The City College of New York
Department of English

Major Requirements for Students who began the major prior to Fall 2014
Please note: effective Fall 2013, the minimum major GPA requirement is 2.5.

Majors
36 credits total are required of the English Major. Majors must complete the introductory Gateway classes (6 credits) and take 30 additional credits in one of three areas of concentration. Majors are encouraged to take Literature courses at all levels, but no more than four (4) 200-level courses will count for credit towards the major. No more than 12 transfer credits may be used to fulfill major requirements. Publishing courses do not meet the requirements for either the English major or minor.

Mandatory for All English Majors: Gateway classes (6 credits):

(1) The Gateway classes must be fulfilled through the one-semester Introduction to Literary Study (ENGL 25000)* and an additional 200-level or 300-level elective course (a Genre Survey, Historical Survey, or Representative Writers course). These Gateway classes must be taken at the beginning of your work for the major.

*The previous Gateway classes, ENGL 33000, ENGL 33100, and ENGL 31132, will also fulfill the Gateway requirement.

Electives (30 credits in one of the following areas of Concentration):

(2a) Literature Concentration:
30 credits of Literature courses (200-level or above). It is recommended that students study a variety of literary genres and periods. A single elective creative writing course may be taken in place of a literature course. Seniors should consider taking a Capstone seminar (490-level) in place of a 300- or 400-level class.

(2b) Creative Writing Concentration:
18 credits of creative writing courses (22000 and above) and 12 credits of literature (200-level or above). Creative Writing workshops may be taken repeatedly for credit.

(2c) Secondary English Education Concentration:
30 credits in specific course areas required by the state. This concentration is for students planning to teach at the junior-high or high-school levels, and is usually taken in conjunction with English Education courses toward a teaching certificate. See Prof. Andrew Ratner in NAC 5/208 for English Education advising (x5995).

Additional Information on Courses
Each semester the English Department prepares an undergraduate course description booklet providing detailed information on all 22000-and-higher-level courses to be offered in the following semester. Booklets are available in the main office, NAC 6/219.
For more information, advising, walk-in registration, or to sign up as a major or minor, please meet with an undergraduate English advisor in NAC 6/219 or call (212) 650-5407.
English Major Checklist

In addition to satisfying CCNY’s core requirements (checked by the Dean's Office, NAC 5/225), English majors must complete 6 credits of Gateway and 30 additional credits in one of the concentrations outlined below. Please see the reverse side for details on rules and requirements for the major.

Mandatory Gateway courses for all English Majors:

ENGL 25000 __________ (term taken)
Elective Literature (200- or 300-level) _______/_______ (term taken)

(1) Literature Concentration

- Elective Literature (200-level or above) __________/________ (term taken)
- Elective Literature (200-level or above) __________/________ (term taken)
- Elective Literature (300-level or above) __________/________ (term taken)
- Elective Literature (300-level or above) __________/________ (term taken)
- Elective Literature (300-level or above) __________/________ (term taken)
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- Elective Literature (300-level or above) __________/________ (term taken)
- Elective Literature (300-level or above) __________/________ (term taken)
- Elective Creative Writing or Elective Literature __________/________ (term taken)
- Advanced Elective Literature (400-level) __________/________ (term taken)

(2) Creative Writing Concentration

(Please note: ENGL 32100 and ENGL 32200 may be taken twice for credit, and ENGL 32000 may be taken three times for credit)

- Introduction to Creative Writing (22000) __________(term taken)
- Intermediate Creative Writing (22100) __________(term taken)
- Creative Writing (22000 or above) __________/________ (term taken)
- Creative Writing (23000 or above) __________/________ (term taken)
- Creative Writing (32000 or above) __________/________ (term taken)
- Creative Writing (32000 or above) __________/________ (term taken)
- Elective Literature (200-level or above) __________/________ (term taken)
- Elective Literature (200-level or above) __________/________ (term taken)
- Elective Literature (300-level or above) __________/________ (term taken)
- Elective Literature (300-level or above) __________/________ (term taken)

(3) Secondary English Education Concentration

(Consult the English Education Program Undergraduate Advisor, Prof. Andrew Ratner (NAC 5/208, x5995)

- American Literature __________/________ (term taken)
- Shakespeare __________/________ (term taken)
- Ethnic/Minority/Women’s Literature __________/________ (term taken)
- Ethnic/Minority Literature __________/________ (term taken)
- Survey Course (e.g., “Representative Writers of...”) __________/________ (term taken)
- Pre-modern/pre-20th-century Literature (not Shakespeare) __________/________ (term taken)
- Advanced Grammar (34200) or Language/Linguistics __________/________ (term taken)
- Elective Creative Writing / Literature __________/________ (term taken)
- Elective Literature (200-level or above) __________/________ (term taken)
- Elective Literature (200-level or above) __________/________ (term taken)
The City College of New York  
Department of English  

Major Requirements for Students beginning in Fall 2014  
Please note: effective Fall 2013, the minimum major GPA requirement is 2.5.

