaning (or how meaning is not made) by linguists Ferdinand de Saussure and Emile Benveniste, Russian Formalist Viktor Shklovsky, and contemporary writers Carla Harryman, Leslie Scalapino, Erica Hunt, and Lyn Hejinian. The remainder of this course will include readings by a range of multi-media experimental literary artists that exemplify various hybrid forms: the prose-poetry novel (Charles Baudelaire and Alice Notley), jazz poetics (Langston Hughes and Jayne Cortez), the artist book (Mei-mei Bensenbrugge and Richard Tuttle or Kiki Smith), photography and writing documentary (Bernadette Mayer and Erica Hunt), and the poetry video / poetry “doc” (Anne Waldman, Aaron Fagon, Anne Carson, and others). While the emphasis of the course is on multi-media innovative poetics and the opening up of “meaning” through hybridity, writers who consider themselves dedicated to prose narrative might consider taking this course to experiment with and stretch their writerly range. Literature as well as MFA students who are interested in theory and creative forms are also welcome. Required written work includes a few short writing experiments, a project proposal due by midterm, a project notebook created over the course of the semester, and a final version of the hybrid project students will produce and present during the last three weeks. Collaborative projects with other artists are encouraged.

PROSODY ENGL B1707
Michelle Valladares
Tuesday 4:45 – 6:35 (Reg. Code: 52959)
Nothing in the cry
of cicadas suggest they are about to die
Basho, translated by Sam Hamill
This critical practice workshop is an exploration of poetic structure and form. It is part exploration of traditional forms, an examination of traditional and contemporary versions of the form and writing in form. You will consider the sonnet, villanelle, sestina, haiku, ghazal and others. We will read poems by Shakespeare, Bishop, Whitman, Emily Dickinson, WS Merwin and Anne Carson. You will use this rigorous study of form to invigorate your own language and poems. We will use An Exaltation of Forms, edited by Annie Finch and Katherine Varnes and A Poetry Handbook by Mary Oliver.
What do CUNY administration, waking up as a beetle, insurance, America, immigration, tax forms, torture, David Lynch, communism, “late” capitalism, suffocating families, airport security, and the law have in common? One answer is the “Kafkaesque.” Defined briefly as “characteristic or reminiscent of the oppressive or nightmarish qualities of Franz Kafka’s fictional world,” the Kafkaesque originates with the German-language Prague-based Jewish writer Franz Kafka (1883-1924). Its applications, however, are much broader than simply to Kafka’s work. Taken up in various ways by writers, artists, philosophers, and filmmakers, the Kafkaesque has become one of the defining symptoms of modern life.

This course is dedicated to exploring the meanings of the Kafkaesque, theorizing the term, and staking out its creative potentials. We will begin by reading Kafka’s major works: a selection of his stories, including “Metamorphosis,” his novels, The Castle, The Trial, and Amerika, as well as extracts from his letters and biography. We will then move on to other expressions of the Kafkaesque in literature and film (both earlier and later), including Hermann Melville’s “Bartleby the Scrivener,” sections from David Foster Wallace’s The Pale King, and Basma Abdel Baziz’s 2016 novel, The Queue. We’ll also read theorists of the Kafkaesque including Georges Bataille, Hannah Arendt, Theodor Adorno, Giorgio Agamben, Gilles Deleuze, and Nick Land. The questions that we’ll ask include: is the Kafkaesque a historical formation? How does it relate to modernity? What is its genre? Is it a form of comedy? Does it have a particular place (the city, the West), or relation to a given identity (Jewishness, linguistic minority)? What are its existential and psychoanalytic ramifications? Why has such an apparently inane set of topics and affects proved so fascinating to writers and theorists of the last century? What does it teach us about life today, and about the future? And what isn’t Kafkaesque... at least not yet? This course is for those who want to confront difficult issues and difficult questions. It involves a lot of not always pleasant reading and thinking.

Evaluation will be based on participation, written responses on Blackboard, as well as two critical essays (or one critical essay and one creative piece).
WORLD WAR I AMERICAN LITERATURE ENGL B2027
Keith Gandal
Monday 4:45 – 6:35 (Reg. Code: 52979)
Unlike the canonized European literature of World War I, the
canonized American literature of this war was written entirely by
men who were not combat soldiers. While this course looks at a
few examples of that familiar literature (by Hemingway, Faulk-
nner, and John Dos Passos), it focuses on the forgotten literature
of World War I, much of which was written by combat soldiers
and some of which was written by women; most of these texts
were either popular or acclaimed in their own era. In this way,
this course attempts to give an accurate sense of the American
literary response to and depiction of the world’s first large-scale
mechanized war. And much of this literature, though reacting
to and focused on the physical and psychological horrors of
modern combat, was also reacting to and depicting the huge
social shake-up involved in the American army’s unprecedented
though partial experiment in meritocracy, which notoriously
excluded African Americans but was extended to all other men
regardless of ethnic origin or class—as the military mobilized and
assigned millions of men to various positions and ranks. At least
temporarily, the mobilization redefined masculinity, altered gen-
der roles, and changed the status of ethnic American men and
working class white men, as well as women—and even African
Americans, though discriminated against by the army, had the
opportunity to experience a measure of social equality among
the French.

