

The City College of New York
Department of English
Major Requirements for Students beginning in Fall 2014

Please note: effective Fall 2013, the minimum major GPA requirement for new majors is 2.5.

MAJORS

39 credits total are required of the English Major. Majors must complete the introductory Gateway classes (6 credits), 12 credits of required Literature classes, and an additional 21 credits in one of three areas of concentration. No more than 12 transfer credits may be used to fulfill major requirements. **Publishing courses do not meet the requirements for either the English major or minor.**

MANDATORY FOR ALL ENGLISH MAJORS: GATEWAY (6 CREDITS) AND REQUIRED LITERATURE CLASSES (12 CREDITS):

(1) All majors must take two Gateway classes: Introduction to Literary Study (ENGL 25000) and one additional 200-level Literature course (a Genre Survey, a Historical Survey, or a Literatures of Diversity course). These Gateway classes are pre-requisites to taking 300- and 400-level Literature classes and must be taken at the beginning of your work for the major.

(2) All majors must take two 300-level Literature courses. One 300-level Literature class may be taken concurrently with a Gateway class, but completing the two Gateway classes is a pre-requisite for further enrollment in 300- and 400-level Literature classes.

(3) All majors must take two 400-level Literature courses. Completing two 300-level Literature classes is a pre-requisite for enrollment in 400-level Literature classes.

FURTHER REQUIREMENTS FOR INDIVIDUAL CONCENTRATIONS WITHIN THE MAJOR:

Literature Concentration:

21 credits (seven classes) of Literature courses at any level; but please note that no more than four 200-level Literature classes may be counted towards the English major. It is recommended that students study a variety of literary genres and periods. A single elective creative writing course may be taken in place of a literature course.

Creative Writing Concentration:

18 credits of Creative Writing courses (22000 and above) and 3 credits of Literature courses at any level. Completion of ENGL 22000 and ENGL 22100 are pre-requisites for Advanced Creative Writing workshops. Certain creative writing workshops may be taken repeatedly for credit.

Secondary English Education Concentration:

21 credits (seven classes) of Literature courses at any level; but please note that no more than four 200-level Literature classes may be counted towards the English major. Students in this concentration must fulfill specific course areas required by the state; please refer to the checklist on the reverse side. This concentration is for students planning to teach at the junior-high or high-school levels, and is usually taken in conjunction with English Education courses toward a teaching certificate. See Prof. Andrew Ratner in NAC 5/208 for English Education advising (X5995).

ADDITIONAL INFORMATION ON COURSES

Each semester the English Department prepares an undergraduate course description booklet providing detailed information on all 22000-and-higher-level courses to be offered in the following semester. Booklets are available in the main office, NAC 6/219. For more information, advising, registration, or to sign up as a major or minor, please meet with an undergraduate English advisor in NAC 6/219 or call (212) 650-5407.

ENGLISH MAJOR CHECKLIST

In addition to satisfying CCNY's core requirements (checked by the Dean's Office, NAC 5/225), English majors must complete 6 credits of Gateway and 33 additional credits in one of the concentrations outlined below. Please see the reverse side for details on requirements for the major and for each specific concentration.

MANDATORY GATEWAY COURSES FOR ALL ENGLISH MAJORS:

ENGL 25000 _____ (term taken)
Elective Literature (200-level) _____ / _____ (term taken)

(1) LITERATURE CONCENTRATION

Elective Literature (300-level) _____ / _____ (term taken)
Elective Literature (300-level) _____ / _____ (term taken)
Elective Literature (400-level) _____ / _____ (term taken)
Elective Literature (400-level) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Creative Writing or Elective Literature _____ / _____ (term taken)

(2) CREATIVE WRITING CONCENTRATION

(Please note: ENGL 32100 and ENGL 32200 may be taken twice for credit, and ENGL 32000 may be taken three times for credit)

Introduction to Creative Writing (22000) _____ (term taken)
Intermediate Creative Writing (22100) _____ (term taken)
Creative Writing (22000 or above) _____ / _____ (term taken)
Creative Writing (23000 or above) _____ / _____ (term taken)
Creative Writing (32000 or above) _____ / _____ (term taken)
Creative Writing (32000 or above) _____ / _____ (term taken)
Elective Literature (300-level) _____ / _____ (term taken)
Elective Literature (300-level) _____ / _____ (term taken)
Elective Literature (400-level) _____ / _____ (term taken)
Elective Literature (400-level) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)

(3) SECONDARY ENGLISH EDUCATION CONCENTRATION

(Consult the English Education Program Undergraduate Advisor, Prof. Andrew Ratner (NAC 5/208, 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 Language/Linguistics _____ / _____ (term taken)
Elective Creative Writing / Literature _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)

The City College of New York
Department of English
Major Requirements for Students who began the major prior to Fall 2014

Please note: effective Fall 2013, the minimum major GPA requirement for new majors is 2.5.

