

THE CITY COLLEGE OF NEW YORK

ENGLISH DEPARTMENT

**FALL
2025**



UNDERGRADUATE ENGLISH ADVISOR
PROF. OLIVIA WOOD
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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 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 three 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 one 400-level Literature course. 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 5/208C for English Education advising.

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.

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

(3) SECONDARY ENGLISH EDUCATION CONCENTRATION

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

American Literature _____ / _____ (term taken)
Shakespeare _____ / _____ (term taken)
Ethnic/Minority 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)
Grammar (21300) 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)

TWO NEW CERTIFICATE PROGRAMS IN ENGLISH

CERTIFICATE PROGRAM IN GLOBAL MODERNISMS

A 12-credit certificate open to majors and non-majors, with courses in literature and related disciplines. This preparation can be helpful for careers in law, art, public policy, government, history, comparative literature and related fields, as well as a useful credential for graduate school.

OVERVIEW: This certificate program puts European modernism alongside the global, colonial, and post-colonial literatures of Asia, Africa, Latin America, the Caribbean and the Middle East, bringing them together as responses to the transnational forces of the market, imperialism, war, and migration. Modernism happened around the world in many different geographical locations, languages, and majority and minority cultures, at different times and for different reasons, and the CCNY Global Modernisms Certificate aims to help students grasp the many ways contemporary movements and peoples break from their pasts and push past national and international borders, through a range of media.

CERTIFICATE PROGRAM IN LANGUAGE, WRITING, AND RHETORIC

This 12-credit certificate is open to majors and non-majors, with courses in literature and related disciplines. Students pursuing degrees in areas like MCA, Black Studies, pre-law, Philosophy, Education or Theater—whether they attend CCNY or are enrolled at another school (affiliated with CUNY or not)--will find this preparation helpful for careers in public policy, government, communications, journalism, law, teaching, publishing, social work, and politics, as well as a useful credential for graduate school.

OVERVIEW: This certificate offers undergraduate students the opportunity to develop interdisciplinary knowledge of the theories and politics of language, writing, and rhetoric, with classes drawing on research situated in linguistics, sociolinguistics, literacy studies, discourse studies, composition and rhetoric, second language writing, and education.

For more information, please contact the English Department undergraduate advisor Olivia Wood.

Gateway Course Required for the Beginning Major

Engl 25000

Introduction to Literary Study

20103	sec. D	Elizabeth Mazzola	M, W 12:30 – 1:45pm
20197	sec. F	TBA	M, W 3:30 – 4:45pm
20106	sec. M	TBA	T, TH 11:00 – 12:15pm
20105	sec. R	TBA	T, TH 3:30 – 4:45pm
20104	sec. S	Constance Hsu	T, TH 5:00 – 6:15pm

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.

Literature Courses

200- Level courses

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

Engl 21300

Grammar

(fulfills Secondary English Education conc. req. in **sociolinguistics**)

19877	sec. G	Danny Katch	M, W 5:00 – 6:15pm
19875	sec. S	TBA	T, TH 5:00 – 6:15pm

This class will provide an overview of the rules of applied grammar, syntax, and sentence structure; an introduction to social and critical theories about "Standard" English and language diversity; and strategies and techniques for teaching grammar and writing.

Engl 26000

Studies in Genre: Introduction to the Novel

(fulfills Secondary English Education conc. req. for **historical survey**)

20152	sec. L	Robert Higney	T, TH 9:30 – 10:45am
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“I am a novelist, and my goal in writing a novel is to leave the reader not knowing what to think.” –Teju Cole, author of *Open City* (2013).

Novels—long works of prose fiction—are at the center of English-language literature, and have been for over two hundred years. Novels still sell in the millions and are regularly adapted into even more widely consumed forms, particularly movies and television series. But why is this the case? Where does the novel as an art form come from, how has it developed, and how can we approach novels critically? And what exactly is a novel (a more difficult question than it seems)? We will try to begin to answer these questions with a historical approach, reading a set of novels spanning the 17th century to the present day. (The precise works we’ll read are subject to change, but will look something like this.)

