

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

**UNDERGRADUATE
COURSE DESCRIPTIONS
SPRING 2012**

**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 (3-6 credits, depending upon which Gateway path you choose – see below) 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):

(1) The Gateway sequence may be fulfilled in one of two ways: through our new one-semester Introduction to Literary Study (ENGL 31132) **OR** through two Critical Reading and Writing classes (ENGL 33000 and ENGL 33100). If you take one half of 33000-33100, you must take the other half as well. If you take 31132, you must eventually take one additional 300-level elective (which should not be 33000 or 33100) to complete the 36 credits required for the major. 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).

Additional Information on Courses

Each semester the English Department prepares an undergraduate course description booklet providing detailed information on all 22000-and-higher-level courses to be offered in the following semester. Booklets are available in the main office, NAC 6/219.

For more information, advising, walk-in registration, or to sign up as a major or minor, please meet with an undergraduate English advisor in NAC 6/219 or call (212) 650-6360

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.**

(A) MANDATORY GATEWAY COURSES FOR ALL ENGLISH MAJORS:

Engl 31132 _____ (term taken) or Engl 33000 (Critical Reading and Writing 1) _____ (term taken)
Engl _____ (term taken) Engl 33100 (Critical Reading and Writing 2) _____ (term taken)

(1) LITERATURE CONCENTRATION (CODE 136)

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

| | |
|---|--|
| Elective Literature (300-level) _____/_____ (term taken) | <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 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-20th-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)*

Engl 31132

Introduction to Literary Study

This course offers an introduction for beginning English majors to the practices and concepts in the study of literature. We will think carefully about literature as a form of representation – about what literary texts mean as well as how they mean. The course will help students to develop a critical vocabulary and method for reading and writing about literature, as well as introduce them to the cultural contexts and backgrounds of various literary traditions. Our readings will explore a variety of genres and styles – short fiction, the novella, narrative poetry, lyric poetry, tragedy, experimental 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.

| | | | |
|-------------|---------------|-------------------------|--------------------------|
| 0798 | sec. C | Ahalya Bodasing | M, W 11:00-12:15 |
| 2764 | sec. F | Mikhal Dekel | M, W 3:30-4:45 |
| 2765 | sec. H | Mark Hoffman | M, W 6:30-7:45pm |
| 2766 | sec. M | Rebecca Watkins | T, TH 11:00-12:15 |
| 0799 | sec. P | Daniel Gustafson | T, TH 2:00-3:15 |

Engl 33000

Critical Reading & Writing I

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.

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|-------------|---------------|---------------------|-------------------------|
| 0814 | sec. B | Doris Barkin | M, W 9:30-10:45 |
| 2761 | sec. C | Doris Barkin | M, W 11:00-12:15 |

0817 Engl 33000 sec. P

**Critical Reading & Writing I
Gregory Vargo**

T, TH 2:00-3:15

Poetry is an art form uniquely capable of fusing intellectual, emotional and aesthetic concerns. This in-depth introduction to poetry will engage all these registers as we grapple with the way poetry uses concentrated language, sound and image, and the rhetoric of transformation to illuminate the possibilities and limits of human experience.

Beyond introducing you to a wide-range of poetic forms and styles drawn from different historic contexts, this course aims to make you careful and attentive readers able to approach poetry from a variety of directions. To that end, in the first half of the semester we will look at the literary techniques (like metaphor and simile) and sonic devices (like rhyme and rhythm) poets utilize to amplify and transform ordinary language into art. In the second half of the course we move to larger units of analysis, examining more closely wider selections of the work of major American poets, ranging from the democratic exuberance of Walt Whitman to Gwendolyn Brooks's portraits of everyday life in African-American neighborhoods in 1950s Chicago. Finally, we will trace developments in poetry across literary schools and movements, the poetic revolutions which since the beginning of the nineteenth century have responded to our rapidly changing world.