Majors

36 credits total are required of the English Major. Majors must complete the introductory Gateway classes (6 credits) and take 30 additional credits in one of three areas of concentration. Majors are encouraged to take Literature courses at all levels, but no more than four (4) 200-level courses will count for credit towards the major. No more than 12 transfer credits may be used to fulfill major requirements. **Publishing courses do not meet the requirements for either the English major or minor.**

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

(1) The Gateway classes must be fulfilled through the one-semester Introduction to Literary Study (ENGL 25000)* and an additional 200-level or 300-level elective course (a Genre Survey, Historical Survey, or Representative Writers course). These Gateway classes must 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 (200-level or above). It is recommended that students study a variety of literary genres and periods. A single elective creative writing course may be taken in place of a literature course. Seniors should consider taking a Capstone seminar (490-level) in place of a 300- or 400-level class.

(2b) Creative Writing Concentration:

18 credits of creative writing courses (22000 and above) and 12 credits of literature (200-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. Andrew Ratner in NAC 5/208 for English Education advising (x5995).

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) 650-5407.

*The previous Gateway classes, ENGL 33000, ENGL 33100, and ENGL 31132, will also fulfill the Gateway requirement.

ENGLISH MAJOR CHECKLIST

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. Please see the reverse side for details on rules and requirements for the major.

MANDATORY GATEWAY COURSES FOR ALL ENGLISH MAJORS:

ENGL 25000 _____ (term taken)
Elective Literature (200- or 300-level) _____ / _____ (term taken)

(1) LITERATURE CONCENTRATION

Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Creative Writing or Elective Literature _____ / _____ (term taken)
Advanced Elective Literature (400-level) _____ / _____ (term taken)

(2) CREATIVE WRITING CONCENTRATION

(Please note: ENGL 32100 and ENGL 32200 may be taken twice for credit, and ENGL 32000 may be taken three times for credit)

Introduction to Creative Writing (22000) _____ (term taken)
Intermediate Creative Writing (22100) _____ (term taken)
Creative Writing (22000 or above) _____ / _____ (term taken)
Creative Writing (23000 or above) _____ / _____ (term taken)
Creative Writing (32000 or above) _____ / _____ (term taken)
Creative Writing (32000 or above) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)

(3) SECONDARY ENGLISH EDUCATION CONCENTRATION

(Consult the English Education Program Undergraduate Advisor, Prof. Andrew Ratner (NAC 5/208, 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 Language/Linguistics _____ / _____ (term taken)
Elective Creative Writing / Literature _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)

Gateway Course Required for the Beginning Major

Engl 25000

Introduction to Literary Study

37909	sec. B	TBA	M, W 9:30 – 10:45am
22973	sec. C	TBA	M, W 11:00 – 12:15pm
22944	sec. E	Mikhal Dekel	M, W 2:00 – 3:15pm
23009	sec. R	TBA	T, TH 3:30 – 4:45pm

This course offers an introduction for beginning English majors to the practices and concepts in the study of literature. We will think carefully about literature as a form of representation – about what literary texts mean as well as how they mean. The course will help students to develop a critical vocabulary and method for reading and writing about literature, as well as introduce them to the cultural contexts and backgrounds of various literary traditions. Our readings will explore a variety of genres and styles – short fiction, the novella, narrative poetry, lyric poetry, and forms of drama. Above all, this is a class in reading and (frequent) writing which will emphasize close reading techniques, interpretive approaches, the making of arguments, and the development of individual critical voices in order to prepare students to succeed in advanced English elective courses.

22945	sec. T	Vaclav Paris	T, TH 6:30 – 7:45pm
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This course introduces new English majors to the study of literature at an advanced level. Its aims are both practical and theoretical: to develop critical reading and writing skills and a shared vocabulary for literary analysis, whilst also extending our understanding of literature as a whole. In order to achieve these aims, the course proceeds through a range of different genres and traditions of writing in English—from poetry and essays to drama and a novel. In each section, students will not only discuss texts, but also write short assignments adapted to helping them understand that particular mode of writing. Thus, in the first section on lyric poems we will be doing “close readings”; in the section on argumentative essays, we will be writing “position papers”; and in the final sections, students will be expected to write original research papers considering themes or bigger issues, such as feminism, aesthetics, morality, or politics. Together a familiarity with these different texts and different approaches will enable students to interpret any literary work—a crucial skill for advanced electives in English.

