

SPRING 2020 GRADUATE COURSE DESCRIPTIONS



WRITE
WITHOUT
FEAR.

EDIT
WITHOUT
MERCY.

GRADUATE ENGLISH ADVISORS

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The City College
of New York

Division of
Humanities and the Arts

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GRADUATE PROGRAM ADVISORS

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

MA in ENGLISH LITERATURE
András Kiséry, Director (akisery@ccny.cuny.edu)

MA in LANGUAGE & LITERACY
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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.cuny.cuny.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.

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

- B0771 – Battle of the Sexes: Sexuality, Gender, and Early Modern English Drama [LIT]**
(Reg. Code: 60911) Doris Barkin
- B2150 – The Publishing Profession [CP]**
(Reg. Code: 60888) Carol Taylor
- B3405 – From Fiction to Scripts [CP]**
(Reg. Code: 60910) Marc Palmieri

6:45-8:35

- B2124 – Contemporary American, Inter-Genre and Multi-Media Writing [LIT]**
(Reg. Code: 60895) Laura Hinton
- B3600 – The Nonfiction Workshop: Climate Writing [CW]**
(Reg. Code: 60978) Justine Calma

TUESDAYS

4:45-6:35

- B1957 – The Novel Now [LIT]**
(Reg. Code: 58725) Robert Higney
- B1960 – YA Fiction: The Dangerous Journey into the Woods [CW]**
(Reg. Code: 45229) Pamela Laskin
- B2030 – The Evidence of Things Unseen: Art, Archives, and Harlem [CP/LIT]**
(Reg. Code: 60902) William Gibbons
- B3000 – Workshop in Fiction [CW]**
(Reg. Code: 58716) Lyn Di Iorio

6:45-8:35

- B2003 – Medieval Epic and Romance [LIT]**
(Reg. Code: 58678) Paul Oppenheimer
- B3000 – Workshop in Fiction [CW]**
(Reg. Code: 45181) Salar Abdoh
- B8100 – Second Language Acquisition [L& L]**
(Reg. Code: 58818) Missy Watson

WEDNESDAYS

4:45-6:35

- B2127 – Evolution of the Black Narrative Tradition: Nature and Cultivation [LIT]**
(Reg. Code: 60899) Gordon Thompson
- B3200 – Poetry Workshop [CW]**
(Reg. Code: 45182) Cynthia Cruz

6:45-8:35

- B1812 – Melville and Douglass [LIT]**
(Reg. Code: 58721) Carla Cappetti
- B3002 – Craft of the Novel [CP]**
(Reg. Code: 58675) Keith Gandal
- B3600 – Nonfiction Workshop [CW]**
(Reg. Code: 58676) Amir Ahmadi

THURSDAYS

4:45-6:35

B1942 – Poetry Beyond the Personal [CP]

(Reg. Code: 58677) David Groff

B2197 – Activist Arts and the Harlem Renaissance [LIT]

(Reg. Code: 58723) Vanessa Valdes

B3400 – Drama Workshop [CW]

(Reg. Code: 58674) Robert Barron

6:45-8:35

B3000 – Workshop in Fiction [CW]

(Reg. Code: 45210) Mark Mirsky

C0855 – Teaching Adult Writers in Diverse Contexts [L&L]

(Reg. Code: 58822) Barbara Gleason

**ENGL B1960 – YA Fiction:
The Dangerous Journey into The Woods**

Prof. Pamela Laskin
Tuesday 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 an amoral 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 youngadult 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: 45229)

Pamela Laskin directs the Poetry Outreach Center at City College. Several of her children’s and poetry books have been published, most recently, *Ronit And Jamil*, a Palestinian/Israeli version of “Romeo and Juliet” in verse published by Harper Collins in 2017. *BEA*, a picture book, was a finalist for the Katherine Paterson Prize for Children’s Fiction. She teaches children’s writing in the MFA program.

ENGL B3000 – Workshop in Fiction

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

In this workshop, graduate students will mainly focus on writing and revising two, or perhaps three, self-contained and short works of fiction and critiquing (through both written and oral comments) the work of fellow writers. Using the technical terms of the craft (such as characterization, structure, conflict, point of view, dialogue, beats, tone, setting, theme, etc.) we will discuss what each submission is trying to accomplish and suggest ways to help the writer improve the work. We’ll also discuss outside fiction when useful and chapters from *Self-editing for Fiction Writers*, 2nd edition, by Renni Browne and Dave King, a book which students should purchase.

In order to prepare and project toward future submissions to literary journals or magazines, each student will also be assigned to read several issues of a journal and write and deliver as an oral report an assessment of the type of work it tends to publish. I may also ask students to distribute a journal excerpt that embodies its preferences and expectations. I hope with this assignment to develop an

archive of different publications appropriate for the diverse works produced by our class.
(Reg. Code: 58716)

Lyn Di Iorio is working on a suspense novel, *The Sound of Falling Darkness*, which was shortlisted for the 2015 Faulkner- Wisdom Novel-in-Progress award. Her short novel *Outside the Bones* (Arte Público Press) won the 2011 *Foreword Review* Indie Book of the Year Silver Award, was best debut novel on the *Latinidad* list, a top-five finalist for the 2012 John Gardner Fiction Award, a finalist for the International Latino Book Award, and on *Book Riot’s* 2016 list of the top 100 works of noir. Her recent short stories have appeared in *Review: Literature and Arts of the Americas* and *New Guard*. She has won residencies and fellowships from The Millay Colony for the Arts, the Virginia Center for the Creative Arts, the Vermont Studio Center and Ucross, and was a Patricia Harris Fellow at Stanford University’s Creative Writing Program.

