

**THE CITY COLLEGE OF NEW YORK
DEPARTMENT OF ENGLISH**

**UNDERGRADUATE
COURSE DESCRIPTIONS
FALL 2011**

**UNDERGRADUATE ENGLISH ADVISORS
MICHELLE VALLADARES
DANIEL GUSTAFSON**

**NORTH ACADEMIC CENTER, 6/219
(212) 650-6360**

The City College of New York

Department of English

Major and Minor Requirements

Majors

36 credits total are required of the English Major. Majors must complete the introductory Gateway sequence and take 30-33 additional credits in one of three areas of concentration. No more than 12 transfer credits may be used to fulfill major requirements. **Students need to maintain a GPA of 2.5 in the major. Publishing courses do not meet the requirements for either the English major or minor.**

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

All students who are pursuing an English major must follow one of the two Gateway sequences:

- 1.) Engl 31132 (Intro to Literary Studies) **and** a 300-level elective course other than 33000-33100 to complete the 6 credits (e.g. an Historical Survey course, a Representative Writers course, or a limited number of other literature electives). All new students in the major **must** take the Engl 31132 sequence.
- 2.) Engl 33000 **and** Engl 33100. If you take one half of 33000-33100, you must take the other half as well. Students may only enroll in these courses if they have already taken either 33000 or 33100 in a past semester and need the class to complete the sequence. Any student who has not taken either 33000 or 33100 must enroll in Engl 31132 for their Gateway requirement.

These Gateway classes should be taken at the beginning of your work for the major.

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

(2a) Literature Concentration:

30 credits of literature courses (300-level or above). It is recommended that students, especially those considering graduate school, study a variety of literary genres and periods. A single elective creative writing course may be taken in place of a literature course.

(2b) Creative Writing Concentration:

18 credits of creative writing courses (22000 and above) and 12 credits of literature (300-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. Shira Epstein in NAC 5/208B for English Education advising (X5995).

Minors

15 credits total are required to fulfill the English minor.

- (1) 3 credits of any of the Gateway courses: ENGL 31132, ENGL 33000, or ENGL 33100.
- (2) 12 credits of elective courses in English (22000 or above, excluding publishing courses).

Crucial 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) 650-6360

ENGLISH MAJOR REQUIREMENTS (CODE 1AD)

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. No more than 12 transfer credits can be used to fulfill major requirements. **Also, please note that publishing courses do not fulfill major requirements.**

(1) LITERATURE CONCENTRATION (CODE 136)

(27 credits must be literature courses. Please check with an advisor about course distribution)

	<u>Recommended Distribution</u>
Elective Literature (300-level) _____/_____ (term taken)	British Lit. (pre-19 th Century)
Elective Literature (300-level) _____/_____ (term taken)	British Lit. (Shakespeare)
Elective Literature (300-level) _____/_____ (term taken)	British Lit.
Elective Literature (300-level) _____/_____ (term taken)	American Lit. (pre-20 th Century)
Elective Literature (300-level) _____/_____ (term taken)	American Lit.
Elective Literature (300-level) _____/_____ (term taken)	Ethnic/Minority/Women's Lit.
Elective Literature (300-level) _____/_____ (term taken)	
Elective Creative Writing or Literature _____/_____ (term taken)	
Capstone Seminar for Seniors (400-level) _____/_____ (term taken)	

(2) CREATIVE WRITING CONCENTRATION (CODE 135)

(Note that 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 (22101) _____/_____ (term taken)
Creative Writing (22000 or higher) _____/_____ (term taken)
Creative Writing (22000 or higher) _____/_____ (term taken)
Creative Writing (22000 or higher) _____/_____ (term taken)
Creative Writing (22000 or higher) _____/_____ (term taken)
Elective Literature (300-level) _____/_____ (term taken)
Elective Literature (300-level) _____/_____ (term taken)
Elective Literature (300-level) _____/_____ (term taken)
Elective Literature (300-level) _____/_____ (term taken)

(3) SECONDARY ENGLISH EDUCATION CONCENTRATION (CODE 137)