Literature Courses

200- Level courses

Please note: These 200-level courses are designed to introduce beginning students to literary history, critical approaches, and formal terminology. They typically have a minimum of 3-5 shorter assignments, a variety of in-class writing tasks, and assume no prior background in the discipline. For this reason, majors are not permitted to take more than four (4) 200-level classes.

Engl 26102

Studies in Genre: Novel

42226 sec. M

Robert Higney

T, TH 11:00 – 12:15pm

If you have ever read literature for enjoyment, you've almost certainly read a novel—a long fictional narrative. Novels are at the center of our literary culture, and have been for over two hundred years. But why is this the case? Where does the novel as an art form come from, how has it developed, and how can we approach novels critically and better understand how they affect us? This course will begin to answer these questions, taking as examples a selection of key novels from the 18th century to the present day. We will examine major historical categories like satire, romance, realism, modernism and postcolonialism, and genres that have persisted over time, like the *bildungsroman* (or coming-of-age novel). And crucially, we will work to develop a critical vocabulary for discussing novelistic character, narration, plot structure, themes, and other aspects of the form. Authors may include figures such as Daniel DeFoe, Jane Austen, Charles Dickens, Virginia Woolf, Toni Morrison, Gabriel Garcia Marquez, and/or other major figures in the history of the novel, along with some critical and historical secondary readings. Assignments will include 3 essays, mid-semester exam, and shorter occasional writing assignments.

Engl 26200

Studies in Genre: Drama

37935 sec. R

Daniel Gustafson

T, TH 3:30 – 4:45pm

What does it mean to perform, rather than to just write, literature? This course is an introduction to the literary genre of drama. The class will introduce you to what a play is, how plays are different from other genres of literature, how we can interpret plays as performances as well as texts, and how the writing of drama has changed over the course of literary history. The plays we will read span a number of different dramatic styles, such as comedy, tragedy, tragicomedy, melodrama, and many things in between. They will be drawn from a variety of time periods (from the 5th century B.C. to the present) and from a variety of national dramatic traditions and cultural contexts (ancient Greek, British, American, African, Russian, Norwegian). We will give special attention to the role of women in drama: as heroines and as writers. Possible playwrights include Sophocles, Aristophanes, William Shakespeare, Aphra Behn, Henrik Ibsen, Anton Chekhov, Bertolt Brecht, Caryl Churchill, Suzan-Lori Parks, and Sarah Ruhl. Assignments will include a series of short papers.

Engl 26300

Studies in Genre: Short Stories of the Americas

42228 sec. P

Lyn Di Iorio

T, TH 2:00 – 3:15pm

This course is an introduction to the genre of the short story. Students will read great short stories written by writers from the United States, Latin America and the Caribbean, and participate in class discussions of the assigned stories in their historical, social, and geographical contexts. Discussions will also focus on technical aspects of story writing. Although most writing assignments will be analytical, the class will also include creative writing assignments. Among the writers we will read are: Edgar Allan Poe, Joyce Carol Oates, William Faulkner, Gabriel García Márquez, Julio Cortázar, James Baldwin, Jorge Luis Borges, Sherman Alexie, Lorrie Moore, Mayra Santos Febres, Charles Chestnutt, and many others.

Engl 27002

Literature of Diversity: Harlem Renaissance

Crosslisted with BLST

40071 sec. D

Jo-Ann Hamilton

M, W 12:30 – 1:45am

This class will focus on literature, images and music of African Americans created during and/or about the period of the Harlem Renaissance. During that legendary period between WWI and the Great Depression, there was a tremendous flowering of artistic production by African Americans. These extremely varied works were created in tandem with and often in response to existing social conditions. They often served to re-present lives of African Americans in contrast to mainstream interpretations. We will read fiction by Rudolph Fisher, whose *The Conjure Man Dies* was the first detective novel published by an African American. We will explore *Ragtime*, E.L. Doctorow's historical novel set during and listen to the musical genre, ragtime that is its namesake. We will also explore that musical genre, blues which grew out of the era and would continuously influence American music (and the music of the world.) Part of the blues exploration will be a reading of August Wilson's *Ma Rainey's Black Bottom*. We will examine Jean Toomer's literary "collage", *Cane*. We will examine painting by Aaron Douglas as well as his works that serve to illustrate literature by Langston Hughes, James Weldon Johnson, and Jamaican-born Claude McKay. Other writers will include: Arna Bontemps, Zora Neale Hurston, Wallace Thurman, and Nella Larsen.

