



The City College of New York
Department of English

Summer 2024

Undergraduate Course Descriptions

Undergraduate Advisor:

Prof. Olivia Wood

NA 6/219

212-650-5407

The City College of New York

Department of English, Major Requirements

Please note: the minimum major GPA requirement for new majors is 2.5

MAJORS

39 credits total are required of the English Major. Majors must complete the introductory Gateway class (ENGL 25000, 3 credits), 15 credits of required Literature classes, and an additional 21 credits in one of three areas of concentration. No more than 12 transfer credits may be used to fulfill major requirements. **Publishing courses do not meet the requirements for either the English major or minor.**

MANDATORY GATEWAY CLASS (3 CREDITS):

ENGLISH 25000 is a pre-requisite to all 300- and 400-level Literature classes and must be taken at the beginning of your work for the major.

REQUIRED LITERATURE CLASSES (15 CREDITS):

- (1) All majors must also take one additional 200-level Literature course (a Genre Survey, a Historical Survey, or a Literatures of Diversity course). This class is a pre-requisite to taking 300- and 400-level Literature classes and must be taken at the beginning of your work for the major.
- (2) All majors must take two 300-level Literature courses. One 300-level Literature class may be taken concurrently with the Gateway class, but completing the Gateway class and an additional 200-level Literature course is a pre-requisite for further enrollment in 300- and 400-level Literature classes.
- (3) All majors must take two 400-level Literature courses. Completing two 300-level Literature classes is a pre-requisite for enrollment in 400-level Literature classes.

FURTHER REQUIREMENTS: 21 CREDITS FOR INDIVIDUAL CONCENTRATIONS WITHIN THE MAJOR:

Literature Concentration:

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

Creative Writing Concentration:

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

Secondary English Education Concentration:

21 credits (seven classes) of Literature courses at any level; but please note that no more than four 200-level Literature classes may be counted towards the English major. Students in this concentration must fulfill specific course areas required by the state; please refer to the checklist on the reverse side. This concentration is for students planning to teach at the junior-high or high-school levels, and is usually taken in conjunction with English Education courses toward a teaching certificate. See Prof. Andrew Ratner in NAC 5/208 for English Education advising (X5323).

ADDITIONAL INFORMATION ON COURSES

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

ENGLISH MAJOR CHECKLIST

In addition to satisfying CCNY's core requirements (checked by the Dean's Office, NAC 5/225), English majors must complete 3 credits of Gateway (ENGL 25000) and 36 additional credits in one of the concentrations outlined below. Please see the reverse side for details on requirements for the major and for each specific concentration.

(A) MANDATORY GATEWAY COURSE FOR ALL ENGLISH MAJORS:

ENGL 25000 _____ (term taken)

(1) LITERATURE CONCENTRATION

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

(2) CREATIVE WRITING CONCENTRATION

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

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

(3) SECONDARY ENGLISH EDUCATION CONCENTRATION

(Consult the English Education Program Undergraduate Advisor, Prof. Andrew Ratner, NAC 5/208, X5323. Please note: at least two of these literature courses must be taken at the 400 level)

American Literature _____ / _____ (term taken)
Shakespeare _____ / _____ (term taken)
Ethnic/Minority/Women's Literature _____ / _____ (term taken)
Ethnic/Minority Literature _____ / _____ (term taken)
Survey Course (e.g., "Representative Writers of...") _____ / _____ (term taken)
Pre-modern/pre-20th-century Literature (not Shakespeare) _____ / _____ (term taken)
Advanced Grammar (34200) or Language/Linguistics _____ / _____ (term taken)
Elective Creative Writing / Literature _____ / _____ (term taken)
Elective Literature (200-level) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (200-level or above) _____ / _____ (term taken)
Elective Literature (300-level or above) _____ / _____ (term taken)

