

The City College of New York

Department of English, Major Requirements

**Please note: the minimum major GPA requirement for new majors is 2.5**

**Majors**

39 credits total are required of the English Major. Majors must complete the introductory Gateway class (ENGL 25000, 3 credits), 15 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 Gateway Class (3 credits):**

**English 25000** is a pre-requisite to all 300- and 400-level Literature classes and must be taken at the beginning of your work for the major.

**Required Literature classes (15 credits):**

(1) All majors must also take one additional 200-level Literature course (a Genre Survey, a Historical Survey, or a Literatures of Diversity course). This class is a pre-requisite 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 the Gateway class, but completing the Gateway class and an additional 200-level Literature course 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: 21 Credits** 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.

**SecondaryEnglish 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 (X5323).

**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 3 credits of Gateway (ENGL 25000) and 36 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.

**(A) Mandatory Gateway course for all English Majors:**

ENGL 25000 \_\_\_\_\_\_\_\_\_\_ (term taken)

1. **Literature Concentration**

 Elective Literature (200-level) \_\_\_\_\_\_\_/\_\_\_\_\_\_\_ (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)

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 (300-level or above) \_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_ (term taken)

1. **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) \_\_\_\_\_\_\_/\_\_\_\_\_\_\_ (term taken)

Elective Literature (200-level 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)

1. **Secondary English Education Concentration**

**(Consult the English Education Program Undergraduate Advisor, Prof. Andrew Ratner, NAC 5/208, X5323. Please note: at least two of these literature courses must be taken at the 400 level)**

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) \_\_\_\_\_\_\_/\_\_\_\_\_\_\_ (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**

**27670 sec. C Aaron Botwick M, W 11:00 – 12:15pm**

**27655 sec. E Harold Veeser M, W 2:00 – 3:15pm**

**27677 sec. G Kat Gelsone M, W 5:00 – 6:15pm**

**27692 sec. L Casey Henry T, TH 9:30 – 10:45am**

**42914 sec. P Joshua Barber T, TH 2:00 – 3:15pm**

**27656 sec. T Bradley Nelson T, TH 6:30 – 7:45pm**

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 novel, 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 26104**

**Studies in Genre: Black Poetry from Wheatley to Wright**

**59969 sec. P Gordon Thompson T, TH 2:00 – 3:15pm**

**59970 sec. R Gordon Thompson T, TH 3:30 – 4:45pm**

This class will explore African American poets burdened with a dual set of aesthetic expectations. Laboring under the need to reflect Euro-American ideals of perfection and innovation, they must also speak to and for a set of African American cultural traditions. In part these concerns reflect problems of audience. A third burden of black poets, as with all artists, is the deeply personal need to illustrate powerful feelings through poetry, to make passions rational, or to communicate an intense love of life. Examining the synthesis or lack thereof of these aims shall be the focus of class discussions. And since the need to appease two different audiences and the poet’s own desires has produced a body of poetic expression that is curiously hybrid in its construction and effect, concepts associated with the notion of double consciousness will complement these discussions, supplying us with a tool by which to explore the hybridicity such texts evince.

Readings will include the poetry of Phillis Wheatley, Paul Laurence Dunbar, Countee Cullen, Claude McKay, Langston Hughes, Gwendolyn Brooks, Robert Hayden, Amiri Baraka, Michael Harper, June Jordan, Audre Lorde, and Jay Wright among a few others.

Requirements: One paper at mid term and a longer one at semester’s end.

**Engl 26200**

**Studies in Genre: Drama**

**44162 sec. D Daniel Gustafson M, W 12:30 – 1:45pm**

This course is an introduction to the literary genre of drama. We will investigate what a play is, how plays are different from other genres of literature, how we can interpret plays as performances as well as texts, the cultural and social importance of theater, and how the writing of drama has changed over the course of literary history. The plays we will read span a number of different dramatic styles, such as comedy, tragedy, tragicomedy, melodrama, and many things in between. They will be drawn from a variety of time periods (from the 5th century B.C. to the present) and from a variety of national dramatic traditions and cultural contexts (ancient Greek, British, American, African, Russian, Norwegian). Possible playwrights include Sophocles, Euripides, Shakespeare, Aphra Behn, William Wycherley, Henrik Ibsen, Anton Chekhov, Bertolt Brecht, Harold Pinter, Wole Soyinka, Caryl Churchill, Suzan-Lori Parks, and Sarah Ruhl.