Engl 33100

Critical Reading & Writing 2

This class is an introduction to writing about literature and to the analysis of literary fiction. This is *not* a creative writing class. It is strongly recommended that you take this class *after* you have taken at least one lower level writing course. Throughout the term, you will read a selection of literary texts, short stories as well as longer works. This class will be exploring the historical, cultural and intellectual significance from a range of perspectives, and the debates and disagreements about these works.

You will be summarizing, explaining, analyzing and applying these texts in short response papers as well as in longer essays. You will be expected to argue your opinion about these literary texts in the context of the debates about them.

**0818 sec. C
0820 sec. E
0822 sec. P
0823 sec. T**

**Charlotte Latham
Steve Rosenstein
Katherine Shloznikova
Jane Shmidt**

**M, W 11:00-12:15
M, W 2:00-3:15
T, TH 2:00-3:15
T, TH 6:30-7:45pm**

Literature Courses

Courses recommended after or along with completion of Gateway Courses

Engl 34200

Advanced Grammar

This course is designed for Writing Center tutors and English majors in the teaching specialization who need to refresh their knowledge of standard English grammar. Other English majors may find the course useful, but it is not designed to provide remedial help for CCNY students in general. The course covers the essentials of usage by studying and analyzing the system of rules that govern good writing. The class will focus on what is preferred and what is to be avoided in effective, college-level writing.

3441 sec. B

Matthew Mead

M, W 9:30-10:45

0824 sec. L

Gladys Carro

T, TH 9:30-10:45

0825 sec. M

Gladys Carro

T, TH 11:00-12:15

0826 Engl 34200 sec. R

**Advanced Grammar
Barbara Gleason**

T, TH 3:30-4:45

This course will provide an overview of sentence grammar, styles of speech and writing, and uses of English language in actual contexts of use. We will pay close attention to English syntax (sentence patterns, lexical classifications, phrases and clauses) and strategies for producing simple/complex sentences. Additional topics we will focus on: morphology (word structures), phonetics (speech sounds), dictionaries and grammar handbooks published historically and in modern times, word histories, and language change.

Course grade will be based primarily on quizzes, exams and short writing assignments.

2767 Engl 31136 sec. E

**20th-Century Immigration Literature
Grazyna Drabik**

M, W 2:00-3:15

The immigrant experience is richly represented in North American literature. Numerous narratives, in fiction and non-fiction, chart the dynamics, variations, and stages of the complex process of transformation by which immigrants "become American." The immigrant narrative constitutes a fundamental story of American culture, in close relation to the US-theme of "the American Dream." This course will focus on two large-scale waves of the immigration: the first, largely from Southern and Eastern Europe, during the period of the 1890-1920s, and the second, primarily from the "Western Hemisphere" and Asia, from the 1970s to the present. This time span allows us to see the constants in the diverse immigrant experiences as well as the significant changes in American attitudes toward immigration and different cultures. We observe how America changes the immigrants but also how immigrants change America. Our discussion will address the leading themes of the immigration literature: culture clashes; forging new identities (individual and communal); conflicting loyalties, including the pull between the new experiences and memory of the homeland; relationship between language and place; the impact of immigration on gender roles and on relations between generations.

We will read five novels: Willa Cather, *My Antonia*; Mario Puzo, *The Fortunate Pilgrim*, Jamaica Kincaid, *Lucy*, Gish Jen, *Typical American*, and Junot Díaz, *Drown*; a selection of short stories by Anzia Yezierska, Jhumpa Lahiri and Edwidge Danticat; and excerpts from the autobiographical writings of Alfred Kazin, Richard Rodriguez, Julia Alvarez, and Louise DeSalvo. Two films *The Emigrants*, dir. by Jan Troell, and *The Nuyorican Dream*, dir. by Laurie Collyer, will help to provide historical and social background for our readings. Requirements: one oral in-class presentation, several short response papers, a mid-term exam, and a term paper. Note: The course will be conducted primarily as a discussion group, hence the principle requirement is a commitment to reading and discussing what we have read.