Summer 2024 Academic Calendar

Session One

Dates are subject to change

| DATES | DAYS | |
|----------------|------------------|---|
| March | | |
| March 1 | Friday | Application for degree for Summer 2024 begins |
| May | | |
| May 24 | Friday | Last day to apply for Study Abroad |
| May 27 | Monday | College Closed |
| May 31 | Friday | Deadline for filing application for degree for Summer 2024 Graduation |
| June | | |
| June 2 | Sunday | Last day of Registration; Last day to file ePermit; Last day to join waitlist for Summer One courses; Last day to drop classes for 100% tuition refund; |
| June 3 | Monday | Start of Summer Session One; Classes begin; Initial Registration Appeals begin; |
| June 4 | Tuesday | Last day to add a class to an existing enrollment; Last day for 50% tuition refund; Last day to apply for Audit option; Last day for Independent Study; Initial Registration Appeals end; |
| June 5 | Wednesday | Course Withdrawal period begins. (A grade of “WD” is assigned to students who officially drop a course) |
| June 7 | Friday | Last day for 25% tuition refund; Last day to drop without the grade of “W”; Course Withdrawal period ends (Last day for “WD” grades); |
| June 9 | Saturday | Start of 100% tuition obligation for course drops; Course withdrawal period begins (A grade of “W” is assigned to students who officially drop a class) – No refund |
| June 19 | Wednesday | College Closed |
| June 24 | Monday | Classes follow a Wednesday schedule; Last day to file for P/NC option |
| June 26 | Wednesday | Course withdrawal period ends. Last day to withdraw from a class with the grade of “W”; |
| July | | |
| July 1 | Monday | Last day of Classes; Final Exams; |
| July 4 | Thursday | College Closed |
| July 5 | Friday | Final Grade Submission Deadline – Summer Session One |

Summer Session I: June 3 – July 1, 2024

ENGL 25000

Introduction to Literacy Study

(Note: the class meets online synchronously)

1159 Sec. 1AA

Tyson Ward

M TU W TH 8:30am – 11:05am

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

300- Level Literature Courses

Please note: 300-level classes assume some background and prior experience at the 200-level. Students should complete two 200 level courses before embarking on 300 level work. Generally, these classes require two shorter essays and one longer assignment or final paper involving research or reference to secondary materials.

ENGL 36410

Abolitionist Literature

2139 Sec. 1LL

Michael Druffel

M TU W TH 11:30am – 2:05pm

(Note: on TH the class meets online synchronously)

Building on a long tradition of transatlantic thought, contemporary abolitionists ask important social questions like: What would a society without prisons look like? What does it mean to defund the police? Can the United States' criminal justice system be reformed? "Abolitionist Literature" works backwards to uncover the philosophical, literary, and cultural currents that birthed the abolitionist movement today. In exploring abolitionism's literary history, we'll better understand the successes and failures of different abolitionist strategies, how contemporary abolitionism developed, and what an abolitionist future might look like. We'll begin by reading contemporary non-fiction writers including Ruth Wilson Gilmore and Angela Davis, moving backwards to examine abolition in twentieth-century fiction by examining writers such as John Edgar Wideman and Chester Himes, before finally exploring the nineteenth-century roots of abolitionism through writers such as Frederick Douglass, James Williams, David Walker, Harriet Jacobs, and Harriet Beecher Stowe. We'll supplement these primary sources with short, contemporary readings from scholars including Cedric Robinson, Saidiya Hartman, Sylvia Wynter, and Katherine McKittrick. By the end of the course, we'll have better understood how literature responded to and shaped abolition, how history influenced transatlantic writing, and the complicated relationship between capitalism and race. Class sessions will focus both on understanding course reading through discussion and ungraded, in-class written assignment and learning to make our own arguments about the literary history of abolition through writing.

ENGL 37603

New Black American Drama (1940-2020)

10794 Sec. 1MM

Robert Yates

M TU W TH 2:30 – 5:05pm

(Note: on W TH the class meets online synchronously)

This course surveys modern and contemporary works by Black playwrights and critical theorists. The course investigates how drama and theatrical performance influence the relationship between American public(s) and articulations and embodied experiences of race and racism. We will explore the strategies that playwrights use to represent, categorize, know, and speak of and for racialized subjects.

In this course, we will attend closely to primary texts. It is important to be able to speak about a text—ideas it expresses, how it is structured, its relationship to other texts within its genre or form, its relationship to historical events, its material history—with precision and concision. We will engage with texts through weekly seminar discussions, critical readings, and—perhaps—short written assignments.

Scholarly essays, articles, book chapters, and the occasional book will invite us to consider how the dramatic texts continue to live within works of history, theory, literary criticism, and popular culture. More particularly, we will investigate how scholarship forms objects of study—such as race, family, home, community, and care—by analyzing how critics engage with the primary texts we are reading.

Dramatic works might include *A Raisin in the Sun*, *Clybourne Park*, *The Homecoming*, *The White Card: A Play*, *Slave Play*, *Pass Over*, *Fairview*, *American Moor*, and *Fat Ham*. The theoretical texts underpinning our inquiry are Barbara Christian's "The Race for Theory," Toni Morrison's *Playing in the Dark: Whiteness and the Literary Imagination*, and Fred Moten and Stefano Harney's *The Undercommons: Fugitive Planning and Black Study*.

Creative Writing Course

ENGL 22000

Introduction to Creative Writing

1160 Sec. 1LL

Kayle Nochomovitz

M TU W TH 11:30am – 2:05pm

Introductory Creative Writing will be an intensive exploration of writing between and beyond the spectrum of poetry and prose. Students will be introduced to contemporary texts and devices to inform their own developing writing practice, which will culminate in a hand bound book in print.

