LANGUAGE & LITERACY. CREATIVE WRITING. 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 2016

**Mondays**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>B4501</td>
<td>Screenwriting Workshop – CW (50828)</td>
<td>4:45-6:35</td>
<td>Palmieri</td>
</tr>
<tr>
<td>B3000</td>
<td>Writing the Short Story – CW (50820)</td>
<td>6:45-8:35</td>
<td>Raboteau</td>
</tr>
</tbody>
</table>

**Tuesdays**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1707</td>
<td>Prosody – CP (50802)</td>
<td>4:45-6:35</td>
<td>Valladares</td>
</tr>
<tr>
<td>B1957</td>
<td>The Novel Now – Lit (50841)</td>
<td>4:45-6:35</td>
<td>Higney</td>
</tr>
<tr>
<td>B7400</td>
<td>American Studies II – Lit (50832)</td>
<td>6:45-8:35</td>
<td>Gandal</td>
</tr>
<tr>
<td>B8100</td>
<td>Second Language Acquisition – L&amp;L (50837)</td>
<td>6:45-8:35</td>
<td>Watson</td>
</tr>
</tbody>
</table>

**Wednesdays**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>B2008</td>
<td>Fin-de-Siècle Literature – Lit (75169)</td>
<td>4:45-6:35</td>
<td>Miller</td>
</tr>
<tr>
<td>B3200</td>
<td>Poetry Workshop – CW (50822)</td>
<td>6:45-8:35</td>
<td>Groff</td>
</tr>
<tr>
<td>B1958</td>
<td>Literature, Medicine, and Disability – Lit (50843)</td>
<td>6:45-8:35</td>
<td>Wang</td>
</tr>
<tr>
<td>B3000</td>
<td>Fiction Workshop – CW (50807)</td>
<td>6:45-8:35</td>
<td>Abdoh</td>
</tr>
</tbody>
</table>

**Thursdays**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1614</td>
<td>Metaphysical Poetry – Lit (50842)</td>
<td>4:45-6:35</td>
<td>Veeser</td>
</tr>
<tr>
<td>B8113</td>
<td>Comp Pedagogies and Rhet Theories– L&amp;L (75878)</td>
<td>6:45-8:35</td>
<td>Peele</td>
</tr>
<tr>
<td>B2003</td>
<td>Medieval Romance &amp; Epic– Lit (50806)</td>
<td>6:45-8:35</td>
<td>Oppenheimer</td>
</tr>
</tbody>
</table>

**Winter Session (January 4-January 25)**

**Catch Afire: Prose Writing Intensive - CP**

Naomi Jackson, Visiting Faculty

M W F 1-4pm
**CREATIVE WRITING**

**Workshops**

*Language & Literacy and Literature MA students must receive permission from Professor Raboteau 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.*

**Writing the Short Story: A Fiction Workshop for Beginners**
Professor Emily Raboteau
Mondays 6:45-8:35
B3000 (50820)

Many students enter our MFA program with specific writing projects in mind, stories or novels they have already mapped out or begun to execute. Others come with the more general desire to write fiction, not necessarily knowing how to go about it and sometimes blocked by self-doubt. This course is designed for the latter type of student looking for guidance in his or her writing through structured assignments. Though tailored to the more novice writer, probably in their first year of graduate study, the class is not limited to such a profile. We will discuss the defining traits of the short story form and how stories are built by examining exemplary texts and scrutinizing them carefully, then responding in kind to specific weekly themes (beginnings, characterization, dialogue, conflict, setting, pace, tone, middles, endings, etc…) through in-class writing prompts, toward the goal of writing, workshopping, and revising one complete short story draft by the end of the term. Needless to say, students may respond with great creativity and variation to assignments. *Please note: This class is not to be taken by students who have already taken it.*

**Fiction Workshop**
Professor Salar Abdoh
Wednesday 6:45-8:35
B3000 (50807)

This course is a standard graduate workshop. Each student is expected to submit (depending on class size) one time or two times during the semester. Submissions can be parts of a novel or short stories. I will ask you to submit an additional copy of the critiques that you write for each writer’s work to me as well. My focus in the workshop is entirely on the students’ own pieces. While there is no minimum requirement on the number of pages submitted, there is indeed a maximum. What I pay attention to is the nuts and bolts of the text at hand. My style is not to do paragraph by paragraph edits of a work. Rather, I look at the overall arc of a piece, and address the fundamental elements of fiction within it – pacing, character, voice, dialogue, prose, etc. Another aspect of my style of workshop is to not be overly intrusive. In other words, I try to work within the context and formulations that the writer has created; I don’t believe in ‘hard intrusion’ into a writer’s intent, style and execution, unless on very rare occasions it is absolutely called for. Finally, my own focus and area of interest is usually strict realism. In other words, my forte is not experimental fiction, nor have I much read fantasy or children/YA literature.

