

THE CITY COLLEGE OF NEW YORK
Department of

English

GRADUATE COURSE DESCRIPTIONS

FALL 2020

GRADUATE ENGLISH ADVISORS

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GRADUATE PROGRAM ADVISORS

MFA in CREATIVE WRITING
Salar Abdoh, Director (sabdoh@ccny.cuny.edu)

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

MA in LANGUAGE & LITERACY
Barbara Gleason, Director (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.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

- B0711 – Marlowe, Shakespeare's Contemporary**
(Reg. Code: 38294) Andras Kisery
B3000 – Fiction Workshop [CW]
(Reg. Code: 35332) Amir Ahmadi

6:45-8:35

- B2160 – Climate Writing [CP]**
(Reg. Code: 35278) Emily Raboteau
B4501 – Screenwriting Workshop [CW/CP]
(Reg. Code: 25054) Marc Palmieri

TUESDAYS

4:45-6:35

- B3901 – Translation Workshop [CW/CP]**
(Reg. Code: 42608) David Unger
C0910 – The Short Stories of the Americas
[CP/LIT] (Reg. Code: 25027) Lyn Di Iorio

6:45-8:35

- B2040 – A Historical Survey of African American Poetry and Song [LIT]**
(Reg. Code: 45633) Gordon Thompson
B3000 – Workshop in Fiction [CW]
(Reg. Code: 25017) Salar Abdoh
B8116 – Queer Literacies--Analyzing Homophobic Discourses/Creating Inclusive Rhetoric [L&L]
(Reg. Code: 45608) Mark McBeth

WEDNESDAYS

4:45-6:35

- B1717 – The Aesthetics of Bling [LIT]**
(Reg. Code: 35275) Harold Veaser
B3605 – The Mechanics of Editing [CP]
(Reg. Code: 36342) Yahdon Israel
C0862 -- The Teaching of Composition & Literature [L&L/CP]
(Reg. Code: 25020) Missy Watson

6:45-8:35

- B1982 – Poetry: Patience as Practice [CP]**
(Reg. Code: 25016) Nicole Sealey
B2023 -- US War and Mobilization in the 20th Century [LIT]
(Reg. Code: 35318) Keith Gandal

THURSDAYS

4:45-6:35

**B1616 -- Bible, Myth, and Contemporary
Literature [CP/LIT]**

(Reg. Code: 35314) Mark Mirsky

**B2031 -- Knowing Rivers: The Langston
Hughes Archives 1 [CP/LIT]**

(Reg. Code: 55545) Nelly Rosario **B3200**

-- Poetry Workshop [CW]

(Reg. Code: 25018) David Groff

6:45-8:35

B0000 -- Chaucer [LIT]

(Reg. Code: 35308) Paul Oppenheimer

B3600 -- Non-Fiction Workshop [CW]

(Reg. Code: 25019) Mikhal Dekel

**B8120 -- Research in Writing Centers and
Basic Writing [L&L]**

(Reg. Code: 36013) Barbara Gleason

ENGL B3000 -- Fiction Workshop

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

This course is dedicated to students' writing. Every student is required to submit two pieces in the course of the semester. They can be short stories or excerpts from longer projects. The maximum number of pages for every submission is 20. Ideally, in every class we will discuss two pieces. Other students are required to read and annotate the submitted piece and come to the class with notes and comments. They also need to pen a letter that summarizes their opinions and criticism. I will do the same. I am more focused on overall issues such as characterization, pacing, structure, etc, than line-editing.

The act of writing is solitary as it should be but editing and improving one's work requires a community of devoted, meticulous readers. That is what we try to construct in the class.
(Reg. Code: 35332)

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.

B4501 -- Screenwriting Workshop

Prof. Marc Palmieri
Monday 6:45-8:35

The good news is, these days one can move a script from page to screen faster and cheaper than ever before. While the possibility of selling a script to Hollywood is always real (seriously- it does happen), it is exciting and motivating to consider that thanks to how far digital technology has come, seeing one's own work on the independent film circuit, festivals and the internet can happen without someone giving you lots and lots of money. Students will develop a screenplay for a film, television or the web. All are welcome to work in other variations such as television scripts and web series scripts. We will examine the storytelling possibilities of the form, its advantages and challenges – and no doubt stumble on important things we didn't expect. Students will also offer critiques and participate in feedback discussions of classmates' work. **(Reg. Code: 25054)**

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.

