Graduate English Programs
Course Descriptions
Spring 2015
City College of New York

MA in Language & Literacy
MFA in Creative Writing
MA in Literature

English Department Graduate Programs Office
City College of New York
NAC 6/210
160 Convent Ave.
(212) 650-6694
gradenglish@ccny.cuny.edu

Professor Renata Kobetts Miller
Department Chair
## CCNY GRADUATE ENGLISH COURSES
### Spring 2015

### Mondays

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1720</td>
<td>20th Century British Novel – Lit (78973)</td>
<td>Higney</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B1204</td>
<td>Contemporary American &amp; Int’l Noir Fiction – CP (78971)</td>
<td>Abdoh</td>
<td>6:45-8:35</td>
</tr>
</tbody>
</table>

### Tuesdays

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1948</td>
<td>Children’s Writing – CP (44960)</td>
<td>Laskin</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B1613</td>
<td>Inventing Moderns/Rewriting the Ancients – Lit (78972)</td>
<td>Bonaparte</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B3000</td>
<td>Fiction Workshop – CW (44962)</td>
<td>Mirsky</td>
<td>6:45-8:35</td>
</tr>
<tr>
<td>B7400</td>
<td>American Studies II – Lit (44974)</td>
<td>Gandal</td>
<td>6:45-8:35</td>
</tr>
<tr>
<td>C0855</td>
<td>Teaching Adult Writers in Diverse Contexts – L&amp;L (78975)</td>
<td>Gleason</td>
<td>6:45-8:35</td>
</tr>
</tbody>
</table>

### Wednesdays

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bxxxx</td>
<td>Science (in) Fiction in the Victorian Period – Lit (78985)</td>
<td>Miller</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B3200</td>
<td>Poetry Workshop – CW (44965)</td>
<td>Valladares</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B3600</td>
<td>Non-Fiction Workshop – CW (44970)</td>
<td>Groff</td>
<td>6:45-8:35</td>
</tr>
<tr>
<td>B4501</td>
<td>Screenwriting Workshop – CW (44973)</td>
<td>Palmieri</td>
<td>6:45-8:35</td>
</tr>
<tr>
<td>B1902</td>
<td>Experimental Women Writers – Lit (44958)</td>
<td>Hinton</td>
<td>6:45-8:35</td>
</tr>
<tr>
<td>B8111</td>
<td>Transnational Literacies – L&amp;L (78984)</td>
<td>Watson</td>
<td>6:45-8:35</td>
</tr>
</tbody>
</table>

### Thursdays

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>B3901</td>
<td>Translation Workshop* (44971)</td>
<td>Unger</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B1601</td>
<td>New York Stories – Lit (44949)</td>
<td>Wallace</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B5700</td>
<td>Introduction to Composition and Rhetoric – L&amp;L (78974)</td>
<td>Peele</td>
<td>4:45-6:35</td>
</tr>
<tr>
<td>B0000</td>
<td>Chaucer – Lit (44942)</td>
<td>Oppenheimer</td>
<td>6:45-8:35</td>
</tr>
<tr>
<td>B3000</td>
<td>Fiction Workshop – CW (44964)</td>
<td>Raboteau</td>
<td>6:45-8:35</td>
</tr>
</tbody>
</table>

*May be taken as Creative Writing Workshop or Critical Practice.*
CREATIVE WRITING

*Language & Literacy and Literature MA students must receive permission from Professor Gandal or Professor Abdoh, Co-Directors of the MFA in Creative Writing Program, to enroll in creative writing workshops.

*Reminder for MFA students: Of the five workshops you take for the degree, at least one must be in a genre different from the other four.

ENGL B3000 Fiction Workshop
Professor Mark Jay Mirsky
44962 NAC 6/TBA T 6:45-8:35
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.

ENGL B3000 Fiction Workshop
Professor Emily Raboteau
44964 NAC 6/TBA Th 6:45-8:35
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.