In this class you will be asked to write three (3) short essays (2 pages) and one final researched essay (6-8 pages). There will be two exams, and one class presentation, based on one of the class readings.

Engl 27003

Literature of Diversity

42230 sec. T

TBA

T, TH 6:30 – 7:45pm

Course is pending approval

300- Level Courses

Please note: 300-level classes assume some background and prior experience at the 200-level. Students should complete two 200 level courses before embarking on 300 level work; however, they may register for a single 300 level course if they are still completing 200 level requirements. Generally, these classes require two shorter essays and one longer assignment or final paper involving research or reference to secondary materials.

Engl 31143

Blues Detective Fiction

Crosslisted with BLST

40099 sec. F

Jo-Ann Hamilton

M, W 3:30 – 4:45pm

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.

The order of readings in the course will be chronological, reflecting literary periods spanning from the Harlem Renaissance to the present. Readings will include works by Rudolph Fisher, Chester Himes, Hugh Holton, Barbara Neely, Grace Edwards, and Walter Mosley

Engl 31921

Middle Eastern Autobiography

48655 sec. S

Harold Veaser

T, TH 5:00 – 6:15pm

Arabic has a great treasure of words for parts of the body. What other language has fifteen words to describe that little depression just above your upper lip and just below your nasal septum? An equally huge list of words is also available to describe the flesh where the upper and lower lips are joined. This incredible richness of language offers superabundant options to a poet complimenting a lover. Students will also improve their power to praise and will find new resources for their own writing.

Middle-eastern autobiography overflows with the same lush variety, opportunity, and potency. Recovery memoirs, tumultuous adventures, slave diaries, fictional autobiographies, the imaginary voyages, conversion stories, and comic tales of travel figure in both western and middle-eastern self writing. Tales of misspent and criminal youth have a strong middle-eastern presence. But the middle-eastern memoir has unique features as well, for example, the tradition of rhymed prose (*saj'*), which anticipates hip-hop and rapping. Middle-eastern memoir has a unique tradition of short independent prose narratives with a common plot-scheme and two constant protagonists, the narrator and the hero (*maqāmāt*). The hors-d'oeuvre *maqāmāt* and the so-called Lido beach *maqāmāt* are classic examples, and they have no Western parallel. We will read middle-eastern memoirs, appreciate cross-over modes, and explore the neuroscience of repressed memory. Two five-page papers, midterm and final, and a group project.

Engl 31931

Toni Morrison

Crosslisted with BLST

41078 sec. C

Michele Wallace

M, W 11:00 – 12:15pm

This course will consider closely and in detail 5 of Toni Morrison's most celebrated and evocative novels—The Bluest Eyes, Song of Solomon, Beloved, A Mercy and Jazz.

We are particularly honored, it seems to me, by the opportunity to read Toni Morrison's work in depth while she is still alive, still producing and still actively commenting on it in public forums. We will use in this course the myriad resources, including interviews with Morrison and lecture videos of her, more than available literary criticism mainly because it seems to me that Morrison's own speculations over the years regarding her work are the most interesting. Requirements will be a combination of discussion board posts and 2 short papers

Engl 34200

Advanced Grammar

41291 sec. D

33455 sec. L

Gladys Carro

Fred Reynolds

M, W 12:30 – 1:45pm

T, TH 9:30 – 10:45am

Advanced Grammar reviews principles of traditional English grammar and usage (parts of speech, sentence structures, punctuation, pronoun/verb form/agreement, etc.) for English majors and minors, especially for those who plan to teach or work as tutors or editors. It is not a remedial course for non-majors who struggle with writing problems, though many non-majors take it. **There is a custom-published workbook for the course, and used copies of it are not allowed.**

Engl 35202

Chaucer: Canterbury Tales

33457 sec. E

Paul Oppenheimer

M, W 2:00 – 3:15pm

A rollicking study of one of the most influential masterpieces of English—actually Middle English—literature, along with one of the most brilliant and entertaining, Chaucer's unfinished *Canterbury Tales* presents a collection of bawdy, tragic, sublime, pathetic, romantic, comical, allegorical and occasionally preposterous stories which serve as a gateway to the medieval and modern worlds. Readings will be in Chaucer's easy-to-grasp-and-learn Middle English, which everyone picks up rapidly enough. Often we shall be examining fundamental relations between the medieval world and our own. Two required papers, the first fairly short, the second somewhat longer. A number of guided readings in class. Text: Larry D. Benson ed. *The Riverside Chaucer*. 3rd ed.