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: 25017)

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 B3200 – Poetry Workshop

Prof. David Groff

Thursday 4:45-6:35

Just as each of us humans has a distinctive voiceprint, so does every poet. In this workshop you'll be encouraged to define and refine your particular poetic voice. We'll use the reading aloud of our poems to make observations and insights about them that lead us into the adventure of revision. In class exercises and discussion, we'll explore ways to liberate the imagination and take poems to the often-startling places they need to go, while writing in both received and organic poetic forms. We will also read poets of diverse nationalities, races, eras, genders, and aesthetics, to discover how we can better value their voices and find inspiration for our own poems.

In addition to writing and revising poems, we will explore where and how to send them out for publication, as part of a larger discussion about the voice of the emerging writer in a complex and rapidly changing American culture.

Please be ready to submit a poem a week, do assigned reading of work by poets past and present, provide generous written responses to poems by other workshop participants, perform in-class and take-home poetry prompts, present the workshop with a written introduction to a poet you love, and create an end-of-semester chapbook of your poetry. **(Reg. Code: 25018)**

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 of 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*

ENGL B3600 -- Non-fiction Workshop

Prof. Mikhail Dekel

Thursday 6:45-8:35

"I am not sure that what I wrote is true," French Resistance fighter and Auschwitz survivor Charlotte Delbo writes in an epigraph to *AUSCHWITZ AND AFTER*, "I am certain that it is truthful." In an era of fake news and "post-truth," the obligation of writers and intellectuals to truthful accounts seems greater than ever. Yet how to do this both responsibly and beautifully? What to do when facts are contested and archives are missing, distorted or incomplete? When have we researched enough? How credible are our personal experiences and memories? And how do we distill research and personal experience into arresting prose? In this workshop, students will present and comment on each other's truth-based works (memoir, essay, historical non-fiction, travel narrative, creative non-fiction, etc); read other works of non-fiction (Delbo, Didion, Balint, Hartman, and others); and discuss the aesthetic, ethical and practical questions that arise from the relationship between truth and writing. **(Reg. Code: 25019)**

Mikhail Dekel is Professor of English and Comparative Literature at the City College and the CUNY Graduate Center and Director of the Rifkind Center for Humanities and the Arts. She is the recipient of many awards, including fellowships from the National Endowment for the Humanities, the Mellon Foundation and the Lady Davis Foundation. She is the author of *Tehran Children: A Holocaust Refugee Odyssey* (W. W. Norton 2019), *Oedipus in Kishinev* (Bialik Institute, 2014), and *The Universal Jew: Masculinity, Modernity and the Zionist Moment* (Northwestern University Press, 2011). Her articles, translations and blogs have appeared in *The Journal of Comparative Literature*, *English Literary History*, *Jewish Social Studies*, *Callaloo*, *Shofar*, *Guernica*, and *Cambridge Literary Review*, among many others.

ENGL B3901 – Translation Workshop

Prof. David Unger

Tuesday 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: 42608)**

David Unger is writer and translator, he received Guatemala's 2014 Miguel Angel Asturias National Literature Prize for lifetime achievement though he writes exclusively in English. His latest novel, *The Mastermind*, is appearing in seven languages including Spanish, Arabic, Turkish and Italian. Other published novels include *The Price of Escape*; *Para Mi*, *Eres Divina*; *Ni chicha, ni limonada*; and *Life in the Damn Tropics*. His short stories and essays have appeared in *Guernica Magazine*, *Review* and *Playboy Mexico*. As translator, he has published 14 titles including *The Popol Vuh*, Guatemala's pre-Columbian creation myth and the work of Rigoberta Menchú (Guatemala), Silvia Molina (Mexico), Nicanor Parra (Chile), Teresa Cárdenas (Cuba), Mario Benedetti (Uruguay), among others. He just received a NYSCA grant to retranslate Nobelist Miguel Angel Asturias's first novel *El Señor Presidente* and teaches Translation in the MFA Program.

Unger has been a featured writer in book festivals in San Juan, Miami, Los Angeles, Guatemala, Sharjah, Managua, Bogotá, Lima, La Paz, Oaxaca, and Guadalajara.

