

THE CITY COLLEGE OF NEW YORK  
DEPARTMENT OF

# English

GRADUATE COURSE DESCRIPTIONS  
**SPRING 2019**

GRADUATE ENGLISH ADVISORS

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The City College  
of New York

Division of  
Humanities and the Arts

**ENGLISH DEPARTMENT** - City College of New York  
Elizabeth Mazzola  
Department Chair, Spring 2019

English Department Graduate Programs Office  
NAC 6/210  
160 Convent Ave.  
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### GRADUATE PROGRAM ADVISORS

MFA in CREATIVE WRITING  
Michelle Valladares, Director ([mvalladares@ccny.cuny.edu](mailto:mvalladares@ccny.cuny.edu))

MA in ENGLISH LITERATURE  
Daniel Gustafson, Director ([dgustafson@ccny.cuny.edu](mailto:dgustafson@ccny.cuny.edu))

MA in LANGUAGE & LITERACY  
Barbara Gleason, Director ([bgleason@ccny.cuny.edu](mailto:bgleason@ccny.cuny.edu))

### NOTES ON REGISTRATION

**PLEASE NOTE: All students must be advised by their respective program director prior to registration.**

All students are required to use their City College EMAIL accounts in order to get emails from the college. If you have your CCNY email forwarded to another account, these emails may randomly be filtered into a JUNK folder. Questions about email can be addressed to the Help Desk (212) 650-7878. To find your email and set up your account: Please visit the CITYMAIL FAQ: <https://citymail.ccnycuny.edu/faqs.html>

All STOPS (e.g. Financial Aid, Bursar, Library, GPA, Immunization) must be cleared prior to course registration and bill payment. To avoid de-registration, all students are required to pay the total in full by the DUE DATE listed on your bill. Due dates are staggered depending on registration appointments. To find out your due date, please view your bill online via CUNYfirst. To find out if you are eligible for a tuition payment plan, please visit the FAQ on the website of the Office of Financial Aid.

**Please Note:** The English Department is not notified when a student has been de-registered for non-payment and seats made available may be filled.

### REGISTERING FOR THESIS

In order to register for the Thesis Tutorial, students must have the full-time faculty member who has agreed to act as thesis advisor/mentor send an email confirming this agreement to [yjoseph@ccny.cuny.edu](mailto:yjoseph@ccny.cuny.edu)

The English Department will then submit paperwork to the Scheduling Office and shortly thereafter, the Thesis Tutorial should appear on the student's schedule and bill as a 3-credit course.

**Please note:** The Scheduling Office CANNOT enroll students in Thesis Tutorial if the student has any STOPS or HOLDS on their CUNYfirst account.

During the first semester in which they're eligible to apply for graduation, students will receive an email from the Registrar's Office containing a link to APPLY FOR GRADUATION through CUNYfirst.

