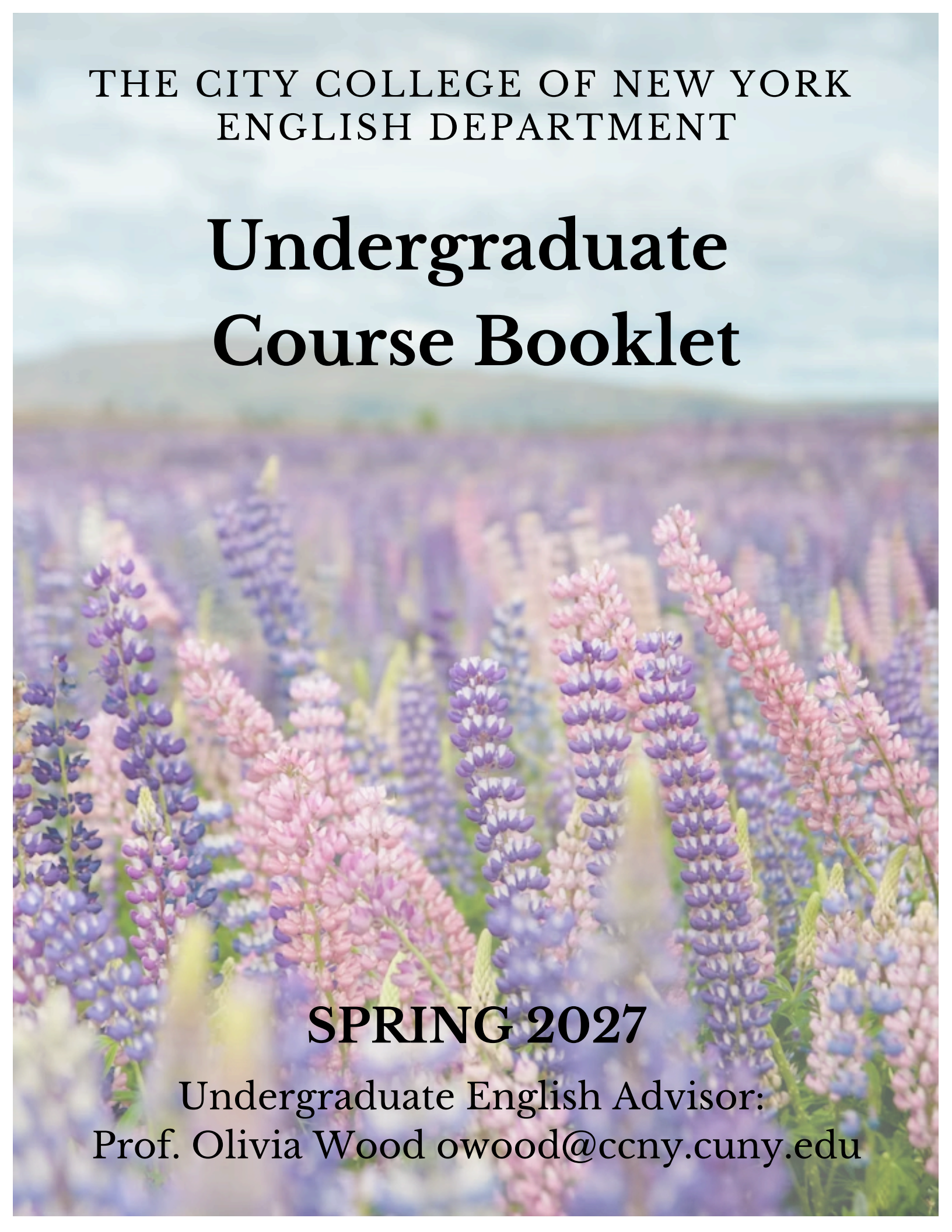


The background of the entire page is a photograph of a vast field of lupine flowers. The flowers are in various shades of purple and pink, with some in sharp focus in the foreground and others blurred in the distance. The sky above is a pale, overcast blue with soft white clouds.

THE CITY COLLEGE OF NEW YORK
ENGLISH DEPARTMENT

Undergraduate Course Booklet

SPRING 2027

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 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

30920	sec. C	Elizabeth Mazzola	M, W 11:00- 12:15pm
30923	sec. E	Kedon Willis	M, W 2:00 – 3:15pm
30680	sec. G	Kedon Willis	M, W 5:00 – 6:15pm
30922	sec. M	Harold Veesser	T, TH 11:00 – 12:15pm
30921	sec. R	Harold Veesser	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 21200

Language, Identity, and Power

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

30919

sec. B

Olivia Wood

M, W 9:30 – 10:45am

In what ways are languages, identities, and power dynamics entangled? In this class, we will survey linguistic scholarship on cultural perceptions of language, the bonds between identity and language, as well as histories of linguistic variance and change, with an emphasis on diverse English dialects within the United States, although students are encouraged to bring their knowledge of other places and languages into class discussion. Building from these discussions, we'll consider research illustrating how language is used in education, employment, children's films, the media, and the courts to identify, subordinate, and discriminate against people.

