



THE CITY COLLEGE OF NEW YORK
ENGLISH DEPARTMENT

Undergraduate Course Booklet

FALL 2026

Undergraduate English Advisor:
Prof. Olivia Wood owood@ccny.cuny.edu

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.

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 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

20540	sec. E	Harold Veerer	M, W 2:00 – 3:15pm
20539	sec. F	Ker Hsu	M, W 3:30 – 4:45pm
20538	sec. G	Harold Veerer	M, W 5:00 – 6:15pm
20542	sec. M	Elizabeth Mazzola	T, TH 11:00 – 12:15pm
20541	sec. R	Elizabeth Mazzola	T, TH 3:30 – 4:45pm

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**)

20556	sec. G	Danny Katch	M, W 5:00 – 6:15pm
20557	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 25100

Historical Survey of British Literature

(fulfills Secondary English Education conc. req. for either **historical survey** or **pre-1900 literature**)

20455	sec. E	Mark-Allan Donaldson	M, W 2:00 – 3:15pm
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English 25100 is a Creative Expressions Pathways course designed for majors and non-majors, introducing students to the British literary tradition. Much like Britain itself, this tradition is a varied and complex mix of cultures and influences (including modern day Italy, Scandinavia, Germany, Iceland, France, Ireland, Scotland, Wales, and of course England). This course will chart the development of the tradition as well as its use as a repository, reflection, and creator of cultural and artistic concerns and identity. We will study the earliest surviving texts in English, move through a medieval period filled with abstract adventure and the foundations of English humor, and end by examine the literature of an England transitioning from a world of myth and pseudo-history into one of industry, empire, and colonization. In addition to studying the texts themselves, we will also examine how the literary world changes over time in terms of the creation and commissioning of texts, who was writing and reading, and how and why some texts are canonized as representatives of English and British literature.

Engl 26000

Studies in Genre: Introduction to Novel

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

20551	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 historically, reading a set of novels spanning the 17th century to the present day. We'll read one novel per century; works may include, for example, Aphra Behn, *Oroonoko* (1688); Daniel Defoe, *Robinson Crusoe* (1719); Horace Walpole, *The Castle of Otranto* (1764); Jane Austen, *Pride & Prejudice* (1813); Nella Larsen, *Quicksand* (1928); Mohsin Hamid, *Exit West* (2017). 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. There will be multiple short essay assignments, a midterm and final exam.

Engl 26000

Studies in Genre: Short Stories of the Americas

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

20276

sec. P

Lyn Di Iorio

T, TH 2:00 – 3:15pm

Course description is forthcoming.

Engl 26900

Introduction to Rhetorical Studies

20470

sec. B

Olivia Wood

M, W 9:30 – 10:45am

This course will move beyond the speaker/message/audience and ethos/logos/pathos triangles commonly encountered in composition courses to study major rhetorical theories and concepts in the ~2,300 years since Aristotle's lifetime, including notions of propaganda, genre theory, the public sphere, identification, intersectional rhetorical traditions, and digital/surveillance rhetorics. This course is intended to provide an overview of the field as a bridge between composition courses and advanced courses on particular rhetorical themes, but is intended to be useful to students of any experience level with the topic.

Engl 27000

Literatures of Diversity: Women in Modern Jewish Fiction

Cross-listed with JWST 21900

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

20906

sec. L

Amy Kratka

T, TH 9:30 – 10:45am

In this course we will read short stories and novels by modern Jewish writers and we will keep a close eye on the characterization of the Jewish woman. We will discuss differences between the way male and female authors depict their fictional females, and we will explore what, if anything, constitutes the essence of the Jewish woman character. What qualities do these women soak up from their surroundings? What effect does history have on the formation of these women as strong or weak personalities? How do societal pressures exert themselves on a Jewish woman? How might the women be differently rendered if they weren't Jewish? What role does gender as a social construct play? What about Jewish women of color? Does the woman as intellectual constitute a threat to her male counterparts? Is there such a thing as "the typical Jewish mother?" Our texts will be a jumping-off point for a provocative exploration of the centrality of the woman in modern Jewish literature and culture.