### MONDAYS

4:45-6:35

**B0502 - Anglophone Literature [LIT]**  
(Reg. Code: 53534) Amir Arian Ahmadi

**B2099 - The Gothic And Otherness [CP/LIT]**  
(Reg. Code: 39192) Lyn Di Iorio

**B3901 - Translation Workshop [CW]**  
(Reg. Code: 39186) David Unger

6:45-8:35

**B2007 - American Women's Experimental Writing [LIT]**  
(Reg. Code: 52059) Laura Hinton

**B3604 - The Nonfiction Fringe [CW]**  
(Reg. Code: 53756) Emily Raboteau

### TUESDAYS

4:45-6:35

**B1707 - Prosody [CP]**  
(Reg. Code: 39183) Michelle Valladares

**B2140 - Immigration Literature [LIT]**  
(Reg. Code: 53755) Grazyna Drabik

6:45-8:35

**B3000 - Workshop in Fiction [CW]**  
(Reg. Code: 39157) Salar Abdoh

**B8115 - Translingual Writing [L&L]**  
(Reg. Code: 53758) Missy Watson

### WEDNESDAYS

4:45-6:35

**B0709 - Gender In Early Modern English Drama [LIT]**  
(Reg. Code: 53525) Doris Barkin

**B3000 - Workshop in Fiction [CW]**  
(Reg. Code: 43949) Keith Gandal

6:45-8:35

**B1954 - James Baldwin [LIT]**  
(Reg. Code: 52052) Gordon Thompson

**B3200 - Workshop in Poetry [CW]**  
(Reg. Code: 39158) Nicole Sealey

### THURSDAYS

4:45-6:35

**B1955 - Writing For The Culture [CP]**  
(Reg. Code: 52053) David Groff

**B1957 - The Novel Now [LIT]**  
(Reg. Code: 52054) Robert Higney

**B1960 - YA Fiction: The Dangerous Journey Into The Woods [CW]**  
(Reg. Code: 52056) Pamela Laskin

6:45-8:35

**B2020 - The Baroque And Neo-Baroque [LIT]**  
(Reg. Code: 52060) Harold Veerer

**B8105 - Reading And Writing Autobiography [L&L]**  
(Reg. Code: 52071) Barbara Gleason

**ENGL B1960 - YA Fiction:****The Dangerous Journey Into The Woods**

Prof. Pamela Laskin

Thursday 4:45-6:35

Young Adult Literature pushes the boundaries with an openness and honesty that enables young people to discard the mask. The “unmasking” enables the literature, with its focus on political and social discontent, to function as a moral compass for teens. The complex journey of self-discovery begins in the woods, and the teen’s experimentation in the forest expedites identity. This workshop begins with fairy tales; moves into form (novels in verse) and concludes with issue-based young adult frequently dangerous landscape

Students will be required to submit a fairy tale piece; a form piece; and two young adult short stories or one longer young adult short story. Every student will have his or her piece workshoped twice during the semester. Revision will be stressed, so that each assignment might involve at least one draft. We will have one guest speaker, and students must attend two young YA readings and write a one page synopsis for each. Students will also discover new and innovative ways of critically reading the course material, while also having fun!  
**(Reg. Code: 52056)**

**ENGL B3000 - Workshop in Fiction**

Prof. Salar Abdoh

Tuesday 6:45-8:35

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

**(Reg. Code: 39157)****ENGL B3000 - Workshop in Fiction**

Prof. Keith Gandal

Wednesday 6:45-8:35

Students in this Graduate Workshop course will develop the art of drafting and rewriting stories. Students will read a variety of published short stories over the course of the semester, learning the elements of short fiction and developing a critical vocabulary of the craft. Students will also read each others’ work every week, and student writing is the focus of the course. Students will submit their own original works for discussion and sharpen their skills of critique--and the ability to self-edit--as they evaluate and discuss peers’ writing. The workshop trajectory of the class will be to move from short writing exercises to rough drafts of a short story to a polished story.

**Tentative Texts:**

Isaac Babel, Red Cavalry and Other Stories

Collection of short stories – in a Reader

**(Reg. Code: 43949)****ENGL B3200 - Workshop in Poetry**

Prof. Nicole Sealey

Wednesday 6:45-8:35

**Course Description and Objectives:** In this graduate-level workshop, students will learn how to subvert the conventions of poetry, by first grounding themselves in said conventions. Students will find their individual poetic voices by paying close attention to such matters of craft as line, prosody, structure, imagery, and both free verse and traditional forms, among others. This will be a generative workshop, but also one in which students will hone critical skills through recitation, close reading of each other’s work, as well as written and oral responses to assigned reading.

**(Reg. Code: 39158)**

**ENGL B3604 - The Nonfiction Fringe**

Prof. Emily Raboteau

Monday 6:45-8:35

This workshop-style class will focus on writing and reading experimental nonfiction. While we'll cover a range of nonfiction components, we'll pay especially close attention to the fringes of nonfiction; that is, innovating the essay via structure, language, content, form, image, and other techniques. We'll spend some time reading and reacting to exemplary alternative modes of nonfiction and consider the benefits of specific fringe forms such as the collage, photo, and lyric essay. We'll also discuss the blurring of genre boundaries and the incorporation of forms, techniques, technologies, and tropes traditionally associated with poetry, fiction, visual art, drama, journalism, social media, and/or other literature subgenres. We'll examine original texts that expand the way we think about form and about navigating the world's problems—mutant texts that defy easy classification and hopefully redirect our brains from genre provincialism. After reading for inspiration, students will generate or revise essays about the contemporary moment, in conversation with assigned readings including works by Claudia Rankine, Paisley Rekdal, Maggie Nelson, Adrienne Kennedy, Eula Biss, Teju Cole, and others.