**Majors**  
39 credits total are required of the English Major. Majors must complete the introductory Gateway classes (6 credits), 12 credits of required Literature classes, and an additional 21 credits in one of three areas of concentration. No more than 12 transfer credits may be used to fulfill major requirements. Publishing courses do not meet the requirements for either the English major or minor.

Mandatory for All English Majors: Gateway (6 credits) and Required Literature classes (12 credits):

1. All majors must take two Gateway classes: Introduction to Literary Study (ENGL 25000) and one additional 200-level Literature course (a Genre Survey, a Historical Survey, or a Literatures of Diversity course). These Gateway classes are pre-requisites to taking 300- and 400-level Literature classes and must be taken at the beginning of your work for the major.

2. All majors must take two 300-level Literature courses. One 300-level Literature class may be taken concurrently with a Gateway class, but completing the two Gateway classes is a pre-requisite for further enrollment in 300- and 400-level Literature classes.

3. All majors must take two 400-level Literature courses. Completing two 300-level Literature classes is a pre-requisite for enrollment in 400-level Literature classes.

Further Requirements for individual Concentrations within the Major:

**Literature Concentration:**
21 credits (seven classes) of Literature courses at any level; but please note that no more than four 200-level Literature classes may be counted towards the English major. It is recommended that students study a variety of literary genres and periods. A single elective creative writing course may be taken in place of a literature course.

**Creative Writing Concentration:**
18 credits of Creative Writing courses (22000 and above) and 3 credits of Literature courses at any level. Completion of ENGL 22000 and ENGL 22100 are pre-requisites for Advanced Creative Writing workshops. Certain creative writing workshops may be taken repeatedly for credit.

**Secondary English Education Concentration:**
21 credits (seven classes) of Literature courses at any level; but please note that no more than four 200-level Literature classes may be counted towards the English major. Students in this concentration must fulfill specific course areas required by the state; please refer to the checklist on the reverse side. This concentration is for students planning to teach at the junior-high or high-school levels, and is usually taken in conjunction with English Education courses toward a teaching certificate. See Prof. Andrew Ratner in NAC 5/208 for English Education advising (X5995).

Additional Information on Courses  
Each semester the English Department prepares an undergraduate course description booklet providing detailed information on all 22000-and-higher-level courses to be offered in the following semester. Booklets are available in the main office, NAC 6/219. For more information, advising, registration, or to sign up as a major or minor, please meet with an undergraduate English advisor in NAC 6/219 or call (212) 650-5407.
English Major Checklist

In addition to satisfying CCNY's core requirements (checked by the Dean's Office, NAC 5/225), English majors must complete 6 credits of Gateway and 33 additional credits in one of the concentrations outlined below. Please see the reverse side for details on requirements for the major and for each specific concentration.

Mandatory Gateway courses for all English Majors:

ENGL 25000 ________ (term taken)
Elective Literature (200-level) _______/_______ (term taken)

(1) Literature Concentration
Elective Literature (300-level) __________/__________ (term taken)
Elective Literature (300-level) __________/__________ (term taken)
Elective Literature (400-level) __________/__________ (term taken)
Elective Literature (400-level) __________/__________ (term taken)
Elective Literature (200-level or above) __________/__________ (term taken)
Elective Literature (200-level or above) __________/__________ (term taken)
Elective Literature (300-level or above) __________/__________ (term taken)
Elective Literature (300-level or above) __________/__________ (term taken)
Elective Literature (300-level or above) __________/__________ (term taken)
Elective Literature (300-level or above) __________/__________ (term taken)
Elective Creative Writing or Elective Literature __________/__________ (term taken)

(2) Creative Writing Concentration
(Please note: ENGL 32100 and ENGL 32200 may be taken twice for credit, and ENGL 32000 may be taken three times for credit)
Introduction to Creative Writing (22000) __________(term taken)
Intermediate Creative Writing (22100) __________(term taken)
Creative Writing (22000 or above) __________/__________ (term taken)
Creative Writing (23000 or above) __________/__________ (term taken)
Creative Writing (32000 or above) __________/__________ (term taken)
Creative Writing (32000 or above) __________/__________ (term taken)
Elective Literature (300-level) __________/__________ (term taken)
Elective Literature (300-level) __________/__________ (term taken)
Elective Literature (400-level) __________/__________ (term taken)
Elective Literature (400-level) __________/__________ (term taken)
Elective Literature (200-level or above) __________/__________ (term taken)