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: 45181)

Salar Abdoh was born in Iran, and splits his time between Tehran and New York City. He is the author of three novels: *The Poet Game* (Picador), *Opium* (Faber), and *Tehran at Twilight* (Akashic Books), as well as the editor of *Tehran Noir* (Akashic Books). His essays and short stories have appeared in various publications including the *New York Times*, *BOMB*, *Callaloo*, *Guernica*, and on the BBC. He is the recipient of the NYFA Prize and the National Endowment for the Arts award.

ENGL B3000 – Workshop in Fiction

Prof. Mark Mirsky
Thursday 6:45-8:35

The focus of the workshop is on the writing of the individuals in the seminar, not on reading assignments or exercises. The course will try to identify the unique voice of each writer, and encourage students to develop and enrich this voice. I hope to meet with each student in the class from the beginning of the semester and to continue to see them individually in my office. I will discuss possible assignments both in class and in conference, if I feel that individual students are apt to profit from them. All new work handed counts toward the page requirement of sixty pages. All the writing submitted that is written during the semester counts toward this requirement. There are three brief assignments detailed during the first class that I ask students to complete and send in before the second class.

I will lecture on methods of narrative in the course of the semester both in relation to the manuscripts submitted and in regard to stories and novels that I regard as “classics” of fiction, such as writers of the past, Witold Gombrowicz, the critic, Edmund Wilson, and Robert Creeley, all speaking about what draws them to write, or how they write.

Students can submit brief samples of their writing at the beginning of the course (within reasonable limits), and the instructor will respond to them. The instructor will lecture briefly on creative narrative in the course of the semester both in relation to the manuscripts submitted and some of the assigned reading. If the schedule of manuscripts submitted permits it, he will assign and discuss specific texts. Readings are rotated from year to year bit, the following may be distributed or assigned: *Mist* by Miguel de Unamuno, “First Love” by Samuel Beckett, “Completion of a Love” by Robert Musil; “Sorrow Acre” by Isak Dinesen; *At Swim, Two Birds*, by Flann O’Brien, Donald Barthelme’s “A Shower of Gold,” Sherwood Anderson’s *Winesburg, Ohio*, Robert Creeley’s “Mr. Blue,” and Delmore Schwartz’s “In Dreams Begin Responsibilities.”

Students are required to read all the submissions of their fellow students and expected to comment on them in class.
(Reg. Code: 45210)

Mark Jay Mirsky is the author of thirteen books, among them five novels and a book of stories and novellas, *Thou Worm Jacob*, *Proceedings of the Rabble*, *Blue Hill Avenue*, *The Secret Table*, *The Red Adam*, and *Puddingstone*. He has also published three critical studies, *The Absent Shakespeare*, *Dante*, *Eros and Kabbalah*. *Blue Hill Avenue* was listed by the Boston Globe in 2009 as “One of the Essential Books of New England.” His last book *A Mother’s Steps* is a search for his mother in dreams and photographic albums. The editor of the Diaries in English translation of Robert Musil (Basic Books) and co-editor of *Rabbinic Fantasies* (Yale University Press) and Volume 1 and 2 of *The Jews of Pinsk, 1506- 1941* (Stanford University Press) he has been the editor of *Fiction* since its founding in 1972. Professor Mirsky has taught at Stanford University and Bar

Ilan as well as serving first as director of the City College M.A., and then as chairperson of its English Department. He has published in numerous periodicals, the New York Times Sunday Book Review, the Washington Post, Partisan Review, and received a National Endowment for the Humanities fellowship and a New York Foundation for the Arts Award.

ENGL B3200 – Poetry Workshop

Prof. Cynthia Cruz
Wednesday 4:45-6:35

Does ‘writing’ exist in and of itself? No. It is merely the reflection of a thing that questions.

--Clarice Lispector, *A Breath of Life*

In this graduate level poetry, workshop we will explore the concept of the poem as a form of a question. Entering our writing with a question, with unknowing, we will undoubtedly discover new forms, subject matter, and, perhaps, even more questions. In this course, we will read and discuss the work of contemporary poets while, at the same time, sharing our own writing in weekly workshops. Each student can expect to write one poem per week and workshop every other week. The final project will be a small collection of revised poems due at the end of the term.

(Reg. Code: 45182)

Cynthia Cruz is the author of five collections of poems: *How the End Begins*, *Wunderkammer*, *The Glimmering Room*, and *Ruin*. Her fifth collection of poems, *Dregs*, was published in September of 2018. The editor of an anthology of contemporary Latina poetry, *Other Musics: New Latina Poetry* (2019), *Disquieting: Essays on Silence* is her first collection of essays. Cruz is the recipient of fellowships from Yaddo, the MacDowell Colony, and a Hodder fellowship from Princeton University. She teaches at Sarah Lawrence College and Columbia University.

ENGL B3400 – Drama Workshop

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

This is a creative writing class in the playwriting form, which is open to both playwrights as well as other writers who have yet to experiment with the form. We will be writing in every class, as well as reading aloud the dramatic work of the class members. This is not a course in dramatic literature, but rather a practical workshop where we will practice how to effectively create character, dialogue, story and exposition. Students will be given an official playwriting manuscript format example, and will be expected to present work in this format. In addition to writing shorter exercises, everyone will be expected to write an original one-act play by the end of the term. Furthermore, at the end of the semester, students in the class will have the opportunity to see their work presented by acting students from the Theatre Department.