Engl 27000**Literatures of Diversity: Angels and Demons in Modern Jewish Fiction***Cross-listed with JWST 21400*(fulfills Secondary English Education conc. req. for **ethnic/minority literature**)**20907****sec. M****Amy Kratka****T, TH 11:00 – 12:15pm**

This course, which has been “on the books” for 15 years, boasts a revamped syllabus with new opportunities to examine the presence of the angelic and the demonic in Jewish literature and culture. First, we’ll ground ourselves in Biblical examples of angels as messengers of God. Next, we’ll move to the literary incarnations of these godly beings and ask ourselves what purposes they might serve. Demons, the adversarial angels, are also in our purview in this class. We’ll examine novels, stories, and plays in which both of these figures appear. Do fictional examples of angels and demons underscore the need to see the beneficent and the malignant in our midst? Do these angelic and demonic aspects of texts teach us something about our humanity? Critical readings about morality, power, gender will round out our discussions.

Engl 27000**Literatures of Diversity: Introduction to Caribbean Literature**(fulfills Secondary English Education conc. req. for **ethnic/minority literature or historical survey**)**20550****sec. S****Kedon Willis****T, TH 5:00 – 6:15pm**

This course surveys the fiction, non-fiction and poetry of popular twentieth and twenty-first century 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.

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 35301

Shakespeare I

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

20549

sec. R

András Kiséry

T, TH 3:30 – 4:45pm

This course offers a selective survey of Shakespeare's plays up to around 1600, the middle of his career. We will be reading comedies and history plays, like *The taming of the shrew*, *The merchant of Venice*, *Twelfth night*, *Richard III*, and *Henry IV*, as well as the strangely violent tragedy *Titus Andronicus*. There will be regular quizzes and other in-class assignments, and a final.

Engl 35400

The Women of Medieval Literature: Patrons, Writers, and Characters

(fulfills Secondary English Education conc. req. in **pre-1900 literature**)

20463

sec. D

Mark-Allan Donaldson

M, W 12:30 – 1:45pm

This course will examine the women who shaped medieval literature both within and beyond the narrative world of the text. We will examine women who did not write themselves, but who were the patrons who funded and commissioned the illustrious works of Chaucer and Chrétien de Troyes. We will read the works of Emma of Normandy, a queen whose stylized biography cast her in the best light while slandering her enemies; the mystic Hildegard of Bingen who communicated with the divine via poetry, music, and theatre; and Marie de France, a writer whose works range from werewolf adventures to tragic romances. We will also explore the presentation of women in the Middle Ages via some of the most prominent characters in medieval literature, such as the epic warrior Dhat Al-Himma; the enduringly ribald Wife of Bath; the princess turned knight Yde; and the ever-changing Guinevere. The course will seek to build an understanding of the textual world of the Middle Ages as well as an idea of how it viewed and was shaped by the women who inhabited it both historically and literarily.

Engl 36400

The Modern Literature, Illness, and Medicine

(fulfills Secondary English Education conc. req. in **American Literature**)

20461

sec. T

Keith Gandal

T, TH 6:30 – 7:45pm

The meteoric rise of modern medicine, starting in the late 19th century, with its strictly “materialist” approach to health—and its separation from (what is now called) psychology—has greatly transformed *the very conception of the human being*. From that period until now, literature, which is of course centrally

concerned with characters and human experience, has not only reflected but also contested this modern medical understanding of human illness. We will consider representations of illness and doctors—and their relation to the medical versions of these—in American works, as well as a couple of European works that were immediately imported to the US, from the 1890s to the present.

This class initiates a new project in literary studies, which will involve discussions usually outside the purview of literature courses: about the nature of the scientific method and the history of science. This is not the typical course on “Literature and Medicine,” which, even when it focuses on modern literature and medicine, does so in an *ahistorical* way. Standard courses might, for example, “raise questions about ethical behavior in the face of sickness” (to quote a random course description at another university) or discuss “narratives or metaphors of illness.”

But, as these phrases indicate, such courses take “sickness” as a *given*; in other words, they don’t raise questions about the *modern medical construction of sicknesses* themselves. Sicknesses for which we are still seeking a cure cannot be said to be fully understood. The treatments of sicknesses that have no cure have a significant social history because our medical ideas about such sicknesses are, by necessity, at an experimental stage, which is to say, they are *not scientifically proven*—as only a cure is scientific proof. To take perhaps the most important example, doctors have for centuries recognized cancer, but the conception of the cause of cancer is very different today from what it was even in the late 19th century.