ENGL B1982 -- Poetry: Patience as Practice

Prof. Nicole Sealey

Wednesday 6:45-8:35

In "Poetry and Ambition, Donald Hall writes, "Horace, when he wrote the *Ars Poetica*, recommended that poets keep their poems home for ten years; don't let them go, don't publish them...by that time, you ought to have them right." In this Critical Practice course we will consider patience, an essential component of poetic composition, as practice. Patience, in this context, is the difficult and demanding work of revision. Students will hone their critical skills through close readings of poems and the drafts that made those poems possible, and in prose responses to reading assignments. Texts from which readings will be assigned include *Black Lightning: Poetry-in-Progress* and *Making Poems: Forty Poems with Commentary* by the Poets. **(Reg. Code: 25016)**

Nicole Sealey is an award-winning Poet and Director of Cave Canem. Born in St. Thomas, U.S.V.I. and raised in Apopka, Florida, Nicole is the author of *Ordinary Beast* and *The Animal After Whom Other Animals Are Named*, winner of the 2015 Drinking Gourd Chapbook Poetry Prize. Her other honors include an Elizabeth George Foundation Grant, the Stanley Kunitz Memorial Prize from *The American Poetry Review*, a Daniel Varoujan Award and the Poetry International Prize. Her work has appeared in or is forthcoming to *Best American Poetry 2018*, *The New Yorker*, *The New York Times* and elsewhere. Nicole holds an MLA in Africana studies from the University of South Florida and an MFA in creative writing from New York University. She is the executive director at Cave Canem Foundation, Inc.

ENGL B2160 -- Climate Writing

Prof. Emily Raboteau

Monday 6:45-8:35

The climate crisis is already changing the way each of us lives and experiences the world. This 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, man-made 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 2,000-4,000 personal essay on the effects of global warming in their communities, to be workshoped by their peers. **(Reg. Code: 35278)**

Emily Raboteau is the author of a novel, *The Professor's Daughter* (Henry Holt) and a work of creative nonfiction, *Searching for Zion* (Grove/Atlantic), named a best book of 2013 by *The Huffington Post* and *The San Francisco Chronicle*, a finalist for the Hurston Wright Legacy Award, grand prize winner of the New York Book Festival, and winner of a 2014 American Book Award. Her fiction and essays have been widely published and anthologized in *Best American Short Stories*, *The New York Times*, *The New Yorker*, *Tin House*, *Buzzfeed*, *Literary Hub*, *The Guardian*, *Guernica*, *VQR*, *The Believer*, *Salon*, *Orion* and elsewhere. Honors include a Pushcart Prize, *The Chicago Tribune's* Nelson Algren Award, and fellowships from the National Endowment for the Arts, the New York Foundation for the Arts, the Lannan Foundation, and the MacDowell Colony.

ENGL B3605 – The Mechanics of Editing

Prof. Yahdon Israel

Wednesday 4:45-6:35

"Editing," Robert Gottlieb says, "requires you to be always open, always responding. It is very important not to allow yourself to want the writer to write a certain kind of book." Though workshops depend largely on the participants' ability to provide useful insight about what they're reading with possible methods of how to address the issues that arise, because editing is an entirely separate enterprise from writing, writers in workshop often find themselves: (1) not knowing what or how to help fellow writers; or (2) attempting to rewrite the story for the writer. *The Mechanics of Editing* is a class devoted to providing students with the language, methods and techniques that enable them to effectively workshop their peers' work, and edit their own. **(Reg. Code: 36342)**

Yahdon Israel is a writer, college professor and creator of *Literaryswag*, a cultural movement that intersects literature and fashion to make books cool. He has written for *Avidly*, *The New Inquiry*, *Brooklyn Magazine*, *LitHub*, and *Poets and Writers*. He teaches at *The New School* and *City College*. He hosts the *Literaryswag Book Club*, a monthly book club that's free and open to public and the host of *LIT*, a weekly web series about books and culture.

ENGL C0862 – The Teaching of Composition & Literature

Prof. Missy Watson

Wednesday 4:45-6:35

This course prepares graduate students to teach introductory college writing and humanities classes, and it also provides support for newly hired CCNY instructors. We will study and practice approaches to teaching composition, course design, writing assignments, instructional strategies, writing assessment, classroom management, as well as using print and online resources. We will also consider how to tailor our teaching to best support a wide variety of students--with variable needs, motivations, abilities, and cultural, linguistic, racial, educational, and social backgrounds.