Whether you are a poet, a fiction writer or screenwriter, an experience in writing for the stage can be a huge boon to your development as a creative writer. The stage is a freeing, flexible and powerful medium, and this class will give students the pleasure and discovery of hearing their dialogue aloud, of witnessing in elemental origin the coming to life of living, breathing human beings, which may very well affect and deepen your writing beyond any of your expectations. (Reg. Code: 58674)

Rob Barron is a Playwright, a Director, an Actor and a Teacher. As a Playwright, he is the author of twelve produced plays and musicals, including: *Excavation* (Dayton Playhouse /OH) and the Jewelbox Theatre/OK); *The Road to Washington*; *5/31/89: The Flood* (The Mountain Playhouse / PA); *1919: A Baseball Opera* (Ensemble Studio Theatre / NYC); *Ferdinand the Bull* (Theatreworks USA), which he wrote with Jeff Marx and Robert Lopez, the authors of *Avenue Q*; and a new musical version of *The Phantom of the Opera*, which enjoyed five national tours. Other shorter works have been presented at The Actors Studio (NY) and the Fisher Theatre (NH). As a Director, Rob has directed in New York, regionally, and in England. He has directed premieres at the Yale Rep, the Philadelphia Festival Theatre for New Plays, and the Actors Studio in New York City, where he is a member as an actor and a director. He directed the premieres of *Come Up and See Me Sometime - A Night with Mae West*, and Hans Christian Andersen's *The Snow Queen* at the White River Theatre Festival in Vermont, and the premiere of Thomas G. Waites' *Dark Laughter* at the Marin Theatre in California. He has also directed several shows at Theatreworks/Colorado and the Studio Theatre in Washington, D.C., where his productions have been nominated for several Helen Hayes Awards. His short film *THE DICKS* (with Burt Young) will be screened at the Milan International Film Festival and the Lisbon Rendezvous.

He is also the Artistic Director of Two Beans Productions, a company devoted to producing theatre for family audiences all across the country. A graduate of the Yale School of Drama, Brown University and the Phillips Exeter Academy, Rob is also a Professor and Chair of the Department of Theatre and Speech at the City College of New York (CUNY), as well as a happy husband and the proud father of an eighteen year old and a twelve year old.

ENGL B3600 – Nonfiction Workshop: Climate Writing

Prof. Justine Calma
Monday 6:45-8:35

The climate crisis is already changing the way each of us lives and experiences the world. This graduate workshop will give students a space to reflect on the effects of climate change in their own communities. We'll explore the science, make connections to New York City, and examine writing from others at the frontlines of the crisis. Students will submit their own chronicles of a world in transition—which can

include stories about migration, conflict, ecological loss, manmade disasters, resilience, and solutions. Climate writing is emerging as a genre at a time when the narratives we tell can determine how our planet meets the challenges ahead. And that, in turn, will shape physical, political, social, and cultural environments for ourselves and for generations to come. Students will read and process recent exemplary literary nonfiction on the subject of the climate crisis, and write a research-driven personal essay on the effects of global warming in their communities, to be workshopped by their peers.

*This class is supported in part by the Provost's Office as part of City College's Year of Sustainability and Environmental Justice.
(Reg. Code: 60978)

Justine Calma is a journalist reporting on science and the environment for Vox Media's The Verge. She previously covered environmental justice and health for Grist.org. Since the adoption of the Paris climate accord in 2015, Justine has covered the effects of climate change across four continents. Her work can be found on NBC News, PBS, PRI's The World, WNYC, FiveThirtyEight, Quartz, Wired, HuffPost, Mother Jones, Business Insider, and The GroundTruth Project, among others. She is an alumna of Columbia Journalism School's Toni Stabile investigative program and the Ida B. Wells fellowship at The Nation Institute's Investigative Fund. Justine was born in the Philippines, immigrated to Los Angeles as a child, and is now based in New York City.

ENGL B3600 – Nonfiction Workshop

Prof. Amir Ahmadi
Wednesday 6:45 - 8:35

After centuries of the dominance of the novel, currently the publishing landscape is experiencing a shift towards nonfiction. The genre commonly called "creative nonfiction," a narrative form that includes personal essay, memoir, travelogue, etc. is attracting an unprecedented amount of attention.

This workshop has two parts. In every class, about the first half an hour we will have a discussion around a published piece. I will distribute them as PDFs at the beginning of the semester and assign one piece per week. You are required to read the assignment closely and come to the class prepared for discussion. We will read essays by a large variety of authors from all over the world in different genres.

The second part of the class will be run as a standard workshop. Each student submits two times during the semester, each piece under twenty pages. The submission doesn't have to be in any specific genre, with one caveat: the narrative is the ultimate focus of this workshop. We will discuss pieces that tell a story. So academic writing and certain forms of lyric essay are not among what we cover. I will mostly focus on the ways in which the story is told, the

arc of the narrative, the dialogue, how characters are introduced and developed, and the prose. Students are required to come to the class with the annotated copy of the submitted piece and an additional letter of general comments and suggestions for improvement. **(Reg. Code: 58676)**

Amir Arian Ahmadi started his writing career in 2000 as a journalist in Iran. In Farsi, he has published two novels *Cogwheels* and *Disappearance of Daniel*, a collection of stories (*Fragments of a Crime*), and a book of nonfiction on the state of Iranian literature in the new millennium *Graffiti on the Paper Wall*. He also translated from English to Farsi novels by E.L Doctorow, Paul Auster, P.D. James, and Cormac McCarthy. He switched to writing in English in 2012, and has published short stories and essays in *The New York Times*, *The Guardian*, *London Review of Books*, *Massachusetts Review*, *Asymptote*, *openDemocracy*. He earned a Ph.D. in Comparative Literature from the University of Queensland in Australia, and an MFA in creative writing from NYU.