Texts:

Hervey Allen, Toward the Flame
Thomas Boyd, Through the Wheat
Willa Cather, One of Ours
Victor Daly, Not Only War
John Dos Passos, Three Soldiers
William Faulkner, Soldiers’ Pay
Ernest Hemingway, A Farewell to Arms
Ernest Hemingway, The Sun Also Rises
William March, Company K
Ellen La Motte, The Backwash of War
Katherine Anne Porter, “Pale Horse, Pale Rider”
Laurence Stallings, Plumes

THE GOTHIC AND OTHERNESS ENGL B2099
Lyn Di Iorio
Thursday 6:45 – 8:35 (Reg. Code: 54926)
Contemporary culture is characterized by, among many other
tendencies, a reawakened interest in the “Gothic”—the aesthetic
discourse of horror and terror that arose following the publi-
cation of Horace Walpole’s The Castle of Otranto in 1764. This
seminar begins with a focus on the early British Gothic aesthetic,
and also addresses other types of Gothic, or ways of understand-
ing it, such as: American Gothic, Female Gothic, Queer Gothic,
the sublime, the uncanny, the abject, and trauma theory. The
course also proposes that the contemporary Gothic aesthetic in
our not completely postcolonial times uncovers important issues
of racial, ethnic and gendered otherness. As such, Caribbean
Gothic and Postcolonial Gothic are emerging categories that we
will examine with special interest.

Requirements: one class presentation and a final research paper.
Creative writers may write a short story with Gothic elements.

The following texts offer some possibilities for our reading plea-
sure:
The Oxford Book of Gothic Tales by Chris Baldick
Gothic (an introduction to the critical idiom of the Gothic) by
Fred Botting
A Philosophical Enquiry into the Origin of Our Ideas of the Sub-
lime and the Beautiful by Edmund Burke
“The ‘Uncanny’” by Sigmund Freud
The Talented Mr. Ripley by Patricia Highsmith
We Have Always Lived in the Castle by Shirley Jackson
The Gothic, Postcolonialism, and Otherness: Ghosts from Else-
where by Tabish Khair
The Red of His Shadow by Mayra Montero
Wide Sargasso Sea by Jean Rhys
Perfume by Patrick Suskind
SECOND LANGUAGE ACQUISITION ENGL B8100
Missy Watson
Tuesday 6:45 – 8:35 (Reg. Code: 52978)
This course examines the relationship between research on second language acquisition (SLA) and the teaching of English language and literacy. We will explore seminal scholarship in both second language acquisition and second language writing, building foundational theoretical knowledge on how L2 individuals learn and acquire English language and advanced literacy. We’ll investigate what aspects of the acquisition process are universal, as well as the sorts of environmental, social, and individual factors that influence variability in L2 learning outcomes. Put simply, we’ll study how and why different language learners learn and acquire languages so differently. To gain pedagogical insights, we’ll explore the diverse educational needs and experiences of multilingual adolescents in K-6 settings, second language writers in college composition courses, and adult immigrants in ESL community programs. Our goal will be to highlight the implications of SLA to English language and composition instruction. Course texts include (but are not limited to) David E. Freeman and Yvonne S. Freeman’s 3rd edition of Between Worlds: Access to Second Language Acquisition, Richard A. Orem’s Teaching Adult English Language Learners, and Dana R. Ferris’ Teaching College Writing to Diverse Student Populations.

ADULT LEARNERS OF LANGUAGE & LITERACY ENGL C0831
TBA
Thursday 6:45 – 8:35 (Reg. Code: 54949)
This course focuses on adult learning theory, adults’ experiences with learning language and literacy, best teaching practices, 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 explore concepts and theories such as andragogy, experiential learning, self-directed learning, transformational learning, diverse contexts for adult literacy and language learning, and effects of aging on learning in adulthood. A review of U.S. adults’ educational attainments will facilitate discussion of relationships between formal education and access to opportunities in areas such as employment, housing, and health care. Traditional course structures, instructional approaches and educational programs will be contrasted with innovations such as personalized education, mentoring, flexible course schedules, prior learning assessment, and online learning and adult-oriented degree programs. We will also consider a variety of venues for adult learning, e.g., two-year colleges, adult-oriented college degree programs, union-sponsored education programs, prison education, and religious education. Course participants will write autobiographical and academic essays, read assigned texts and write informal responses on a blog or Blackboard Discussion Forum, work collaboratively in small groups, and make short oral presentations. Required texts will include an instructor resource available free from Macmillan Publishers: The Bedford Bibliography for Teachers of Adult Learners (Macmillan, 2015, Barbara Gleason and Kimme Nuckles) and additional textbooks that will be posted on the CCNY Bookstore website.

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: April 15
SPRING Admission: November 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 are 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).