The course opens by examining the “historical romance”—the precursor to the novel. We’ll look at the origins of the English-language novel, reading Aphra Behn’s *Oroonoko* (1688) and Daniel Defoe’s *Robinson Crusoe* (1719) to see some of the founding issues of the form and the historical “rise of the novel.” We’ll look at the Gothic weirdness of Horace Walpole’s *The Castle of Otranto* (1764). Moving to the 19th century, we’ll read Jane Austen’s *Pride & Prejudice* (1813) with an eye to the development of the novel’s heroine, the idea of the *bildungsroman* (or “novel of development,” or coming-of-age story) and Austen’s innovations in narrative style (and we’ll watch film and tv adaptations). Nella Larsen’s *Quicksand* (1928) takes us to Harlem in the 1920s and explores, among other things, the limits of the development plot. We’ll conclude with a very recent novel to be determined. Throughout the course, we will work to develop a critical vocabulary for discussing novelistic character, narration, plot structure, themes,

symbolism, and other aspects of the form. And if, at the course's conclusion, we still aren't sure what to think about some of the problems the novel form raises, we will hopefully have made progress in *how* to think about it.

Engl 27000

Literatures of Diversity: Introduction to Caribbean Literature

(fulfills Secondary English Education conc. req. for **ethnic/minority literature or historical survey**)

20014

sec. E

Kedon Willis

M, W 2:00 – 3:15pm

This course surveys the fiction, non-fiction and poetry of popular twentieth and twenty-first Caribbean authors. Students will be introduced to the major themes of Caribbean literature, as well as the basic tenets of ideas such as postcolonialism and environmental criticism. Students can expect to interact with literature from the diverse cultural regions of the Antilles, including Jamaica, Haiti, Guyana, Trinidad and Tobago, Puerto Rico, and the Dominican Republic.

Engl 27000

Literatures of Diversity: Prison Literature

20012

sec. G

Elizabeth Mazzola

M, W 5:00 – 6:15pm

The curious flipside of a global world where ideas, things, and people might travel far and wide is an increasingly *locked down world*, where scores of people are detained, put away in camps or relocation centers, or kept alive and offsite in prison. How have writers described the role of prisons in society? What kind of history does the prison have, and what is its future? How does the prison operate as a business, as an architectural experiment, and as a setting for behavior modification, rehabilitation, or torture? How do writers use the prison as a metaphor for madness? For marriage? For modern life?

This class supplies a broad survey of prison writing from a variety of sources. We will read Kafka, Malcolm X, Richard Wright, Ruth Wilson Gilmore, Charlotte Perkins Gilman, romances about medieval prisoners, and perhaps some writings from the Tower of London. We will also look at paintings and photographs, and think about prison fashion, songs, rituals, and lingo. Our final destination will be an exploration of mass incarceration as a phenomenon rooted in racism, reconstruction, and some peculiarly American ideas about freedom, big business, and criminal behavior. Do Rikers and Guantanamo have their origins in the early prisons we'll study, or are they developments only possible in the modern world? How might we dismantle them?

Engl 27000

Literatures of Diversity: The New Human "Nature": The Rise of Meritocracy, Psychology, and Materialist Medicine

20013

sec. T

Keith Gandal

T, TH 6:30 – 7:45pm

The 1880-1919 period in the US saw technological, scientific, demographic, and epistemological changes unprecedented in history: the conquest of age-old diseases, the mobilization of a multi-million-man army along largely meritocratic lines, and the Great Immigration from southern and eastern Europe that made the country significantly multicultural and urban. These developments fundamentally transformed the terms of

human experience and identity. Modern American literature registers and dramatizes these shocking changes, and we'll consider their representation in American works, as well as a couple of European works that were immediately imported to the US.