*This course is also available under **LANGUAGE & LITERACY (Reg. Code: 25020)**

LITERATURE

ENGL B0711 – Marlowe, Shakespeare's Contemporary

Prof. Andras Kisery
Monday 4:45-6:35

Christopher Marlowe is now best known as the author of *Doctor Faustus*, a tragedy about knowledge, power, and the ends of human existence. In his own moment, Marlowe was seen as a dangerously transgressive figure and a literary revolutionary: his *Tamburlaine* transformed English drama, his *Hero and Leander* started a fashion for short, sexy mythological narrative, and his translation of Ovid's erotic poems was the hottest forbidden bestseller of the late 16th century. This course explores Marlowe's career and the ways it anticipates and mirrors that of his close colleague and contemporary, William Shakespeare – also providing an introduction to the literature of the period. We will be reading most of Marlowe's works, alongside the writings of Shakespeare as well as some others. **(Reg. Code: 38294)**

András Kiséry wrote *Hamlet's Moment: Drama and Political Knowledge in Early Modern England* (OUP, 2016, paperback 2018), edited *Formal Matters: Reading the Materials of English Renaissance Literature* (Manchester UP, 2013), *Worlds of Hungarian Writing: National Literature as Intercultural Exchange* (Fairleigh Dickinson UP, 2016), and the 2020 special issue of *Shakespeare Studies* on "English among the Literatures of Early Modernity," among others. The current Chair of the Shakespeare Forum of the MLA and Associate Editor of the journal *Hungarian Cultural Studies*, he also serves on the editorial board of *Shakespeare Quarterly*. He is working on three longer projects: a book about early modern English literature in Europe (for which he received a year-long NEH grant), another about the birth of media studies in the early 20th century, and for Oxford University Press, an edition of Christopher Marlowe's works.

ENGL C0910 – Short Stories of the Americas

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

In this class we will read short stories by Americas-based writers, discuss short story craft issues and workshop one story. We will also consider how to shape and organize our short story collections-in-progress. We will read single stories as well as collections. Venturing from realism to more uncanny approaches, we might read stories by Flannery O'Connor, Joyce Carol Oates, William Faulkner, Ralph Ellison, Julio Cortázar, Felisberto Hernández, Rosario Ferré, Silvina Ocampo, Lauren Groff and George Saunders. Collections we might read are *Strange Pilgrims* by Gabriel García Márquez, *Miguel Street* by V.S. Naipaul, *Things We Lost in the Fire* by Mariana Enríquez and *Vampires in the Lemon Grove* by Karen Russell. We might also read *From Where You Dream: The Process of Writing Fiction* by Robert Olen Butler. Class members will write drafts of two stories from their collections-in-progress and do one oral presentation (in tandem with a brief paper) on a short story read in class. **(Reg. Code: 25027)**

Lyn Di Iorio is a professor of the literatures of the Americas and creative writing at City College and CUNY Graduate Center. Her first novel *Outside the Bones* won Foreword Review's Silver Book-of-the-Year Award, was a top-five finalist for the John Gardner Award and Best Debut Novel on the Latinidad list. Among her literary criticism is a book of essays on Latinx literature and identity called *Killing Spanish*. She graduated Magna Cum Laude from Harvard University; was a Patricia Harris Fellow at Stanford University's Graduate Creative Writing Program; and received her Ph.D. from the University of California at Berkeley. She won a 2018 Advanced Research Collaborative CUNY Distinguished Fellowship for her in-progress short stories. One of these, about Hurricane Maria in Puerto Rico, is forthcoming in the *Kenyon Review*.

ENGL B2040 -- A Historical Survey of African-American Poetry and Song

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

This class will explore African American poets burdened with a dual set of aesthetic expectations. Laboring under the need to reflect Euro-American ideals of perfection and innovation, they must also speak to and for a set of African American cultural traditions. In part these concerns reflect problems of audience. A third burden of black poets, as with all artists, is the deeply personal need to illustrate powerful feelings through poetry, to make passions rational, or to communicate an intense love of life. Examining the synthesis or lack thereof of these aims shall be the focus of class discussions. And since the need to appease two different audiences and the poet's own desires has produced a body of poetic expression that is curiously hybrid in its construction and effect, concepts associated with the notion of double consciousness will complement these discussions, supplying us with a tool by which to explore the hybridicity such texts evince.