(3) Secondary English Education Concentration
(Consult the English Education Program Undergraduate Advisor, Prof. Andrew Ratner (NAC 5/208, X5995)
American Literature __________/__________ (term taken)
Shakespeare __________/__________ (term taken)
Ethnic/Minority/Women's Literature __________/__________ (term taken)
Ethnic/Minority Literature __________/__________ (term taken)
Survey Course (e.g., "Representative Writers of...") __________/__________ (term taken)
Pre-modern/pre-20th-century Literature (not Shakespeare) __________/__________ (term taken)
Advanced Grammar (34200) or Language/Linguistics __________/__________ (term taken)
Elective Creative Writing / Literature __________/__________ (term taken)
Elective Literature (200-level or above) __________/__________ (term taken)
Elective Literature (200-level or above) __________/__________ (term taken)
Elective Literature (300-level or above) __________/__________ (term taken)
# Gateway Course Required for the Beginning Major

**Engl 25000**  
**Introduction to Literary Study**

<table>
<thead>
<tr>
<th>Section</th>
<th>Instructor</th>
<th>Days and Times</th>
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</thead>
<tbody>
<tr>
<td>44748</td>
<td>TBA</td>
<td>M, W 9:30 – 10:45am</td>
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<tr>
<td>44749</td>
<td>Robert Higney</td>
<td>M, W 12:30 – 1:45pm</td>
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<tr>
<td>44806</td>
<td>Daniel Gustafson</td>
<td>T, TH 9:30 – 10:45am</td>
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<tr>
<td>44821</td>
<td>Daniel Gustafson</td>
<td>T, TH 11:00 – 12:15pm</td>
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<tr>
<td>44826</td>
<td>TBA</td>
<td>T, TH 6:30 – 7:45pm</td>
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This course offers an introduction for beginning English majors to the practices and concepts in the study of literature. We will think carefully about literature as a form of representation – about what literary texts mean as well as how they mean. The course will help students to develop a critical vocabulary and method for reading and writing about literature, as well as introduce them to the cultural contexts and backgrounds of various literary traditions. Our readings will explore a variety of genres and styles – short fiction, the novella, narrative poetry, lyric poetry, and forms of drama. Above all, this is a class in reading and (frequent) writing which will emphasize close reading techniques, interpretive approaches, the making of arguments, and the development of individual critical voices in order to prepare students to succeed in advanced English elective courses.
Literature Courses

200-Level courses

Please note: These 200-level courses are designed to introduce beginning students to literary history, critical approaches, and formal terminology. They typically have a minimum of 3-5 shorter assignments, a variety of in-class writing tasks, and assume no prior background in the discipline. For this reason, majors are not permitted to take more than four (4) 200-level classes.

Engl 26101
Studies in Genre: The Great American Novel
78614 sec. J Alec Magnet M, W 8:00 – 9:15pm
Uncle Tom’s Cabin sold more copies than any other book in nineteenth-century America except the Bible. According to Abraham Lincoln, it helped spark the Civil War. But it was scorned in the twentieth as sentimental garbage. Moby-Dick, on the other hand, barely sold at all when it first came out but has since been crowned as one of America’s chief examples of literary genius (often by people who don’t get how dirty its jokes are). Both novels, however, were deeply critical of the United States as they found it, and both—at least these days—are on the short-list for The Great American Novel. In this course, we will read them along with twentieth-century novels by F. Scott Fitzgerald, Thomas Pynchon, and Toni Morrison in order to investigate what it may mean for a novel to be both American and “great.” We will explore these novels’ meditations on race, gender, sexuality, class, and subculture, as well as their engagement with issues of perception, interpretation, and memory, the uses and pleasures of literature, the structure of the family, the possibilities of friendship, and the meaning and condition of “America.” You will be required to write and revise two papers over the course of the semester, keep a reading journal, and show up for class.

Engl 27001
Literature of Diversity: Immigrant Literature
78858 sec. G Grazyna Drabik M, W 5:00 – 5:50pm
TBA M 6:00 – 6:50pm
78860 sec. G2 Grazyna Drabik M, W 5:00 – 5:50pm
TBA M 6:00 – 6:50pm
78864 sec. G3 Grazyna Drabik M, W 5:00 – 5:50pm
TBA W 6:00 – 6:50pm
78865 sec. G4 Grazyna Drabik M, W 5:00 – 5:50pm
TBA W 6:00 – 6:50pm
In this survey course we'll focus on three major themes characteristic of immigrant writings: coming to terms with the past and a sense of displacement; dynamic of the costs and gains of assimilation; and challenges of confrontation with the complexities of America, reevaluating and reinventing in this process not only oneself but also America.

Our main text will be Becoming Americans, an anthology of poems, stories, excerpts of novels and memoirs, edited by Ilan Stavans (2009). We'll start, however, with a short novel by Willa Cather My Ántonia (1918) and end with the collection of short stories by Junot Diaz This Is How You Lose Her (2012). Screening and discussion of three films will highlight the experience of different immigrant groups in specific historical settings: Hester Street about the Jewish community in New York at the beginning of the 20th century; Eat a Bowl of Tea about the transformations of the Chinese “bachelor society” after the World War II; and The Namesake about the new arrivals from the sub-continent of India to the relative comforts of contemporary middle-class urban life.