Tentative texts:

Joan Didion, *The Year of Magical Thinking*

Rebecca Harding Davis, "Life in the Iron Mills"

Jacob Riis, *How the Other Half Lives* (excerpt)

Stephen Crane, *Maggie: A Girl of the Streets* (novella)

Charlotte Perkins Gilman, "The Yellow Wallpaper"

Sigmund Freud, *Five Lectures on Psycho-Analysis* (excerpt)

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Willa Cather, *One of Ours* (excerpt)

F. Scott Fitzgerald, *The Great Gatsby*

Ernest Hemingway, *The Sun Also Rises*

Victor Daly, *Not Only War* (novella)

Katherine Anne Porter, "Pale Horse, Pale Rider"

300- Level Courses

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

Engl 35302

Shakespeare II

(fulfills Secondary English Education conc. req. in **Shakespeare**)

20149

sec. D

Estha Weiner

M, W 12:30 – 1:45pm

Shakespeare II is a survey of Shakespeare's later plays, beginning with *Measure For Measure*, a "problem comedy," bursting genre boundaries, as all his genres defy boundaries. We'll continue to three of his major tragedies, *Hamlet*, *Othello*, and *Macbeth*, and, finally, to one of his finest romances, *The Tempest*. The class will focus on Shakespeare's language, on its physicality, as well as the physicality of his theatre, in light of the prevailing ideas and politics, secular and religious, in Early Modern England. We will never lose sight of his necessity to "put on a show." We will always read the plays aloud, and students will memorize a monologue or scene of their choice to present. A variety of critical readings and movie viewings will illuminate our work: occasional in-class questions, short essays, the mid-term memorized pieces, and a final project chosen by each student, in consultation with the professor.

Engl 35900

Jane Austen

(fulfills Secondary English Education conc. req. in **Women's Literature**)

20001

sec. M

Daniel Gustafson

T, TH 11:00 – 12:15pm

In this course, we will explore Jane Austen's fiction and its relation to the cultural and literary contexts of eighteenth- and early nineteenth-century Britain. Some of the questions that the class will think about are: How was her writing important to the history of the novel in England? How did it affect the development of a tradition in modern female authorship, feminist criticism, and gender studies? What kinds of culture was surrounded the romance genre for which she is famous? How are her novels shaped by preoccupations of her historical moment, specifically issues of war and revolution, radicalism and conservative backlash, gender rights, and globalism? We will read most of Austen's major works, some of her lesser known fiction and literature by her contemporaries, and some literary criticism.

Engl 36200

Rep US Writers of the 20th Century

(fulfills Secondary English Education conc. req. in **American literature or historical survey**)

20091

sec. R

Keith Gandal

T, TH 3:30 – 4:45pm

This course explores American literature during the course of what has been called "the American Century." W.E.B. Du Bois declared that the problem of the 20th century would be the problem of race, and we can affirm that claim while adding some supplementary problems that have shaped American literature

since 1900: the problems of gender, ethnicity, class, sexuality, and ability. The course will attempt to revise our traditional understandings of modernist and postmodern literature, based on an examination of America's internal developments and rise to world prominence with the World Wars.

Tentative Reading List:

F. Scott Fitzgerald, The Great Gatsby
Ernest Hemingway, The Sun Also Rises
Katherine Anne Porter, "Pale Horse, Pale Rider" (novella)
Victor Daly, Not Only War (novella)
Zora Neale Hurston, Their Eyes Were Watching God
Claude Brown, Manchild in the Promised Land (excerpt)
Michael Herr, Dispatches (excerpt)
Toni Morrison, Sula
Maxine Hong Kingston, The Woman Warrior
Sandra Cisneros, The House on Mango Street
Poetry of T.S. Eliot, Langston Hughes, Wallace Stevens, Gwendolyn Brooks

Engl 36400

Migration and Undocumented Writers in the US

18274

sec. C

Sophia Yip

M, W 11:00 – 12:15pm

Migration, one of the most dynamic phenomena throughout human history, is likewise one of the most contested issues facing our world today. In this course, we'll explore representations of migration, displacement, border crossings, belonging, unbelonging, and resistance in the works of contemporary diasporic and undocumented writers. We'll explore key designations such as "undocumented," "illegal," and "alien" to understand the historical configuration of the undocumented subject in the US context. We'll read in a range of genres, including memoir, fiction, and poetry. Our tentative authors include Javier Zamora, Marcelo Hernandez Castillo, Jose Antonio Vargas, Qian Julie Wang, and Karla Cornejo Villavicencio. While this course intends to foreground the voices of undocumented writers, we'll also read from other diasporic writers comparatively. By doing so, we'll consider more broadly the genre of undocumented literature—which often gets rendered invisible in history—and its relation to the global literary canon. Short writing assignments, a midterm essay, and a final research paper.