**(Reg. Code: 53756)****ENGL B3901 - Translation Workshop**

Prof. David Unger

Monday 4:45-6:35

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 an- other 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. Students must be able to read and understand the language they are translating from. This course may count as a Workshop or Critical Practice course for MFA students.

**(Reg. Code: 39186)**

**ENGL B1707 - Prosody**

Prof. Michelle Valladares

Tuesday 4:45-6:35

*Nothing in the cry  
of cicadas suggest they  
are about to die*

Basho, translated by Sam Hamill

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

**(Reg. Code: 39183)**

**ENGL B2099 - The Gothic And Otherness**

Prof. Lyn Di Iorio

Monday 4:45-6:35

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 weaves together most of the primary critical strands that constitute the main approaches to the Gothic: early British 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 and Latin America—uncovers important issues of race, ethnicity and border politics on which there has been scant commentary.

We may consider the following questions among others. How do Gothic tropes function to elicit issues of race and identity politics in works by writers from the most populous—African American, Asian American and Latinx— U.S. minority groups? 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 U.S. writer Shirley Jackson to Argentinian Mariana Enríquez, from *Doctor Jekyll and Mr. Hyde* to its revision in *Mary Reilly*, 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?

\*This course is also available under **LITERATURE**  
**(Reg. Code: 39192)**

**ENGL B1955 - Writing For The Culture**

Prof. David Groff

Thursday 4:45-6:35

**WRITING FOR THE CULTURE: BECOMING A PUBLISHED AUTHOR AND A CULTURE WORKER**

As an MFA poet, nonfiction writer, or novelist, you can create a career, cultivate your literary vocation, and establish yourself as a writer whose voice is essential to your readers and your culture. This intensive gives you the tools you need to fulfill your calling as a professional writer and author. It introduces you to the practices and strategies of publishing your work, helps you advance your singular identity as a writer, and summons to you become a valued contributor to your culture as a writer of literary journalism and creative nonfiction.

This course features two strands that will alternate and interact with each other, week by week over the semester:

**1. Becoming a published writer and author with a professional identity.**

Starting by assessing your own creative and career goals, you'll develop and enact a blueprint for getting your prose and poetry into the world. From the book publishing world of "MFA vs. NYC" to literary journals, general interest magazines, online sites, and reading series, you'll survey the rapidly shifting literary landscape and assess how your work can fit into it. You'll determine various venues and readerships for your writing—ones that square with your ambitions and aesthetic—and then systematically submit your work to them, while writing query and pitch letters. You'll learn to write the dreaded Artist's Statement that grants and residencies require. You'll deconstruct the dynamics of the AWP conference that writers flock to each spring. You'll explore potential platforms and options that amplify your authorial voice, as you discover and create your own opportunities via engaging (strategically) in social media, starting your own journals or workshops, applying to residencies, and building literary community.

**2. Becoming a culture worker.**

Even as this course teaches you about publishing and about building a career, it also summons you to cultural engagement. You'll work to advance the cause of your culture by becoming a contemporary version of a classic literary figure: the person of letters. You'll use your own identity as a writer to become a contributor to your culture through nonfiction writing and creative activism—which will also extend and hone your skills and advance your professional possibilities. You'll read many examples of creative nonfiction and use them as models, even as you interact with writers/culture workers and publishing professionals who will visit the class and give concrete guidance about how to make yourself heard as a writer. And you'll write at least 3000 words of nonfiction of different kinds, from personal essays to reviews, interviews,

literary criticism, and op eds, that complement the concerns of your other writing and advance them.

By the end of this course, you'll have begun the hard and challenging work of moving from student writer to professional author, providing the world with literary works and a distinctive voice that will nourish creator, reader, and culture.