**Engl 27000**

**Literature of Diversity: Imagining Native Peoples**

**46585 sec. M Michelle Valladares T, TH 11:00 – 12:15pm**

*Joy Harjo writes, “The literature of the aboriginal people of North America defines America. It is not exotic. The concerns are particular, yet often universal.”* This course will examine texts by Native American writers. Despite being the original inhabitants of the North American continent, Native American stories, images and experiences have been depicted through the colonizer’s lens. The texts in this class will shift that historical perspective. We will read, fiction, non fiction and poetry by Leslie Marmon Silko, Linda Hogan, Joy Harjo, Scott Momaday, Layli Long Soldier, Sherman Alexie, Louise Erdrich, Gerald Vizenor and others. Additional assignments outside class will include viewing the films, *Smoke Signals* by Sherman Alexie (Spokane/Coeur d'Alene) and John Ford’s *The Searchers*. The work in the class will include two short papers and weekly responses to the 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 31615**

***Crosslisted BLST 31153***

**South African Literature and Culture**

**57235 sec. R Cheryl Sterling T, TH 3:30 – 4:45pm**

South Africa evokes Apartheid, which means Apartness, as in the separation of the races and the society that was the official social, economic, and political policy until 1994. While Apartheid will be a major theme in the course, we will explore different genres of literature such as the epic, poetry, essays, as well as film and music. Authors we will read include Thomas Mofolo, Peter Abrahams, Sindiwe Magoma, Zakes Mda, and Zoe Wicomb, as well as excerpts from Winnie and Nelson Mandela’s memoirs, to understand pre- and post Apartheid South Africa.

**Engl 31775**

**Jane Austen and Her Contemporaries**

**46587 sec. C Daniel Gustafson M W 11:00 – 12:15pm**

Jane Austen’s world – much like our own – was rocked by inescapable, deeply partisan political and social conflicts. Revolution and war, radicalism and conservative backlash, globalism and nationalist xenophobia, religious intolerance, gender and class inequality, new systems of mass entertainment and social media, imperialism, troubled race relations: familiar and pressing to us today, these were issues just as urgent for writers and thinkers in Austen’s era in the late eighteenth and early nineteenth centuries. In this course, we will explore Austen’s novels as more than popular romance fiction (though we will think about the politics of the romance genre and the marriage plot for which she is famous). Along with studying the literature of other British writers and the cultural movements to which they belonged, we will read her novels for the way they engage in and are shaped by the preoccupations of her historical moment. Readings will include some of Austen’s major and lesser-known fiction, scholarly essays on Austen and on British culture of the period, and a selection of contemporary writing by Mary Wollstonecraft, William Godwin, Maria Edgeworth, Hannah More, Edmund Burke, Tom Paine, Charlotte Smith, Anne Radcliffe, William Cowper, and Walter Scott.

**Engl 34200**

**Advanced Grammar**

**27682 sec. F Nicole Treska M, W 3:30 – 4:45pm**

**28115 sec. G Nicole Treska M, W 5:00 – 6:15pm**

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, though many non-majors take it. **There is a custom-published workbook for the course, and used copies of it are not allowed.**

**Engl 35301**

**Shakespeare I**

**27681 sec. B Doris Barkin M, W 9:30 – 10:45pm**

This course constitutes a general introduction to Shakespeare’s earlier works, (1590-1600) from a variety of historical, generic, and thematic perspectives. We will consider the development of Shakespeare’s work chronologically as well as through an examination of themes and protagonists from across his plays. Works may include *Two Gentlemen of Verona, Romeo and Juliet, The Merchant of Venice, Henry IV, Part 1, The Merry Wives of Windsor,* and *Othello*. We will also read from a selection of the *Sonnets* written roughly over the same period. In addition to class discussion and oral presentations, there will be a reading journal, quizzes, and several written assignments.