Engl 36900

Rhetoric of Social Movements

20148

sec. B

Olivia Wood

M, W 9:30 – 10:45am

This course examines the verbal and non-verbal rhetorical strategies of groups and individuals attempting to effect social change and the counter-strategies of those who oppose them, using the U.S. LGBTQ+ liberation movement as a case study. We will look at how social movements attempt to transform perceptions of social reality, alter the self-perception of protestors, develop demands, legitimize the movement, prescribe courses of action, mobilize for action, and sustain the movement. We begin by understanding how the rhetorics of social movements operate by looking at three time periods in the United States: the emergence of gay identity and early homophile societies (late 1800s-1960s), the emergence of the Gay Liberation movement post-Stonewall (1969-1980s) and the response to the AIDS crisis (late 1980s-1990s). We then move to examining 21st century topics in the movement(s) for LGBTQ+ rights, including the fight for marriage equality, anti-trans laws and policies, intersections of oppressions,

LGBTQ+ content in schools, and more. For their final project, students will choose a contemporary topic in the fight for queer liberation and examine the rhetorical techniques used by activists involved.

Engl 37100

Black Women's Literature and Performance

(fulfills Secondary English Education conc. req. in **ethnic/minority literature**)

20102

sec. P

Janee Moses

T, TH 2:00 – 3:15pm

What do Ma Rainey and Beyoncé have in common? Are blues performances the origin of black feminism(s)? How has each, in her times, shaped black women's conceptions of identity? Their negotiations with race, gender, sexuality, and class? Through the lenses of music, performances, and fiction, this course will explore these questions, examining the tradition of early blues women such as Bessie Smith, Ma Rainey, and Billie Holiday and the impact of their feminist legacies on artists and writers in the 20th and 21st centuries. The course is divided into four parts: Part 1 provides the theoretical foundation for examining the blues as both sound and language practice or song and text. Part 2 explores the method of the blues tradition in novels and performances to examine how black women use language to deal with complex circumstances in their romantic and familial relationships. Part 3 examines the legacies of blues women in black feminist rhetoric and scholarship of the late 20th century, focusing specifically on the emergence of new black radicalisms and hip-hop culture. Part 4 interprets popular formulations of Black Feminism with 21st century performer, Beyoncé.

Engl 37900

Critical Perspectives on AI

18263

sec. F

Pamela Stenberg

M, W 3:30 – 4:45pm

In this course, we'll explore how artificial intelligence is transforming society, education, and the workplace through critical analysis and inquiry. This course bridges literature and culture, beginning with early myths and philosophical ideas about created intelligences and tracing their evolution to modern AI. Through dynamic writing projects, case studies, and discussions, we'll examine AI's ethical challenges and broader societal implications. The course will review how AI works by examining the algorithms and data that power these systems, using metaphors and accessible analogies to make complex concepts clear and relatable. By studying AI's development and analyzing its impact on culture and work, students will develop versatile communication skills to engage with these topics creatively and critically.

Engl 39200

Cross-listed with JWST 31915

Absurdist Jewish Film and Fiction

(fulfills Secondary English Education conc. req. in **ethnic/minority literature**)

20824

sec. M

Amy Kratka

T, TH 11:00 – 12:15pm

It's post-pandemic and we have developed a taste for the absurd. This course explores Jews onscreen and in texts navigating a wildly improbable and highly unusual reality.

Engl 39200

Cross-listed with JWST 31714

Italian Jewish Women Writers

(fulfills Secondary English Education conc. req. in **ethnic/minority literature**)

20823

sec. R

Corinna Messina-Kociuba

T, TH 3:30 – 4:45pm

This course will explore the work of Italian Jewish women writers and their efforts to construct subjects through autobiographical writings. Students will engage in the reading of authors such as Natalia Ginzburg, Lia Levi, Clara Sereni, and Edith Bruck, among others, and analyze their representations of history, genealogy, trauma, and “self-construction”.