ENGL B1942 – Poetry Beyond the Personal

Prof. David Groff

Thursday 4:45-6:35

Poetry today asks us to write not only from our own personal experience but to respond to the urgent call of the larger world. Even as it's vital to write on autobiographical topics, we can find terrific opportunities to explore the larger subjects that command so much attention today, from current events and controversies to history, our locales, science, the environment, our different histories, and the arts. All those subjects summon your art, your smarts, and your heart.

"Write what you know," we writers are always told. Poetry Beyond the Personal will lead you to write what you don't know—yet. This Critical Practice course helps you expand your range, skills, and confidence as you move beyond directly autobiographical content, empowering you to explore, engage, and embrace the stuff of our planet. You'll discover new creative opportunities and test your literary mettle through exploring specific subjects, such as public events past and present; politics; issues of race, sexuality, and gender; visual art, music, and performance; family history; science and the environment; and New York City. You'll develop strategies for writing about life beyond the immediate and personal, including journalistic reportage, investigative skills, and research. You'll confront the challenges in creating poems that are engaged with the world but are not propagandistic, glib, derivative, dry, or merely documentary—poems that live on the page and resonate for those who read and listen to them.

In this course, you'll be asked to share your own poems every week (often in response to specific challenges and prompts), respond to weekly readings of poetry and critical prose by published authors, discuss each other's work in workshop sessions, and complete a semester-long writing project that requires leaving the house and lets you transcend your usual creative constraints and experience. Of course, even though you may not be writing directly from your own motives and history, your work will still bear your distinctive voiceprint. Your poems will still be personal.

Requisites for Poetry Beyond the Personal: A readiness to take risks in your writing and reading; a commitment to develop new skills through creation and revision of your poems; a willingness to interact with your fellow poets, including those with beliefs and opinions about the world that differ from your own; an interest exploring poem topics that will lead to greater knowledge and discovery; enthusiasm for the world's offerings, its complexities, and its mess; and a capacity for empathy. **(Reg. Code: 58677)**

David Groff received his MFA from the University of Iowa Writers Workshop. He also has an MA in English and Expository Writing from the University of Iowa. His two books are poetry are *Clay* (Trio House Press, 2013) and *Theory of Devolution* (University of Illinois Press, 2002). He has co-edited the anthologies *Who's Yer Daddy?: Gay Writers Celebrate Their Mentors and Forerunners*

(University of Wisconsin Press, 2013) and *Persistent Voices: Poetry by Writers Lost to AIDS* (Alyson, 2010). He has taught poetry and nonfiction workshops. An independent book editor with an interest in the ways writers engage with the culture, he has also led MFA courses in publishing and authorship.

ENGL B2030 – The Evidence of Things Unseen: Art, Archives, and Harlem

Prof. William Gibbons

Tuesday 4:45-6:35

In 1925, *Survey Graphic*, a monthly sociological and political research journal devoted their entire March issue exclusively to Harlem and the Harlem Renaissance or as some critics prefer to call it, the New Negro Movement.

A year later, *Fire!!* an African-American quarterly literary magazine started by Wallace Thurman, Zora Neale Hurston, Aaron Douglas, and Langston devotes to black aesthetics and political and cultural themes—sex, colorism, racism, self-hatred, and the perception of blacks as primitive—to capture the spirit of a new generation of intellectuals. Although *Fire!!* was a financial disaster and lasted a year and publishing only one issue, it became one of the most influential publications of the period.

As MFA creative writers, students will contribute their own poetry, fiction, non-fiction to create and publish a second issue of *Fire!!* or *Survey Graphic* expressing and exploring racial, social and cultural themes that were expressed in the 1920s that perhaps have significance today. Students will be exposed to the treasures of the archival collections in the Archives and Special Collections Division at CCNY and the Schomburg Center for Research in Black Culture. Students will experience accessing and utilizing unpublished materials and primary sources. The course will explore Digital Humanities initiatives by developing students' research, critical thinking, content development and WordPress/digital publishing and literacy skills.

(Reg. Code: 60902)

William Gibbons, Assistant Professor and Chief of User Services of the City College Libraries has 25 years of library experience including 8 years of archival training combined from the Schomburg Center for Research in Black Culture and the Archives and Special Collections Division in City College. Both as an archivist and librarian, Professor Gibbons is a resource on Harlem helping students and faculty become knowledgeable library users to use libraries to their fullest potential. For over a decade, Professor Gibbons has developed and taught courses in English and Black Studies offering students, "hands-on" experience accessing and utilizing archival collections. In the spring of 2019 Professor Gibbons developed and taught a course, "*Evidence of Things Unseen: Art, Archives and Harlem*", a collaboration with the Schomburg Center for Research and Black Culture.

ENGL B2150 – The Publishing Profession

Prof. Carol Taylor

Monday 4:45 – 6:35

The Publishing Profession course has been developed as comprehensive gateway for Creative Writing students interested in a career in the publishing industry. This course will offer a dynamic overview of the book publishing industry, including book acquisitions, editing, design and production, sales, marketing, advertising, corporate management, law and finance. There will be a focus on how Creative Writing students can use their acquired skills to secure gainful employment in a publishing house or a literary agency.

(Reg. Code 60888)

Carol Taylor is the Editorial Director at McKinnon Literary, a former Random House book editor, and a 20 year publishing veteran. She is a bestselling author of 10 books, an award-winning book editor, and a co-writer and ghostwriter, who has worked with many of today's top writers. She also teaches editing and writing.