**Poetry Workshop**
David Groff
Wednesdays 6:45-8:35
B3200 (50822)

Just as every human has a distinctive voiceprint, so does every poet—and in this workshop you’ll be encouraged to define and refine your particular poetic voice. We’ll use the reading aloud of our poems as a means of entry into observations and insights about them that lead us toward the adventure of revision. In class exercises and discussion, we’ll explore the power of received and organic poetic forms to liberate the imagination and take poems to the often-startling places they need to go. We will also read poets of different nationalities, races, eras, genders, and aesthetics to discover how we can better value their voices and learn from their creative strategies.
Please be ready to submit a poem a week, do assigned reading of work by poets past and present, provide generous written responses to poems by other workshop participants, perform in-class and take-home poetry prompts, and present the workshop with a written introduction to a poet you love.

**Screenwriting Workshop**  
Marc Palmieri  
Mondays 4:45-6:35  
B4501 (50828)

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 does happen), 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.)

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 brief “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.

I have had scripts produced and optioned on levels spanning Hollywood big screen to tiny auteur webseries. It’s an exciting time to be telling your own story on screens, and this town is rich with opportunity. My bio, publications, film, theatre, tv and webseries projects and credits: [www.marcpalmieri.com](http://www.marcpalmieri.com)
Critical Practice
*Language & Literacy MA and Literature MA students must receive permission from Professor Abdoh or Professor Raboteau to enroll in other Critical Practice courses.

Prosody: 15 Weeks, 15 Forms
Michelle Valladares
Tuesdays 4:45-6:35
B1707 (50802)

Nothing in the cry
of cicadas suggest they
are about to die
Basho, translated by Sam Hamill

This critical practice workshop is an exploration of poetic structure and form. It is part exploration of traditional forms, an examination of traditional and contemporary versions of the form and writing in form. You will consider the sonnet, villanelle, sestina, haiku, ghazal and others. We will read poems by Shakespeare, Bishop, Whitman, Emily Dickinson, WS Merwin and Anne Carson. You will use this rigorous study of form to invigorate your own language and poems. We will use The Making of a Poem, A Norton Anthology of Poetic Forms, edited by Mark Strand and Eavan Boland and A Poetry Handbook by Mary Oliver.
LITERATURE

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

Metaphysical Poetry
Professor H. Aram Veeser
Thursdays 4:45-6:35
B1614 (50842)

The sexual elegy, the Doctrine of Signatures, the cult of revenge, the short life of flowers, the pathos of gardens, the fatal attraction between writing and death. The principal topics to be considered: the metaphysical conceit (astounding, often bizarre metaphors); the prosody of English prose (why prose, too, had "feet" and measure); the Moderns (Marianne Moore, Elizabeth Bishop, Ed Hirsch, John Updike) who revived 17th-century poetic styles. The ode, the sonnet, the dialogue, the macaronic, the elegy, the epigram, the country-house poem, the satire, and other forms will be matched with their themes of love and death, sex and desire, life and eternity. Erotic poetry will be the dominant theme (with occasional infusions of spiritual longing). Catullus, Petrarch, and Wyatt set the stage for the 17th-century proper: Donne, Amelia Lanyer, Herbert, Herrick, Marvell, "Mad Madge" Cavendish, Anne Bradstreet, and even a few sonnets by Shakespeare. Short papers, imitations, final group project.

The Novel Now
Professor Robert Higney
Tuesdays 4:45-6:35
B1957 (50841)

In this course, we will read a set of mostly very recent novels, with an eye to what they can tell us about the literary world of the present. In part this means focusing not on a particular national literature but on “Anglophone world literature,” and on some of the problems and opportunities that this category presents. Some issues to consider along the way will include: the rise of the Anglophone novel and “global Englishes”; the shape of the literary and publishing marketplace; the economy of literary prizes; the representation in narrative of the world city or global city; literary novelists’ incorporation of genres like detective fiction or sci-fi; and the current place of terms like “realism” and “modernism." Texts may include, though are not necessarily limited to: Tom McCarthy, Remainder; Teju Cole, Open City, Zadie Smith, NW; China Mieville, The City & the City; Rachel Kushner, The Flamethrowers; Arvind Adiga, White Tiger, and related critical sources. Requirements: weekly journal entries; 5-7 page midterm paper; 12-15 page final paper; possibly a short presentation.