Engl 21300

Grammar

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

30913

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 **historical survey**)

30895

sec. P

Václav Paris

T, TH 2:00 – 3:15pm

What does the history of modern British literature look like when it's read only through women writers? This course traces the British novel from the early nineteenth century to the era of decolonization through four novels that made women's everyday lives their subject: Jane Austen's *Pride and Prejudice* (1813), Charlotte Brontë's *Jane Eyre* (1847), Virginia Woolf's *Mrs Dalloway* (1925), and Jean Rhys's *Wide Sargasso Sea* (1966). The course reads these novels for changes in narrative form, from Austen's irony and free indirect discourse to Woolf's stream of consciousness and Rhys's postmodernism. Looking closely at

each of these novels, we'll ask how British literature grows through an ongoing conversation, debates carried on across generations between women writers - about expectations, as well as about money, desire, madness, and empire. The hope is that taken together, these texts will give us a fresh history of modern Britain and its literature – a history witnessed from the back rooms of big houses, from a park bench in London, from a drawing room where a party is being prepared, and from the colonies.

Engl 26000

Studies in Genre: Tragedy

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

30366 sec. S Daniel Gustafson T, TH 5:00 – 6:15pm

As a literary genre, tragedy refers to much more than just a sad story. In this course, we will explore the history of tragic forms and ideas in literature (primarily in staged drama and in film) and grapple with some important questions: why do people remain drawn to, and even find pleasure in representations of horrific events? Do tragic representations bear a politics, and how have shifting identity politics (over time and across spaces) determined who counts as a tragic subject? What is tragedy's relation to violence and loss, on the one hand, and communal affirmation on the other? How does tragedy (both old and new forms) help us address our contemporary preoccupations with democracy and its failures; war, refugeeism, and borders; citizenship, social inequity, and the politics of race and gender? We'll read a selection of plays by ancient Greek authors, by early modern authors, and by modern and contemporary authors. We'll also watch some films and discuss some philosophy and cultural theory.

Engl 27000

Notes from the Asian Underground: Unheard Voices of the Asian Diaspora

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

30912 sec. F Sokunthary Sway M, W 3:30 – 4:45pm

How do talk about diversity within literature? How, in particular, do we place Asian narratives within this American designation of difference, a difference which inevitably leads to positioning Asians as "other" and "outsider"? Course readings will be Asian (Anglophone) diasporic literature with a focus on the United States, although English translations of work by Asian authors will be considered. We will also explore how race and/or ethnicity are performed in the literature, in addition to looking at themes such as migration, belonging, isolation, state violence, gender, and sexuality.

Engl 28000

Introduction to Comparative Literature

Cross-listed with CL 28000

30198 sec. C Mia Perez M, W 11:00 – 12:15pm

This course offers an introduction to the study of literature across different languages, time periods, and genres. It serves as a gateway course for students majoring or minoring in Comparative Literature and lays out the principal methods and challenges of this discipline. We will examine what it means to cross

temporal, geographic, and formal boundaries in order to read and relate texts from different national, linguistic, artistic, and cultural traditions.

This Spring our work will revolve around a central question: What is the 'nature' of nature and what is the human being's place within, or, conversely, without it? Spanning from the enlightenment to the 20th century, and with a particular eye toward Romanticism and its remnants, this course will interrogate the possibilities and practicalities of ecological thought and explore how such philosophical inquiry has led to diverse experiments in aesthetics and form. We will also read literary theory and criticism to think more deeply about language, history, philosophy, and social movements and their respective roles in the production and circulation of literary texts. Along the way, we will consider the relationship between aesthetics and politics, or, more specifically how gender, race, and sexuality have each shaped the way literature is defined and read.

Readings may cover a broad range of works including poems, plays, novels, films, and paintings by figures like Jean-Jacques Rousseau, Chateaubriand, Goethe, Mary Shelley, Charlotte Smith, Emily Brontë, José María Heredia, Guido Morselli, and W.G. Sebald, among others.