ENGL B3002 – Craft of the Novel

Prof. Keith Gandal

Wednesday 6:45 – 8:35

In this Critical Practice course, we will comprehensively analyze or break down novels from the writer's point of view. We will not be concerned, as in literature courses, with meaning or historical context, but rather with the construction of a novel. We will look at a select number of novels as we analyze all aspects of the novel-writing craft: plot and action; conflict and suspense, promises and questions; setting a scene; openings, climaxes, and endings; issues of pacing; issues of style; characters; flashbacks, background information, and reveal; dialogue and description; sense of place and time; interior monologue, and so on. The focus will be on dramatic structure, which involves many of these elements—and whose effective achievement makes a book exciting to read—and we will use the analytic “textbook” that I feel is the best on the subject, namely Jack Bickham's. (It is out of print, but available used.)

Regarding the choice of novels: Iris Murdoch is a British novelist; the novels we'll be reading were published in the 60s and 70s. She has won a number of prizes, including the most prestigious British award for a novel, the Booker Prize, and she is arguably one of the great novelists in English in the second half of the 20th century. Tom Clancy is best known as a bestselling writer of a series of thrillers about the character Jack Ryan. We will thus be looking at a conventional genre

novel (Clancy) as well as a couple of literary novels (Murdoch) to understand how novels work in general, regardless of type. But we will also develop ideas about the basic, different types of novel structures: each of these three novels sets up a distinct relationship between the reader and the main character(s).

Requirements: Class participation; analytic term paper; final exam.

Tentative Texts:Jack Bickham, *Writing Novels That Sell*Tom Clancy, *Patriot Games*Iris Murdoch, *A Fairly Honorable Defeat, A Severed Head***(Reg. Code: 58675)**

Keith Gandal is Professor of English at City College of New York, with a joint appointment in American Literature and Creative Writing. He received his Ph.D. from University of California, Berkeley. He is the author of five books: four scholarly monographs and a novel. His research has focused on two areas of American studies: literature and poverty, and literature and war. His scholarly books are *The Virtues of the Vicious: Jacob Riis, Stephen Crane and the Spectacle of the Slum* (Oxford University Press, 1997), *Class Representation in Modern Fiction and Film* (Palgrave Macmillan, 2007), *The Gun and the Pen: Hemingway, Fitzgerald, Faulkner and the Fiction of Mobilization* (Oxford, 2008), and *War Isn't the Only Hell: A New Reading of World War I American Literature* (Johns Hopkins University Press, 2018). The novel, *Cleveland Anonymous* (North Atlantic Books, 2002), combines a variety of genres, including comedy and mystery. At City College, he has served as MFA director, MA director, deputy chairperson, and chair.

ENGL B3405 – From Fiction to Scripts

Prof. Marc Palmieri

Monday 4:45 – 6:35

You've written the fiction, but can you see the movie? This class will involve composing a screenplay for an adaptation of prose. Through approaching a work of fiction (one's own short story, or that in the public domain of another author) as a film, we will consider: What element of the fiction or non-fiction narrative are we choosing to emphasize? How are the advantages and opportunities of cinematic storytelling to be best employed? What are the different ideas and approaches to what “adaptation” means - and how is the film version its own independent work of art?

Students will develop a screenplay for a short film or make progress toward a feature length screenplay. The course will include the group offering ideas for the cinematic approach on the source material screenplay drafts based on a critical reading, training in the screenplay manuscript form, and workshopping with feedback discussions of each classmate's adaptation.

(Reg. Code 60910)

Marc Palmieri has taught dramatic writing in the MFA program at CCNY since 2010, and has taught Modern and Postmodern Drama, Shakespeare, Dramatic Writing for the stage, TV and film, Fiction and other courses for the Undergraduate English Department since 2006. He is a full-time core faculty member in the School of Liberal Arts at Mercy College. Credits include: Miramax Films' Telling You (screenplay), stage plays include Levittown (NY Times Critic's Pick), The Groundling, Carl The Second and Poor Fellas (all published by Dramatists Play Service). He has published twice in Fiction, and in numerous anthologies for Applause/Limelight Books and Smith & Kraus Inc. His collection of plays for middle schoolers, S(cool) Days, will be published by Brooklyn Publishers in 2020. Marc is a fully vested member of SAG- AFTRA and Actors Equity. BA Wake Forest, MA, MFA CCNY.

LITERATURE

ENGL B0771 – Battle of the Sexes: Sexuality, Gender, and Early Modern English Drama

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

This advanced graduate class will explore how dramatists such as Shakespeare, Middleton, Ford, Behn, Wycherley, and others represent gender and its performance in early modern culture. The texts engage questions of sexual and gender relations as a kind of battle. We will also explore varieties of gender in early modern representation including non-binary sexualities and competing forms of masculinity and femininity. In addition to primary dramatic texts, we will be reading works from early modern literature such as poetry and prose written in the period roughly between 1590–1675, and scholarly and theoretical essays, which situate the primary texts in their literary and historical context.

An analysis and examination of the aggressive and often competitive nature of gender, sex, and love will be undertaken. Central questions we will ask are how did the performance of gender evolve throughout the literature of the early modern period? What influence did conceptions of masculinity, in particular, have on the variety of gender and sexual forms expressed in the period? How did these constructions shape our own world and structure our thought? **(Reg. Code: 60911)**

Doris Barkin is a Lecturer and faculty advisor to the literary journal *Promethean*. She teaches literature and creative writing. Her major areas of research and interest include Early Modern literature, Shakespeare, cultural studies, and gender study. Dr. Barkin has been awarded The Professional Staff Congress – City University of New York (PSC-CUNY) Research Award for “Scapegoat City: Urbanism, Immigration, and Disembodiment in Shakespeare’s *Merchant of Venice*.” She has been published in *American Book Review*, *It’s All About Shoes* (Plain View Press), and most recently, her essay “Early Modern Pantsuit Politics: Shifting Masculinities in Shakespeare’s *Two Gentlemen of Verona*” appears in *Paradigm Shifts During the Global Middle Ages and the Renaissance* (Brepols Publishers).

