





a mix of traditional, as well as hybrid and invented forms. Possible topics include parodies, prose poems, dialogues, aphorisms, rituals, ekphrastic poems, diaries, and collaborations. We'll also discuss how to decide what to write about in the first place. Critiques will focus on recognizing your strengths, creative strategies for revision, and preparing your work for publication. You can expect to write one poem per week, do an oral presentation, and keep a journal.

## BIO

Elaine Equi (Poetry) is the author of *Ripple Effect: New & Selected Poems*, which was a finalist for the *L.A. Times Book Award* and on the short list for Canada's Griffin Poetry Prize. Her other books include *Surface Tension*, *Decoy*, and *Voice-Over*, which won the San Francisco State University Poetry Award. Widely published and anthologized, her work has appeared in *The Nation*, *Poetry*, *The New Yorker*, and several editions of *The Best American Poetry*. In addition to City College, she teaches at New York University and in the MFA program at The New School.

**ENGL. B3200 Sec. 4TU      Poetry Workshop      Thurs: 6:50-8:30**  
**Michelle Valladares      Room: 6/309**

In this poetry workshop, students will explore the different ways to travel from a draft of a poem to the final version. We will investigate methods of revision, discuss process and explore new ways of becoming a reader of your own and other's work.

**ENGL. B3400 Sec. 2TU      DramaWorkshop      Tues: 6:50-8:30**  
**Marc Palmieri      Room: 6/308**

This is a creative writing workshop in the playwriting form. You will write a play- short, long or in progress. These plays must be either original works or adaptations of your own prose work (not adaptations of other writers' work). We will be reading your scenes aloud in class, evaluating the work on our own in preparation for sharing feedback in the workshop.

The course welcomes experienced playwrights as well as writers who have yet to experiment with the form. We will spend the first meeting reading a full-length play together, and I will also bring in short plays and scenes I feel are excellent and inspiring examples. You will be given an official playwriting manuscript format example, and you will be expected to present your work in this format.

Whether you are a poet, a fiction writer, screenwriter, or whatever, an experience in writing for the stage can be a huge boon to your maturation as a creative writer. Here we are in New York City, the theatre capital of the world and here you are in grad school for writing. This town offers wonderful opportunities for literary education and inspiration in plays- classic and contemporary, and my goal is to reinforce the importance of this as part of your creative writing training.

The greatest writer in the English language, and the creator of some of the most profoundly important fictional characters in our civilization was a playwright. The stage is a freeing, flexible and powerful medium for a writer. You will have the pleasure and discovery of hearing your dialogue aloud, of witnessing in elemental origin, the coming to life of living, breathing human beings of your conception, and it may very well affect and deepen your writing beyond any of your expectations. Who am I? See: [www.marcpalmieri.com](http://www.marcpalmieri.com)

**ENGL. B3600 Sec. 4TU**

**Non-Fiction Workshop:**

**Thurs: 6:50-8:30**

**Prof. S. Abdoh**

**Room: 6/319**

Nonfiction appears to exist through a negation: what is nonfiction? Not fiction. This craft is essentially another way of telling stories, one that addresses our need to confront the real, to create a sense of order out of the chaos of the world we live in.

As this is a graduate course, it will be assumed that the student has already written, or is in the process of writing some nonfictional work. Therefore, students will be assigned weekly slots when they will bring copies of their text to class for distribution. And on the following week the work or works will be discussed by the entire class.

The emphasis in this course will be on how the story is told. Whether writing a personal essay, a memoir, an adventure narrative, a political analysis, a personality profile or an autobiography, the focus, as with the fiction workshop, will be on such specifics as structure, characterization, dialogue and description. The one major difference, however, being that in nonfiction it is assumed the author is working creatively, but not dishonestly, with the truth.

## LITERATURE COURSES

**ENGL. B0000 Sec. 2TU**

**Chaucer  
Prof. P. Oppenheimer**

**Tues. 6:50-8:30  
Room: NA 6/303**

The bawdy, delicate, beautiful, and damned: The Canterbury Tales. This major work by the first great poet to write in English, albeit in Middle English, will be the chief focus of a course that will also examine some of Chaucer's shorter lyrics while considering important aspects of medieval culture and thought that in essential ways continue to influence humanity some six centuries later. One brief in-class presentation and one research paper.