**Engl 36200**

**Representative US Writers 20th Century**

**27694 sec. S Keith Gandal T, TH 5:00 – 6:15pm**

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)

Victor Daly, Not Only War (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 36400**

**Selected Topics in American Literature: Captivity, Escape, and the Inescapable**

**28118 sec. L Alec Magnet T, TH 9:30 – 10:45pm**

American literature overflows with stories of captivity and escape. Among the most popular genres of early American writing were tales of capture and escape from Native Americans or Barbary pirates. In the nineteenth century, anti-slavery writers adapted the conventions of these (very white) genres to describe the experience of being enslaved and escaping. American writers have long been fascinated, as well, with more indefinite, pervasive of captivity—for example, social convention, the market economy, or sexist gender roles—and whether these are escapable at all. Many texts coalesce these issues into stories of the family—families as something to escape into and especially as something to escape from.

In this course, we will read American writing from the seventeenth century to today about captivity and escape in order to explore what these texts try to do politically, emotionally, and artistically. How do these writers seek to understand, represent, critique, and even affect themselves and the world around them? What, for them, comes after escape? What are we running toward, and what—like trauma and memory—is left over when we get there? What cannot be escaped at all?

Because we do our best thinking about literature by writing about it, you will write and revise three formal assignments for this course, along with a number of more casual in-class and take-home responses. Other requirements will include careful, patient reading of sometimes difficult texts, as well as regular attendance and participation in class discussions. Readings may come from Charles Brockden Brown, Charlotte Perkins Gilman, Patricia Highsmith, Harriet Jacobs, Herman Melville, Toni Morrison, Edgar Allan Poe, Thomas Pynchon, and others.

**Engl 36500**

**Selected Topics in 20th Century & Contemporary Literature:
Bible, Myth and Contemporary Literature**

**46595 sec. R Mark Mirsky T, TH 3:30 – 4:45pm**

This undergraduate class will begin with the serious questions asked about human existence in the Sumerian epic, *Gilgamesh*, selections from several books of the Hebrew Bible, *Genesis*, *Numbers*, *Job*, *The Book of* *Ruth* and the New Testament text, *Matthew.* In parallel we will ask similar questions of Greek Myths encountered *Hesiod,* *The Odyssey* and the Irish epic, *The Tain*. It will go on to trace these questions in modern fiction.

Selections from *The Epic of Gilgamesh,* Selections from *Hesiod,* Selections from *The Odyssey,* Selections from *The Tain,* The Creation Story from *Genesis,* The Killing of Abel by Cain from *Genesis,* The Sacrifice of Isaac, *Genesis,* The story of Jacob’s son, Judah, *Genesis,* The Story of the talking donkey and Balaam the seer from *The Book of Numbers*, Selections from *The Book of Samuel,* the brotherhood of Jonathan and David, the Seduction of Bathsheba, the revolt of King David’s son.

The crucifixion of Jesus from *The Book of Matthew, New Testament*

“The Gospel According to Mark,” “The Aleph,” “The Circular Ruins,” from *Collected Fictions*, Jorge Luis Borges

*At Swim, Two Birds*, Flann O’Brien,

*Absalom, Absalom*, William Faulkner

*Gantenbein, Homo Faber,* Max Frisch

*Go Tell it On the Mountain*, Charles Baldwin

 “Shower of Gold,” Donald Barthelme,

 “The Pagan Rabbi,” Cynthia Ozick

“A Good Man is Hard to Find.” Flannery O’Conner

Onan’sChild, from *The Secret Table*, *Dante, Eros and Kabbalah*.” Mark Jay Mirsky

**Engl 36600**

**Selected Topics in Anglophone Literature: Postcolonial Literature**

**46597 sec. F Harold Veeser M, W 3:30 – 4:45pm**

**46598 sec. H Harold Veeser M, W 6:30 – 7:45pm**

This course covers poems, plays, short stories, films, and novels. All of these works interpret the effects of colonialism, imperialism, forced migration, and the search for identity.