ENGL B1812 – Melville & Douglass

Prof. Carla Cappetti
Wednesday 6:45 – 8:35

In this course we will encounter the writings and explore the relationship of Frederick Douglass and Herman Melville, two titans of nineteenth century American culture. In their speeches, stories and poems, Douglass and Melville gave voice and visibility to the suffering and the resistance of sailors, slaves and whales at home and abroad. They consistently exposed the ways race and nation were used to justify enslavement and colonization in the early late 19th, lynching and the death penalty in the late 19th century. Reading Frederick Douglass

alongside Herman Melville will also allow us to recognize the literary conventions shared by sailors’ stories, fugitive slave narratives and hunting tales.

(Reg. Code: 58721)

Carla Cappetti is the author of *Writing Chicago: Modernism, Ethnography, and the Novel*. She has published articles on Richard Wright, Zora Neale Hurston, the Federal Writer Project of the WPA, and Natalia Ginzburg. She is currently writing a book on wild animals in American literature. She teaches courses and supervises theses on nature and animals in American Literature, urban literature, Herman Melville, Frederick Douglass, Zora Neale Hurston, Richard Wright. Honors: Fulbright Fellowship, American Council of Learned Societies, American Philosophical Society, Newberry Library Fellowship, Whiting Fellowship.

ENGL B1957 – The Novel Now: Contemporary Fiction

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

In this course, we will read a set of very recent novels, from approximately the past decade, with an eye to what they can tell us about the literary landscape of the present. These works engage with the modern urban environment, the figure of the refugee, migration, race and identity, history and memory, among other themes. And they raise questions about the status of English as a global literary language, about the continued relevance of modernism and avant-garde writing, and about the relationship between “literary” and “genre” fiction. We will also discuss some of the conditions under which novels are written, circulated, and read today, particularly the ever-growing role of cultural prizes, the consolidation of the publishing industry, and questions about translation. The novels we will read (though subject to change slightly) will include Tom McCarthy, *Remainder*; Zadie Smith, *NW*; Teju Cole, *Open City*; NoViolet Bulawayo, *We Need New Names*; Mohsin Hamid, *Exit West*; Aravind Adiga, *White Tiger*; Kazuo Ishiguro, *Never Let Me Go*; and Emily St. John Mandel, *Station Eleven*; plus critical/theoretical readings most weeks.

Requirements: substantial reading, weekly journal entries, 4- 5 page midterm essay, 12-15 page final project.

(Reg. Code: 58725)

Robert Higney researches and writes about twentieth century British and colonial/postcolonial literature, including authors such as Joseph Conrad, Virginia Woolf, and Mulk Raj Anand, as well as the contemporary novel. Recent work has appeared in the journals *Novel* and *Modernism/modernity*. In the graduate program, he has taught courses on contemporary fiction and the twentieth-century British novel, and he has advised MA theses on topics including Toni Morrison’s use of the supernatural, border-crossing in the novels of Ernest Hemingway and Salman Rushdie, early women novelists in India, and early sci-fi and “weird fiction.”

ENGL B2003 – Medieval Epic and Romance

Prof. Paul Oppenheimer
Tuesday 6:45-8:35

An exploration of some of the most notable medieval romances and epics, or poems and stories centering on courtly ideals and knightly adventures straight across the European literature of the High Middle Ages: it is these, together with their presentations of often corrupted passions, that form the basis of modern literature and which continue powerfully to influence how we write and think today. Some of the themes to be considered: courtly love and anti-feminism, the conflict between love and honor, the mystery of the quest, the grail challenge, the conflict between religious and secular codes, and the roles of magic and legend. Included in our readings will be Dante's *La vita nuova*, *Percival* by Chretien de Troyes, *Parzival* by Wolfram von Eschenbach, *Tristan* by Gottfried von Strassburg, and Chaucer's *Troilus and Criseyde* (often seen as the predecessor of the modern novel). All texts are in translation, except the Chaucer, which with a bit of assistance, will pose no problem, and will also allow the student to pick up a bit of Middle English. -- One research essay and one brief in-class presentation of your essay topic. **(Reg. Code: 58678)**

Paul Oppenheimer, a professor of English and comparative literature at The Graduate Center and The City College of New York (CUNY), has taught *The Vampire: An Exploration of Certain Ideas of Evil in Western Literature* for over thirty years. In addition to *Evil and the Demonic: A New Theory of Monstrous Behavior*, he is the author of *Rubens: A Portrait* and, more recently, of *Machiavelli: A Life Beyond Ideology*. A specialist in medieval and modern lyric and narrative poetry, with degrees from Princeton and Columbia, he frequently teaches Chaucer and Shakespeare as well as courses in modern lyric poetry.

ENGL B2124 – Literature Under Erasure: The Contemporary Intergene & Multi-Media Poetics

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

Words, as Heidegger and Derrida speculate, are always "sous rature," "under erasure." Words, particularly words in *writing*, are divided between their intent to "make sense" and their incapacity to do so—even within the best "crafted" sentence, the most "coherent" prose paragraphs, prose that is often written to assuage reader anxieties about the fact of language's dodging, fitful acts of articulating meaning. Every writer (at least secretly) confronts these dystopic aspects of language, discovering that words' referents cannot be not properly propertized, or easily turned into packaged commodities based in economic exchange. The ironies and multivalences of literary language are all too real.