Warning: “Chronic” and “terminal” illness, perhaps especially cancer and autoimmune disorders, is a troubling subject for many people. It can be a source of fear and post-trauma; a lot of us know people who have had cancer or have an autoimmune disorder; many of us fear it. Fear of cancer is a serious social issue and one we will be discussing; arguably, in fact, the promotion of fear is a major tactic deployed by the medical profession in the management of cancer. This course, by contrast, will not promote fear of cancer, but just the opposite. However, in this class, there is no getting around discussing cancer, heart disease, and other chronic illnesses; in fact, such discussions are central to the course. We can’t shy away from issues because they are disturbing. So, if you have a problem reading or talking about chronic illness—which is understandable—you should not take this course.

Literature:

Herman Melville, excerpt from *Moby Dick*

Charlotte Perkins Gilman, “The Yellow Wallpaper”

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

Kate Chopin, “The Story of an Hour”

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

Willa Cather, *One of Ours* (excerpt)

Katherine Anne Porter, “Pale Horse, Pale Rider” (excerpt)

John O’Hara, “The Doctor’s Son”

William Burroughs, *Junky* (excerpt)

Leslie Marmon Silko, *Ceremony* (excerpt)

Norman Cousins, *Anatomy of an Illness* (excerpt)

Audre Lorde, *The Cancer Journals*

Anatole Broyard, *Intoxicated by My Illness* (excerpt)

Joan Didion, *The Year of Magical Thinking*

Engl 36600**Postcolonial Autobiography: Engaging Narratives of Identity, Resistance, and Transformation****20462****sec. C****Harold Veeseer****M, W 11:00 – 12:15pm**

Postcolonial memoir and autobiography offer unique personal accounts of self-transformation. Excruciating events (war, assault, injustice, discrimination), personal challenges (weight loss, disability, family tragedy), and LGBTQ+ issues often are foregrounded. This seminar will be given over mainly to discussions of these celebrated memoirs including the following:

Required books: Suad Amiry, *Sharon and My Mother-in-Law* (Anchor Books, 2007); Marjane Satrapi, *Persepolis*; and three books chosen by student vote from a list of books by Trevor Noah, *Born a Crime: Stories from a South African Childhood*; Kwame Onwuachi, *Notes from a Young Black Chef* (2019); Shyam Selvadurai, *Funny Boy* (2015); Clemantine Mariyamah, *The Girl Who Smiled Beads* (2015); Diane Guerrero, *In the Country We Love: My Family Divided* (2016); Wangari Maathai, *Unbowed: A Memoir*; Arundhati Roy, *Mother Mary Comes to Me*. Other highly recommended candidates are *Stolen Lives: Twenty Years in a Desert Jail* by **Malika Oufkir** and **Fantasia: An Algerian Cavalcade** by **Assia Djebar**.

These memoirs collectively address themes relevant to students at The City College of New York: migration, family, cultural identity, resistance, and the ongoing impacts of colonialism. Their diversity of voices and experiences offer opportunities for critical discussion and personal reflection. Course requirements: Attend the class meetings, read and discuss the books. Any required writing will be completed during the class periods.

Engl 36700**The Caribbean and the Modern Narrative**(fulfills Secondary English Education conc. req. in **ethnic/minority literature**)**20460****sec. P****Kedon Willis****T, TH 2:00 – 3:15pm**

The Caribbean's turbulent modern history — shaped by revolution, migration, intervention, and disaster — has produced literary worlds where the everyday often feels surreal. This seminar examines how major Caribbean writers represent these realities through diverse narrative forms and techniques. Reading across multiple islands, students explore the region's varied histories alongside movements such as modernism, the gothic, folklore, and the marvelous real within a global context.