Capstone Seminars – recommended after 24 credits in the major

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

Engl 49000

Poetry Bootcamp: Prosody, the Craft and Writing of Poetic Forms

20008 **sec. 2NP** **Michelle Valladares** **TU 12:30 – 2:30pm**

This capstone seminar is a craft and creative writing workshop that will explore different poetic forms. Each week we will study forms like the sonnet, villanelle, sestina, haiku, ghazal and others. Following our study of craft, students will write their own poems following the structure and rules of each form. Our readings will include poets like Shakespeare, Elizabeth Bishop, Walt Whitman, Emily Dickinson, and contemporary poets. We will use two texts: The Making of a Poem, A Norton Anthology of Poetic Forms, edited by Mark Strand and Eavan Boland and A Poetry Handbook by Mary Oliver. Participation and weekly assignments are critical, with less emphasis on writing a perfect poem.

Engl 49000

Troubled Ecologies in Caribbean Literature

(fulfills Secondary English Education conc. req. in **ethnic/minority literature**)

20007 **sec. 3FG** **Kedon Willis** **W 4:00 – 6:00pm**

This course surveys writers of different cultural backgrounds throughout the Americas to examine their portrayal of the natural world. The lure of *terra nullius* (nobody's land) inspired nature writings variously evoking "the New World" as boundless, Edenic, and transcendental. For Indigenous, enslaved and indentured populations, however, these lands were also sources of bondage or violent dispossession. This course therefore sets out to ask: what is the language of the landscape within the works of Caribbean writers conscious of this history? How do notions of the idyllic collide with realities of coerced labor and exile? And how do contemporary writers frame the ecological disasters that pose heightened risks to island and coastal territories? As a class, we will survey poems, shorts stories, novels and non-fiction excerpts moving us from the colonial period into the present and allowing us to visit locations throughout the American continent and the Caribbean.

Creative Writing Courses

Engl 22000

Introduction to Creative Writing

19899	sec. B	TBA	M, W 9:30 – 10:45am
19898	sec. C	TBA	M, W 11:00 – 12:15pm
19897	sec. E	TBA	M, W 2:00 – 3:15pm
19896	sec. H	TBA	M, W 6:30 – 7:45pm
19895	sec. L	TBA	T, TH 9:30 – 10:45am
19894	sec. P	Kevaughn Hunter	T 2:00 – 3:15pm (online mix)
19893	sec. R	TBA	T, TH 3:30 – 4:45pm
24906	sec. S	Julia Lattimer	T, TH 5:00 – 6:15pm

This course is an entry-level overview of creative writing, introducing students to various genres and techniques as they learn to produce creative work. Above all, students will be required to write extensively, learning the craft through experience and instructor feedback.

Engl 22005

Cross-listed with JWST 31183

Autobiography and Creative Non-Fiction

20633	sec. F	Matthew Goodman	M, W 3:30 – 4:45pm
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Explore the art and craft of storytelling with the guidance of a New York Times-bestselling author.

Engl 22100

Prerequisite: English 22000

Intermediate Creative Writing: Reading as Writers

20150	sec. F	Estha Weiner	M, W 3:30 – 4:45pm
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Reading and Writing go together. This Intermediate Creative Writing Workshop links reading and discussing poems, short stories (fiction), and drama with improving your own writing in those three genres. You will read the texts as readers and writers, becoming more aware of the tools of each genre, as you do so. The readings should act as a catalyst/prompt for your own work. Be prepared to discuss those readings. Then comes presentation of your own first drafts in a workshop format, culminating in a final manuscript, and a required Reading Day. Workshopping will usually be in alphabetical order, to be fair. If we are able to workshop or privately meet about your final drafts, we will. Please attend readings at CCNY and throughout our five boroughs, and consider submitting your own work to college literary magazines.

24864	sec. R	Soraya Palmer	T, TH 3:30 – 4:45pm
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My goal for this course is to help you to tap into the unexpected and embrace the elements of surprise in your writing. I will be encouraging you to embrace the childhood parts of your imagination in order to get you out of your comfort zone and allow you to experiment, to fail, and to try again. Some weeks will

include prompts that all students will be expected to partake in at home and (time permitting) in class. These assignments are aimed at examining the craft techniques we are familiar with from an unfamiliar lens. We will be focusing on fiction and nonfiction authors who may experiment with style, genre, and form. Each author will have the opportunity to be workshopped twice, once in fiction and once in nonfiction. Students will be expected to actively participate both verbally and in writing during each workshop.