Engl 27002
Literatures of Diversity: Literature and the Other Arts: The Harlem Renaissance
78970 sec. D Jo-Ann Hamilton M, W 12:30 – 1:45pm
This class will focus on literature, images and music of African Americans created during and/or about the period of the Harlem Renaissance. During that legendary period between WWI and the Great Depression, there was a tremendous flowering of artistic production by African Americans. These extremely varied works were created in tandem with and often in response to existing social conditions. They often served
to re-present lives of African Americans in contrast to mainstream interpretations. We will read fiction by Rudolph Fisher, whose *The Conjure Man Dies* was the first detective novel published by an African American. We will explore *Ragtime*, E.L. Doctorow’s historical novel set during and listen to the musical genre, ragtime that is its namesake. We will also explore that musical genre, blues which grew out of the era and would continuously influence American music (and the music of the world.) Part of the blues exploration will be a reading of August Wilson’s *Ma Rainey’s Black Bottom*. We will examine Jean Toomer’s literary “collage”, *Cane*. We will examine paintings by Aaron Douglas as well as his works that serve to illustrate literature by Langston Hughes, James Weldon Johnson, and Jamaican-born Claude McKay. Other writers will include: Arna Bontemps, Zora Neale Hurston, Wallace Thurman, and Nella Larsen.

In this class you will be asked to write three (3) short essays (2 pages) and one final researched essay (6-8 pages). There will be two exams, and one class presentation, based on one of the class readings.
300- Level Courses

Please note: 300-level classes assume some background and prior experience at the 200-level. Students should complete two 200 level courses before embarking on 300 level work; however, they may register for a single 300 level course if they are still completing 200 level requirements. Generally, these classes require two shorter essays and one longer assignment or final paper involving research or reference to secondary materials.

Engl 34200
Advanced Grammar
44867  sec. B  Gladys Carro  M, W 9:30 – 10:45am
44871  sec. C  Gladys Carro  M, W 11:00 – 12:15pm
44872  sec. L  Fred Reynolds  T, TH 9:30 – 10:45am
Advanced Grammar reviews principles of traditional English grammar and usage (parts of speech, sentence structures, punctuation, pronoun/verb form/agreement, etc.) for English majors and minors, especially for those who plan to teach or work as tutors or editors. It is not a remedial course for non-majors who struggle with writing problems.

Engl 35301
Shakespeare I
44878  sec. M  Andras Kisery  T, TH 11:00 – 12:15pm
This course offers a selective survey of Shakespeare’s dramatic output from the beginnings of his career to around 1600. We will be reading mostly comedies and history plays, probably including The Taming of the Shrew, The Merchant of Venice, Twelfth Night, Richard III, Henry IV part I, as well as the strangely violent tragedy Titus Andronicus, but we might also read some of Shakespeare’s poems. The plays will be accompanied by some excerpts from movie adaptations. Regular quizzes, several short assignments.

Engl 35800
Representative British Writers: 20th Century
78569  sec. E  Robert Higney  M, W 2:00 – 3:15pm
This course will survey the modern period in British literature, from the beginning of the twentieth century to the post-World War II era and beyond, with particular attention to poetry and the novel but including drama and the short story as well. In this period, modernism became an important aesthetic movement in the metropolitan centers of Europe and around the world; literature became a means by which nations and peoples emerging out of the empires of the nineteenth century constructed identities for themselves; and English itself was established as a truly global literary language. Recurring themes: the relationship of empire and history to literary form; modern writers’ use of the English literary tradition; representations of gender and race, class and culture. Authors will include W.B. Yeats, Joseph Conrad, Virginia Woolf, James Joyce, T.S. Eliot, Ezra Pound, Elizabeth Bowen, C.L.R. James, George Orwell, Jean Rhys, and others.

Engl 36200
Representative US Writers: 20th Century
44879  sec. R  Keith Gandal  T, TH 3:30 – 4:45pm
This course explores American literature during the course of 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 have shaped American literature since 1900: the problems of gender, ethnicity, class, sexuality, and ability. The course will attempt to revise our traditional understandings of modernist and postmodern literature, based on an examination of America’s internal developments and rise to world prominence with the World Wars.

Tentative Reading List:

- F. Scott Fitzgerald, The Great Gatsby
- Ernest Hemingway, The Sun Also Rises
- Katherine Anne Porter, “Pale Horse, Pale Rider” (novella)
Zora Neale Hurston, *Their Eyes Were Watching God*
Claude Brown, *Manchild in the Promised Land*
Michael Herr, *Dispatches*
Toni Morrison, *Sula*
Maxine Hong Kingston, *The Woman Warrior*
Sandra Cisneros, *The House on Mango Street*
Poetry of T.S. Eliot, Langston Hughes, Wallace Stevens, Gwendolyn Brooks

Engl 36500
Selected Topics in 20th Century and Contemporary Literature: James Joyce
78618 sec. T Vaclav Paris T, TH 6:30 – 7:45pm
James Joyce is often considered the greatest writer of the twentieth century. If you complete this course you will understand why. By turns hilarious, tragic, lyrical, smutty, and often formidably difficult, Joyce’s prose slices apart the reality of the modern world, offering the banal and the everyday back to us in forms that are fresh and full of meaning.