2759 Engl 31140 sec. P

**English Workshop:
Introduction to Linguistics
Barbara Gleason**

T, TH 2:00-3:15

2777 Engl 35500 sec. C

**Representative British Writers:
18th Century
David Urban**

M, W 11:00-12:15

This course will survey major British writers of the late seventeenth and eighteenth centuries, including Aphra Behn, Jonathan Swift, Samuel Johnson, Mary Wollstonecraft and more. We will read poetry, essays, fiction and drama, as well as excerpts from political, philosophical and autobiographical writings. We will explore the ways in which authors of varying backgrounds and beliefs responded to the changing social, cultural and political realities of a nation that was rapidly becoming “modern,” and we will examine the styles, traditions, innovations and experiments through which these authors sought to give a lasting literary form to those shifting realities.

2778 Engl 35600 sec. J

**Representative British Writers:
Romantic Period
Kristina Huang**

M, W 8:00-9:15pm

Beginning in the late eighteenth-century and persisting into the early nineteenth-century, Romanticism, an intellectual and aesthetic movement, swept through Britain. In part a reaction to Neoclassicism and the Enlightenment, Romanticism will be examined and defined through its responses to history, politics, and revolution. By studying a range of genres employed by the Romantics, we will look at the relationship between community and the individual. It is important to keep in mind that Romanticism historically coincides with the Age of Revolution (i.e., the American Revolution, French Revolution, and Haitian Revolution). There was, undoubtedly, a co-mingling of poetics and politics at the time. The course begins with an investigation of Romanticism’s key aesthetic concerns. Then, we will shift our attention to the political backdrop and assess the dynamic exchanges between aesthetics and politics in Romantic literature. Other subjects that we will discuss include issues of gender, dreams, religion, and science.

2779 Engl 35700 sec. B

**Representative British Writers:
Victorian Period
Laura Wallace**

M, W 9:30-10:45

The nineteenth century was a time of radical and foundational change. Every area of human thought and human existence was in a state of transformation. The crisis in religion and philosophy, confirmed by Darwin's *Origin of the Species* and the empirical thought of David Hume, meant that old ideas were being challenged and new ideas were being formed. Without a clear purpose that gave meaning to what had come before, the Victorians were left questioning the definition of progress. In this course we will look at a selection of essays, poems and novels (*Middlemarch*, *Bleak House* and *Jane Eyre*) to ask ourselves in which way these works, and the arts, engage with and respond to these complex changes.

2786 Engl 36100 sec. C

**Representative Writers of US:
19th Century
Alec Magnet**

M, W 11:00-12:15

This course will examine what it meant for different sorts of people to live and to write in this new (and eventually not so new) republic. We will explore nineteenth century Americans’ changing understandings of emotion, morality, the structure of the family, the possibilities of friendship, the role of the artist, and the relationship to nature, as well as issues of ethnicity and race, slavery, expansionism, individualism, urbanization, gender, sex, sexuality, class, and money.

Our reading list may include works by Charles Brockden Brown, William Wells Brown, Kate Chopin, Emily Dickinson, Ralph Waldo Emerson, Harriet Jacobs, Herman Melville, Edgar Allan Poe, Gertrude Stein, Henry David Thoreau, and Walt Whitman. In addition to regular written responses to the reading, you will draft and compose three short essays.

Participating in class discussion will be important for your final grade, so attending class and keeping up with the reading will be crucial.

2787 Engl 36200 sec. R

**Representative Writers of US:
20th Century
Velina Manolova**

T, TH 3:30-4:45

This course will be a survey of twentieth-century American fiction with a focus on migration and expatriation. Authors will most likely include Willa Cather, Ernest Hemingway, Nella Larsen, Carson McCullers, James Baldwin, Patricia Highsmith, Chester Himes, Don DeLillo, and Toni Morrison.

2788 Engl 37001 sec. M

**African-American Literature
Gordon Thompson**

T, TH 11:00-12:15

Representations of racial identity serve as the foundation of the African American texts to be examined in this course. Religion, history, and gender assist in the construction of such narratives. Manipulation of point of view, experimentation with language and style, in poetry and prose, help personalized these narrative demonstrations of African American distinctiveness.