**ENGL. B1207 Sec. 1HJ**

**Modern British Writers  
Prof. H. Ve eser**

**Monday: 6:50-8:30  
Room: 6/303**

Emphasis on the innovative drive of modernism, its wish to kill off its immediate Victorian and Edwardian precursors, its sense of its own displacement and uprootedness, its responses to mass killing in the first mechanized war, its love of manifestos, its invention of stream-of-consciousness and l'écriture feminine, its anticipations of postmodern weightlessness, its knack of combining high culture and low kitsch. Required readings in Oscar Wilde, James Joyce, D.H. Lawrence, T.S. Eliot, Ezra Pound, Djuna Barnes, Virginia Woolf, Dorothy Richardson, H.D., Samuel Beckett, and other modernists, along with some readings in the Harlem Renaissance (Jean Toomer) and 'fifties drama (Harold Pinter) for purposes of comparison.

**ENGL. B1703 Sec. 3HJ**

**Literary Theory  
Prof. M. Dekel**

**Weds: 6:50-8:30  
Room: 6/303**

This course is a survey of the major schools of literary criticism from early twentieth century to the present. By reading a small number of primary texts through the prism of many critical methods, I hope to elucidate what is at stake for each critical school and to furnish students with engaging tools for literary analysis. Requirements: regular attendance, one class presentation and a final paper.

**ENGL. B1814 Sec. 4TU**

**Studies In Melville  
Prof. C. Cappetti**

**Thurs: 6:50-8:30  
Room 6/303**

Herman Melville: from *Typee* to *Billy Budd*

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*, "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 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*, *Sailor Melville's* last and most bitter work of fiction.

**ENGL. B1949 Sec. 2RS**

**Gothic Americas  
Prof. L. Di Iorio**

**Tues. 4:50-6:30  
Room: NA6/303**

Contemporary culture is characterized by, among other tendencies, a reawakened interest in "Gothic"—the aesthetic discourse of horror and terror that arose following the publication of Horace Walpole's *The Castle of Otranto* in 1764. This seminar begins with a focus on the early British Gothic aesthetic and weaves together most of the primary critical strands that subsequently have constituted the main approaches to the Gothic: American Gothic, Female Gothic, Queer Gothic, the sublime, the uncanny, the abject and trauma theory. The course also proposes that the contemporary Gothic aesthetic in our Americas—the terrain of the U.S. in a

dialectic with its minority groups and the populations in the Caribbean—uncovers important issues of race, ethnicity and border politics on which there has been scant commentary.

Some questions we will consider: How do Gothic tropes function to elicit issues of race, gender and identity politics? What is the relationship, if any, between the trope of the Haitian “zombi,” as the soulless shell of the slave in the Caribbean, and the George Romero zombie figure, which highlights an embattled and post-apocalyptic humanity? From Stephen King to Jamaica Kincaid, from */Dracula/* to */Trueblood/*, why are we so drawn to the Gothic? Do horror, mutilation, melancholia, and loss constitute a new aesthetic structuring of the contemporary human psyche, connecting the Freudian vision of the human mind to the dynamics of Gothic villainy and victimization?

**ENGL. B1950 Sec. 4RS World Humanities: Conceptual Universes Thurs: 4:50-6:30**  
**Prof. F. Bonaparte Room: 6/308**

Our purpose in this course will be to explore the conceptual languages in which different times and places express their own configuration of the common human condition. Our readings, which will consist of works chosen because they are great in themselves and simultaneously reflect the visions of their times and places (even when they reject them entirely), will cover nearly three thousand years and, as far as time allows, circle a good part of the globe. Finding a way to understand how to navigate the differences without losing sight of the bonds that seem to bind all civilizations or to appreciate similarities without losing sight of the differences will be a large part of our discussion. Another, perhaps even larger, part will be devoted to tracking the currents of both old and new ideas as these emerge, take root, develop, and migrate in time and place. By the end, if we do it right, we will have a map and an almanac that will allow us to be at home in all civilizations and ages.

Although it is not designed exclusively for those who are teaching World Humanities, or wish to teach it in the future, the course should be extremely valuable in providing a foundation for that and many other purposes.

**B2008 Sec. 1FG Fin-De-Siecle-Literature Mon. 4:50-6:10**  
**Prof. R. Miller Room: 6/304**

The 1880s and 1890s in England are 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.

In this course, we will read intensively in these two decades, ranging across literary forms: poetry, drama, the novel, short fiction, and non-fiction prose. Authors that we will study include Oscar Wilde, Robert Louis Stevenson, George Gissing, Thomas Hardy, Eleanor Marx Aveling, Olive Schreiner, Arthur Wing Pinero, George Bernard Shaw, Sigmund Freud, William Thomas Stead, Florence Bell, and Elizabeth Robins.