This course involves a lot of reading. Looking at selected stories from *Dubliners* and parts of Joyce’s early autobiography, *Portrait of the Artist as a Young Man*, we will begin by establishing Joyce’s background and context. Class discussion will include topics such as modernism, nationalism, war, race, religion, and sexuality. We will then spend the majority of the course reading Joyce’s great epic, *Ulysses*. Published in Paris in 1922, this book created a sensation that permanently changed the literary world. It is a work that continues to challenge our conceptions of what literature is about and what it can do—and one that amply repays the time spent studying it.

James Joyce is a difficult author. **This course is meant for upper level students only:** it is highly recommended that students have completed English 250: “Introduction to Literary Study” and at least one other 300-level course in order to register. The writing requirement will be two long papers focused on developing the skills of close reading, critical thinking, and original research.

Engl 37005
African Literature
Cross-listed with BLST 37005
44880 sec. M Cheryl Sterling T, TH 11:00 – 12:15pm
Why is African literature written in European languages? What then makes an epic, a novel, a play, and even a film, African? This course will provide a comprehensive introduction to the range of African literature and its major theoretical constructs. It will also engage with select films that complement the literature. Themes will include the transformation from the oral to the written to the filmic narrative, the construction of the African novel and its response to colonialism, the quest for an “authentic” African voice and theories of literary engagement, along with the post-colonial shift in expression. We will examine the historical and cultural contexts of the writings, with attention to their structures and their unique writing techniques, in exploring issues as diverse as African cultural traditions, the impact of colonialism, the quest for national identity, female subjectivity, and African identities in the global world.

Engl 37400
Law and Literature
44830 sec. H Robert Geltzer M, W 6:30-7:45pm
This course will teach students to read and think more carefully and critically, and to write better and more clearly by reading and discussing (a) law in literature where fictional legal themes, e.g., in *Billy Budd*, “Measure for Measure,” *The Trial*, “A Jury of Her Peers,” “Antigone,” etc., are the core elements in literary texts, and (b) law and literature as an ethical discourse where literature stimulates critical thought to provide insight into humankind’s condition. It is further hoped that students’ successful and satisfying struggle in reading selected fictional texts and certain legal decisions and their relationships to each other, and their differences, and shared commonalities, will manifest itself in their being able to balance more fully and fairly the competing tugs of logic and compassion in dealing with individuals and society. At the
same time, it is hoped that there will evolve a greater appreciation for the Rule of Law and the legal system, and its judges and lawyers as they legally, morally, and ethically exercise the powers vested in them. The course will be conducted as a partnership between and among the instructor, the students, and the texts. Each class will begin with a talk by the instructor about that day’s reading(s). That will be followed by Socratic discussions between and among students and teacher. Three short papers (each about 3 pages) and a longer one (about 10 pages) will be required.

**Engl 37501**  
**Women in Medieval and Renaissance Literature: Women on the Run**  
44881  sec. C  Elizabeth Mazzola  
M, W 11:00 – 12:15pm  
This course explores the literary origins of female protagonists like Katniss Everdeen and Jane Eyre—characters whose powers are linked with their freedom to move far from home—in earlier representations of female mobility. Works from the 12th through 17th centuries, including The Book of Margery Kempe, Marie de France’s *lais*, Hildegard of Bingen’s theological treatises, Spenser’s *Faerie Queene*, and plays by Shakespeare and Aphra Behn showcase a variety of ideas about female flight and escape; and considering how agency and intimacy, the outdoors and inside space have been imagined over time may also allow us to challenge women’s almost inevitable connection to private life and domestic space. If time permits, we might also consider Erica Jong’s *Fear of Flying* or a movie like *Eat, Pray, Love*—or even one of Laura Ingalls Wilder’s books, depending on where our quest takes us. I will try to make this an interdisciplinary course, with some investigation of feminist geography and attention to the history of early women’s working lives part of our discussions, too.