Requirements include regular quizzes and two papers in which you will be expected to handle issues of plot, theme, character, and point of view.

Courses recommended after completing 12 credits in the major

2763 Engl 31122 sec. F

**Biography
Harold Veesper**

M, W 2:30-4:45

This course will take a hands-on approach to this commercially successful genre. Drawing from my own experience as a biographer (*Edward Said*, Routledge, 2010), I will include units on gaining access to the archive of letters and photographs, conducting interviews with friends and enemies, sparring with the family of the subject as aid and obstruction, and dealing with the publisher, permissions, libel, and the law. The timeless appeal of biography as well as its many traps and pitfalls will be discussed. Classic biographies by Plutarch and Dryden will be considered, as well as contemporary parodies (*Flaubert's Parrot*), psychoanalytic biographies (Sartre's *Genet*), and studies of the biographer's art (Janet Malcolm, *The Silent Woman*).

Students will be required to write a short biography as well as brief responses to the readings.

2829 Engl 31130 sec. F

**U.S. Postwar Literature
Keith Gandal**

M, W 3:30-4:45

The unprecedented, meritocratic mobilizations for the World Wars and Vietnam effected dramatic social transformations in masculinity, the role of women, gender relations, sexual behavior, and the status of ethnic Americans and African-Americans. This course explores the representation of these mobilization-inspired transformations in modernist and postmodern literature, a brand new project in literary study.

Readings include: F. Scott Fitzgerald, *The Great Gatsby*, *The Beautiful and Damned*; Ernest Hemingway, *The Sun Also Rises*, *A Farewell to Arms*; Katherine Anne Porter, *Pale Horse, Pale Rider*; William Faulkner, *The Sound and the Fury*, *Soldiers' Pay*; Victor Daly, *Not Only War*; William Burroughs, *Junky*; Jack Kerouac, *Vanity of Duluoz*; Leslie Marmon Silko, *Ceremony*; Robert F. Williams, *Negroes with Guns*; Norman Mailer, *The Armies of the Night*; James Fallows, "What Did You Do in the Class War, Daddy?" (handout); Keith Gandal, "Why the Vietnam Antiwar Uprising?" (blackboard).

2760 Engl 31141 sec. E

**Literature and Civil Rights
Michele Wallace**

M, W 2:00-3:15

We will examine major African American cultural and intellectual developments of the period of the Civil Rights Movement and Black Power (as defined by the imagined nexus of Fanny Lou Hamer, Rev. Dr. Martin Luther King, Jr. and Malcolm X). Selective and precise combinations of race and gender discourses of the 1960s will be considered in relation to pre-eminent occasions of the visual culture of the times. We will incorporate and utilize relevant films including Stanley Nelson, dir: *Freedom Riders*, Henry Hampton, dir: *Eyes on The Prize: America's Civil Rights Movement*, Spike Lee, dir: *Malcolm X*

Required Texts: Martin Luther King, Jr., *Letter from a Birmingham Jail*, Danielle L. McGuire, *At the Dark End of the Street: Black Women, Rape, and Resistance—A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power*, Manning Marable, *Malcolm X: A Life of Reinvention*, Maurice Berger, *For All the World To See: Visual Culture and the Struggle for Civil Rights*

Requirements: 1 short analysis paper (3 pages) and 1 term paper (6 pages)

2762 Engl 31143 sec. B

**Blues Detective Fiction
Jo-Ann Hamilton**

M, W 9:30-10:45

African American mystery, crime and suspense fiction has a long-standing, yet often unexamined, unrecognized history. This course examines one element of that history – detective fiction – and comprises 20th century short fiction and novels written by African Americans whose works include or make strong reference to black detectives and the detective tradition. We will look at how these writers took detective formulas and made them into new creations; we will examine how they, as Lerone Bennett puts it, “added multiple dimensions including the why-dunit and the race-dunit, to the traditional and limited whodunit.” In doing so, we will consider ways in which the detective novel has been used in presenting challenges and questions on issues of race, class, gender, and identity. And, we will pay particular attention to several tropes of African American detective fiction.