Required Books:

Suad Amiry, *Sharon and My Mother-in-Law*

Tayeb Saleh, *Season of Migration of the North*

Aimé Césaire, *Notebook of a Return to the Native Land*

Mohamed Choukri, *For Bread Alone*

Emile Habiby, *The Secret Life of Sa’eed, the Ill-Fated Pessoptimist*

**Engl 37100**

**Selected Topics in African-American Literature:
Aesthetics & Ideology in Black Literature & Culture**

**61456 sec. M Gordon Thompson T, TH 11:00 – 12:15pm**

The slogan “Black is Beautiful” has a long tradition though its most recent iteration--occurring during the Civil Rights Movement of the 1960’s—remains the most memorable. This notion, relevant to both social life and the world of the arts, emerged in an attempt, conscious and otherwise, to counter EuroAmerican commentary that often denied Black aesthetic values particularly those related to issues such as skin color, facial attributes, intellectual thought and artistic achievements. In the arts, in particular, the rise of Aestheticism--an intellectual and art related movement of the late 19th and early 20th century that emphasized aesthetic values in literature, fine art, music and other arts--centered on European notions of beauty and less on social-political themes. The larger philosophy of aesthetics, while concerned with the nature of art, beauty, and taste, questions the epistemological foundations of such judgments. Scholars are then alerted that such judgments are constructed “from within certain limited ideological positions” (Elliott).

This class will examine that aspect of African American literature that challenges EuroAmerican aesthetics, looking at matters such as the distinction between high and low forms of artistic expression. We will examine the works of writers such as Charles Chesnutt, Zora Neale Hurston, Langston Hughes, various poets, and also observe some visual art while also listening to particular forms of Black popular music.

**Engl 39006**

**Science Fiction**

**46602 sec. D Renata Miller M, W 12:30 – 1:45pm**

Dinosaurs brought into conflict with man. Time travel. A fabricated human being. Late-20th-century and 21st-century culture have been fascinated by these concepts. All of these ideas, however, originated in the nineteenth-century literary imagination, in the works that are the roots of the genre of science fiction. In an era of burgeoning scientific advancement, writers imagined not only things that remain fantasies, but also made predictions about the future that would be realized by modern technology.

This class will survey 19th-century science fiction, as well as the scientific discourse that informed these works, and will connect the beginnings of the genre to 20th- and 21st-century literature and film. We will consider the formal features of this genre, as well as the cultural work that it performed. In addition to works of fiction, we will read texts concerning Charles Babbage and the earliest computer, Charles Darwin's theory of evolution, the discovery of geologic time, and the Crystal Palace exhibition of 1851.

Graded work will include exams as well as essays.

**Engl 39009**

**The Horror: What Scary Literature Tells Us About Ourselves**

**50491 sec. P Chet Kozlowski T, TH 2:00 – 3:15pm**

This new literature course examines a much-maligned but enduring genre, the horror novel. Combining the classic (Edgar Allan Poe, Mary Wollstonecraft Shelley) with the pulp-years paranoid (Jack Finney, Shirley Jackson) and contemporary (Stephen King, Cormac McCarthy), the selections delve into the various fears gifted authors exploit to make us squirm. Lectures include critical analysis, fun fact minutiae, historical perspective, and grisly thrills, plus a look at the films the books inspired.

**Engl 39203**

**Political Novel**

**46613 sec. C Richard Braverman M, W 11:00 – 12:15pm**

In “The Political Novel,” we will explore the reciprocal relationship between literature and politics through a range of modern and contemporary works. Though we will primarily address how these works challenge political thought and practice, we will also examine the ways they invest individuals’ lives, locales, and beliefs with broad political significance. In the course of our discussions, we will explore the historical underpinnings of the novels as well as touch upon a number of topics, such as the formation of ideologies, revolution and reform, exiles and intellectuals, gender and class, and alternative histories. Orwell, Koestler, Endo, Doctorow, Danticat, and others.