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**)

30914

sec. B

Estha Weiner

M, W 9:30 – 10:45am

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 35400

Quests, Gests, and All the Rest: Medieval Adventure Literature

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

30677

sec. S

Mark-Allan Donaldson

T, TH 5:00 – 6:15pm

In this course, we will explore some of the most popular forms of medieval writing. We will look at texts which sit somewhere between mythology and history like the biographies of the real William "The Marshal" Marshall and the imaginary Houn de Bordeaux; read the deeds and matters of figures which defined culture, such as the Chanson de geste (Heroic Deeds) concerning Charlemagne and the legends where Saint Martha destroyed a dragon from the inside and Saint Martin threw a tree at some pagans; and examine the quests of heroic knights struggling with psychological turmoil in a literary culture which preferred lavish aesthetics to internal monologues, where Lancelot must cross bridges made of swords, and Yvain and his lion fight giant serpents. The course will also trace the influence of medieval narrative elements and aesthetics in modern literature, film, and video games to build an understanding of how artistic cultures communicate across time.

Engl 36400

Migration and Undocumented Writers in the US

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

30915

sec. R

Sophia Yip

T, TH 3:30 – 4:45pm

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, 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.

Engl 36500

Immigration Literature

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

30684

sec. C

Grazyna Drabik

M, W 11:00 – 12:15pm

The immigrant experience has been richly represented in American literature since the beginning of the 20th c. constituting a fundamental part of American cultural history. Numerous narratives, in fiction and non-fiction, chart the dynamics, variations, and stages of the immigration experience – focused around the ur-concept of the "American Dream" and the process of "assimilation/acculturation" by which immigrants "become Americans."

More recent narratives, however, highlight global dimensions of the massive displacement and present increasingly complicated representation of American identity. These fictional narratives and non-fiction accounts address the pain and conflicts resulting from such displacement, but also bring to attention new options and possibilities, including the complexity of bi-cultural, in-between, and trans-national identities.

Our readings include selection from the canonical immigration literature, such as by Willa Cather, Andzia Yeziarska and Mario Puzo and the contemporary voices, such as Junot Diaz, Chang-Rae Lee, Martyna Majok, and Imbolo Mbue. Our discussion should help us appreciate richness of the changing landscape of multicultural America.

Engl 36900

Digital Rhetoric

30683

sec. D

Olivia Wood

M, W 12:30 – 1:45pm

The realm of the digital is now more networked than ever, and while concepts from classical rhetoric can still be useful to us, those thinkers' ideas cannot fully explain the digital phenomena we witness as rhetorical observers or equip us with all of the tools we might want to use to choose how to intervene in digital spaces in the most effective way. Together, we will read recent books and articles of digital

rhetorical scholarship alongside select other pieces to think through contemporary digital rhetorical activity, including but not limited to how social movements use digital tools rhetorically to further their ends and how AI tools are impacting the digital rhetorical space. Students will complete regular reading notes and reflections, make low-stakes in-class presentations, and complete one final project that investigates/analyzes a rhetorical ecosystem and includes a digital intervention of the student's choosing.

Engl 37200
Writing Queer

30682 sec. M Václav Paris T, TH 11:00 – 12:15pm

How do you write a desire for which no form yet exists? This course studies the literary invention of queer desire from the late nineteenth century to the present. It attends to the techniques by which writers have given shape to experience that the available language could not hold. We read novels, essays, film, poems, short stories, and songs alongside the major work in queer theory — Foucault, Sedgwick, Butler, and more recent critics. Some weeks take us outside Europe and North America, to places where “queer” is not the word people use, or where there is no word at all. And we reflect on the politics of naming the unnamed.

The reading list, as currently imagined, runs from *Dr Jekyll and Mr Hyde*, Henry James, the Wilde trials, through Nella Larsen's *Passing*, Gertrude Stein, Djuna Barnes's *Nightwood*, Jean Genet, Audre Lorde's *Zami*, and the documentary *Paris is Burning*, to recent novels from Taiwan, Morocco, and Argentina. There will be about a hundred pages a week and never more than one short novel. Students are expected to do all the reading and to prepare their own responses to texts, as well to write a final creative/critical essay.

This course includes the discussion of sexually explicit material.

Engl 37504
The Girl

30681 sec. E Elizabeth Mazzola M, W 2:00 – 3:15pm

Putting a story in the hands of a young girl is one of the most dangerous things a writer can do. Especially between the ages of 9 and 12, girls use their bodies, minds, and powers of speech in ways that make them subversive, unusually commanding, and sometimes almost inhuman. These strengths are usually temporary, however. From early ages boys are typically trained to become leaders, conquerors, fighters, and problem-solvers, but childhood often prepares girls to disappear, grooming them with rules about appropriate appearances, suitable behaviors, and all kinds of reasons to disappear.