Required text (titles subject to change): Fisher, Rudolph. *The Conjure Man Dies*; Himes, Chester. *Cotton Comes to Harlem, & The Real Cool Killers*; Edwards, Grace. *If I Should Die*; Neely, Barbara. *Blanche on the Lam*; Mosley, Walter. *Red Death*; Wesley, Valerie Wilson. *No Hiding Place*

2776 Engl 35304 sec. D

**17th-Century English Poetry
Harold Veaser**

M, W 12:30-1:45

The sexual elegy, the Doctrine of Signatures, the cult of revenge, Attic prose and the plain style will be the principal topics covered. Also to be considered: the poetic conceit (extended, at times bizarre metaphor); the prosody of English prose (it too had “feet” and measure); and Moderns (Eliot, Barnes) who revived the Baroque. The themes of love, nature, art, death, and God will be surveyed through close readings of Jonson, Donne, Edgeworth, Marvell, Milton, Waller, and Lovelace; essays by Bacon, Burton, and Browne; and (in facing translation) Gongora, Marino, Ronsard, Sor Juana, and Kuhlmann. Short papers, imitations, variations.

2781 Engl 35701 sec. P

**19th-Century English Novel
Felicia Bonaparte**

T, TH 2:00-3:15

2789 Engl 37502 sec. T

**19th-Century Women Writers
TBA**

T, TH 6:30-7:45pm

2790 Engl 37503 sec. D

**20th-Century Women Writers
Ria Banerjee**

M, W 12:30-1:45

This course serves to introduce the range of writing produced by women writers in the twentieth century. We will concentrate on fiction written in a variety of genres including, but not limited to, novels, poetry and drama by women from Anglophone and European traditions, sometimes in translation. By examining a range of different approaches to certain key questions, we will try to draw conclusions about how culture shapes the ways women write and their treatment of issues, including marriage, sexuality, religion, child-rearing, resistance to patriarchy and political oppression, and the search for identity. Writers we study will include Rachilde, Virginia Woolf, Sylvia Plath, Flannery O’Connor, Marguerite Duras, Adrienne Rich, Gloria Naylor and Jeanette Winterson. Since we cannot cover all that we ideally would like to, students will have the chance to direct their own final projects by working on texts or authors of their choice.

Students should come away from the course with an understanding of the major trends in twentieth-century literature, such as the movement from modernism to postmodernism, the developments in feminism, and the changing attitudes towards realism in literature. Students are expected to be familiar with library research methods, and will write a final 15-20 page research paper as well as shorter written assignments and presentations throughout the term.

2784 Engl 35801 sec. H

20th-Century English Novel
Zachary Samalin

M, W 6:30-7:45pm

This course will explore the evolution of the 20th century British novel form, from its late Victorian and modernist roots, to its post-modern and contemporary ramifications. Possible readings include Virginia Woolf, E.M. Forster and James Joyce; Samuel Beckett, George Orwell, Evelyn Waugh and Graham Greene; Martin Amis, Penelope Fitzgerald, Salman Rushdie, A.S. Byatt, Ian McEwan and Zadie Smith.

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.

2792 Engl 41416 sec. 3DE

**Feminist Theory
Laura Hinton**

W 12:30-2:30pm

This seminar seeks to introduce advanced English undergraduates to interdisciplinary feminist theory – which will be drawn from psychoanalysis, sociology, anthropology, film and media as well as literary studies. And it will assist students in bringing that theory to bear upon the interpretation of twentieth-century multi-media texts.

Students will be asked to consider: What is a text? Is it a work of literature? Is it a Hollywood film, a photograph, a music video, a Barbie doll? And students will also be asked to consider: What is the “nature” of sexual difference? Is there a “nature”? And what might sexual difference have to do with the historical oppression of women?