Engl 36900**The Triangle Fire and Immigrant Solidarity Rhetoric**

(instructor's consent is required to register)

29783**sec. 4LM****Olivia Wood****TH 9:30 – 11:30am**

This is a new class funded by the Mellon Foundation through the CCNY Division of Humanities and the Arts's Humanities Experiential Learning Partnership Seminars (HELPS) program. Students enrolled in the class will also complete a paid internship with the Remember the Triangle Fire Coalition, developing and presenting guided tours with the Coalition's Speaker's Bureau and creating social media content to publicize the tours.

In parallel with the students' work as interns, the seminar will critically examine and contextualize multiple narratives of understanding the Triangle Shirtwaist Factory Fire and how different groups (unions, socialists, government agencies, charities, women's groups, etc.) in New York City responded to and used it rhetorically to

advocate for their respective goals. We will then compare/contrast this event and time period of immigrant labor history with more recent events and public reactions to them, specifically Operation Metro Surge in Minneapolis and St. Paul and the organizing that took place in support of immigrant neighbors in December 2025-February 2026.

Most internship hours will be flexible based on students' schedules, but all students must share an hour of weekly availability to meet with the internship coordinator and **be able to commute to midtown Manhattan (W 27th Street)** for the meeting, as well as for **some in-person internship hours at the Memorial (near Washington Square Park)**.

Pay is \$3,000, and students will be expected to complete 50-75 internship hours over the course of the semester. Due to limited funding for the internship, a maximum of 5 students will be able to take the course.

To take this course, students must:

1. Have a major in the Division of Humanities and Arts
2. Have completed at least 30 credits

If you are interested, please email Prof. Olivia Wood (owood@ccny.cuny.edu) by **April 9** (the end of spring break) with:

1. A paragraph or two describing your interest in the class
2. A summary of your anticipated general availability during the Fall 2026 semester (to ensure scheduling compatibility with each other and the internship coordinator) — this could be as simple as “Based on the other classes I plan to take in Fall 2026 and my other life obligations, I anticipate being available for the 1-hour in-person internship meeting Monday/Wednesday mornings before 11 or Tuesdays after 3pm”

Engl 37100

Making a Monster: Race and Monstrosity in American Film and Literature

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

20547

sec. M

Janee Moses

T, TH 11:00 – 12:15pm

How has mainstream, white audiences' “fictitious” fear of angry black masses impacted the genres of horror film, fantasy, and science fiction? This seminar, which begins with D.W. Griffith's *Birth of a Nation*, explores the making of racialized and gendered monsters in the aftermath of enslavement in the American cultural imagination through literature and film of the 19th and 20th centuries. Using the intervention of Christina Sharpe's *Monstrous Intimacies* (2010) concerning the contemporary repetition of familiar and familial violence that shaped black and white life during colonial slavery. We will explore difference and otherness based on race, gender, sexuality, and power to consider the potential for the monster and the non-monster to be identified through formulations that resemble black and white subjects. The course ends with the critically acclaimed film, *Get Out* (2017), and the push for further conversations about the ways in which monstrosity and otherness continue to be recognizably black. Throughout the semester, students will learn to place literature and film into their corresponding historical contexts and complicate concepts of racial and national identities with attention to America's histories of monstrous intimacies.

Engl 37900**Critical Perspectives on AI****20548****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**Paradox in Jewish Film and Literature***Cross-listed with JWST 31197***(fulfills Secondary English Education conc. req. for ethnic/minority literature)****20905****sec. B****Dalia Sofer****M, W 9:30 – 10:45am**

This course will examine the paradoxes of the Jewish experience in the works of 20th century Western and Central European writers and filmmakers. Through novels, short stories, and films, we will address acculturation and estrangement, the tension between faith and doubt, and the ambiguities of Jewishness, not understood as a simple identity but as a complex set of experiences expressed through language, form, and memory.

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

Women and Epic: *Beowulf* to Toni Morrison

20459 **sec. 2NP** **Elizabeth Mazzola** **TU 12:30 – 2:30pm**

In this seminar we will explore the role of women in epics, a genre traditionally associated with male violence, nation-building, and state power. Alongside explorations of *Beowulf*, *Sundiata*, *The Faerie Queene* and *Paradise Lost*, we will consider a handful of works by Toni Morrison, focusing on the ways she rethinks history, memory, genealogy, and community, borrowing from African epics, attending to trauma and loss, and describing conflicts among mothers, sisters, and daughters in terms once reserved for war, heroism, and brute force.