ENGL B3200 Poetry Workshop
Michelle Valladares
44965 NAC 6/TBA W 4:45-6:35
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 by Visiting Poets to our MFA program.
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, New Journalism, and other adventurous forms of creative nonfiction, all of which are taking an ever-larger place in our literature. 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, we’ll also discuss nonfiction by published authors. 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 distinctive demands of a genre that requires we stick to the facts while distilling them into art.

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.

The good news is, these days one can move a script from page to screen faster and cheaper than ever before. While the possibility of selling a script to Hollywood is always real (seriously), it is exciting and motivating to consider that thanks to how far digital technology has come, seeing one’s own work on the independent film circuit, home video and the internet can happen without the fortuity of someone giving you lots and lots of money (and connections.) It’s an exciting time to be telling your own story in a script. Students will develop a screenplay for a short film or make progress toward a feature length screenplay. All are welcome to work in other variations such as television scripts and webseries scripts. Furthermore, those interested in adapting one of his or her own works of fiction, non-fiction or poetry to a screenplay form are encouraged to do so. This process comes with its own interesting set of expectations and strategies, and can be an enlightening exercise in the general honing of your storytelling skills. All will participate in “read-alouds” of portions of the screenplay drafts, and feedback discussions of classmates’ work. We will together examine the possibilities of the form, its advantages and challenges – and no doubt stumble on important things we didn’t expect.

My bio, publications, film, theatre, tv and webseries projects and credits: www.marcpalmieri.com
*Literature & Literacy MA students must receive permission from Professor Harold Veeser, Director of the MA in Literature Program, to enroll in literature courses.

**ENGL B0000**  
*Chaucer*  
Professor Paul Oppenheimer  
44942  NAC 6/TBA  Th 6:45-8:35  
The bawdy, delicate, beautiful, philosophical and damned: Chaucer's *The Canterbury Tales*. This major work by the first great poet to write in English, and who influenced all other English-language poets of any consequence, will be the chief focus of a course that will also examine some of Chaucer's shorter lyrics while considering medieval culture and his ideas that continue to influence humanity and literature some six centuries later. Readings in easily mastered Middle English. One brief in-class presentation, one research paper.

**ENGL B1601**  
*New York Stories*  
Professor Michele Wallace  
44949  NAC 6/TBA  Th 4:45-6:35  
From my own perspective as a black feminist cultural critic and intellectual, we will be looking at a particular sequence of New York narratives in which both literature, visual art and cinema will be included. We will focus on specific moments in the cultural history of New York, including the African Burial Grounds of colonial New York, the work of Bert Williams, star of the musical stage in the early 20th century, the Jazz Age, as compellingly represented by Toni Morrison’s novel, the 60s and the 70s as reflected in the art work of Faith Ringgold, illustrator Art Speigelman’s brilliant take on 9/11, and writer Meredith Tax’s forays into the construction a secular space for discussion of Muslims in New York.  
Field trips and guest speakers will be included. Requirements will be a final paper of 10 pages, as well as very good attendance and patience.

**ENGL B1613**  
*Inventing Moderns (by) Rewriting the Ancients*  
Professor Felicia Bonaparte  
78972  NAC 6/TBA  T 4:45-6:35  
It is astonishing how often and in what a great many ways, modern writers define their works and the world they represent by rewriting ancient texts. Time and again, we begin a work that seems to deal with modern life, modern characters and situations, modern attitudes and points of view, only to find that we are watching a modern writer deconstruct an ancient text to reconstruct it for his own ends. Our purpose in this course will be to look at some representative works in which this kind of rewriting takes place and to ask why and how this is done.