**Engl 39102**  
**The Vampire**  
44925  sec. R  Paul Oppenheimer  
T, TH 3:30 – 4:45pm  
A serious and thorough study of the Western obsession, as reflected in much of its literature and art over the past 5,000 years, with vampirism—or the philosophy of physical immortality, often referred to as life-in-death. The winged and cannibalistic figure of the vampire, in its various forms—these ranging from Dante’s Satan to Bram Stoker’s *Dracula* and more modern poems, plays and films—will be explored, with a view to exposing Western ideas of evil and some of the chief premises of Western culture. Readings and studies of *Dracula* (novel and film version), *The Inferno*, *The Egyptian Book of the Dead*, *Beowulf*, *Dr. Faustus*, Nietzsche, Schopenhauer, *The Chinese Torture Gardens* (by Mirbeau), Keats, Coleridge, Baudelaire, James Merrill, *The Picture of Dorian Gray*, and more; examinations of pertinent works of art by Bosch, Goya, and certain decadent artists, as well as films. Students should consult my book, *Evil and the Demonic: A New Theory of Monstrous Behavior* (Spring, 1996) for background. Two essays, one rather short, are required.
400-Level Courses

Please note: 400-level courses are designed for students who have completed at least two classes at the 300-level. Longer essays which involve research and work with secondary materials are typically required at the conclusion of the semester; and students are also expected to demonstrate their familiarity with a range of methodological approaches and critical perspectives.

Engl 45900
Advanced Topics in 18th and 19th Century British Literature: Middlemarch
78620, sec. P  Felicia Bonaparte  T, TH 2:00 – 3:15pm
This course will attempt to do two things. The first will be to understand what the act of reading entails. The second will be to achieve the first by reading a work universally recognized as among the best ever written, namely George Eliot’s novel Middlemarch. Although, like many other novels, Middlemarch concerns itself with a cluster of characters and the lives they lead in England in the first half of the nineteenth century, its subject encompasses pretty nearly all the questions we, as human beings, ask about our individual lives and about our communal progress in the evolution of history. It is not the only work of its kind: The Brothers Karamazov, War and Peace, The Magic Mountain, and Moby Dick are all concerned to bring into their narratives every aspect of human existence from every angle it can be thought about, but Eliot had one enormous advantage that allowed her to do it more fully, and that is that, in addition to having extraordinary artistic genius, she was a profoundly learned woman in virtually every field of thought: philosophy, religion, science, sociology, psychology, history, political theory, etc., as well as virtually every art, from literature to music and architecture, not to mention that she taught herself seven languages beyond her own so that, by the time she began her career as a novelist, she had read the ancients, the moderns, and great numbers in between mostly in their original tongues. Long as the novel may seem to be if we are only looking at plot, there is not a word, not a comma, that has not a very significant role to play in building the novel’s meaning. And the sheer genius of its content makes it the perfect work through which the act of reading can be understood.

Reading this book will take the whole term and we will do it by pausing often to consider not only the meanings and implications of each detail but the ideas it invokes. In many cases, we will need to look to explanatory materials so as to understand the reference embedded in a particular moment. The very opening line of the book, which speaks of “the history of man” under the “experiments of time,” will send us to the philosopher Hegel and to his concept of history, a concept still in place today (the default concept to which we turn even without realizing it) and which, properly understood, sets up the structure of the book.

Engl 46500
Advanced Topics in 20th Century and Contemporary Literature: Experimental Fiction
78621, sec. R  Mark Mirsky  T, TH 3:30 – 4:45pm
We will begin with two stories by Henry James; a novella, The Turn of the Screw and “The Jolly Corner,” in both of which the uncanny play a major role and in which James was trying to understand the fine line between the real and the imagined. He was also experimenting with language and narrative form. We will read (available on the Web as a free e-book) Virginia Woolf’s Night and Day.

I am also going to assign Miguel de Unamuno’s novel, Mist and stories from Jorge Luis Borges, Collected Fictions. There is a story of Robert Musil on our list, “The Perfecting of Love.” At Swim Two Birds of Flann O’Brien is another seminal text and the stories of Bruno Schulz, particularly the story, “Sanatorium in the Shape of an Hourglass.” Max Frisch’s first major novel, I’m not Stiller, is on my list though students can explore what I consider his best novel, Homo Faber, or Wilderness of Mirrors, a difficult text, but in my opinion his most daring experiment. In parallel with Frisch, whose, I will speak briefly to my own text, Dante, Eros and Kabbalah, which was inspired both by Frisch’s novella, William Tell, which I am going to assign, and the John Barth extension of Homer’s Odyssey, in Tidewater Tales, which I will also make available. Miss Lonely Hearts by Nathaniel West and Italo Calvino’s If On A Winter’s Night a Traveler are also on our list.
This brings us closer to the contemporary and we will read selections from *Sixty Stories* by Donald Barthelme, a story from William Gass’s *In the Heart of the Heart of the Country*, *The Pagan Rabbi* by Cynthia Ozick, “Mr. Blue” by Robert Creeley, *Puddingstone* by Mark Jay Mirsky, “In Dreams Begin Responsibilities,” by Delmore Schwartz, Saul Bellow’s *The Actual*, and Joseph McElroy’s e-text, *Taken From Him*.