**(Reg. Code: 52053)**

**ENGL B0502 - Anglophone Literature**

Prof. Amir Arian Ahmadi  
Monday 4:45-6:35

'The Empire Writes Back to the Centre,' wrote Salman Rushdie in the 1980s, punning on the American TV show, 'The Empire Strikes Back'. By Empire Rushdie meant the colonies of the former British empire, stretching from Australia to India to South Africa. Over time those countries developed their own English in contact with the colonizers, and when the British Empire was no more, started putting down their stories to mark the emergence of Postcolonial novel.

This 'writing back' happened in a variety of shapes and forms. One of them is the rewriting of the British canon. Authors shifted the focus in great European novels of previous centuries and retold those stories from the points of view of the characters who had been silenced or marginalized in the text. Reading Dickens and Shakespeare and Jane Austin and Defoe, the postcolonial novelist found in the secondary characters a mirror of herself, and tried to retell the story the way those marginalized characters would have perceived it. Michel Tournier rewrote *Robinson Crusoe* from the perspective of Friday, Jean Rhys rewrote *Jane Eyre* from the perspective of the woman trapped in the attic, Chinua Achebe rewrote *Heart of Darkness* from the perspective of the voiceless slaves. In this course we study the practice of rewriting in postcolonial novel.

**(Reg. Code: 53534)**

**ENGL B0709 - Gender In Early Modern English Drama**

Prof. Doris Barkin  
Wednesday 4:45-6:35

Femininities and masculinities are plural and dynamic: they are defined by class, religion, and social developments; they change with culture and individual identity. This class will explore how dramatists such as Shakespeare, Webster, Middleton and Dekker, Ford, Cary represent gender, its anxieties and fantasies, and its performance in early modern culture. In addition to primary dramatic texts, we will be reading works from early modern literature such as poetry and essays, documents from the period, and scholarly and theoretical essays, which situate the primary texts in their literary and historical context. We will be discussing roughly one play a week along with other documents of the period. Consequently, this will be a demanding class. Previous familiarity with works written before the 18th century is desirable. We will consider these works and the historical and cultural role of women and men in early modern England. Additionally, we will examine gender theory and constructions of gender identity and agency and how these shape our own world and structure our thought.

**(Reg. Code: 53525)**

**ENGL B1954 - James Baldwin**

Prof. Gordon Thompson  
Wednesday 6:45-8:35

This class will tackle intersectionality--as a study of the ways in which race, gender, class, and other cultural identities, are interconnected—in several texts by James Baldwin. As such, we will deconstruct the apparent conventionality of his characters to reveal the larger complexity and potential fluidity of their natures. Such an analysis may uncover the “anticategorical complexity” of the representations that arise from pressing the words and descriptions Baldwin devises to draw out his characters. Such an approach would be endorsed by following Baldwin’s famous dictum to examine the “evidence of things unseen.”

To promote a deeper understanding of textual signifiers, recognizing the hybridity, as it were, of Baldwin’s characters can provide a critical mode for destabilizing conventional readings of the complex social and political relationships of these characters, leading to a recognition of the transgressive energies subtly promoted by the narrative grammar within each novel.

We will read fiction such as *Go Tell It on the Mountain*, *Giovanni’s Room*, *Another Country*, and the play *Blues for Mister Charlie*, alongside several essays such as “A Question of Identity,” “The Male Prison,” “The Black Boy Looks at the White Boy,” “Here Be Dragons.”

**(Reg. Code: 52052)**

**ENGL B1957 - The Novel Now**

Prof. Robert Higney  
Thursday 4:45-6:35

In this course, we will read a set of 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 literature,” and on some of the issues 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*; Aravind Adiga, *White Tiger*; Kazuo Ishiguro, *Never Let Me Go*; NoViolet Bulawayo, *We Need New Names*; and related critical and theoretical sources. Requirements: a substantial amount of reading, occasional journal entries; 4-5 page midterm essay; final 15-20 page final project; short presentation.

**(Reg. Code: 52054)**

### **ENGL B2007 - American Women's Experimental Writing**

Prof. Laura Hinton  
Monday 6:45-8:35

The Beats, Black Mountain School, Projectivism, the New York School, Lang-Po – those who have read and thought about the last century of American poetry will be familiar with at least some of these vanguard writing movements. And they also might associate most of these movements with a pantheon of male writers: Ginsberg, Kerouac, Zukovsky, Duncan, Olsen, Ashbery, Silliman, Bernstein, Andrews – to name but a few of the men celebrated within the U.S. poetry avant-garde.