(Consult the English Education Program Undergraduate Advisor, Prof. Shira Epstein (NAC 5/208B, 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-20 th -century Literature (not Shakespeare) _____/_____ (term taken)
Advanced Grammar (34200) or Sociolinguistics (31711) _____/_____ (term taken)
Elective Creative Writing / Literature _____/_____ (term taken)
Elective Literature (300-level) _____/_____ (term taken)
Elective Literature (300-level) _____/_____ (term taken)

Gateway Courses Required for the Beginning Major

Please note that all students who are pursuing a Literature, Creative Writing, or Secondary Education Concentration have a choice between the following Gateway sequences:

- 1.) *Engl 31132 (Intro to Literary Studies) and a 300-level elective course other than 33000-33100 (e.g. an Historical Survey course, a Representative Writers course, or a limited number of other literature electives)*
- 2.) *Engl 33000 and Engl 33100 (students may only enroll in these courses if they have already taken either 33000 or 33100 in a past semester and need the class to complete the sequence. Any student who has not taken either 33000 or 33100 must enroll in Engl 31132 for their Gateway requirement)*

3368 Engl 31132 sec. B Introduction to Literary Study M, W 9:30-10:45
Ahalya Bodasing

2971 Engl 31132 sec. E Introduction to Literary Study M, W 2:00-3:15
Daniel Gustafson

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 social and historical contexts and backgrounds of various literary traditions, roughly from the seventeenth century to the present. Our readings will explore a variety of genres and styles – short fiction, narrative poetry, lyric poetry, tragedy, experimental drama – and will draw on individual authors such as William Shakespeare, Emily Dickinson, Wallace Stevens, Nathaniel Hawthorne, Henry James, Alice Munro, and Suzan-Lori Parks. 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.

2970 Engl 31132 sec. M Introduction to Literary Study T, TH 11:00-12:15
Rebecca Watkins

3367 Engl 31132 sec. T Introduction to Literary Study T, TH 6:30-7:45pm
Mark Hoffman

0846 Engl 33000 sec. B Critical Reading & Writing I M, W 9:30-10:45
Estha Weiner

0847 Engl 33000 sec. D Critical Reading & Writing I M, W 12:30-1:45
Doris Barkin

This course presents an in-depth approach to poetry by introducing a wide range of poems representative of different forms and styles and different historical periods, from classical to contemporary. While the title of the course refers to the reading of poetry, we will be concerned with experiencing poetry. We will focus less on what a poem means and more on what it does: what and how the reader experiences the poems, and how the poetry fulfills the needs and desires of its readers. The course will be organized around different categories: conceptions of the role of the poet, poetic forms and styles, and individual authors. Through close reading, students will read, write, and discuss various modes – (lyric, narrative, dramatic), prosody, (the study of form in poetry), context and language. As a supplement to work done in class, poetry readings, audio and video recordings, film viewing, and hypertext Web documents will be used whenever possible. Finally, the goal of the course is to see language and poetry in a revitalized, meaningful way, and to find that poetry, though often challenging, ultimately offers great emotional, imaginative, and intellectual pleasure.

0848 Engl 33000 sec. ND Critical Reading & Writing I T, F 12:30-1:45
Gregory Vargo

0852 Engl 33100 sec. D Critical Reading & Writing 2 M, W 12:30-1:45
Anne Becker

0853 Engl 33100 sec. F Critical Reading & Writing 2 M, W 3:30-4:45
TBA

This class is an introduction to the analysis of literary fiction, and to writing about literature – *not* a creative writing class. It is strongly recommended that you take it *after* you have taken some lower level writing course. Throughout the term, we are going to read a selection of literary texts, accompanied by critical essays. In the first weeks, we are focusing on short stories and on the basic concepts of the formal analysis of narrative. Later on, we will be discussing a couple of longer works, exploring their historical, cultural and intellectual significance from a range of perspectives, and the debates and disagreements about them. So there will be a lot of reading. But this is also a course in academic writing. You will be summarizing, explaining, analyzing and applying texts in short response papers and in longer essays, and argue your opinion about literary texts in the context of the debates about them. Which means there will be a lot of writing as well: 3 papers, regular short responses, and a presentation.