Engl 23000

Prose Writing Workshop

19888	sec. D	TBA	M, W 12:30 – 1:45pm
19886	sec. F	TBA	M, W 3:30 – 4:45pm
19885	sec. G	TBA	M, W 5:00 – 6:15pm
20488	sec. L	TBA	T, TH 9:30 – 10:45am
19883	sec. R	TBA	T, TH 3:30 – 4:45pm
19881	sec. S	TBA	T, TH 5:00 – 6:15pm

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.

Engl 32000

Prerequisite: English 22100

Workshop in Fiction

18275	sec. D	Dalia Sofer	M, W 12:30 – 1:45pm
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This biweekly workshop aims to support you in becoming a more astute reader and writer of fiction. It is only to be taken by those who have already completed ENGLISH 22100. In the first part of the course, we will read and discuss a range of short stories and novel excerpts, focusing on various elements of craft—including point of view, character, narrative tension, form, and language. You will also complete brief writing exercises (sometimes in class) and assignments inspired by the readings. In the second part of the course, we will critique your manuscripts—short stories or excerpts from longer works—and again we will address questions of narrative and craft. The aim of our discussions will be to support you in your writing process, spark new ideas, and help you become a better editor of your own work.

24868	sec. P	Lyn Di Iorio	T, TH 2:00 – 3:15pm
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This course is designed for advanced creative writing students who wish to develop their short story drafts in an intensive workshop atmosphere. The number of required submissions for the semester is either three short stories—drafts for which more revision is intended—or two short stories and one revision already seen by the class. The drafts can be any length from five to 15 double-spaced pages. Other required work involves a literary magazine assignment. Each writer will deliver a brief oral report on a magazine of their choosing. As a refresher on craft and technique, I will also assign chapters from *Self-Editing for Fiction*

Writers by Renni Browne and Dave King. The group should have plenty to read with our own submissions and the stories from literary magazines, but occasionally I might also assign outside reading.

Please be advised: attendance is crucial for the general well-being of the workshop, and so is responsible, generous sharing of written critiques of each workshop submission with the writer. Missing more than **one** workshop meeting is a serious omission and without an appropriate medical or other emergency-related excuse can lead to failing the class.

Required book: *Self-Editing for Fiction Writers*, Second Edition, by Renni Browne and Dave King (available at the CCNY Bookstore).

Engl 32100

Prerequisite: English 22100

Workshop in Poetry

19890

sec. G

Michael Montlack

M, W 5:00 – 6:15pm

Sometimes the muses just don't show up. Or not as often as we'd like. This workshop is designed to lure them to your door and keep them coming back—through reading contemporary poets, discussing their techniques and styles, then incorporating them in some fashion into your own poems, even if it's just as a source of inspiration. Drafts will be workshopped and revised on a weekly basis. Topics will include Portrait, Form, Imitation, Narrative, Repetition, and Direct Address. In addition, there will be some time spent on ways to revise more bravely, going beyond line edits and actually re-seeing poems. There will be occasional in-class writing exercises and prompts to get things started. While each assignment is meant to develop an element of craft, you will be encouraged to forge your own voice and style. One aim might be to create a foundation for a chapbook or series. By the end of the semester, five (or more) revised poems will be submitted with a process paper that reflects on what you experienced and learned while creating them—whether it's about poetry, craft, or yourself as an artist.

Engl 32300

Prerequisite: English 22100

TV and Film Writing Workshop

20080

sec. 1DE

Marc Palmieri

M 12:30 – 3:15pm

We will examine the storytelling possibilities of writing for this highly technical and collaborative art form. Students will develop a script for the large or small screen – either film, television or webseries, and participate in brief “read-alouds” of portions of the drafts, and feedback discussions of classmates’ work. Those interested in adapting one of his or her works of fiction, non-fiction or poetry to a screenplay form are encouraged to do so. This process comes with its own interesting set of expectations and strategies, and can be an enlightening exercise in the general honing of your story structure.