This course, however, focuses upon the literary creativity of an American vanguard of women writers, particularly those whose work moves “off the page,” so to speak – in experimentation with hybrid literary and multi-media forms. Their work typically has been published in the literary “small press” of U.S. poetry, going back to the late ‘60’s and ‘70’s and associated with literary postmodernism; this work has continued today throughout the second decade of the new millennium, with newer generations of U.S. women experimenting in word and “hybrid” (mixed-media) forms. These works stretching the definition of literary form—radically experimental in a formal sense—also challenge cultural knowledge about gender, identity, and social positioning. They weave intersectional feminist critiques about society, language, community and cultural narratives into the fabric of their experimental texts. From Theresa Hak Kyong Cha’s video poems to Erica Hunt’s and Mei mei Berssenbrugge’s artist book collaborations, to Anne Waldman’s chant and performance work, to the “spoken word” jazz poetics of Jayne Cortez, 20th and 21st century American women writers offer social and formal critiques within their texts that reconsider conventional perspectives on aesthetics and gender-racial politics within the contemporary U.S. literary scene.

While recent the VIDA “count” project continues to demonstrate that women’s texts are still undervalued, are not as regularly published as those by men, the women’s hybrid texts we will study upend the power structures underlying traditional understandings not only of genre and poetics but of belief – working from within the notion of what Leslie Scalapino has called, in one of her essays, “disbelief.” This course will explore the way in which these “writings” – in the experimental-writing French sense of the term “l’écriture” – enunciate a “voice” of “disbelief” from a creative space of non-narrative “exclusion,” “opposition,” and/or “strangeness,” to use some of the terms these women writers themselves have referred to and amplified. Drawing from postmodern theory, feminist theory, linguistic studies, early 20th Century Russian Formalism, visual studies and performance theories, we will analyze the inner-workings of these wryly subversive texts. And we will trace the historical

diversity of voices through which such writings have emerged and continue to emerge.

In tandem with reading women writers’ artist statements and a selection of theory essays (by both female and male writers), we will consider the importance of the “critical lyric,” exemplified by Barbara Guest, Rae Armantrout, and Ann Lauterbach. We also will study prose-poetry hybrid “novels” by Alice Notley and Bernadette Mayer. The classic anthology edited by Claudia Rankine and Juliana Spahr, *American Women Poets of the 21st Century*, will be our starting point, in addition to handouts and several book-length texts.

Writing requirements include multiple formal reading-journal entries and two critical essays, as well as an oral presentation, and a collaborative class bibliography assignment. Students are asked to participate passionately in our weekly seminar discussions.

This course may be followed by a literary practicum version of the course designed for creative writers inspired and informed by these kinds of experimental feminist texts. It is highly recommended that students enroll in this course first, which will attempt to ground students in the knowledge of several major U.S. contemporary experimental literary movements and their theoretical-historical underpinnings. **(Reg. Code: 52059)**



## LITERATURE

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### ENGL B2040 - The Baroque And Neo-Baroque

Prof. Harold Veesser  
Thursday 6:45-8:35

Baroque and Neo-baroque Master's level seminar Spring 2019. Baroque poets such as John Donne compared the death of a young girl to a gory beheading; love to a fleabite; God to a rapist; a hermaphrodite to an inside-out glove. Baroque writers—including Shakespeare! --favored the rich, the strange, even the bizarre. They were widely attacked by more "normal" neoclassical writers. In our own time, Neo-baroque writers also rebel against mainstream conventions, especially Minimalism. After we explore your reactions to Early Modern shocks and outrages (Donne, Milton, Crashaw, Anne Bradstreet, Amelia Lanyer, Margaret Cavendish), we feel out your responses to equally weird Contemporary American and Latinx neo-baroque writers. You can learn a lot of new and useful things from the Flarf school of (chiefly women's) poetry; neo-metaphysicals (Edward Hirsch's *Still Life: An Argument* and Djuna Barnes's great novel, *Nightwood*); and classics of neo-baroque writing such as Marianne Moore, Elizabeth Bishop, Severo Sarduy, and John Ashbery. These writers have one thing in common: they defy expectations, exceed all limits, and explode poetic conventions. This is primarily a discussion course, and the emphasis falls on taking whatever you can use from these unusual poets and writers. One presentation and one short paper are required.