0854 Engl 33100 sec. L Critical Reading & Writing 2 T, TH 9:30-10:45
Kristina Huang

0855 Engl 33100 sec. M Critical Reading & Writing 2 T, TH 11:00-12:15
Ria Banerjee

Courses recommended after completing 12 credits in the major

2962 Engl 31117 sec. F

**Literary Theory
Mikhal Dekel**

M, W 3:30-4:45

What is literature? How do we derive meaning from it? What is its function in culture? How does it relate to non-literary texts and empirical research (in fields such as psychology, history, and political science, for example)? What has the work of the literary critic involved in the past and what does it involve today? In the course of the semester we will probe these questions by reading, discussing and assessing a variety of theoretical texts about literature – ranging from works focused on the formal attributes of literature to those concerned with themes and politics. One class presentation and three papers are required.

2964 Engl 31135 sec. C

**Writing Revolutions
Daniel Gustafson**

M, W 11:00-12:15

Later seventeenth-century writing in Britain is marked by an obsession with authorship, authority, and rebellion. In this course, we will explore the relation between literature and revolution from the 1640s to the early 1700s – a period of time that witnessed bloody civil wars, regicide, religious turmoil, and a general transformation in the way that social and political authority was understood to be constituted and enforced. The revolutions we will study, however, are not only political. Authors during this era were concerned also with new developments in secular thought, history, science, gender and sexual relations, and with new modes of writing. Our discussions will turn upon a few central questions: how did authors constitute and defend their own authority and that of their language? How did they engage in political, religious, and sexual revolutions and how were such revolutions represented in and shaped by this literature? Possible readings may include excerpts of political theory by Thomas Hobbes, John Locke, and Mary Astell; John Bunyan's *Pilgrim's Progress*; John Milton's *Samson Agonistes*; Margaret Cavendish's early sci-fi narrative *The Blazing World*; the political poetry of Richard Lovelace, Henry Vaughan, Katherine Philips, the Earl of Rochester, John Dryden, and Andrew Marvell; and political drama by Aphra Behn, John Vanbrugh, and Thomas Otway. We will also explore some historiographical and cultural contexts of the idea of "revolution" more broadly.

2967 Engl 31137 sec. D

**Confession, Autobiography, Memoir
Harold Veaser**

M, W 12:30-1:45

2968 Engl 31138 sec. P

**Trials and Traditions of Romance
Elizabeth Mazzola**

T, TH 2:00-3:15

This course traces the shape of romance in English literature, from its beginnings in twelfth-century stories of knights rescuing damsels from dragons to modern novels which center on the education and liberation of women. We will look at some constants--or conventions--of romance literature: its magic and witchcraft, haunted halls and green worlds, sibling rivalries and family secrets, but we will also consider how these features are transformed over time, responding to changing ideas about sex, femininity, virtue, sin, and purity. Nowadays, romance is often viewed as a second-rate genre, but its pulp fictions and audience appeal have their roots in the earliest secular literature that England produced, stories that celebrated England's noble destiny and were widely consumed by elite readers. We will investigate what persists and what has changed in romance, with reference to Malory's stories of King Arthur and the lais of Marie de France, Sidney's *Arcadia*, Richardson's *Clarissa* and Bronte's *Jane Eyre*. We will also consider modern retellings which focus on romance's underside or its unresolved problems, like Buchi Emecheta's *The Bride Price* and Jean Rhys's *Wide Sargasso Sea* and maybe a Harlequin novel or two. There will also be secondary reading exploring some critical approaches to romance's history and structure. There is a lot of reading of both primary and secondary materials, and students will be expected to write regularly and make some oral presentations. Students should have completed at least 12 credits in elective classes, and have taken English 350, 352 or 353.

2969 Engl 31139 sec. R

**Studies in Melville
Carla Cappetti**

T, TH 3:30-4:45

Introduce yourself to Herman Melville, the Homer, Dante, Shakespeare and Cervantes of American literature. In addition to his masterpiece Moby-Dick, we will read: 1. his early exotic novels about natives, colonizers and missionaries in the South Pacific (Typee, Omoo); 2. his sea adventures about tyranny and mutiny aboard British, Spanish and American ships (Redburn, White Jacket, Moby-Dick, "Benito Cereno"); 3. his landlocked stories of Manhattan, upstate New York, the Berkshires, and the Galapagos (Pierre or the Ambiguities, "Bartleby," The Encantadas, "The Paradise of Bachelors and the Tartarus of Maids," "The Two Temples," "Poor Man's Pudding," "Jimmy Rose," "The Piazza"); 4. some of the poetry to which he dedicated the second half of his artistic life (Battle-Pieces and John Marr) ; 5. and finally "Billy Budd," Melville's last and most bitter work of fiction.