**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 46900**

**Advanced Topics in Language, Writing, and Rhetoric: Discourse Analysis**

**46614 sec. P Missy Watson T, TH 2:00 – 3:15pm**

When you communicate, it’s not just what you say that counts; it’s how you say it, who you are, and where/when you are as you say it. We all participate in different communities, and the ways in which we communicate across those groups depends entirely on the situation and on a variety of social and linguistic circumstances. Discourse analysis is a method for studying what’s entailed when we do language. In this course, you’ll learn various analytical tools and apply them to study real language in use. We will examine language use across diverse discourse communities, such as in academia, the classroom, the workplace, news and other media, social media and other online communities, speeches, law, politics, sports, interpersonal relationships, and in the community (neighborhood churches, banks, bars, etc.). In addition to our weekly inquiries into the discursive practices of communities and situations, you’ll select a specific discourse community you’ll study more extensively over the course of the semester. James Paul Gee’s How to do Discourse Analysis: A Toolkit (2nd edition) will be our text.

**Capstone Seminars – recommended after 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 49009**

**Representation of Trauma**

**50489 sec. 1GH Mikhal Dekel M 5:00 – 7:00pm**

*Representation of Trauma* will examine a range of artistic and intellectual engagements with collective traumatic events: from works by writers and visual artists who have borne witness to these events to theoretical explorations of trauma’s aftermaths. We will reflect on questions of memory, memorialization, and historical responsibility, and on the ethical and political problems that arise from the retrospective confrontation with violent histories. Through a discussion of a range of literary, cinematic, artistic, and theoretical texts dealing with the aftermaths of slavery, the Holocaust, Apartheid and war, we will explore the dilemmas of historical accuracy, voice, justice, reparation, reconciliation, and forgiveness in works by Charlotte Delbo, J.M. Coetzee, Rithy Panh, Susan Faludi, Anje Krog, Toni Morrison, Art Spiegelman, and Ari Folman, among others.

One presentation; two papers

**Engl 49010**

**The New World Seminar**

**59967 sec. 2ST Grażyna Drabik T 5:00 – 7:00pm**

The riches of contemporary immigration literature permit us to address difficult questions of the politics and poetics of language, culture, and self. Discussion will highlight the impact of geographical and linguistic dislocation; complexities of bi-cultural identity; and reassessments of trans/national cultural borders. The texts covered in this reading-intensive seminar include novels by Tomás Rivera, Jamaica Kincaid and Chang-Rae Lee; short stories by Chimamanda Ngozi Adichie and Natalie L. M. Petesch; plays by Martyna Majok and David Henry Hwang; and a selection of poems by Rodolfo Anaya, Gloria Anzaldúa, Czeslaw Milosz, and Simon J. Ortiz

**Engl 49011**

**Internet Writing: Technology and Contemporary Fiction**

**59968 sec. 2NP Casey Henry T 12:30 – 2:30pm**

In a world of accelerating and abstract information, how is literature supposed to render sensations that, in David Foster Wallace’s terms, are “just too fast and huge and all interconnected” to do more than barely “sketch”? This course will address how literature has become situated in a vastly interconnected technological system, represented most notably by the Internet and its related innovations. We will ask: how does an increasing reliance on mediated systems for romantic fulfilment, economic stability, and self-definition manifest in literary art? How might literature depict relationships on “chat” networks, financial drama tied to fluid shifts in global capital, or identities forged through digital modifications? Can literature function like an Internet virus, an unrequited DM?

This course will survey fiction from roughly the last three decades, tracing the charged relationship between technology and literary expression, culminating in the Internet as a shared, epochal phenomenon. Fiction works will span from cyberpunk premonitions of the Internet in William Gibson’s *Neuromancer* (the origin of the term “cyberspace”), to the mundane side of online millennialism in Tao Lin’s *Shoplifting from American Apparel*. Along the way, we’ll read Amie Barrodale on tracking web paramours (“William Wei”), Don DeLillo on global capital run amok (*Cosmopolis*), David Foster Wallace on broadcast trauma (“The Suffering Channel”), and graphic novels depicting squalid, yet virtually supercharged urban landscapes (*Ghost in the Shell* and *Transmetropolitan*). We will also touch on science fiction, including work by Alice B. Sheldon and Samuel Delany, employing images of the “cyborg” to presciently address issues of gender, race, and sexuality through a “posthuman” lens. The course will entail regular blackboard posts, a midterm paper, and either a final paper or creative final project.