**(Reg. Code: 52060)**

### ENGL B2140 - Immigration Literature

Prof. Grazyna Drabik  
Tuesday 4:45-6:35

Literature of immigration often revolves around the issues of dislocation, non-belonging (& desire to belong), and the dynamics of forging connections with a new place. We'll approach these complex dialectics of place, language, and identity from three different but overlapping perspectives: the bi-lingual (bi-cultural) experiences; the acquisition of a new language and its impact on one's sense of identity; and the new, sometimes unexpected, alliances of the hybrid population of the Americas. Our readings include (with options still open):

Rudolfo Anaya, *Bless Me, Ultima* (novel, 1972)  
Richard Rodriguez, *Hunger for Memory* (memoir, 1982)  
Eva Hoffman, *Lost in Translation. A Life in a New Language* (memoir, 1989)  
Thomas King, *One Good Story, that One* (short stories, 1993)  
Guillermo Verdecchia, *Fronteras Americanas/ American Borders* (play, 1993)  
Chang-rae Lee, *Native Speaker* (novel, 1995)  
Edwidge Danticat, *Krik? Krak!* (short stories, 1995)  
Martyna Majok, *Ironbound* (play, 2015)

**(Reg. Code: 53755)**

### ENGL B2099 - The Gothic And Otherness

Prof. Lyn Di Iorio  
Monday 4:45-6:35

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 weaves together most of the primary critical strands that constitute the main approaches to the Gothic: early British 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 and Latin America—uncover important issues of race, ethnicity and border politics on which there has been scant commentary.

We may consider the following questions among others. How do Gothic tropes function to elicit issues of race and identity politics in works by writers from the most populous—African American, Asian American and Latinx—U.S. minority groups? 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 U.S. writer Shirley Jackson to Argentinian Mariana Enríquez, from *Doctor Jekyll and Mr. Hyde* to its revision in *Mary Reilly*, 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?

\*This course is also available under **CRITICAL PRACTICE**  
**(Reg. Code: 39192)**

**ENGL B8115 - Translingual Writing**

Prof. Missy Watson

Tuesday 6:45-8:35

As Bruce Horner, Min-Zhan Lu, Jacqueline Jones Royster, and John Trimbur describe in their seminal 2011 College English essay, “*Language Difference in Writing*,” a translingual approach to writing argues for

1. honoring the power of all language users to shape language to specific ends;
2. recognizing the linguistic heterogeneity of all users of language both within the United States and globally; and
3. directly confronting English monolingualist expectations by researching and teaching how writers can work with and against, not simply within, those expectations. (305)

Ultimately, a translingual approach calls for linguistic differences to be treated as assets to work from, not deficits to subordinate or eradicate. While many of the goals of translingualism have long been established in the field of composition studies, they remain far from the norm in composition teaching and in the academy writ large. What are the disciplinary roots informing a translingual approach? What are its many complicated benefits and challenges? And how might a translingual disposition inform our learning, teaching, and everyday encounters? As one means to begin formulating answers to these questions, we will survey scholarship from Suresh Canagarajah, Rosina Lippi-Green, Paul Kei Matsuda, Geneva Smitherman, Vershawn Ashanti Young, the authors cited above, and others. Students will also write reading responses; present with peers on select texts; interview undergraduate writers; and compose two essays drawing on the literature, students’ own interview research, and personal experience to investigate the language ideologies informing our daily lives and academic experiences.