As the course progresses, students will be asked to read deeply, and to write and speak articulately about the texts we will study. These will be a broad range of texts that have in common their focus upon women’s social experience and/or upon social constructions of gender. Through these creative and culture-studies artifacts, students will examine the gendering of cultural institutions (such as religion, marriage, motherhood), and examine gender in light of its racialized and post-colonial contexts. Students will also be introduced to visual theories about women’s mass-media representations as they relate, for example, to film, television, or music videos. Finally, students will be exposed to ways in which women themselves may have appropriated those media representations and subverted them – potentially, for example, in the form of the feminist memoir.

The overall aim of this course is to familiarize students already experienced in literary analysis with theories that underscore the textual-sexual politics in various literary / popular-culture media. By applying theory texts to visual media commodity objects as well as more traditional “literary” writings, the course will offer options for students in their approaches to textual studies.

3870 Engl. 41417 sec. PR

**Victorian Legacies
Renata Miller**

TH 2:00-4:00pm

A lonely governess who falls in love with her mysterious and moody employer, a boy who is chosen to receive a mysterious inheritance, and a doctor who harbors a secret, monstrous life. These figures from Victorian literature are products of their own time yet continue to speak to us. From film or dramatic adaptations of novels by Charlotte Brontë, Charles Dickens, and Robert Louis Stevenson, to retellings of Victorian narratives, either in a new time or from a new perspective, to consumer culture’s fascination with Victoriana, nineteenth-century England continues to exert influences both wide and deep on the cultural imagination. This course will examine the ways in which twentieth-century and twenty-first-century culture reshapes and appropriates the Victorian period. What makes a classic? Why are we interested in the Victorians? What do we bring to Victorian texts? What challenges do writers face as they rework Victorian texts for contemporary audiences?

The semester is arranged around three case studies. We will use Charlotte Brontë’s *Jane Eyre*, Charles Dickens’s *Great Expectations*, and Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* as our Victorian starting points and consider the enduring influence of each of these works as they have been retold and reworked in various forms. Classes will consist mostly of discussion.

Participants will achieve an increased familiarity with Victorian literature, insights into contemporary culture, and an understanding of various cultural forms and the issues that arise in adapting stories across these forms.

We will read novels and critical work. Students are also required to view films outside of class.

Creative Writing Courses

Engl 22000

Introduction to Creative Writing

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.

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|-------------|-----------------|-----------------------|-------------------------|
| 0763 | sec. A | TBA | M, W 8:00-9:15 |
| 2756 | sec. D | Emily Raboteau | M, W 12:30-1:45 |
| 0766 | sec. F | TBA | M, W 3:30-4:45 |
| 0767 | sec. J | Jeffrey Brewer | M, W 8:00-9:15pm |
| 2757 | sec. K | TBA | T, TH 8:00-9:15 |
| 0768 | sec. P | Lyn Di Iorio | T, TH 2:00-3:15 |
| 0769 | sec. R | TBA | T, TH 3:30-4:45 |
| 0770 | sec. 5BD | TBA | F 9:30-12:15 |

Engl 22101

Intermediate Creative Writing: Reading as Writers

Pre-requisite: English 22000

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.

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|-------------|---------------|-------------------------|--------------------------|
| 0772 | sec. D | Nicole Treska | M, W 12:30-1:45 |
| 0773 | sec. F | Brendan Costello | M, W 3:30-4:45 |
| 0774 | sec. M | TBA | T, TH 11:00-12:15 |
| 2758 | sec. T | Mardi Jaskot | T, TH 6:30-7:45pm |

Engl 23000

Prose Workshop

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.

| | | | |
|-------------|---------------|------------------------|--------------------------|
| 0776 | sec. B | Lynn Dion | M, W 9:30-10:45 |
| 0777 | sec. E | TBA | M, W 2:00-3:15 |
| 0778 | sec. L | Maureen Daniels | T, TH 9:30-10:45 |
| 0779 | sec. T | Brittany Vovan | T, TH 6:30-7:45pm |