Requirements: short reading responses or in class quizzes, oral reports and presentations, a term paper proposal, a 10-15 pp. term paper, and a writing portfolio.

2963 Engl 31407 sec. P

**Society and Language
Barbara Gleason**

T, TH 2:00-3:15

2973 Engl 35202 sec. R

**Chaucer: Canterbury Tales
Kelly Seufert**

T, TH 3:30-4:45

0864 Engl 35502 sec. P

**18th-Century English Novel
David Urban**

T, TH 2:00-3:15

0873 Engl 37503 sec. D

**20th-Century Women Writers
Laura Hinton**

M, W 12:30-1:45

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.

**2991 Engl 41114 sec. 2MN Global English Literature T 11:00-1:00pm
Richard Braverman**

The globalization of English and thus the globalization of literature in English is a growing phenomenon. In the past few decades, Anglophone literature has followed the pace of globalization itself, producing a spate of writers with roots in Asia, Africa, and the Caribbean who are altering the map of literature in English. In this course we will read novels and short stories by a number of these writers to explore how they negotiate issues such as cosmopolitanism, memory and history, migration and exile, personal and national boundaries, and the medium of English itself.

Among the possible authors to be read: Mohsin Hamid, J.M. Coetzee, Edwidge Danticat, Ha Jin, Kazuo Ishiguro, Chimamanda Adichie, Zakes Mda, Junot Diaz.

**2992 Engl 41115 sec. 1FG African-American Literature 1930-1960s M 4:00-6:00pm
Michele Wallace**

This course will look at the literature of African Americans from the 1930s through the 1960s with ample supplementation from the visual arts and music of the period, given the heavy reliance of writers on inspiration from these forms. Our writers will be Zora Neale Hurston (*Mules and Men*), Richard Wright (*12 Million Black Voices*), Gwendolyn Brooks (*Maud Martha*), James Baldwin (*Notes of a Native Son*) and Amiri Baraka (*Dutchman*). The visual arts will be supplied by FSA Photography Project on Blacks in Chicago, Jacob Lawrence as explicated by Patricia Hills in *Painting Harlem Modern: The Art of Jacob Lawrence and Faith Ringgold's Paintings of the 60s*. The music will sample the relevant blues, jazz and gospel from the Newport Jazz Festival and elsewhere.

Required books: *Mules and Men*, *Notes of a Native Son*, *12 Million Black Voices*, *Maud Martha*, *Dutchman*, Maren Stang's *Bronzeville*.

Creative Writing Courses

4208 Engl 22000 sec. C Introduction to Creative Writing M, W 11:00-12:15
Marc Palmieri

0800 Engl 22000 sec. D Introduction to Creative Writing M, W 12:30-1:45
Nicole Treska

0802 Engl 22000 sec. E Introduction to Creative Writing M, W 2:00-3:15
G.D. Peters

0803 Engl 22000 sec. J Introduction to Creative Writing M, W 8:00-9:15pm
Linda Lui

This course is aimed to offer an idea of the different modes of writing (poetry, fiction, memoir) through various readings and developing the students' own creative works. The students will be continuously writing, from the first week to the last week of the semester.

0805 Engl 22000 sec. M Introduction to Creative Writing T, TH 11:00-12:15
Coriel Gaffney

0806 Engl 22000 sec. P Introduction to Creative Writing T, TH 2:00-3:15
Lyn Di Iorio

4207 Engl 22000 sec. R Introduction to Creative Writing T, TH 3:30-4:45
Laurel Kallen

0808 Engl 22000 sec. T Introduction to Creative Writing T, TH 6:30-7:45pm
Jeffrey Brewer

0809 Engl 22000 sec. 5BC Introduction to Creative Writing F 9:30-12:15
Amy Veach

3365 Engl 22101 sec. B Intermediate Creative Writing: M, W 9:30-10:45
Pre-requisite: English 22000 **Reading as Writers**
Mardi Jaskot