**(Reg. Code: 53758)**

**ENGL B8105 - Reading And Writing Autobiography**

Prof. Barbara Gleason

Thursday 6:45-8:35

An inclination toward self-expression and recognition of individual achievement has guaranteed autobiography a central place in U.S. literary traditions. Between the 17th century and the 20th century, numerous Americans wrote their observations and experiences in essays, letters, stories, and memoirs. Diverse authors such as Elizabeth Cady Stanton, Frederick Douglass, James Baldwin, Mark Twain, and Hellen Keller are represented in Jay Parini’s anthology, *The Norton Book of American Autobiography*. We will sample these authors’ autobiographical works and then read contemporary book-length memoirs by authors who often use fiction-writing strategies to represent their life experiences. Well-known examples include Frank McCourt, who was awarded the Pulitzer Prize for *Angela’s Ashes*, and Mary Karr, who writes about family dysfunction and sexual abuse in a widely acclaimed memoir, *The Liar’s Club*. Class discussions of reading autobiography will be framed by Louise Rosenblatt’s transactional reader response theory (*The Reader, The Text, The Poem*). Our exploration of writing autobiography will be informed by commentaries of autobiographical authors such as Mary Karr (*The Art of Memoir*) and Phillip Lopate (*The Art of the Personal Essay; The Craft of Literary Nonfiction*). In addition to reading autobiography, graduate students will write reading responses, compose one personal essay or short story, and explore potential uses of autobiography in specific educational settings, e.g., secondary education language arts classes, college composition courses, and adult education/HSE workshops.

**Course Texts:**

*Angela’s Ashes* by Frank McCourt

*The Liar’s Club* by Mary Karr

*Warriors Don’t Cry: A Searing Memoir of the Battle to Integrate*

*Little Rock’s Central High* by Melba Patilla Beals

*Lakota Woman* by Mary Crow Dog

*Red Scarf Girl: A Memoir of The Cultural Revolution* by Ji-li Jiang

*The Color of Water: A Black Man’s Tribute to His White Mother* by James McBride

**(Reg. Code: 52071)**

## **ADDITIONAL INFORMATION**

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### **APPLYING TO THE PROGRAMS**

All Graduate Degree Program applications and supporting materials (letters of recommendation, transcripts, writing samples, etc.) are to be submitted to the Office of Graduate Admissions online.

**Please note: The English Department DOES NOT accept any application materials or fees directly from applicants.**

### **APPLICATION DEADLINES**

#### **MFA in CREATIVE WRITING**

FALL Admission: February 15

SPRING Admission: November 15

#### **MA in ENGLISH LITERATURE**

FALL Admission: May 1

SPRING Admission: November 15

#### **MA in LANGUAGE & LITERACY**

FALL Admission: May 1

SPRING Admission: November 15

### **RETURNING TO CITY COLLEGE**

Returning CCNY graduate students who have been out of school for one or more semesters must complete a READMISSION APPLICATION (to be signed by Migen Prifti, Graduate Advisor in the Office of the Dean of Humanities and the Arts, NAC 5/225) at least three months prior to the first day of classes in order to enroll. Graduate degree students who have been absent from the College for more than five years must reapply for admission to the graduate program.

Graduate students whose grade point average falls below 3.0 must submit a letter of appeal addressed to the Dean of Humanities and the Arts along with the READMISSION APPLICATION.

For more information and forms, visit the Admissions web site. [[www.cuny.edu/admissions](http://www.cuny.edu/admissions)]

### **AWARDS AND PRIZES**

Each Spring, the English Department hosts the Annual Awards & Prizes, a merit-based competition which offers prizes ranging from \$100-\$10,000 for creative writing (fiction, non-fiction, poetry, drama), academic writing, teaching, and general excellence.

### **EDUCATIONAL ENRICHMENT GRANTS**

The Department is also offering Educational Enrichment Grants to provide funding assistance to students who are presenting at academic conferences or who have been accepted to nationally recognized writing residencies. Calls for written grant proposals will be sent prior to the start of each semester. For information about Financial Aid, please visit the CCNY Office of Financial Aid located in Room A-104 of the Willie Administration Building.

### **TEACHING IN THE ENGLISH DEPARTMENT**

Each Spring, the English Department invites matriculated Graduate students who have completed at least two semesters of graduate coursework and will be continuing their studies to apply for a limited number of adjunct teaching positions for the following Fall semester.

Applicants are expected to enroll in, or to have already completed, ENGL C0862: The Teaching of Composition and Literature (offered each Fall).