This is a lot of reading. I may add or subtract from the syllabus as the class proceeds. I will, however, require two papers of at least ten pages apiece. One can be a creative response to a book or story on our list of required reading. When you sit down to write one of them I will expect that you looked at some critical literature, and other books or stories of the author you wish to think about. This is not a high school course and so I do not intend to test you on the reading list, but I do expect that students come to class with at least three questions written down about the fiction to be discussed during the week in which I will talk about it.
Capstone Seminars

Recommended after completing 24 credits in the major.
These courses are strongly recommended upon completing 24 credits in the major and can only be registered with an English Advisor.

Engl 41158
Reading/Writing The Asian American Diaspora
78968        sec. 3CE      Michelle Valladares      W 11:00 – 1:00pm
This Capstone Seminar is a hybrid course (literature and creative writing) in which students will read texts by Asian North American writers and use the discussion of the work, to inspire your own creative work. Authors include Maxine Hong Kingston, Michael Ondaatje, Jumpha Lahiri, Garrett Hongo, Vijay Seshadri, Cathy Song, Ruth Ozeki, Rahna Reiko Rizzuti and Monica Truong. We will deconstruct the terminology used to refer to this body of literature and examine its production and reception by reading criticism which includes Edward Said and Gayatri Spivak. Two creative essays, one short story and one critical paper will be required.

Engl 41159
Melville and Douglass: Sailors, Slaves and Whales
78969        sec. 4PS      Carla Cappetti      TH 3:00 – 5:00pm
We will explore the compelling connections that join Herman Melville and Frederick Douglass. Melville and Douglass, two giants of 19th century American literature and culture, both gave voice and visibility to the suffering and the resistance of sailors, slaves and whales. By reading Melville’s stories and poetry alongside Douglass’ writings we will learn to recognize the literary conventions shared by sailors’ stories, slave narratives and hunting tales. We will also examine the intertwined themes of enslavement and impressment, lynching and the death penalty, the American South and the South Pacific as reflected in the writings of Melville and Douglass.
Creative Writing Courses

Engl 22000
Introduction to Creative Writing

- **44686** sec. B TBA M, W 9:30 – 10:45am
- **44687** sec. E TBA M, W 2:00 – 3:15pm
- **44712** sec. G TBA M, W 5:00 – 6:15pm
- **44713** sec. M TBA T, TH 11:00 – 12:15pm
- **44714** sec. R TBA T, TH 3:30 – 4:45pm
- **44715** sec. T TBA T, TH 6:30 – 7:45pm

While studying various forms of creative writing including poetry, fiction, and creative nonfiction, emphasis will be placed on the creative process of writing while encouraging students to find their writing voice.

Engl 22100
Intermediate Creative Writing: Reading As Writers
Prerequisite: English 22000

- **44716** sec. B TBA M, W 9:30 – 10:45am
- **44737** sec. E Michelle Valladares M, W 2:00 – 3:15pm
- **44738** sec. M TBA T, TH 11:00 – 12:15pm
- **44739** sec. R TBA T, TH 3:30 – 4:45pm

This intermediate creative writing workshop is to be taken after English 22000. It focuses on the continued improvement of student writing through reading and discussing models in literature. These may include poems, short stories, essays and plays. The emphasis of the course is on reading texts as writers, and discussion of craft, based on the work of a few published authors considered in-depth. It operates with the belief that writers must read deeply and extensively in order to hone their work.

Engl 23000
Prose Writing Workshop

- **44740** sec. A TBA M, W 8:00 – 9:15am
- **44741** sec. C TBA M, W 11:00 – 12:15pm
- **44742** sec. F TBA M, W 3:30 – 4:45pm
- **44743** sec. H TBA M, W 6:30 – 7:45pm
- **44745** sec. L TBA T, TH 9:30 – 10:45pm

This workshop will focus on the art of writing the analytic and non-fiction essay. English 22000 is a prerequisite for this class. The craft of the essay will be explored through the study of various styles including the critical, memoir and travel essay. Students will read and consider the strategies of established writers in this genre. Students will be expected to write and revise several short essays. The class is designed as a workshop in which students will receive critique and respond to the work of their peers.

Engl 23000
Prose Writing Workshop: Memoir

- **44747** sec. P Michele Wallace T, TH 2:00 – 3:15pm

This will be a writing course in which we study the techniques of memoir writing, using excerpts from the following examples:

- New Introduction to Black Macho: “The Myth of the Superwoman Revisited”

Writing requirement will be a total of 20 pages.
### Engl 32000

**Workshop in Fiction**

Prerequisite: English 22100

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<th>Instructor</th>
<th>Schedule</th>
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<tr>
<td>44839</td>
<td>TBA</td>
<td>M, W 2:00 – 3:15pm</td>
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<tr>
<td>44841</td>
<td>Salar Abdoh</td>
<td>M, W 5:00 – 6:15pm</td>
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<tr>
<td>44848</td>
<td>TBA</td>
<td>T, TH 6:30 – 7:45pm</td>
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The course is divided between understanding and executing the various elements of the art of fiction and learning to read a work and critique it constructively. This is a more rigorous class than an introductory one and the grading standards will reflect that. It will be assumed that the student has taken several courses in creative writing already and approaches the craft seriously. There will be a final submission, as well as numerous writing exercises throughout the semester.