Literature, Medicine, and Disability
Professor Fuson Wang
Wednesdays 6:45-8:35
B1958 (50843)

This seminar introduces disability studies via the “disability narrative,” a genre that we will continuously theorize and critique. The field is relatively new but its concerns carry a long history. We begin with humanism’s inward turn away from divine explanation. Michel de Montaigne, for example, no longer content to accept disability as a mark of God’s wrath, diligently ponders the “infinity of [human] forms” and our notions of physiognomy and physical difference. Centuries later, Friedrich Nietzsche recovers those “deviating natures” for the social good; far from stigma, disability is, for him, a generative exile from the stifling mainstream. Our critical perspectives on race, gender, class, and sexuality depend on these foundational theories of disability. We track our literary history by attending to the stories of disabled or disfigured bodies, from Frances Burney’s eighteenth-century account of her mastectomy to Mean Little deaf Queer (2010), Terry Galloway’s quirky memoir about her little-D deafness. Through secondary readings, we also develop a sophisticated critical apparatus from which to interpret disability in all its forms. Our primary readings may include selections from John Milton, Mary Wortley Montagu, Alexander Pope, Mary Shelley, Lord Byron, Charles Dickens, Herman Melville, and Jorge Luis Borges.
**Medieval Romance & Epic**  
Professor Paul Oppenheimer  
Thursdays 6:45-8:35  
B2003 (50806)

An exploration of the most fascinating medieval romances and epics, or poems and stories centering on courtly ideals and knightly adventures in the European literature of the High Middle Ages; it is these, together with their presentations of often corrupt passions, that form the basis of modern literature and which continue powerfully to influence how we write and think today. Some of the themes to be considered: courtly love and anti-feminism, the conflict between love and honor, the mystery of the quest, the grail challenge, the conflict between religious and secular demands, and the roles of magic and legend. Included in our readings will be Dante’s *La vita nuova*, *Percival* by Chretien de Troyes, *Parzival* by Wolfram von Eschenbach, *Tristan* by Gottfried von Strassburg, and Chaucer’s *Troilus and Criseyde* (often seen as the predecessor of the modern novel). All texts are in translation, except the Chaucer, which with a bit of assistance, will pose no problem, and will also allow the student to pick up a bit of Middle English.

— One research essay and one brief in-class presentation of your essay topic.

**Fin-de-Siècle Literature**  
Professor Renata Miller  
Wednesdays 4:45-6:35  
B2008 (75169)

The fin de siècle, or end of the century, refers to the 1880s and 1890s. In England it was a period of decadence, “sexual anarchy,” the New Woman, and apocalyptic feeling. Its literature breaks, in many ways, from forms that dominated the Victorian period. Within this context, from 1891 through 1897, the Independent Theatre Society in London was a pioneering experiment in non-commercial, avant-garde theater. Its innovative productions vied with the mainstream commercial theater. This course uses the Independent Theatre Society as a case study and moves outward. What was the position of the Independent Theatre Society in fin-de-siècle culture? How did this new theatrical phenomenon of the non-commercial and avant-garde influence the commercial theater and other literary forms—most notably the novel? This course moves beyond canonical Victorian literature to conduct a close study of the cross-influences of populism, commercialism, cultural capital, and avant-gardism, with a particular interest in how women located themselves within and among these concepts, as this is also the era of the “New Woman.” This is the period of the dramas of Henrik Ibsen, George Bernard Shaw, and Oscar Wilde, and the novels of Thomas Hardy. We will read some of their work; lesser-known dramas, novels, and short stories; and secondary critical readings.

As we explore lesser-known works, this course will also provide instruction and experience in conducting primary research. Course participants will conduct research and write material that will be published on the collective website independenttheatresociety.org, which was started by a CCNY undergraduate class in Fall 2015.