Girlhood Studies is an exciting new interdisciplinary field, and our class will involve a variety of readings as well as discussions about media representations and Barbie dolls, Girl Scouts and *The Chronicles of Narnia*, Harriet the Spy and Judy Moody, initiation rituals and fairy tales. The primary texts are to be determined, but we will probably look at studies by Carol Gilligan and Mary Pipher as well as the medieval *Pearl*, *Sula* and *The Bluest Eye*, *Little Women*, *The House on Mango Street*, and Shakespeare's *Winter's Tale*.

Engl 39200**Culture of Resistance in New York***Cross-listed with JWST 12000*(fulfills Secondary English Education conc. req. for **ethnic/minority literature**)**31420****sec. E****Elazar Elhanan****M, W 2:00 – 3:15pm**

This course will be an archeological expedition, seeking to unearth hidden layers of New York's history, specifically the rich Jewish immigrant culture that was discarded and covered up by the process of acculturation. Using literature, theater, and politics we will trace the outlines of this long-gone culture and familiarize ourselves with a unique chapter of the American experience.

Engl 39200**Saints and Sinners in Jewish Literature***Cross-listed with JWST 21700*(fulfills Secondary English Education conc. req. for **ethnic/minority literature**)**31177****sec. M****Amy Kratka****T, TH 11:00 – 12:15pm**

The course investigates modern Jewish fiction through highly specialized lenses. The categories of "Saints and Sinners" apply to the characters in our novels and stories, suggesting people who do right or wrong, either to the world around them or to themselves. Considers definitions and notions of the saintly, the good, the perfect, and notions of the sinful, the wrong-headed, the evil, as they apply to world events, world views, worldly pursuits. Discusses the specific ways Jewishness informs our definition and perception of the good and the evil, especially with respect to Biblical precedent, Jewish law, and a contemporary ethical society. Writers include: Shalom Auslander, Mark Helprin, Dara Horn, Nicole Krauss, Tova Mirvis, Cynthia Ozick, Philip Roth, Isaac Bashevis Singer, Ayelet Tsabari, and others.

Engl 39200**Jews in Film and Fiction***Cross-listed with JWST 23200*(fulfills Secondary English Education conc. req. for **ethnic/minority literature**)**31181****sec. L****Amy Kratka****T, TH 9:30 – 10:45am**

This class explores the portrayal of Jewish characters in (mostly) post-WWII fiction and film. It discusses the depiction of Jewish identity and asks what role religion plays in these depictions. It also looks at the representation of women and men, parents and children, the importance of bearing witness to tragedy, and it investigates the way in which stories change when subjected to different media, discussing, in general, the larger questions that are posed by being Jewish in America.

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

New World Seminar

30367 sec. 1FG Grazyna Drabik M 4:00 – 6:00pm

The course is structured as a discussion seminar requiring intensive reading, critical text analysis and creative exploration. Students are expected to set aside sufficient time to prepare for each session by covering assigned readings and formulating well-informed observations, questions and topics for discussion during class meetings.

Our general field of inquiry belongs to the broadly understood Immigration Literature that invites us to reflect upon such important themes as processes of forging individual and communal identities; conflicting loyalties that shape lives led between two worlds: the adopted homeland and the country of origins; redefinition of gender roles and of inter-generational relations as a result of immigration; and the important role of education in dealing with displacement. This semester we focus our attention in particular on the relationship between language, place, and identity, and on the transformative impact of “border crossings.”

Our selection of texts is unusual in the broad range of time-span covered and diversity of voices; the readings include two extraordinary autobiographical accounts of the impact of forced displacement and a “journey into unknown” (by Olaudah Equiano and Álvaro Nuñez Cabeza de Vaca); novellas by Tomás Rivera and Sandra Cisneros; poems by Leslie Marmon Silko and Simon Ortiz signaling the importance of the American Native perspective; and the recent writings by Edwidge Danticat and Viet Than Nguyen.

Engl 49000

James Baldwin

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

30363 sec. 2NP Janée Moses T 1:00 – 3:00pm

This course explores the life and writings of James Baldwin (1924-1989). In this course, we will study Baldwin's oeuvre, including novels, short stories, essays, and documentaries, in chronological order in an effort to underscore the author's simultaneous lived and literary processes of coming-of-age. In addition, we will analyze Baldwin's engagement with history, especially social and political movements such as the Civil Rights and Black Power movements, and gay liberation, and his impact on contemporary black lives movements.