Engl 35301

Shakespeare I

33453 sec. B

Doris Barkin

M, W 9:30 – 10:45am

Engl 35400

**Selected Topics in Medieval and Early Modern Literature:
Knights and Mystics**

40231 sec. D

Elizabeth Mazzola

M, W 12:30 – 1:45pm

This course explores the contradictory ideas about maleness and femaleness which organize many medieval texts. Masculinity is celebrated, tested, enforced and challenged in works like *Beowulf* and Chaucer's *Knight's Tale*, and competing images of the crusader, the lover, the masochist, the rock star, and the team player inform and are shaped by Christianity, courtly love, and expanding literacy. Ideas about femaleness similarly inform and are shaped by codes of maleness; and recurring stories of mothers and madwomen, virgins and mystics tell us that gender was important and in flux, something basic and mysterious, physical and symbolic. Grappling with the mess and untangling some threads will be one course aim; but students will also be asked to write regularly about their findings, look for contemporary parallels, and consider the work of other literary critics and historians. Additional readings include Marie de France's *lais*, Malory's *Morte Darthur*, Julian of Norwich's *Showings*, and Hildegard of Bingen's visions.

Engl 35700

Representative British Writers: Victorian Period

40230 sec. C

Renata Miller

M, W 11:00 – 12:15pm

This course will survey Victorian writing in a variety of literary forms—poetry, plays, and non-fiction prose, as well as a couple of outstanding examples of the Victorian period's great literary accomplishment: the realist novel. Although Victorian drama remains under-studied in comparison to other Victorian genres and other periods of British drama, for many Victorian writers the theater provided a figure for exploring and defining their relationships to their reading audiences. We will, therefore, read plays alongside literature that foregrounds issues of audience and public opinion. We will also read a long Victorian novel in segments throughout the semester in order to replicate the experience of readers who purchased the novel in serial form and to immerse ourselves in the intricate social environment created by the novelist.

The goal of this class is to enable you to perform analyses of the purposes, strategies, and significance of individual works. Furthermore, those analyses should be informed by and contribute to an understanding of Victorian literature and society. Each of the two papers will require you to perform an in-depth examination of a specific text or pair of texts with reference to the broad scope of the semester, specifically but briefly discussing many different works. The two exams (one before each paper) will prepare you to speak confidently about patterns that you observe in the course materials and will help you define paper topics that will lead you to develop your own theses about Victorian literature. Drafts and peer reviews of each paper will enable you to discuss your ideas with classmates and to refine and finesse your work. Class meetings will consist mostly of discussions in which you will begin to articulate your ideas.

Engl 36100

Representative US Writers: 19th Century

41066 sec. H

TBA

M, W 6:30 – 7:45pm

Engl 36200

Representative US Writers: 20th Century

41063 sec. F

TBA

M, W 3:30 – 4:45pm

Engl 36600

Selected Topics in Anglophone Literature: South African Literature

Crosslisted with BLST

33454 sec. R

Cheryl Sterling

T, TH 3:30 – 4:45pm

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

400-Level Courses

Please note: 400-level courses are designed for students who have completed at least two classes at the 300-level. Longer essays which involve research and work with secondary materials are typically required at the conclusion of the semester; and students are also expected to demonstrate their familiarity with a range of methodological approaches and critical perspectives.

Engl 46400

Advanced Topics in American Literature: Immigrant Literature

41069 sec. F

Grazyna Drabik

M, W 3:30 – 4:45pm

Engl 47100

Advanced Topics in African-American Literature: James Baldwin and the Tradition of Black/ Queer Literature

41070 sec. R

Gordon Thompson

T, TH 3:30 – 4:45pm

Capstone Seminars – recommended after 24 credits in the major

These courses are strongly recommended upon completing 24 credits in the major and can only be registered with an English Advisor.

Engl 49000

The Novel Now: Contemporary Fiction

49260 sec. NP

Robert Higney

T 12:30 – 2:30pm

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 landscape 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 science fiction; and the relevance of terms like “realism” and “modernism.” Texts may include but are not necessarily limited to: Tom McCarthy, *Remainder*; Teju Cole, *Open City*, Zadie Smith, *NW*; China Mieville, *The City & the City*; Arvind Adiga, *White Tiger*, Margaret Atwood, *Oryx & Crake*, and related critical and theoretical sources. Requirements: a substantial amount of reading, weekly journal entries and some short writing assignments; final 15-20 page research paper; short presentation.