2961 Engl 22101 sec. F Intermediate Creative Writing: M, W 3:30-4:45
Pre-requisite: English 22000 **Reading as Writers**
Brendan Costello

The purpose of this class is to expand your abilities and aptitude as a writer, building on your previous writing experience. Through a variety of exercises, you will learn to try new modes of expression and write about new subjects; you will also develop your ability to analyze and offer constructive feedback to your peers as you read each other's work. Another major component of this class will be reading and analyzing a broad range of writing by established authors, in order to learn what we can about technique, in addition to appreciating them as works of art. Finally, you will develop your understanding of revision, and to discover the approaches to the process that best suit your style.

0811	Engl 22101 sec. R <i>Pre-requisite: English 22000</i>	Intermediate Creative Writing: Reading as Writers Steve Rosenstein	T, TH 3:30-4:45
0812	Engl 23000 sec. A	Prose Workshop Matthew Mead	M, W 8:00-9:15
0813	Engl 23000 sec. C	Prose Workshop David King	M, W 11:00-12:15
0814	Engl 23000 sec. H	Prose Workshop Lisa Ko	M, W 6:30-7:45pm
0815	Engl 23000 sec. L	Prose Workshop Maureen Daniels	T, TH 9:30-10:45
4366	Engl 23000 sec. L2	Prose Workshop Chet Kozlowski	T, TH 9:30-10:45
0834	Engl 32000 sec. D <i>Pre-requisite: English 22101</i>	Advanced Fiction Workshop Hasanthika Sirisena	M, W 12:30-1:45
0835	Engl 32000 sec. H <i>Pre-requisite: English 22101</i>	Advanced Fiction Workshop Salar Abdoh	M, W 6:30-7:45pm
0836	Engl 32000 sec. P <i>Pre-requisite: English 22101</i>	Advanced Fiction Workshop Mark Mirsky	T, TH 2:00-3:15
	<p>The course assumes that you have some practice in writing stories and that you are prepared to explore the possibilities of telling stories in different ways. The aim of the course is to inspire you to write thirty-five pages of original fiction that can possibly be published in an undergraduate magazine or a national journal. The instructor has no particular agenda to advance and will not dictate what you write about or insist that you fulfill particular writing assignments. Class discussion of student submissions is the most important part of the weekly meetings. The instructor, however, will ask you during class hours about the assigned readings and expect you to respond with your classmates to the questions the readings provoke. He will discuss at length the concept of voice, in your writing of fiction. He will encourage you to develop a voice in your stories or longer fiction that is unique to you. What voice do you want to speak in when you write? Voices change, just as styles change, but what voice excites you to speak in? What stories do you, and only you have to tell? The class assignments and reading ask you to think of your identity and the identity of the writer as a drama. How do the writers extend personal memoir into fiction? How could you?</p>		
0838	Engl 32100 sec. F <i>Pre-requisite: English 22101</i>	Poetry Workshop Estha Weiner	M, W 3:30-4:45
0839	Engl 32100 sec. R <i>Pre-requisite: English 22101</i>	Poetry Workshop Michelle Valladares	T, TH 3:30-4:45

0841 Engl 32400 sec. D Reading & Writing Children's Literature M, W 12:30-1:45
Pamela Laskin

This course explores all the essential aspects of writing for children, including language/appropriate vocabulary, voice, audience, style and technique. The class will be taught sequentially in terms of age level, starting with pre-k and progressing to young adult. This class will be conducted as both a lecture/discussion and a workshop. Every week a select group of students will be required to bring in Xeroxed copies of their work for class critiquing. The skills of editing, revision and presentation will be explored.

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.*

0842 Engl 32501 sec. 2LM Introduction to Publishing T 9:30-12:00
Lisa Healy

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.

4216 Engl 32501 sec. 2LM2 Introduction to Publishing T 9:30-12:00
Retha Powers

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.

0844 Engl 32800 sec. 4TU Copy, Editing & Proofreading TH 6:30-9:00pm
John Jusino

0845 Engl 32801 sec. 2ST Legal Issues in Publishing T 5:00-7:30pm
TBA

Engl 31003 sec. Q Independent Study (3 credits)
TBA

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.