We will also read some of the most significant recent critical work on this period.

During the semester, in consultation with me, each student will work on his or her own critical analysis of a nineteenth-century British novel (or novels). Each student will deliver a presentation to the class in order to gain feedback prior to writing a final essay of approximately 20 pages.

**ENGL. B2010 Sec. 3HJ Renaissance Encounters Wed: 6:50-8:30**  
**Prof. A. Kisery Room: 6/316**

This is a class about the places and genres of early modern travel, in fiction as well as in non-fiction. We will be discussing prose, dramatic and poetic works produced in England in the 16th and 17th centuries about the motives, forms, and uses of travel in the period – about the cultural

encounters, sexual escapades, scientific visions, social advantages and religious challenges that were associated with going to faraway places.

At the same time, our readings about journeys to Europe, to distant continents and to the moon – to Venice, to the Bermudas, and to social and scientific utopias will add up to a survey of Renaissance literature, featuring major works by Thomas More, Thomas Nashe, Francis Bacon, William Shakespeare, Ben Jonson, and others.

**C2011 Sec. 3FG**

**Harlem Renaissance**

**Weds. 4:50-6:30**

**Prof. G. Thompson**

**Room: 6/304**

**Course objective:** This seminar is intended as an investigation of the interactions among various art forms created during the Harlem Renaissance through hands-on exploration of materials housed at the Schomburg Center For Research In Black Culture, one of the world's leading research institutions dedicated to documenting and promoting the study and interpretation of the history and culture of peoples of African descent. With a concentration on poetry and prose, the seminar will be held in the English Department at City College and at the Schomburg Center located in Harlem. Enrollees should expect to spend at least 3 hours each week at the Schomburg Center, located at 135<sup>th</sup> and Lenox Ave.

Students in this class will participate in community-based research at two Harlem situated institutions, and thereby interact on two fronts with its culture and community.

**Description:** The primary texts will consist of multimedia representations of music, art, film and literature. Such interdisciplinary activity would be used to examine the role the arts jointly played in the development and maturation of black identity formation during the rise and decline of the Harlem Renaissance also known as the New Negro Movement.

**Class Format:** At City College: lectures on background and historical approaches to material.  
At Schomburg Center: between 3 and 6 hours a week assessing suggestions/tools to structure final class projects while engaged in service to library's staff.

**Grading: TBD/provisionally:** 1) Service learning: will span the entire semester and provide 30% of final grade. 2) Weekly reports, or final reflection paper, or 3 moderate length papers:

**For assignments to complete the class requirements or as final projects reflective of the Harlem Renaissance period, students will choose to write a:**

- a. Research paper that cast new light on Harlem Renaissance
- b. Extended bibliographical essay or digest of Schomburg resources
- c. Guide on or digests of Schomburg resources
- d. Short term curriculum
- e. Craft stories on figures or art of the Harlem Renaissance

**Learning objectives:** Demonstrate awareness of interdisciplinary relationships between the literature and the arts of African American culture.

Demonstrate ability to think critically about the notion of identity formation and race and its relationship to aesthetics and politics.

Demonstrate competency in research methods especially as it relates to race, art, aesthetics, and ideology.

## CRITICAL PRACTICE COURSES

*(New MFA designations) In some cases, the Translation Workshop may be taken for workshop credits. The Short Story and Prof. Abrams' Fiction Structure in some cases may be taken for Literature credits.*

**ENGL. C0825 Sec. 3FG**

**Short Story - CP  
Prof. F. Reynolds**

**Weds: 4:50-6:30  
Room: 6/316**

**The Subject:** Short Stories. We'll read them, discuss them, analyze them, critique them, write about them, read what other people have written about them, take tests on them, give oral reports about them, see pieces of film versions of them, write original prequels/sequels/parodies to/of them. By representative examples, we'll tour the genre from mid-19th to early-21st centuries.

**The Syllabus:** A detailed course calendar will be provided at the first meeting.

**The Textbook:** The anthology for the course (plus a Xeroxed collection of additional selections to be provided) is a custom-ordered version of *eFictions* available only from the bookstore.

**The Tourguide:** Fred Reynolds (Ph.D., U of Oklahoma), phone number 212-650-8095, e-mail [freynolds@ccny.cuny.edu](mailto:freynolds@ccny.cuny.edu), office NAC 6/337.