Creative Writing Courses

Engl 22000

Introduction to Creative Writing

22968	sec. A	TBA	M, W 8:00 – 9:15am
22969	sec. D	TBA	M, W 12:30 – 1:45pm
37892	sec. F	TBA	M, W 3:30 – 4:45pm
22937	sec. P	TBA	T, TH 2:00 – 3:15pm
37893	sec. U	TBA	T, TH 8:00 – 9:15pm

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

Engl 22100

Prerequisite: English 22000

Intermediate Creative Writing: Reading As Writers

22971	sec. C	Michelle Valladares	M, W 11:00 – 12:15pm
22972	sec. E	Michelle Valladares	M, W 2:00 – 3:15pm
22938	sec. L	TBA	T, TH 9:30 – 10:45am

This intermediate creative writing workshop focuses on the continued improvement of student writing through reading and discussing models in literature. These may include poems, short stories, essays and plays. The emphasis of the course is on reading texts as writers, and discussion of craft, based on the work of a few published authors considered in-depth. It operates with the belief that writers must read deeply and extensively in order to hone their work.

Engl 23000

Prose Writing Workshop

22939	sec. B	Gladys Carro	M, W 9:30 – 10:45am
41388	sec. C	Gladys Carro	M, W 11:00 – 12:15pm
22940	sec. K	TBA	T, TH 8:00 – 9:15am
22942	sec. R	TBA	T, TH 3:30 – 4:45pm
22943	sec. S	TBA	T, TH 5:00 – 6:15pm

This workshop will focus on the art of writing the analytic and non-fiction essay. The craft of the essay will be explored through the study of various styles including the critical, memoir and travel essay. Students will read and consider the strategies of established writers in this genre. Students will be expected to write and revise several short essays. The class is designed as a workshop in which students will receive critique and respond to the work of their peers.

Engl 23000

Prose Writing Workshop

22995 sec. E Michele Wallace M, W 2:00 – 3:15pm

This will be a writing course in which we will study the techniques of memoir writing, using excerpts from expert examples from other writers, including Jane Marcus's "Navy Blue," Mark Mirsky's "My Mother Was Silent. She Told No Stories," Emily Raboteau, Searching for Zion: The Quest for Home in the African Diaspora, and Art Spiegelman, In The Shadow of No Towers, Viking Press 2004.

The writing requirement will be a total of 20 pages, which we will share with one another as a class.

Engl 32000

Prerequisite: English 22100

Workshop in Fiction

22946 sec. E Emily Raboteau M, W 2:00 – 3:15pm

This workshop is designed for students seeking a launch pad and a community for writing fiction. Students will turn in two short stories (or novel excerpts) over the course of the semester and evaluate each other's work using the critical vocabulary of the craft. This includes: characterization, point of view, point of entry, dialogue, pace, setting, ending, tone and structure. We'll pay attention to these mechanics in assigned readings from *Best American Short Stories of the Century*. We will also be doing regular in-class writing assignments based on themes these authors explore. Other writing assignments include typed peer critiques, a writing journal, and a final portfolio comprised of drastically revised work. Strong participation and attendance are essential.

Engl 32000

Prerequisite: English 22100

Workshop in Fiction

22978 sec. G TBA M, W 5:00 – 6:15pm

Engl 32000

Prerequisite: English 22100

Workshop in Fiction

40118 sec. M Lyn Di Iorio T, TH 11:00 – 12:15pm

Engl 32000*Prerequisite: English 22100***Workshop in Fiction**

22948 sec. R

Mark Mirsky

T, TH 3:30 – 4:45pm

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?

Engl 32100*Prerequisite: English 22100***Workshop in Poetry**

22979 sec. D

Michelle Valladares

M, W 12:30 – 1:45pm

In this course you will read contemporary and traditional poets, study various aspects of craft and structure and write your own poems. Students will be expected to workshop their poems. Memorizations, craft exercises, discussion, and constructive critique will be practiced each week. Students will be expected to attend several poetry readings during the semester and keep a journal of their literary endeavors! In short you will, both in and out of class, immerse yourself in the poet's experience, with the intention of observing the world through the eyes of a writer.

Engl 32400*Prerequisite: English 22100***Reading & Writing Children's Literature**

42201 sec. L

Pamela Laskin

T, TH 9:30 – 10:45am

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.