Readings will include the poetry of Phillis Wheatley, Paul Laurence Dunbar, Countee Cullen, Claude McKay, Langston Hughes, Gwendolyn Brooks, Robert Hayden, Amiri Baraka, Michael Harper, June Jordan, Audre Lorde, and Jay Wright among a few others.

Requirements: One paper at mid term and a longer one at semester's end. **(Reg. Code: 45633)**

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 Austin 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 1717 – The Aesthetics of Bling

Prof. Harold Veese
Wednesday 4:45-6:35

This course grew out of my seminars covering Renaissance lyric poetry. The lush and often strange imagery of poets such as Donne, Marvell, and Aemilia Lanyer made an odd contrast to the reigning literature of our own time, most obviously contrasting with the stark minimalism of Raymond Carver. But then I noticed that an insurgent trend was gaining momentum and overthrowing the dominant order. My course evolved. We had to study this trend, I felt, because the qualities of 17th-century baroque literature were having an amazing comeback. The literary resurgence of outsized excess begins, in my new course, with Djuna Barnes's off-beat classic novel, *Nightwood*. The course then moves on to other neo-baroque writers such as Marianne Moore, Elizabeth Bishop, John Ashbery, Nada Gordon, and Robyn Schiff—indeed to many members of the FLARF school of internet-based poetry. From that point on, the course looks at forms outside of poetry. We pay attention to the visual arts, especially to the painting of Kehinde Wiley, who is best known for his portrait of Barack Obama but is actually a deeply neo-baroque artist who paints men striding like Renaissance knights through the inner city. More extraordinary still are the MTV productions of creative powerhouse Hype Williams. His now-classic hip-hop videos fully embody the shine, shimmer, and conspicuous consumption of the neo-baroque aesthetic. My course in its present form traces the re-emergence of baroque tastes as the culture of bling. The course will consist of reading and writing about poetry, painting, music, and video that are the variable expressions of this radically new sensibility. **(Reg. Code: 35275)**

H. Aram Veese is Professor at the City College of New York (English Department) and the CUNY Graduate Center (Middle East and Middle-Eastern American Center). His publications include four volumes he has edited on literary theory and theorists, as well as his own book, *Edward Said: The Charisma of Criticism* (2010). In addition, he has worked as a journalist and addressed, in print, a nonacademic readership. He has conducted interviews that were published in books and magazines. He has recently published *The Rebirth of American Literary Theory and Criticism: Scholars Discuss Intellectual Origins and Turning Points*, a book based on original interviews with eighteen contemporary literary theorists. A second volume of interviews is now underway.

ENGL B2023 -- US War and Mobilization in the 20th Century

Prof. Keith Gandal
Wednesday 6:45-8:35

The literature in this course includes war fiction and literature set during a war or in a postwar world, but this literature might better be categorized as mobilization or post-mobilization literature. The unprecedented, meritocratic mobilizations for the World Wars and Vietnam effected dramatic social transformations in masculinity, the role of women, gender relations, sexual behavior, and the status of ethnic Americans and African-Americans. This course explores the representation of these mobilization-inspired transformations in modernist and post-modern literature, a brand new project in literary study.

Tentative Texts: (WWI) Ernest Hemingway, "A Very Short Story," *The Sun Also Rises*, *A Farewell to Arms*; William Faulkner, *Soldiers' Pay*; F. Scott Fitzgerald, *The Beautiful and Damned*, *The Great Gatsby*; Katherine Anne Porter, "Pale Horse, Pale Rider"; Willa Cather, *One of Ours*; Thomas Boyd, *Through the Wheat*; Victor Daly, *Not Only War*; (WWII) William Burroughs, *Junky*; Jack Kerouac, *Vanity of Dulooz*; Leslie Marmon Silko, *Ceremony*; Robert F. Williams, *Negroes with Guns*; (Vietnam) Norman Mailer, *The Armies of the Night*; James Fallows, "What Did You Do in the Class War, Daddy?" (handout); Keith Gandal, "Why the Vietnam Antiwar Uprising?" (handout). **(Reg. Code: 35318)**

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*

LITERATURE

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 B2031 – Knowing Rivers: The Langston Hughes Archives 1

Prof. Nelly Rosario
Thursday 4:45-6:35

I've known rivers ancient as the world.
--Langston Hughes, "The Negro Speaks of Rivers"