**Engl 49012**

**Medieval Bodies**

**50486 sec. 3CD Elizabeth Mazzola W 11:00 – 1:00pm**

Medieval bodies are bodies in flux; they can be male and/or female; transcendent or transsexual; holy, airborne, animal, wounded, armored, even reborn. We will read a range of older stories with an eye for their ideas about and ambitions for managing flesh, seeking out contemporary parallels as well as questions plaguing bodies nowadays, questions like: What renders a body dead or illegal or disabled? How does gender conformity pave the way for love or divine favor, and how do gender rules change over time, with money or with special equipment? The texts we will consider as challenging but fascinating and radical in their magic, and we will aim to read and write about them with care and imagination. These works include *Beowulf*,*Sir Gawain and the Green Knight*, Malory's *Morte D'Arthur*, *The Book of Margery Kempe*, Chaucer's *Canterbury Tales,* Marie de France's *lais*. and Hildegard of Bingen's visions. We will also acquaint ourselves with a variety of critical models and approaches advanced by queer and feminist critics, thing theorists and eco-critics.

**Creative Writing Courses**

**Engl 22000**

**Introduction to Creative Writing**

**28109 sec. A Natasha Downing M, W 8:00 – 9:15am**

**27691 sec. J Salar Abdoh M, W 8:00 – 9:15pm**

**27705 sec. L Emily Wright-Rosenblatt T, TH 9:30 – 10:45am**

**27649 sec. M Felice Neals T, TH 11:00 – 12:15pm**

**42912 sec. P Sheila Maldonado T, TH 2:00 – 3:15pm**

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

**28110 sec. C Doris Barkin M, W 11:00 – 12:15pm**

**27667 sec. D Doris Barkin M, W 12:30 – 1:45pm**

This course presents approaches to discovering, exercising, applying, and learning the processes involved in the practice of creative writing. Critical reading and written expression are interconnected processes: we will examine our own written work and the work of exemplary writers in fiction, poetry, essay, and nonfiction. Upon completion of the course, students will demonstrate the ability to write in various genres, forms, styles, and techniques; additionally, students will demonstrate facility in reading literature critically and analytically, and engaging in constructive criticism with the community of writers in the class. As a supplement to work done in class, poetry readings, audio and video recordings, film viewing, and hypertext Web documents and other writing platforms will be used whenever possible. Finally, the goal of the course is to see language in a revitalized, meaningful way, and to find that creative writing offers great emotional, imaginative, and intellectual pleasure.

**27690 sec. R Keith Gandal T, TH 3:30 – 4:45pm**

Students in this course will begin to learn the art of writing and rewriting stories, poems, and one-act plays. The requirements include participation in the writing workshop, weekly writing assignments, peer reviews of other students’ work, a presentation, a short story, a poem, a short one-act play, and a final exam.

Tentative texts:

Isaac Babel, *Red Cavalry and Other Stories*; Daniel Halpern, ed., *Plays in One Act*; Joel Conarroe, ed., *Six American Poets*; Collection of short stories – in a reader

**Engl 22100**

***Prerequisite: English 22000***

**Intermediate Creative Writing: Reading As Writers**

**27669 sec. D Laura Hinton M, W 12:30 – 1:45pm**

**27668 sec. G Laura Hinton M, W 5:00 – 6:15pm**

**27650 sec. T Robert Balun T, TH 6:30 – 7:45pm**

This intermediate creative writing workshop 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**

**27651 sec. B John Fox M, W 9:30 – 10:45am**

**27674 sec. E Amir Ahmadi M, W 2:00 – 3:15pm**

**42913 sec. F Kat Gelsone M, W 3:30 – 4:45pm**

**27696 sec. H Peter Jones M, W 6:30 – 7:45pm**

**27652 sec. K TBA T, TH 8:00 – 9:15am**

**27653 sec. R Yahdon Israel T, TH 3:30 – 4:45pm**

**27654 sec. S Yahdon Israel T, TH 5:00 – 6:15pm**

This workshop will focus on the art of writing the analytic and non-fiction essay. 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 32000**