Creative Writing Courses

Engl 22000

Introduction to Creative Writing

30904	sec. D	TBA	M, W 12:30 – 1:45pm
30903	sec. F	TBA	M, W 3:30 – 4:45pm
30902	sec. H	TBA	M, W 6:30 – 7:45pm
30901	sec. M	TBA	T, TH 11:00 – 12:15pm
30900	sec. NP	TBA	T, F 12:30 – 1:45pm (online s.)
30898	sec. R	TBA	T, TH 3:30 – 4:45pm
30899	sec. T	TBA	T, TH 6:30 – 7:45pm

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

Speculative Fiction: Cyber Fantasy, Sci-Fi, and Horror

30925	sec. L	Jason Lobell	T, TH 9:30 – 10:45am
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It's the genre that contains a multitude of other genres. Works once called fantasy, horror, science fiction, dystopian, and futurist are now gathered together under the umbrella of speculative fiction. Often described as "what if" fiction, it's where the realistic and commonplace explodes into the fantastical, the mystical, the surreal, and the supernatural. It's a blending of the familiar and the otherworldly that makes unique demands on its practitioners. How does a writer create stories that are both extraordinary in their conceptions, yet still believable to the reader? Why choose this particular genre as a mode of literary expression; what does it allow that others don't? Devoted equally to reading and writing, this course will attempt to answer these fundamental questions.

Engl 22100

Prerequisite: English 22000

Intermediate Creative Writing: Reading as Writers

30924	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.

30925	sec. P	TBA	T, TH 2:00 – 3:15pm
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Course description is forthcoming.

Engl 23000

Prose Writing Workshop

30911	sec. B	TBA	M, W 9:30 – 10:45am
30910	sec. E	TBA	M, W 2:00 – 3:15pm
30909	sec. F	TBA	M, W 3:30 – 4:45pm
30908	sec. G	TBA	M, W 5:00 – 6:15pm
30907	sec. L	TBA	T, TH 9:30 – 10:45am
30906	sec. NP	TBA	T, F 12:30 – 1:45pm (online s.)
30905	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

30897	sec. F	TBA	M, W 3:30 – 4:45pm
30896	sec. R	TBA	T, TH 3:30 – 4:45pm

Course description is forthcoming.

Engl 32100

Prerequisite: English 22100

Workshop in Poetry

30926	sec. S	Michael Montlack	T, TH 5:00 – 6:15pm
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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 32200

Prerequisite: English 22100

Drama Workshop

30916

sec. 1DE

Marc Palmieri

M 12:30 – 3:15pm

This is a creative writing workshop in the playwriting form. The plays must be original works or adaptations of your own prose work. We will begin the course considering the meaning of dramatic writing, tension, character, conflict, and how this ancient form is unique from other forms. We will share material aloud in class, evaluating one another's work and sharing feedback in the classroom. Please note: We will work on stage plays, not screenplays. If you have a screenplay in progress, I suggest you adapt it into a play form. Adaptation from screenplay to a stage play format can be an enlightening exercise, and have an enormously positive effect on your screenplay and its future.

Each student will have his or her work read aloud by fellow class members. This is of particular importance in playwriting. We will work out a schedule, and students will present at least twice. All class members are eligible (and must be willing) to read parts.

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 21201 - Cinema of the Levant
ASIA 33200 - Modern Chinese Literature
BLST 31961 - Queer Caribbean Writing
CLSS 31134 - The Odyssey and its Heritage
FREN 28300 - Literature of Contemporary France
HIST 27000 - Eyes of Travelers
HIST 31958 - British Empire in Film
JWST 20100 - Absurdist Jewish Film & Fiction
MCA 26000 - Topics in Cinema Studies: African Animation Film & Series
MCA 31500 - Intro to Screenwriting
PHIL 20600 - Philosophy of Science Fiction
PORT 32900 - Masterworks of Luso-Brazilian Literature
SPAN 28300 - Masterworks of Latin American Literature
SPAN 43800 - Spanish American Literature of the 19th Century
THTR 33100 - Playwriting

Spring 2027 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

28226 sec. 2LM Jennifer Buno T 9:30 – 12:00pm

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 32502 The Publishing Practicum

28223 sec. 2TU Norma Perez-Hernandez T 6:00 – 8:30pm

In this hands-on course, students simulate the complete book-publishing process from contract negotiations to bound book/eBook and/or Audiobook. Prerequisite: Introduction to Publishing.

Engl 32801 Legal Issues in Publishing and the Arts

28222 sec. 4TU Matthew Fulton TH 6:00 – 8:30pm

This course covers the crucial issues and clauses in publishing contracts; intellectual property rights; concerns with A.I.; the First Amendment; general copyright matters; defamation; invasion of privacy; obscenity; and internet copyright issues.

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.