Summer 2024 Academic Calendar

Session Two

Dates are subject to change

| DATES | DAYS | |
|---------------|-------------|--|
| March | | |
| March 1 | Friday | Application for degree for Summer 2024 begins |
| May | | |
| May 31 | Friday | Deadline for filing application for degree for Summer 2024 Graduation |
| June | | |
| June 28 | Friday | Last day to apply for Study Abroad |
| July | | |
| July 4 | Thursday | College Closed |
| July 7 | Sunday | Last day of Registration; Last day to file ePermit; Last day to join waitlist for Summer Two courses; Last day to drop classes for 100% tuition refund |
| July 8 | Monday | Start of Summer Session Two; Classes begin; Initial Registration Appeals begin |
| July 9 | Tuesday | Last day to add a class to an existing enrollment; Last day for 50% tuition refund; Last day to apply for Audit option; Last day for Independent Study; Initial Registration Appeals end |
| July 10 | Wednesday | Course Withdrawal drop period begins (A grade of 'WD' is assigned to students who officially drop a class) |
| July 12 | Friday | Last day for 25% tuition refund; Last day to drop without the grade of 'W'; Course Withdrawal period ends (Last day for 'WD' grades) |
| July 13 | Saturday | Start of 100% tuition obligation for course drops; Course Withdrawal period begins (A grade of 'W' is assigned to students who officially drop a class) – No refund; |
| July 30 | Tuesday | Last Day to file for P/NC option |
| August | | |
| August 1 | Thursday | Course Withdrawal Period ends. Last day to withdraw from a class with the grade of "W"; |
| August 2 | Friday | Last day of classes; Final Exams |
| August 5 | Monday | Final Grade Submission Deadline - Summer Session Two |

Summer Session II: July 8 – August 2, 2024

300- Level Literature Courses

Please note: 300-level classes assume some background and prior experience at the 200-level. Students should complete two 200 level courses before embarking on 300 level work. Generally, these classes require two shorter essays and one longer assignment or final paper involving research or reference to secondary materials.

ENGL 36906

#HotLaborSummer: Labor Movement/Working Class Rhetorics

1255 Sec. 2AA

Olivia Wood

M TU W TH 8:30am – 11:05am

(Note: on TU and TH the class meets online synchronously)

The U.S. labor movement is experiencing a surge of new growth. Workers at major companies like Amazon and Starbucks are unionizing. Summer 2023 saw strikes from the WGA and SAG-AFTRA, hotel workers in LA, and a very near strike by UPS Teamsters. Higher education itself is one of the labor movement hot spots. Will 2024 bring a new #HotLaborSummer?

This surge presents a series of critical rhetorical situations with high and immediate stakes: how can workers convince their coworkers to unionize, or to go on strike? How can workers convince others to support their strikes? During an organizing drive or a contract campaign, workers and employers wage rhetorical battle with one another during class struggle. An enormous amount of writing is produced: press coverage, social media posts, bargaining updates, emails, and more. In this class, we'll examine the different rhetorical strategies and genres that organized workers use to achieve their goals, with a focus on contemporary movements and current events, alongside key historical works of working class rhetoric and rhetorical scholarship. Students will choose a particular labor struggle at the beginning of the summer term and analyze the rhetorics at play in a series of scaffolded activities culminating in a final project.

ENGL 37610

How to Watch Movies

1883 Sec. 2LL

Chester Kozlowski

M TU W TH 11:30am – 2:05pm

(Note: the class meets online synchronously)

This course examines film-watching from a literary and technical perspective. What are the eras' limitations? How are scenes constructed? What is the effect of lighting and music? How did film go from a "magic trick" to becoming a tentpole of popular culture. The course also delves into storytelling and compares some movies to the literature that inspired it. Films and excerpts include Charlie Chaplin's silent comedies, *Rebel without a Cause*, *The Godfather*, *Fight Club*, *Tår*, and digital breakthroughs in special effects.

Creative Writing Course

ENGL 23000

Writing Workshop in Prose

1156

Sec. 2AA

TBA

M TU W TH 8:30am – 11:05am

In this course the varieties of prose writing, excluding fiction, will be practiced. The class is devoted to exploring such nonfictional forms as personal essay writing, reportage, memoir and biographical writing, sketches and opinion pieces. Throughout the semester students will read exemplary works from each area of nonfiction and will also spend considerable time practicing the genre through continuous exercises given by the instructor each week. Students will also learn to revise their works, respond to their peers' writing, and work toward one to two major papers assigned for the semester.