***Prerequisite: English 22100***

**Workshop in Fiction**

**27671** **sec. H Salar Abdoh M, W 6:30 – 7:45pm**

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**

***Prerequisite: English 22100***

**Workshop in Fiction**

**27693 sec. M Therese O’Neill T, TH 11:00 – 12:15pm**

**27657 sec. R TBA T, TH 3:30 – 4:45pm**

This workshop is designed for students seeking a launch pad and a community for writing short fiction.  *It is only to be taken by those who have already completed English 220 and 221 -- Intro. and Intermediate Creative Writing.*  Students will read a range of exemplary short stories over the course of the semester using the critical vocabulary of the craft.  This includes: characterization, point of view, point of entry, dialogue, pace, setting, tone, structure, and ending.  Assigned stories will serve as models for regular brief in-class writing exercises during the first half of the semester.  Mid-semester, students will turn in a short story that is likely to have developed out of one or more of these exercises.  In the second half of the semester, students will read and evaluate each other's work in a workshop model.  Students will also be performing regular in-class writing exercises.  At the end of the semester, each student will turn in a drastic revision of their short story.

**Engl 32100**

***Prerequisite: English 22100***

**Workshop in Poetry**

**57118 sec. P Estha Weiner T, TH 2:00 – 3:15pm**

In this course you will read contemporary poets, study various aspects of craft and write poems.  Students will memorize poems, workshop poems and write one paper on a poet of their choice.  Students will be expected to attend several poetry readings during the semester.  In short you will, both in and out of class, immerse yourself in the poet’s experience, and observe the world through the eyes of a writer.  Texts include, *A Poetry Handbook* by Mary Oliver and *The Penguin Anthology of Twentieth Century American Poetry* edited by Rita Dove.

**Engl 32300**

***Prerequisite: English 22100***

**Workshop in Film and Television**

**57237 sec. 1CD Marc Palmieri M 11:00 – 1:45pm**

6We will examine the storytelling possibilities of writing for this highly technical and collaborative art form. Students will develop a script for the large or small screen – either film, television or webseries, and participate in brief “read-alouds” of portions of the drafts, and feedback discussions of classmates’ work.

Those interested in adapting one of his or her 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 story structure.

**List of Interdisciplinary Electives that will be counted toward major requirements***Only one literature course offered outside of the English Department will count toward the English major requirement*

ARAB 31101: Literature of the Maghreb & Mashrek in Translation

BLST 31175: Afro-Latina/o Literature

BLST 32010: Comparative Africana Fiction

EDCE 25600: Language, Mind, and Society

EDSE 32301: Adolescent Literature

JWST 11400: Introduction to Jewish American Literature

JWST 31125: Sex and Zion: Debating Gender in Modern Hebrew Literature

JWST 31171: Literature of the Arab-Israeli Conflict

JWST 31313: Angels & Demons in Modern Literature

SPAN 28200: Masterworks of Spanish Literature II

SPAN 28300: Masterworks of Latin American Literature

THTR 31104: August Wilson

**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 32501**

**Introduction to Publishing**

**27658 sec. LM Lisa Healy 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 32800**

**Fundamentals of Copyediting & Proofreading**

**27659 sec. TU Sherry Wasserman TH 6:30 – 9:00pm**

Students will employ universal copyediting/ proofreading symbols in type-marking a variety of texts including fiction, non-fiction, cookbooks and references. They will learn design coding; drafting of style sheets; querying; and preparing a manuscript for author review, etc.

**Engl 32801**

**Legal Issues in Publishing**

**27660 sec. ST Steven Weissman T 5:00 – 7:30pm**

A course covering the crucial clauses in an author-publisher contract; intellectual property issues; the First Amendment; general copyright matters; defamation; invasion of privacy; obscenity; and internet copyright issues.

**Engl 31003**

**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.