Contemporary writers of the intergenre trace these shattering effects of written language and embrace

them through playful texts that engage multiplicity of meanings. They divest genre of its cultural authority, often juxtaposing non-verbal media to accumulate words' interpretative impasses. They decenter themes or metaphoric significance. These radical works may leave readers unsure about the meaning of the open text; but this equivocal process within the intergenre forces readers to engage differently. It invites the literary audience into the meaning-making process.

A product of mid- to late twentieth-century literary experimentation, often taking a political edge, the intergenre and multimedia literary hybrids draws upon alternative senses within the reader, engaging our aurality and sound's capacity to undermine closed image systems; and performativity—both as staged event but also as an on-going activity within the verbal text.

In this course we will study contemporary poets who produce poets-prose novels, sonic artists who perform poetry on stage or in recording studios, writers who play with the descriptive visual image giving it visual life on the material page. We will explore texts by authors who also are performers, filmmakers, choreographers, and sound artists. Some of the intergenre / multimedia writers we will be studying— mostly from the American canon but not exclusively-- include Kathy Acker, Alice Notley, Leslie Scalapino, Cecil Taylor, Jayne Cortez, Mark Nowak, Abigail Child, Tracy Morris, Fiona Templeton, Carla Harryman, and others. Two major analytical papers and short regular critical assignments, as well as one oral report, are written requirements for this course. **(Reg. Code: 60895)**

Laura Hinton is a poet, literary critic, and editor, as well as an educator. Her poetry books include *Ubermutter's Death Dance* and *Sisyphus My Love (To Record a Dream in a Bathtub)*, published by BlazeVox. Her critical books include *The Perverse Gaze of Sympathy: Sodomasochistic Sentiments from Clarissa to Rescue 911* (SUNY Press), *We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics* (co-editor) and *Jayne Cortez, Adrienne Rich, and the Feminist Superhero: Voice, Vision, Politics and Performance in the U.S. Contemporary Women's Poetics* (editor). Her essays, poet interviews, and reviews have appeared in numerous books and journals including *Contemporary Literature*, *Postmodern Culture*, *Textual Practice*, *Women's Studies*, *Rain Taxi*, *Jacket2*, *Poetry Project Newsletter*, and *The Journal of the Academy of American Poets*, among many others. She often works in hybrid media, and her poetry with photography and or/ video have been published in several journals including *Yew*, *Madhatter Review*, *Feminist Studies*, *Bird Dog*, *How2*, *Poetry Seen* and *Red Fez*. She has performed her poetry in venues from Maine to Tucson to New York City. She is a Professor of English who teaches a range of subjects from feminist and critical literary theory, poetics, film studies, contemporary literature, and women's literature.

ENGL B2127 – Evolution of the Black Narrative Tradition: Nature and Cultivation

Prof. Gordon Thompson
Wednesday 4:45-6:35

This class will focus on the impact of nature or the natural world on African American narratives from Frederick Douglass through to James Baldwin and beyond. We will attempt to locate elements within Black narratives that tie such works one to the other. Ultimately, beyond attempting to use close readings to detect how each text speaks to another, we will also observe such touchstones as Black music, religion, and especially issues of assimilation. Take note, Professor Thompson is a structuralist who works to uncover the inner structure of narratives in order to expose the aesthetic coherency of each text. We may spend much more time, hence, performing close readings of short excerpts of each text in order to see how a single part may help to explicate the whole. This class will not shy away from taboo subjects of sexuality and sticky issues of inter- and intra-racial matters, not only in the text itself, but with references to related issues in the so-called “real” world. **(Reg. Code: 60899)**

As the senior African Americanist in the English Department, **Gordon Thompson** has a rather broad training in African American cultural history. His lectures are influenced by trends associated with leading lights at Yale University, such as Robert Stepto, Henry Louis Gates, Harold Bloom and J. Hillis Miller. On occasion, he has had the pleasure of teaching mainstream American literature informed by the work of R. W. B. Lewis. In addition, teaching the great books courses at City College has deepened his love affair with writers from Homer to Dante, Shakespeare and Cervantes, Jane Austen to Wordsworth.

His first book length publication deals with African American narratives, memoirs, and autobiographical documents from the antebellum period up to the writings of Amiri Baraka. He offers a comprehensive course on the Harlem Renaissance, and his cultural history themed lectures offer commentary on such issues as minstrelsy and socio-philosophical discussions concerning the concept of the New Negro. Finally, as the previous director of the Langston Hughes Festival, he has become devoted to the work of that author.

Currently, he spends considerable time and research studying the life and times of James Baldwin.

ENGL B2197 – Activist Arts and the Harlem Renaissance

Prof. Vanessa Valdés
Thursday 4:45-6:35

In this class we will examine the activist impulse of visual, musical, and literary artists of the Harlem Renaissance, including Langston Hughes, Zora Neale Hurston, Eric Walrond, Miguel Covarrubias, Jessie Fauset, Ethel Waters, Aaron Douglas, Richard Bruce Nugent, Gertrude “Ma” Rainey, Paul Robeson, and Nella Larsen. We will also look at the intellectual-activists of the moment, including Arturo Alfonso Schomburg, Charles S. Johnson, W. E. B. DuBois, Alain Locke, James Weldon Johnson, and Ernestine Rose, among others. Class will include occasional visits to the Schomburg Center for Research in Black Culture, where students will have the opportunity to interface with primary documents in their renowned archive. The class grade will depend on active participation (15%); response papers to assigned readings (40%); draft of final paper (20%) final paper (25%). **(Reg. Code: 58723)**

Vanessa K. Valdés is the director of the Black Studies Program at The City College of New York-CUNY. A graduate of Yale and Vanderbilt Universities, and a Professor of Spanish and Portuguese, her research interests focus on the cultural production of peoples of African descent throughout the Americas: the United States and Latin America, including the Caribbean and Brazil. She is the editor of *The Future Is Now: A New Look at African Diaspora Studies* (2012) and *Let Spirit Speak! Cultural Journeys through the African Diaspora* (2012). She is the author of *Oshun's Daughters: The Search for Womanhood in the Americas* (2014) and *Diasporic Blackness: The Life and Times of Arturo Alfonso Schomburg* (2017). She serves as the series editor of the *Afro-Latinx Futures* series at SUNY Press.