**Studies in American Literature II**  
Professor Keith Gandal  
Tuesdays 6:45-8:35  
B7400 (50832)

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:

Stephen Crane, *Maggie: A Girl of the Streets*
Willa Cather, *My Antonia*
F. Scott Fitzgerald, *The Great Gatsby*
Ernest Hemingway, *The Sun Also Rises*
Porter, Katherine, *Pale Horse, Pale Rider*
Zora Neale Hurston, *Their Eyes Were Watching God*
D'Arcy McNickle, The Surrounded
Claude Brown, Manchild in the Promised Land
Toni Morrison, Sula
Thomas Pynchon, The Crying of Lot 49
Michael Herr, Dispatches
Maxine Hong Kingston, The Woman Warrior
poetry of T.S. Eliot, Langston Hughes, Wallace Stevens, Gwendolyn Brooks
*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.

**Second Language Acquisition**
Professor Missy Watson  
Tuesdays 6:45-8:35  
B8100 (50837)  
We will examine current issues, research, and theory in second language acquisition. Although we will discuss the L2 acquisition process for learners of all ages, we will pay close attention to adult learners and the particular set of challenges they face as well as the strengths they bring to the process of language and literacy learning. We will look at all skill areas (speaking, listening, reading, writing) and subjects such as contrastive rhetoric, the role of error in second language learning, and acculturation. Course readings include (but are not limited to) Freeman and Freeman’s 3rd Edition of *Between Worlds: Access to Second Language Acquisition* and Orem’s *Teaching Adult English Language Learners*.

**Composition Pedagogies and Rhetorical Theories for Diverse Teaching Contexts**
Professor Thomas Peele  
Thursdays 6:45-8:35  
B8113 (75878)  
This course will begin with a survey of historical composition theories and instructional approaches including Expressivist Rhetoric, which emphasizes personal voice and a developmental perspective; Social-Epistemic Rhetoric, which focuses on rhetorical perspectives and social contexts for writing; and Critical pedagogies, which encourage analysis based on race, queer, and feminist perspectives (among others), and Digital Rhetoric, which involves students in creating Web-based texts and in considering the affordances of digital and online reading and writing practices. After we conclude our general survey, we will deepen our focus on multimodality and the influence it’s having on the field of composition studies. What impact, if any, have web-based changes in communication practices had on the field’s mission and self-perception? What impact has the culture’s current preference for designed visual texts that often include image, video, and sound had on pedagogy? We will also focus on the relatively new pedagogy of teaching-for-transfer, which aims to help students transfer rhetorical knowledge from one domain (such as a composition class) to another disciplinary domain (such as biology, art, physics or chemistry). These theories aim to place students within authentic rhetorical situations, to increase their awareness of how to make rhetorical choices based on the demands of audience and genre, and to articulate their understanding of key terms in composition studies so that they are equipped to apply what they learn to writing for their college courses and to their literacy practices at home, at work, and in their communities. Students will be asked to evaluate these pedagogical approaches based on their own experiences as readers, writers, college students, writing center tutors, and instructors. We will pay special attention to both the pedagogical theories and their feasibility. Given our particular contexts and frameworks (including students, faculty, administrators, and infrastructures), how might we use these theories to develop our own reading, writing, tutoring, and teaching practices in diverse courses and educational programs?

Texts:  
**THESIS TUTORIAL**

*Thesis: Literature*
B2800
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.

*Thesis: Creative Writing*
ENGL B3800
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.

---

*** WINTER TERM 2016 ***

*Catch Afire: Prose Writing Intensive – Critical Practice*
Naomi Jackson
M W F 1-4pm

In this intense three-week course, students will start out the New Year with the resolution to put their writing first. We will work towards producing a complete draft of a new prose piece – a short story, novel excerpt, or hybrid fictional piece. In-class and take-home writing exercises will spark new pathways to generate and polish creative work. Our focus will be on process, building a rigorous, fertile space in which new writing can flourish, developing constructive writing habits that bolster our productivity, and supporting the development of other writers. While students may execute pre-existing ideas, our intention will be to write entirely *new* work. Writers will receive feedback on their fiction during in-class workshops and individual conferences with the instructor. We will foreground discussions of exemplary works by established writers including Junot Diaz, Paule Marshall, Edward P. Jones, Edwidge Danticat and ZZ Packer. We will also watch films and talks that explore the writer’s life, for example, *The Price of the Ticket*, *The Agronomist*, and *A Litany for Survival*.