**ENGL B1720**  
*20th Century British Novel*  
Professor Robert Higney  
78973  NAC 6/TBA  M 4:45-6:35  
This course will survey the British novel from about 1900 to the present. At the beginning of the twentieth century, England (a portion of an island off the northwest coast of Europe) was the center of an empire “on which the sun never set.” The possession of that empire, its loss by midcentury, and the consequent changes in what “British” might mean (in life and in literature) form a backdrop that will both frame and emerge from the novels we will read. We’ll discuss the development of modernism in the first half of the century and the long shadow it casts over the second; writers’ varied use of the literary tradition (especially in the form of the coming-of-age narrative or *bildungsroman*); the spread of English as a global literary language, and the transformation of that language in novels written in its nation of origin. These texts also deal with race, gender and sexuality; war and violence; and class, culture, and religion; and we’ll pay particular attention to how all of these themes emerge in a literary language that may seem familiar but whose foreignness we shouldn’t underestimate. Texts may include: Rudyard Kipling, *Kim*; Joseph Conrad, *The Secret Agent*; Virginia Woolf, *Mrs. Dalloway*; Elizabeth Bowen, *The Last September*; Jean Rhys, *Voyage in the Dark*; Christopher Isherwood, *Goodbye to Berlin*; Evelyn Waugh, *Brideshead Revisited*; Sam Selvon, *The Lonely Londoners*; V.S. Naipaul, *The Mimic Men*; Hanif Kureishi, *The Buddha of Suburbia*;
Zadie Smith, *White Teeth*; David Mitchell, *Cloud Atlas*. Midterm and final essays, a presentation, and short writing assignments will be required.

**ENGL B1902**  
*Experimental Women Writers*  
Professor Laura Hinton  
44958  NAC 6/TBA  W 6:45-8:35

**ENGL B1961**  
*Science (in) Fiction in the Victorian Period*  
Professor Renata Kobetts Miller  
78985  NAC 6/TBA  W 4:45-6:35

Steam power, new modes of transportation and communication such as the railroad and the telegraph, geologic time, evolution, anthropology, human psychology, developments in medicine, geographic exploration, and electricity made deep and wide changes in how people lived and thought. Nevertheless, in the middle of the nineteenth century, science and technology were fields of inquiry that were struggling for institutional legitimacy and cultural capital even as their discoveries, innovations, and theories were changing culture and society and enabling England to become a colonial power. The significance of Victorian novelists in this cultural field is evinced by the emergence of science fiction, which grappled with new developments and the place of science in society. We will read Victorian science fiction novels alongside canonical works of Victorian realism to understand how Victorian fiction responded to and helped to define what has come to be known as “the two cultures”—the development of humanities and sciences as academic and cultural poles. The list will most likely include Mary Shelley’s *Frankenstein*, George Eliot’s *Middlemarch*, Charles Dickens’s *Bleak House*, Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*, Arthur Conan Doyle’s *The Lost World*, and H. G. Wells’s *The Island of Dr. Moreau* and *The Time Machine*. In addition to works of fiction, we will read texts concerning Charles Babbage and the earliest computer, Charles Darwin's theory of evolution, the new field of psychology, the discovery of geologic time, and the Crystal Palace exhibition of 1851. We will also read critical and theoretical work, and Allegra Goodman's *Intuition*, a recent novel that embeds Victorian literary references into its own exploration of the two cultures in the 21st century. The course will require a final formal academic essay, written in stages with peer support and faculty consultation.

**ENGL B7400**  
*Studies in American Literature II*  
Professor Keith Gandal  
44974  NAC 6/TBA  T 6:45-8:35

Trends and issues from the last decade of the nineteenth century to the present, focusing on what has been called “the American Century.” W.E.B. Du Bois declared that the problem of the 20th century would be the problem of race, and we can affirm that claim while adding some supplementary problems that shaped American experience and literature in this period: the problems of gender, ethnicity, class, and ability. The course will give special attention to modernism and attempt to revise our traditional understanding of it, based on America’s internal developments and rise to world prominence with the Great War.  

**Tentative Reading List:**  
CRITICAL PRACTICE

*Language & Literacy MA students must receive permission from David Unger to enroll in the Translation Workshop and from Professor Abdoh or Professor Gandal to enroll in other Critical Practice courses.