List of Interdisciplinary Electives that will be counted toward major requirements

Only one course offered outside of the English Department will count toward the English major requirement

ANTH 20200 – Language in Cross-Cultural Perspective
ARAB 30100 – Selected Topics in Arabic Literature
ASIA 31104 – Modern Japanese Literature & Films
ASIA 31914 – Contemporary East Asian Film
CLSS 32100 – Classical Mythology
FREN 28300 – Literature of Contemporary France
HIST 23900 – 20th Century Europe Through Film
INTL 31955 – Global Media Cultures
JWST 31183 – Autobiography & Creative Nonfiction
MCA 32300 – Screenwriting Workshop 1
PHIL 20600 – Philosophy of Science Fiction
PORT 40100 – Selected Topics in Luso-Brazilian Literature*
PSC 21700 – Mass Media & Politics
THTR 33100 – Playwriting I
WS 39100 – Writing Resistance

*The CMLL Department will waive the pre-requisites for PORT 40100 for English majors. Texts will be taught in English, but students are welcome to read them in Portuguese.

Fall 2025 Publishing Certificate Program Courses

NOTE: *Publishing courses are electives. They do not count toward English major or minor requirements, but only toward fulfillment of the [Publishing Certificate Program \(PCP\)](#), or as general electives taken individually. Publishing courses are open to students from all majors and require no prerequisites for registration. Students who intend to complete the Publishing Certificate must “add plan” in [iDeclare](#). The Publishing Certificate requires 15 elective credits (4 PCP-approved courses + Independent Study **OR** 5 PCP-approved courses). PCP-approved courses may include 1 select course in art, marketing, public relations, advertising, or economics.*

Engl 32501 - Introduction to Publishing

22500	sec. 2LM	Cherise Fisher	TU 9:30am – 12:00pm
22502	sec. 4TU	Jennifer Baker	TH 6:00 – 8:30pm

Introduction to Publishing introduces students to various roles at publishers of trade books (books for the general consumer). The course is designed to provide an overview of the book business—from the role of the author, agent, and acquiring editor at manuscript stage; how books are made and the book-making teams (design, production, managing editorial); and how books are sold (publicity and marketing, sales, distribution). Additional aspects of book publishing to be discussed include legal areas such as copyright and DEIB (Diversity, Equity, Inclusion, and Belonging).

An important aspect of this course is helping students find their potential niche in book publishing should they pursue the full Publishing Certificate. The course concludes with steps to employment stressing resume preparation, introductory letters to publishers, and interview preparation. The course aims at inculcating professionalism and industry knowledge in students as they prepare for careers in book publishing.

Engl 32800 - Fundamentals of Copyediting & Proofreading

22506	sec. 1HJ	Pamela R. Maines	M 6:30 – 9:00pm
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In this course, students learn the key functions of the copy editor and the proofreader in the context of the book publishing workflow, print or digital. Students will refresh their knowledge of grammar and punctuation fundamentals, as well as learn how to assess the needs of different types of manuscripts. In addition, we will cover the standards for page elements, fact checking, creating style sheets, and collaborating with others in the workflow.

Engl 32803 - Global Publishing

22503	sec. 4ST	Edison García	TH 5:30 – 8:00pm
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Global Publishing offers a comprehensive exploration of international book export. Students delve into key aspects of book production and organizational dynamics, examining the evolving landscape of global publishing pre and post COVID-19. Through case studies and discussions, students learn how to initiate new publishing business ventures and foster collaborative efforts, with a focus on regions such as Asia, India, Europe, Australia, and Latin America. By course completion, students gain a nuanced understanding

of global publishing principles, preparing them for careers in the dynamic field of international book export.

Engl 31003 - Independent Study (3 credits)

With an approved, polished, resume and cover letter, students may potentially register for a three-credit independent study that represents an internship in the book publishing field. Registration consideration is given after completion of 4 PCP-eligible courses. Permission and document approval by the Publishing Certificate Program director is required. Requests must be received in advance of your last semester of study.