**The Expectations:** Perfect attendance. Pre-class preparation. Pop quizzes if need be to enforce the preceding. Post-class e-mails as needed. At least one exam, probably take-home around mid-term. At least one parody, homage, imitation, or prequel/sequel.

**The Oath:** "I (state your name) do solemnly swear that I will not be High Maintenance. I will clean up after myself. I will not bring tape recorders or toddlers to class. I will turn off my handheld devices. If I arrive late, I won't burst in with high drama. I will come to class on time, do my work on time, and behave in a lively but civil fashion."

### **COURSE LEARNING OUTCOMES:**

Upon conclusion of the course, students should be able to do the following:

- Identify the major literary devices of the short story, and be able to give illustrations of those characteristics in exemplar stories.
- Identify the underlying structural template of the short story, and be able to give illustrations of stories which both adhere to and deviate from that template.
- Identify three or four major moments in the historical development of the short story as a genre, and cite at least one exemplar for each moment.
- Trace at least two overarching themes which recur in the short story (as we toured it in the seminar)—irrespective of period, author, or country.
- Compose a sequel, prequel, parody, or homage to at least one exemplar story from the course corpus.

**ENGL. B1934 Sec. 2RS**

**Writing As Cultural Act - CP  
David Groff**

**Tues: 4:50-6:30  
Room: 6/304**

This course is intended to help you establish yourself as a professional poet or fiction writer—and thus become a valued contributor to your culture as a writer of nonfiction as well. Starting by assessing your own creative and career goals, you'll develop and enact a blueprint for getting your poetry and prose seen and accepted for publication. You'll explore various readership and markets for your work, ascertaining those that best square with your ambitions and aesthetic, and sharing them with other writers in the class. You'll work to launch your own platforms for

getting your work to readers, such as your own blog, literary magazine, workshop, or website. But the course will not just be about propounding your own writing and career. You'll also work to give back to the culture (and in the process cultivate your own creative calling) by becoming a contemporary version of a classic literary figure: the person of letters. Pushing past the limits of your own vision as poet or fiction writer, you'll foster a further identity as a cultural citizen; you'll write nonfiction of different kinds, from personal essays to reviews, interviews, literary criticism and journalism, that complement the concerns of your other work and that help sustain the culture. You'll read and discuss nonfiction writing by other men and women of letters, as well as essays by writers with wisdom to share about their craft and their literary vocation. You'll also meet various literary and publishing professionals who will provide concrete guidance about building your career and turning your writing into acts of communication that enrich both creator and reader.

**ENGL. B1948 Sec. 1HJ**

**Children's Literature - CP  
Pamela Laskin**

**Mon. 6:50 – 8:30  
Room: 6/319**

CHILDREN'S WRITING AND LITERATURE explores the art and craft of writing for children. Wonderful children's fiction--both classic and contemporary--will be dissected, including authors such as: Maurice Sendak; Margaret Wise Brown; William Steig; Shel Silverstein; Arnold Lobel; Dr. Seuss; S.E. Hinton; J.D. Salinger; Walter Dean Myers; Judy Blume; Marilyn Nelson; Jacqueline Woodson and countless other new and original voices. A major goal for students in this class is to discover a primal child's voice in oneself. Close inspection of the literature will reveal it has been selected to demonstrate a myriad of approaches to handling picture books and young adult fiction. Accordingly, elements of character, point of view and diction, for example, will be addressed. Requirements will include one analytical paper and several creative assignments.

**ENGL. B3901 Sec. 1FG**

**Translation Workshop  
David Unger**

**Mon. 4:50 – 6:30  
Room: 6/303**

Translation is an excellent way to sharpen the phrasing, diction and tone of your own writing; at the same time, it can serve, to quote Cynthia Ozick: "as a lense into the underground life of another culture." Translation will broaden your vision of writing as you introduce heretofore untranslated texts to English readers. Our goal is to develop readable, crisp English versions that retain all the power and poetry of the originals.

**ENGL. C0862 Sec. 3FG**

**The Teaching of Comp & Lit  
Prof. R. Miller**

**Weds. 4:50-6:30  
Room: 6/316**

**Open only to students teaching in the English Department.**

This course is designed for people who are currently teaching at City College for the first time. It will provide practical techniques and awareness of some of the various theories and issues involved in the teaching of composition and literature. In addition to considering the perspectives provided by the course texts, we will discuss your own experiences in the classroom.