*New MFA designations: In some cases, the Translation Workshop may be taken for workshop credits. These exceptions require the permission of one the MFA Program Co-Directors.

ENGL  B1204  Contemporary American & Int’l Noir Fiction
Professor Salar Abdoh
78971  NAC 6/TBA  M 6:45-8:35
According to crime writer, James Elroy, “Noir is the long drop off the short pier, and the wrong man and woman in perfect misalliance. It’s the nightmare of flawed souls with big dreams and the precise how and why of the all-time sure thing that goes bad. Noir is opportunity as fatality, and sexual love as a one-way ticket to hell. Noir rediacts the other subgenres of the hardboiled school as sissified, and canonizes the inherent human urge toward self-destruction.”

Noir is also misunderstood and almost always lumped in with other subgenres of crime fiction, especially the detective novel. In fact, as Otto Penzler correctly puts it, no two genres could be more unlike: “Happy endings are not required in a private eye story, but the reader will generally have a sense of justice being done as the lone hero overcomes all the forces that have been arrayed against him.” On the other hand, “The noir story with a happy ending has never been written, nor can it be. The lost and corrupt souls who populate these tales were doomed before we met them because of their hollow hearts and depraved sensibilities.”

Americans invented the genre, in both fiction and cinema, but it was the French who put it on a pedestal. Arguably, the genre had a heyday run of maybe thirty years until the mid 60’s. But the truth is that the Noir ‘mood’ thrives in all kinds of fiction still, and nowadays more than being a prescribed story of doomed losers, a la The Postman Always Rings Twice or Double Indemnity, it is, to me, more about ambiance and state of mind, and people in a noir work don’t have to necessarily die. This is where I diverge in opinion from the strictly traditionalist interpretation of what noir is or should be.

In this course we will read very contemporary (all written in the past decade) short stories from the US and around the world. Because of its usually, if not always, plot driven nature, crime fiction is an efficient gateway into understanding another culture, particularly that culture’s ‘lower depths.’ We will read a lot of these short stories and compare them to see where they work and where they fail (they can and do often fail, by the way). One of my main interests is to try and convey why beginnings are especially important. How do you draw a reader in with a smoking first two pages. Take this example from James Crumley’s The Last Good Kiss, whom many aficionados consider the greatest opening in the history of the strictly hardboiled (though not necessarily noir) school:

When I finally caught up with Abraham Trahearne, he was drinking beer with an alcoholic bulldog named Fireball Roberts in a ramshackle joint just outside of Sonoma, California, drinking the heart right out of a fine spring afternoon.

So then, in this class we’ll also attempt, time permitting, to try our hands at what I call ‘maximum writing,’ though for only the first page (two at most) – creating ambiance, attitude, and storyline not from page 56 (by which time your reader will have probably fallen sleep), but page 1.

Texts:
USA Noir: Best of the Akashic Noir Series; editor: Johnny Temple, 2013
Tel Aviv Noir; editors: Etgar Keret & Assaf Gavron, 2014
Tehran Noir; editor: Salar Abdoh, 2014
(Plus a small reader that I will supply that may include stories from American prison writers, Philippines, Haiti, Cuba, Mexico and Russia).

ENGL  B1514  Past, Present, Future: Fiction - CP
Professor Linsey Abrams
44945  NAC 6/TBA  M 4:45-6:35
This Critical Practice course has two aims: 1) to understand how time is central to every novel (the other primary element being point of view) and 2) how the reader responds to a different time period or era as a person of the present. So we will be reading two “historical” books (one about the past and the other, an imagined past) and also a science fiction novel (the future) and a literary fantasy novel (this one makes
reference to and is a psychological reinterpretation of a book written much earlier). We, I suppose, are experts on the present, our sense of which is always questioned by what has come before us and what might come after. No matter how speculative, or even perverse, they may be. We also have the frame of reference of literature as well as life.