This course draws from the Langston Hughes Festival Archive at City College to explore the role of writers as preservers of history and culture, as archive creators and curators, as archival subjects themselves. What unique forms can an archive take beyond a physical collection of artifacts? How might the archive inform the creation--and definition--of literary work? What does the archivist/writer choose to include and omit, reveal and conceal? Students will generate creative work, with opportunities to engage the local community. This course is part of the Harlem Archives Project, an initiative of City College's MFA Program in Creative Writing and Black Studies Program that "enables the next generation of writers to attend to the stories of the Harlem community at large". **(Reg. Code: 55545)**

Nelly Rosario is Associate Professor in the Latina/o Studies Program at Williams College. She holds an MFA in creative writing from Columbia University and is the author of *Song of the Water Saints: A Novel*, winner of a PEN/Open Book Award. Her fiction and nonfiction work appears in various journals and anthologies, including *Critical Diálogos in Latina and Latino Studies* (eds. A. Ramos-Zayas, M. Rúa, NYU Press) and *Teaching Black: Pedagogy, Practice, and Perspectives on Writing* (eds. D. Brown, A. Lara, University of Pittsburgh Press), both forthcoming. Rosario is the recipient of a Creative Capital Artist Award in Literature for *desveladas*, a collaborative graphic-novel project of stories from the Americas. She was formerly on faculty at Texas State University and a Visiting Scholar at her alma mater MIT, where she has served as Assistant Director of Writing for the MIT Black History Project. Rosario is currently at work on a speculative novel about community medicine.

ENGL B1616 – Bible, Myth, and Contemporary Literature

Prof. Mark Mirsky
Thursday 4:45-6:35

This course is designed for graduate students in the Graduate Creative Writing Program as well as students in Literature or Education. The course will examine how questions raised in texts from the world of Antiquity continued to inspire writers in the Twentieth Century. The overriding theme of these readings is the boundary between the world that men and women see around them and experience and the unknown world that they imagine in dreams of death and eros. We will begin with the Sumerian/Babylonian Epic of Gilgamesh, chapters from Homer's *Odyssey*, and Hesiod's, selections from Genesis, the stories of creation, and the attempt to cross boundaries between parallel universes. During the semester the course will also passages from *The Book of Samuel*, and *The New Testament*, Sophocles' *Oedipus Rex*, *The Book of Job* in Edward Greenstein's new translation, one of Grimm's *Fairy Tales* and pages from the Irish epic *The Tain*. In Twentieth Century literature the book list will reference myth and Biblical riddles that influence Bruno Schulz's "Sanatorium Under the Sign of the Hourglass," Isak Dinesen's "Sorrow Acre," Milan Kundera's *The Unbearable Lightness of Being*, Franz Kafka's *The Trial*, William Faulkner, *Absalom, Absalom*, James Baldwin's *Go Tell It on the Mountain*, Cynthia Ozick's "The Pagan Rabbi," stories by Jorge Luis Borges, Donald Barthelme's *Snow White* or his short stories, and the instructor's text, *Dante, Eros and Kabbalah*.

Where possible the instructor will provide copies of books and stories either in Xerox or in PDF copies.

The instructor will require either a critical paper or a creative response of ten pages to at least one of the books on the syllabus and the submission of a minimum of three questions about nine of the texts assigned. **(Reg. Code: 35314)**

The founding editor of *Fiction* in 1972, with Donald Barthelme, Max and Marianne Frisch, which publishes from offices at The City College, Professor **Mark Jay Mirsky** is the author of five novels, *Thou Worm Jacob*, *Proceedings of the Rabble*, *The Red Adam*, *Puddingstone*, and *Blue Hill Avenue* (listed among the 100 Essential Books of New England—Boston Globe.) He has published a collection of novellas (*The Secret Table*), as well as five books of criticism and journalism, *My Search for the Messiah*, *The Absent Shakespeare*, *The Plot in Shakespeare's Sonnets*, *Dante, Eros and Kabbalah*, and *A Mother's Steps* in addition to numerous stories and articles. He is the editor of the *Diaries of Robert Musil*, co-editor of the two volume *History of Pinsk* (Stanford University Press), and *Rabbinic Fantasies* (Yale University Press).