Engl 49000

Theory on Stage

20458 **sec. 3FG** **Daniel Gustafson** **W 3:30 – 5:30pm**

Over centuries and across continents, theater has been theorized in a variety of ways by its own practitioners as well as by philosophers, political thinkers, and cultural critics: theater is an aesthetic medium for the mimetic representation of reality, a socially transformative ritual, a dangerously libidinal force, a vehicle for capitalist mass culture, a disseminator of hegemonic ideals of race, class, gender, and sexuality, a rehearsal space for radicalism and revolution. Many of these theories turn on some vexed questions of representation. How does theatrical performance represent its world, and what are the implications? What does it mean that theater partakes of both written representation (the script) and staged representation (the performance)? As a public institution, who does theater represent, socially and politically? How are theater and performance related to identity politics? In this course, we will explore how such questions of theater, drama, and representation (both aesthetic and political) have been central to some of the driving interests of literary and cultural studies over time. Our readings will cover works of critical theory, philosophy, cultural and political criticism, as well as a number of plays.

Creative Writing Courses

Engl 22000

Introduction to Creative Writing

20537	sec. B	TBA	M, W 9:30 – 10:45am
20535	sec. C	TBA	M, W 11:00 – 12:15pm
20534	sec. E	TBA	M, W 2:00 – 3:15pm
20533	sec. F	TBA	M, W 3:30 – 4:45pm
20532	sec. G	TBA	M, W 5:00 – 6:15pm
20531	sec. H	TBA	M, W 6:30 – 7:45pm
20536	sec. L	TBA	T, TH 9:30 – 10:45am
20528	sec. M	TBA	T 11:00 – 12:15pm (online mix)
20527	sec. P	TBA	T 2:00 – 3:15pm (online mix)
20530	sec. R	TBA	T, TH 3:30 – 4:45pm
20529	sec. S	TBA	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

Autobiography and Creative Non-Fiction

Cross-listed with JWST 31183

19601	sec. E	Sarah Seltzer	M, W 2:00 – 3:15pm
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This course will provide a comprehensive practical introduction to the craft of creative nonfiction through reading and discussing notable examples of the genre and by writing a substantial creative work. Over the course of the semester, students will undertake all of the stages of the creative nonfiction process, from conception to completion: developing the initial idea conducting and organizing research, shaping and reshaping the narrative, writing, and revising. Readings will comprise a wide variety of creative nonfiction forms, from a broad diversity of authors; a special emphasis will be placed on the work of Jewish-American authors.

Engl 22100

Prerequisite: English 22000

Intermediate Creative Writing: Reading as Writers

20555	sec. D	Estha Weiner	M, W 12:30 – 1:45pm
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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. We'll also ask you to bring in a poem from your culture, in the original language, and in its translation.

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.

20554 **sec. R** **TBA** **T, TH 3:30 – 4:45pm**
Section description is forthcoming.

Engl 23000
Prose Writing Workshop

20526	sec. B	TBA	M, W 9:30 – 10:45am
20525	sec. E	TBA	M, W 2:00 – 3:15pm
20524	sec. H	TBA	M, W 6:30 – 7:45pm
20523	sec. L	TBA	T, TH 9:30 – 10:45am
20522	sec. NP	TBA	T 12:30 – 1:45pm (online mix)
20457	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

20544 **sec. C** **TBA** **M, W 11:00 – 12:15pm**
Section description is forthcoming.

20543 **sec. R** **Keith Gandal** **T, TH 3:30 – 4:45pm**

Students in this advanced workshop course will develop the art of writing and rewriting stories. *It is only to be taken by those who have already completed English 220 and 221 -- Intro. and Intermediate Creative Writing.* Students will read a variety of exemplary published short stories over the course of the semester, learning the elements of short fiction and using the critical vocabulary of the craft. Students will also read each others' work: they will submit their own original works for discussion and learn to critique their peers' writing. The workshop trajectory of the class will be to move from short writing exercises to a rough draft of a short story to a polished story.