Within certain novels the arrangement of time tells the story as clearly as the narrative told in words, or we could say they are inextricable, since form and content can’t be separated. Or so they say. A magnificent example of time passage (time past, time ever-present and condensed, and time future) is Virginia Woolf’s *To the Lighthouse*, which we will read first. Then we’ll take a different turn.

Other choices will include a postmodern slave narrative, *Middle Passage* by Charles Johnson, and an example of recent “classic” science fiction, *Oryx and Crake* by Margaret Atwood, and Gregory McGuire’s *Wicked*. I’ll ask for short written pieces on the books we read, in the beginning weeks of the semester, and after that, students also will write a story or a chapter of a novel, somehow inspired by what we have read. This class is an experiment. I hope it will be fun, and revealing of both formal elements of storytelling as well as how the imagination can sneak beyond our usual boundaries.

**READING:** You can pick up some of these at a bookstore, or online, new or used. Forget the CCNY bookstore.

*To the Lighthouse*, Virginia Woolf, Harcourt paperback
*Middle Passage*, Charles Johnson, Scribner paperback
*Oryx and Crace*, Margaret Atwood, Anchor Books paperback
*Wicked*, Gregory Maguire, William Morrow paperback

**ENGL B1948**  
*Children’s Writing - CP*

*Pamela Laskin*

*44960  NAC 6/TBA  T 4:45-6:35*

Children’s Writing and Literature explores the art and craft of writing for children. Wonderful children's fiction—both classic and contemporary—will be dissected, including authors such as: Maurice Sendak; Margaret Wise Brown; William Steig; Shel Silverstein; Arnold Lobel; Dr. Seuss; S.E. Hinton; J.D. Salinger; Walter Dean Myers; Judy Blume; Marilyn Nelson; Jacqueline Woodson, and countless other new and original voices. A major goal for students in this class is to discover a primal child's voice in oneself. Close inspection of the literature will reveal it has been selected to demonstrate a myriad of approaches to handling picture books and young adult fiction. Accordingly, elements of character, point of view and diction, for example, will be addressed. Requirements will include one analytical paper and several creative assignments.
LANGUAGE AND LITERACY

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

ENGL B8111 Transnational Literacies
Professor Missy Watson
78984 NAC 6/TBA W 6:45-8:35
In the fast-paced, technologically enhanced, and globalized economies that exist today, literacies are increasingly mobile, intermingling, multimodal, and rapidly changing. Boundaries between local and global have blurred, leading to a heightened and more fluid interconnectivity between people, nation states, values, and language use. In this course, we'll examine theories on how these transnational realities impact the functions and forms of language and literacy, and we’ll read about transmigrant experiences and practices. In order to think more about how students’ transnational literacies affect our pedagogies, we will turn to interdisciplinary research on the globalization of English, multilingualism, cross-cultural communication, code-switching, and translanguaging (sampling from fields such as Linguistics, Sociolinguistics, Education, Composition and Rhetoric, Second Language Writing, and New Literacy Studies).

Potential required texts include Butler and Spivak’s Who Sings the Nation-State?: Language, Politics, Belonging; Street’s Cross Cultural Approaches to Literacy; Pennycook’s The Cultural Politics of English as an International Language; You’s Writing in the Devil's Tongue: A History of English Composition in China; and the 2007 special issue on “Transnational Literacies: Immigration, Language Learning, and Identity” in Linguistics and Education: An International Research Journal. We will also read articles/chapters such as Auerbach’s “Connecting the Local and Global: A Pedagogy of Not-Literacy,” Bartlett and Holland’s “Theorizing the Space of Literacy Practices,” Brandt and Clinton’s “Limits of the Local: Expanding Perspectives on Literacy as a Social Practice,” Brydon’s “Cross-Talk, Postcolonial Pedagogy, and Transnational Literacy,” Canagarajah’s "Toward a Writing Pedagogy of Shuttling Between Languages,” Gee’s “Orality and Literacy: From the Savage Mind to Ways with Words,” Fraiberg’s “Composition 2.0: Toward a Multilingual and Multimodal Framework,” Min-Zhan Lu’s "An Essay on the Work of Composition: Composing English against the Order of Fast Capitalism," and Spivak’s “Teaching for the Times.”