ENGL B0000 – Chaucer

Prof. Paul Oppenheimer

Thursday 6:45-8:35

The bawdy, delicate, beautiful, philosophical and damned: Chaucer's *The Canterbury Tales*. This major work by the first great poet to write in English, and who influenced all other English-language poets of any consequence, will be the chief focus of a course that will also examine some of Chaucer's shorter lyrics while considering medieval culture and its ideals, which continue to influence humanity and literature some six centuries later. Readings in easily mastered Middle English. One brief in-class presentation, one research paper. **(Reg. Code: 35308)**

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 B8116 -- Queer Literacies--Analyzing Homophobic Discourses/Creating Inclusive Rhetoric

Prof. Mark McBeth

Tuesday 6:45– 8:35

Queer Literacies may seem an odd phrasing as acts of literacy--reading, writing, research, and critical thinking--may not seem on the surface to relate to issues of sexuality and gender. However, in the twentieth century, sponsors of literacy held a particular agenda to reproduce homophobic and heteronormative discourses that would attempt to squelch Queer energies and Queer identities. Yet, when Queer literates couldn't seek out information about themselves from normative sponsors (i.e., families, teachers, doctors, public figures), they instead sought out information in libraries, using their literate capabilities to accumulate information. Often that information misinformed them, so they began to create their own literacy sponsoring organizations and publications to constitute a more Queer-life-affirming platform of literacy. Groups such as the Gay Task Force of the American Library Association (GTF-ALA; the first American professional organization to advocate for LGBTQ concerns), the Parents and Friends of Lesbians and Gays (PFLAG), and the Gay Teachers Association (GTA) all began their efforts to upend the discourses that thwarted them. This course investigates how homophobic discourses of the twentieth century were circulated and then what Queer counter-literacy measures were taken to resist. If activism of these movements has been portrayed as street marches and "zaps," this course recovers the behind the scenes and the "behind-the desk" activism that occurred through literacy and language resistance. **(Reg. Code: 45608)**

ENGL C0862 – The Teaching of Composition & Literature

Prof. Missy Watson

Wednesday 4:45-6:35

This course prepares graduate students to teach introductory college writing and humanities classes, and it also provides support for newly hired CCNY instructors. We will study and practice approaches to teaching composition, course design, writing assignments, instructional strategies, writing assessment, classroom management, as well as using print and online resources. We will also consider how to tailor our teaching to best support a wide variety of students--with variable needs, motivations, abilities, and cultural, linguistic, racial, educational, and social backgrounds.

*This course is also available under **CRITICAL PRACTICE (Reg. Code: 25020)**

ENGLB8120 -- Research in Writing Centers and Basic Writing

Prof. Barbara Gleason

Thursday 6:45 – 8:35

Students from a broad range of cultures, language backgrounds, ethnicities, and socio-economic classes began attending college in large numbers during the 1970s, as colleges relaxed admission standards in order to democratize education. In addition, students with learning differences (also known as learning disabilities) entered the educational mainstream as a direct result of laws passed in 1975 and subsequent years. In order to provide support for these newly diverse students, writing centers and basic writing classes were established on college campuses all across the United States.

We will trace the 20th century origins of these programs (with a special focus on CUNY) and their evolution during the 21st century. While writing centers started out as marginalized remediation supplements for "weak" student writers, they are now viewed as essential educational programs for all students, including high-performing undergraduates and graduate students. IWCA (International Writing Centers Association) provides various forms of support for writing center professionals. Non-credit (or partial credit) "basic writing" classes have largely evolved into credit-bearing college writing classes that are stretched out over two semesters or accelerated by joining two classes together in one semester, often following the Accelerated Learning Program (ALP) model initiated by Peter Dow Adams at the Community College of Baltimore County. CBW (The Council on Basic Writing) provides support for basic writing professionals.

In order to learn about the many forms and varied contexts for contemporary writing centers and basic writing classes, we will survey scholarship published in *The Journal of Basic Writing*, *Basic Writing e-Journal*, *Praxis: A Writing Center Journal*, *The Writing Center Journal* and *Writing Lab Newsletter*. Course participants will meet two writing center/basic writing professionals and research topics of special interest.

Textbooks:

John Bean. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking and Active Learning in the Classroom*, 2nd edition (2011)

Scanned copies of texts will be provided, including excerpts from two books:

Lauren FitzGerald and Melissa lanetta. *The Oxford Guide for Writing Tutors: Practice and Research* (2016).

Jackie Grutsch McKenney. *Strategies for Writing Center Research* (2016). **(Reg. Code:36013)**

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.ccny.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 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).