Just a reminder that Creative Writing differs from almost all other courses in several basic ways. First, *you the student are a large part of the subject matter of the course.* Your thoughts, feelings, experiences, and perceptions are the stuff out of which your stories must be written. Second, your willingness to know yourself and explore who you are and how you understand the world are basic to developing as a writer. If you are not willing or able to engage in this kind of exploration, share it with other students, receive

commentary on your writing, or give (honest yet constructive) reactions to other students' writing, this course is not for you. Third, anything of value you may have to say is, in this course, directly dependent on your skill in using the English language. Thus much of the course will center on helping you to find what you have to say that is worth saying and then discovering the best way to say it. Finding fresh ways to see and to say things is absolutely essential to good writing. Superficial perceptions and clichés are touches of death in creative writing.

Texts:

Isaac Babel, *Red Cavalry and Other Stories*
Other short stories -- online

Engl 32100

Prerequisite: English 22100

Workshop in Poetry

20546

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

Film and TV Writing Workshop

20545

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
ANTH 21505 – Narrative Power in the Black Radical Tradition
ARAB 30100—Selected Topics in Arabic Literature
ASIA 31104 – Modern Japanese Literature and Films
ASIA 31914 – Contemporary East Asian Film
BLST 31157 – Blackness and the Arts
BLST 31182 – Food & Identity in Literature
CLSS 32100 – Classical Mythology
FREN 31111 – Mystery and Horror in Literature
HIST 23900 – 20th Century Europe Through Film
JWST 31713 – Culture of Resistance in New York
MCA 26000 – Topics in Cinema Studies, African and African American Film
MCA 32300 – Screenwriting Workshop 1
PHIL 20600 – Philosophy of Science Fiction
PSC 31053 – Legal Writing
SOC 33500 – Special Topics in Culture & Media, Journalism & Society
THTR 33100 – Playwriting 1
WS 39100 – Sexuality & Cinema

Fall 2026 Publishing Certificate Program Courses

NOTE: English majors and minors enrolled in the [*Publishing Certificate Program \(PCP\)*](#), can use one of the ENGL PCP courses toward both their major/minor and the Certificate. 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 (Introduction to Publishing +3 PCP-approved courses + Internship/Independent Study **OR** Introduction to Publishing + 4 PCP-approved courses. PCP-approved courses may include 1 select course in art, marketing, public relations, advertising, or economics.

Engl 32501 Introduction to Publishing

20404 sec. 2ST Cherise Fisher T 5:30 – 8:00pm

This required course offers students a dynamic overview of the book publishing industry, including book acquisitions, editing, design and production, sales, marketing, advertising, corporate management, law and finance.

Engl 32800 Fundamentals of Copyediting & Proofreading

20402 sec. 3FG Pamela R. Maines W 2:00 – 4:30pm

An intensive course focusing on a variety of texts including fiction, nonfiction, cookbooks and references. Students will employ universal copyediting/proofreading symbols in type-marking manuscripts and learn design coding; drafting of style sheets; querying; and preparing a manuscript for author review, etc.

Engl 32803 Global Publishing

20403 sec. 4ST Edison García TH 5:30 – 8:00pm

This course delves into the dynamic realm of global publishing, emphasizing practical examples and concepts in international sales, particularly within the context of book distribution. Students will gain insights into the foundational aspects of sales, marketing, production of international printed and digital books.

Engl 39300 Special Topics: From Audio Books to A.I.: Understanding Publishing in the Digital Age

29794 Sec. 1BC Brigid Martin M 9:30 – 12:00pm

This course delves into the transformative impact of the digital revolution on the publishing industry and reader behaviors over the past 30 years. Topics include digital marketing, production and design, self-

publishing, metadata and workflows, eBooks and audiobooks, social media impact and strategies, and generative A.I.

Engl 31003 - Independent Study (3 credits)

The capstone of the Publishing Certificate Program is an internship in the publishing industry in conjunction with a 3-credit independent study with the Program director. In the semester prior to the internship and independent study, students work with the director on their applications, usually a resume and cover letters. The independent study should ideally take place in conjunction with the internship and in advance of or during the student's last semester of study. The independent study consists of check-ins with the director and a final 8-page paper on the student's internship experience, including a discussion of how their PCP courses prepared them for their work in publishing.