ENGL B5700 Introduction to Composition and Rhetoric
Professor Thomas Peele
78974 NAC 6/TBA Th 4:45-6:35
This course serves as an introduction to the field of Rhetoric and Composition. The course is structured to provide an historical overview of the field. We will look at the field’s historical context--why it emerged as a field in the 1960s--and the values and assumptions that shaped its philosophies and pedagogies. We will study the move from expressivist to social-epistemic pedagogies and contemporary models of multimodal composition. Students will be introduced to various subfields within the discipline, including feminisms, critical race theories, queer studies, community-based learning, disability studies, and others. We will also read rhetorical theory, with an emphasis on contemporary theories of distributed rhetoric.

Students will:
- read widely
- write weekly responses to the reading assignments
- participate in online discussions of the texts
- conduct independent research on the subjects of their choice
- present their research
- investigate multiple modes of delivery for their work; these might include blogs, wikis, visual and textual collages, videos, or other web-based platforms

In this course, you will:
- write essays that apply theories of language and literacy to analysis of published texts, experience, and observational studies
- acquire a strong knowledge base of major, contemporary theories of language, language
learning, and literacy that inform the teaching of writing in adult literacy and college writing and reading programs

- practice using digital literacies for classroom discussions, informal learning, research, and writing
- practice critical reading of scholarship, research, and literature
- conduct independent research projects on topics related to language and literacy

ENGL C0855  Teaching Adult Writers in Diverse Contexts
Professor Barbara Gleason
78975  NAC 6/TBA  T 6:45-8:35
This course offers an overview of learning theories and best practices for teaching adults along with a survey of educational sites for adult learners. After exploring lifespan development—which encompasses childhood, adolescence, and adulthood, we will examine influential theories such as andragogy, arguably the most significant twentieth century perspective on adult education, and self-directed learning, a second pillar of adult education. Our survey will also include constructivism, a theory associated with activity-based instructional strategies; transformational learning, a view associated with (among others) educator and political activist Paulo Freire; somatic/embodied learning; and motivations of adult learners. A focus on specific adult education sites will include classes for English language learners, community colleges, prison education programs, adult-oriented college degree programs, union-sponsored education, adult basic education (ABE), community centers, libraries, the military, and retirement communities/senior centers. Course participants will each undertake a field research study of one particular site for adult learners. Required texts include (but are not limited to) The Bedford Bibliography for Teachers of Adult Learners by Barbara Gleason and Kimme Nuckles (Bedford St. Martin's/ Macmillan, 2015), Introduction to Developmental Psychology and Lifespan Development by Kerry L. Mulherin (Pearson, 2014), and Brief Guide for Teaching Adult Learners by Cheryl Torok Fleming and Bradley J. Garner (Triangle, 2009).

***

THESIS TUTORIAL

ENGL B2800  Thesis: Literature
In order to register for this tutorial, you must have the faculty member who has agreed to act as your mentor send an email confirming this to gradenglish@ccny.cuny.edu. The mentor must be teaching in the semester for which you are registering.

ENGL B3800  Thesis: Creative Writing
In order to register for this tutorial, you must have the faculty member who has agreed to act as your mentor send an email confirming this to gradenglish@ccny.cuny.edu. Sometime later in the semester, you should ask one of the Creative Writing or Literature faculty to be the second reader of the completed thesis.

NOTES

- 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 pick up a tuition bill at the Bursar’s Office immediately after registering, and must pay the bill in full by the DUE DATE listed on the bill.
- If you are de-registered, the courses you were registered may be filled by the time you re-register.
- All students must 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 this can be address to the Help Desk: (212) 650-7878.