In addition to the courses offered by the English Department, some of you may be interested in considering the following course, offered by MA in the Study of the Americas program at the Center for Worker Education (downtown, at 25 Broadway):

IAS A6120 – Literature and Art in the Contemporary Caribbean

Lizabeth Paravisini-Gebert
Wednesday 7:30-9:10

The course analyzes the ongoing dialogue between contemporary Caribbean literature and the visual arts around topics of deep cultural and historic resonance: slavery and the plantation, Creole religiosities, pan-Caribbean popular culture, environmental degradation, migration, and migration, among others. Texts to be discussed include Jean Rhys' *Wide Sargasso Sea* (Dominica), Pedro Cabiya's *Wicked Weeds* (Puerto Rico/Dominican Republic), Mayra Montero's *The Messenger* (Puerto Rico), Jamaica Kincaid's *Annie John* (Antigua), and others. We will look at the work of artists like Tony Capellán (Dominican Republic), Jaime and Javier Suárez (Puerto Rico), David Boxer (Jamaica), Firelei Báez (Dominican Republic), and Yoan Capote (Cuba).

Lizabeth Paravisini-Gebert is Professor of Hispanic Studies, on the Sarah Tod Fitz Randolph Distinguished Professor Chair at Vassar College.

LANGUAGE AND LITERACY

ENGL B8100 Second Language Acquisition

Prof. Missy Watson
Tuesday 6:45 – 8:35

This course examines the relationship between research on second language acquisition and the teaching of English language and literacy. We will explore seminal scholarship in both second language acquisition (SLA) and second language writing (SLW), building foundational theoretical knowledge on how L2 individuals learn and acquire English language and advanced literacy. We'll investigate what aspects of the acquisition process are universal, as well as the sorts of environmental, social, and individual factors that influence variability in L2 learning outcomes. To gain pedagogical insights, we'll explore the diverse educational needs and experiences of multilingual adolescents in K-6 settings, second language writers in college composition courses, and adult immigrants in ESL community programs. Our goal will be to highlight the implications of research to English language and composition instruction. Course texts include David E. Freeman and Yvonne S. Freeman's 3rd edition of *Between Worlds: Access to Second Language Acquisition*, Richard A. Orem's *Teaching Adult English Language Learners*, and Dana R. Ferris' *Teaching College Writing to Diverse Student Populations*.

(Reg. Code: 58818)

Dr. Missy Watson is Assistant Professor in the CCNY English Department where she teaches undergraduate and graduate courses in composition, pedagogy, language, and literacy. Her research lies at the intersection of composition and second-language writing and revolves around seeking social and racial justice. Her recent publications can be found in the *Journal of Basic Writing*, *Composition Forum*, *Composition Studies*, and the *Journal of Second Language Writing*.

ENGL C0855 Teaching Adult Writers in Diverse Contexts

Prof. Barbara Gleason
Thursday 6:45 – 8:35

This course will be framed by a survey of influential scholars and foundational concepts and theories, e.g., andragogy, experiential learning, self-directed learning, constructivism, and transformational learning. We will first consider profiles of adult learners, as described by Malcolm Knowles et al. (*The Adult Learner*, 7th ed., 2011), Deborah Brandt (*Literacy in American Lives*, 2002) and Charles Bazerman et al. (*The Lifespan Development of Writing*, 2018). A brief history of 20th century adult education in the U.S. will follow, with a close look at case studies described in *Illegal Alphabets and Adult Biliteracy: Latino Migrants Crossing the Linguistic Border* by Tomas Mario Kalmar (2001) and *Liberating Voices: Writing at the Bryn Mawr Summer School for Women Workers* by Karyn Hollis (2004). We will then explore 21st century adult-oriented curriculum design and instructional approaches, with special attention to GED/HSE preparatory programs, adult-oriented college reading/writing courses, worker education programs, and adult English language and literacy classes. An overview of adult education resources and programs will be presented by the instructor and by invited guest speakers. Each student will conduct an independent field research study of one adult-oriented education course/program.

A copy of *The Bedford Bibliography for Teachers of Adult Learners* by Barbara Gleason & Kimme Nuckles (2014) will be provided to every enrolled student free of charge by Macmillan Learning.

Textbooks:

Creating Courses for Adults: Design for Learning by Ralf St. Clair (2015)

Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared by Mike Rose (2005 reissue edition) *Back to School: Why Everyone Deserves a Second Chance at Education* by Mike Rose (2015) *Brief Guide for Teaching Adult Learners* by Cheryl Fleming and J. Bradley Garner (2009)

Course pack compiled of published journal essays and book chapters.

(Reg. Code: 58822)

Barbara Gleason is a professor in the CCNY English Department, Director of the MA in Language and Literacy, Editor of [Basic Writing Electronic Journal \(BWe\)](#), and—with Anita Caref, James Dunn, Erick Martinez, Lynn Reid, and Maria Vint—the primary author of “Forming Adult Educators: The MA in Language and Literacy at The City College of New York” (*Journal of Basic Writing*, Vol. 37, No. 2, forthcoming).

ADDITIONAL INFORMATION

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.ccnycuny.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 one semester 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).