### Engl 32000

**Workshop in Fiction**

Prerequisite: English 22100

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<td>44844</td>
<td>Emily Raboteau</td>
<td>T, TH 2:00 – 3:15pm</td>
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This workshop is designed for students seeking a launch pad and a community for writing fiction. Students will turn in two short stories over the course of the semester and evaluate each other’s work using the critical vocabulary of the craft. This includes: characterization, point of view, point of entry, dialogue, pace, setting, ending, tone and structure. We’ll pay attention to these mechanics in assigned readings. We will also be doing regular in-class writing assignments based on themes explored by exemplary authors. Other writing assignments include typed peer critiques, a writing journal, and a final draft representing drastically revised work. Strong participation and attendance are essential.

### Engl 32100

**Workshop in Poetry**

Prerequisite: English 22100

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<tr>
<td>78616</td>
<td>Michelle Valladares</td>
<td>M, W 3:30 – 4:45pm</td>
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In this course you will read contemporary and traditional poets, study various aspects of craft and structure and write your own poems. Students will be expected to workshop their poems. Memorizations, craft exercises, discussion, and constructive critique will be practiced each week. Students will be expected to attend several poetry readings during the semester and keep a journal of their literary endeavors! In short you will, both in and out of class, immerse yourself in the poet’s experience, with the intention of observing the world through the eyes of a writer.

### Engl 32200

**Workshop in Drama**

Prerequisite: English 22100

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<tr>
<td>44851</td>
<td>Marc Palmieri</td>
<td>T, TH 11:00 – 12:15pm</td>
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This is a creative writing workshop in the playwriting form. The plays must be original works or adaptations of your own prose work. We will read material aloud in class, evaluating one another’s work and sharing feedback in the classroom. Please note: We will work on stage plays, not screenplays. If you have a screenplay in progress, I suggest you adapt it into a play form. Adaptation from screenplay to a stage play format can be an enlightening exercise, and have an enormously positive effect on your screenplay and its future.

Each student will have his or her work read aloud by fellow class members. This is of particular importance in playwriting. We will work out a schedule, and students will present at least twice. All class members are eligible (and must be willing) to read parts.
Publishing Courses

NOTE: Publishing courses do not count toward English major or minor requirements, but only toward fulfillment of the publishing certificate program, or as general electives. For more information, contact the Director of the program, David Unger at (212) 650-7925.

Engl 31131
Digital and E-Book Publishing
44833    sec. 4RS  Jason Ashlock    TH 4:50 – 7:20pm
This course will examine the rise of the eBook from the advent of the internet and Google’s plan to digitize all books in print to the current debates about eBook formats offered via Kindle, the Sony Reader, the nook and the iPad. Rights, pricing and formats will be addressed. Ultimately, the future of publishing and the “book” will be discussed.

Engl 32501
Introduction to Publishing
44852    sec. 2LM  Rakia Clark    T 9:30 – 12:00pm
Introduction to Publishing introduces students to trade books (books for the general consumer) and their publishers. The course is designed to give an overview of the book business--from how manuscripts are made (role of the author, agent and acquiring editor); to how books are made (design, production and distribution of the finished book); to how books are sold (publicity and marketing). An important aspect of the course is helping students find their potential niche in the publishing business, should they continue on for the Publishing Certificate. The course concludes with how to get a job, stressing resume preparation, writing query letters to publishers, and preparing for interviews. The course aims at inculcating professionalism in students as it prepares them for satisfying careers in book publishing.

Engl 32502
Publishing Practicum
Pre-requisite: Intro to Publishing
44853    sec. 2ST  Lisa Healy    T 5:00 – 7:30pm
Students simulate the complete book-publishing process from contract negotiations to bound book.

Engl 32600
Books for Young Readers
44865    sec. 1GH  Tanya McKinnon    M 5:00 – 7:30pm
A look at the world of publishing for children and young adults. Licensing, merchandising, sales and marketing to all age groups and reader categories will be discussed. Includes substantial reading of children’s titles.

Engl 32700
Editorial Process
44866    sec. 3HJ  Carol Taylor    W 6:30 – 9:00pm
An in-depth look at the editorial process from a corporate and employment-seeking perspective. Includes visits from authors and industry professionals.

Engl 31003 sec. Q
Independent Study (3 credits)
Students may register for a three-credit independent study that represents an internship in the Publishing field. Permission of the Director of the Publishing Program, David Unger, is required. Please fill out an independent study form with Mr. Unger and submit it to the English Advising Office (NAC 6/219) before registering through an English Advisor.