3440 Engl 32000 sec. D
Pre-requisite: English 22101

Advanced Fiction Workshop
Chet Kozlowski

M, W 12:30-1:45

0805 Engl 32000 sec. F
Pre-requisite: English 22101

Advanced Fiction Workshop
Hasanthika Sirisena

M, W 3:30-4:45

0806 Engl 32000 sec. H
Pre-requisite: English 22101

Advanced Fiction Workshop
Salar Abdoh

M, W 6:30-7:45pm

0807 Engl 32000 sec. P
Pre-requisite: English 22101

Advanced Fiction Workshop
G.D. Peters

T, TH 2:00-3:15

The Advanced Fiction Workshop is an undergraduate, 300-level course that presumes you have taken a 200-level creative writing course as a prerequisite, and therefore have more than a passing knowledge of literary elements and terminology (voice, setting, structure, character, dialogue), as well as figurative language and stylistic devices (symbolism, metaphor, simile, personification, alliteration), and the like. We will continue to explore these elements of craft, but you should already have a working knowledge of them. We will engage in the close reading and discussion of published stories (each of which will illustrate some aspect of the craft of fiction), and you will write and revise two original short stories.

The class will be conducted as a workshop, much like the graduate workshops in the Creative Writing MFA Program here at City College. Twice during the semester you will submit an original story to the class for discussion and response. You will schedule a conference with me to discuss your draft individually, and you will rewrite the story, making any revisions you deem fit based on the feedback you have received. We will focus on short stories, not novel excerpts (except with my express approval), or poems, or memoirs, or essays, or any other form of narrative; this is a fiction workshop, and we want to concentrate on the reading and writing of fiction in the short story genre.

2768 Engl 32100 sec. F
Pre-requisite: English 22101

Poetry Workshop
Emily Raboteau

M, W 3:30-4:45

0809 Engl 32100 sec. R
Pre-requisite: English 22101

Poetry Workshop
Michelle Valladares

T, TH 3:30-4:45

This workshop will focus on the student's original work, reading and analysis of contemporary and traditional poets and aspects of craft. Students will be expected to write and present their work out loud. Memorizations, craft exercises, discussion and constructive critique will be practiced each week. Students will be encouraged to attend poetry readings. Students will, both in and out of class, immerse themselves in the poet's experience.

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.*

0797 Engl 31131 sec. 4RS Digital and E-Book Publishing TH 4:30-7:00pm
TBA

0810 Engl 32501 sec. 2LM Introduction to Publishing T 9:30-12:00
TBA

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.

0811 Engl 32502 sec. 2ST Publishing Practicum T 5:00-7:30pm
TBA

0812 Engl 32600 sec. 1GH Books for Young Readers M 5:00-7:30pm
TBA

0813 Engl 32700 sec. 3HJ Editorial Process W 6:30-9:00pm
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.

Writing Elective Course

0797 Engl 31186 sec. FG Law & Film: Analyzing Justice in Cinema M 11:00-1:30pm
Steve Foster

Public perceptions of social justice and equality in America are inspired by the myths surrounding the nation's founding ideals: democracy, equal rights, privacy and individual liberties. In reality, however, these concepts often diverge from and even contradict our actual legal statutes and jurisprudence. In this course, students will analyze how representations in of the law in cinema have shaped popular opinions of social justice by inspiring and responding to generations of moviegoers. Given its place at the nexus of today's media-driven society, the course offers a variety of intriguing opportunities for students of cinema, law, advertising, literature, history, psychology, sociology and urban studies to explore an array of topics in their respective fields. Students will be expected to communicate their observations effectively in presentations and critical essays—classroom participation is a key component of the curriculum. Special emphasis will be placed on learning close textual analyses and the mechanics and style of essay construction and development. Students are encouraged to set specific goals for improving their writing skills over the course of the term with an eye toward their respective career objectives.
