

# Hunter College English Department

## Graduate Classes Fall 2018

### **ENGL 60700 ENGLISH LINGUISTICS**

Section 01    T 7:30-9:20                      Karen Greenberg                      Class Number: 21009

This course provides an introduction to the terminology and methodology of modern linguistic science. We will analyze the phonological, morphological, grammatical, syntactic, semantic, and stylistic structures of contemporary American English and its regional and social varieties. We will also examine various approaches to the study of language, notions of “Standard English” and “correctness,” and language and dialect diversity in the US. Assignments include weekly reading assignments and homework exercises, regular posting of comments and replies on Blackboard’s Discussion Board, two response papers, a linguistics-based curriculum unit, and a class presentation on this unit.

### **ENGL 68101/68102/68103 READING (TEP STUDENTS)**

68101-01	1 Credit	Staff	Class Number: 23950
68102-01	2 Credits	Staff	Class Number: 23951
68103-01	3 Credits	Staff	Class Number: 23545

### **ENGL 70753 MEDIEVAL DEATH**

Section 01    T, F 11:10-12:25                      Marlene Hennessy                      Class Number: 24622

Ghosts, revenants, and the undead stalked the medieval imagination; indeed, death is the obsessive subject of some of its most remarkable literature. In this course medieval death culture will first be contextualized by looking at early Christian attitudes towards the dead, with a special focus on the development of the cult of the saints and relics. Then we will read miracle tales and other texts including Viking sagas that recount stories of the dead rising from their graves to haunt their friends, relatives, and enemies. Relationships between the living and the dead will also be viewed through the lens of monastic visions of heaven, hell, and purgatory. The bulk of the course will focus on literary texts produced after the onset of the Black Death, the Great Mortality of 1348-1350 that left between one-half and one-third of the population dead, with a particular emphasis on its spread across Britain. Middle English texts to be read include Chaucer’s *Pardoner’s Tale*, John Lydgate’s *The Dance of Death*, and *The Disputation between the Body and the Worms*. Continental texts to be read in translation include European chronicle accounts and selections from Giovanni Boccaccio’s *Decameron*.

### **ENGL 71567 SHAKESPEARE AND MATERIAL CULTURE**

Section 01    W 7:30-9:20                      Gavin Hollis                      Class Number: 65975

Yorick’s skull, Othello’s handkerchief, Bottom’s Ass-head, Lear’s map: these are just some of the properties central to Shakespearean drama. In this course students will read Shakespeare’s plays in terms of material culture. They will both gain an understanding of the significance of certain objects at the time that Shakespeare’s plays were first performed; and they will see what happens to the meaning of these objects once they are staged as props or alluded to on stage, by attending both to Shakespeare’s

language and dramaturgy and to recent theoretical work on objects, commodification, and nonhuman/human interfaces. Students will also attend to the material conditions of staging in the early modern theatres. If Hamlet famously claimed that “the plays the thing,” we will be looking extensively at the “thingy-ness” of plays. Works will include *The Sonnets*, *Hamlet*, *Othello*, *The Taming of the Shrew*, *Twelfth Night*, and *King Lear*.

**ENGL 72200 MILTON: LYRIC AND DRAMATIC POEMS, SELECTED PROSE**

Section 01 M 7:30-9:20 Lynne Greenberg Class Number: 56484

Designed for poets and critics, this course foregrounds John Milton’s poetry within the poetic traditions of the seventeenth century, attending, in particular, to the lyric poetry of the metaphysical, meditative, and Cavalier poets. We will position Milton’s poetry, particularly *Paradise Lost*, against this backdrop and consider how poets work within traditions to comment upon, revise, and often rebel against their predecessors. This course is designed to assist students in gaining an expertise in close, technical reading of poetry, learning sensitivity to stanzaic form and blank verse, meter, allusion, sound, and figurative language, as well as in genre analysis, focusing on the elegy and epic, and the sonnet form. This course encourages those students interested to consider their own creative work within such traditions. We will also explore how such readings are ultimately incomplete without contextualizing the poetry. The literature produced in this century reflects the successive political upheavals of the Civil War and Commonwealth. This course will thus situate the literature of the seventeenth century within this volatile, rebellious and factious period. We will explore such issues as: royalist vs. republican ideals of political and personal liberty; the contrasting cultures of city vs. country; the Protestant Reformation and religious freedom; and changing definitions of individuality, marriage, sexuality, and gender roles. Questioning the myriad ways that women poets challenged the gender politics of the period, we will also explore how Milton’s poetry at times produces and reproduces dominant ideologies and at other times hearkens to emerging, more egalitarian ones. Authors will include: John Donne, Lady Mary Wroth, Ben Jonson, Aemilia Lanyer, George Herbert, Robert Herrick, Andrew Marvell, Robert Lovelace, Katherine Philips, and John Milton. Course requirements include 3 response papers or creative works, a mid-semester term paper, and a final research paper.

**ENGL 73450 NATIVE AMERICAN LITERATURE**

Section 01 T F 9:45-11:00 Mark Miller Class Number: 68833

This course will consider the relationship between early Native American writing, oration, and publicity in three eras: first, 18th century sermons, personal narratives, and letters; second, early 19th century public-sphere religious, legal and traditional narratives by Aupaumut, Boudinot, Cusic, Apess, and Schoolcraft; and, third, 20th and 21st century literature and literary criticism by Silko, Ortiz, Gunn Allen, Round, Cook-Lynn, Warrior, Teuton, Habermas, Cheyfitz, and Konkle. Topics will include Native American nationalist literary criticism, colonialism, post-colonialism, textual materialism, histories of the book, and other histories of material texts.

**ENGL 74053 LANDSCAPES, AESTHETICS, AND ROMANTIC WRITERS**

Section 01 M 5:30-7:20 Alan Vardy Class Number: 56480

This course will offer a detailed tour of the relationships between art and nature as they developed through the latter half of the 18<sup>th</sup> century and into the 19<sup>th</sup> century, concluding with the poetry and journals of John Clare. The course will study theories of landscape painting and architecture, guidebooks, the picturesque, the beautiful, the sublime, Edmund Burke, William and Dorothy

Wordsworth, Samuel Taylor Coleridge, and Clare. Students will develop their readings of Romantic writers in the context of philosophical aesthetics and the ‘politics of nature’, and develop their research skills.

**REQUIRED TEXTS:**

Burke, Edmund	<i>Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful</i>	Oxford
Coleridge, S.T.	<i>Coleridge’s Poetry and Prose</i>	Norton
Wordsworth, William	<i>The Major Works</i>	Oxford
Clare, John	<i>The Major Works</i>	Oxford

All other course texts are available on e-reserve; the password is: varyd740.

\*Please buy the Oxford edition of Clare so we all have the same texts (there’s editing controversy about Clare which I’ll explain). Any edition of the others is fine.

Those of you who would like to pursue background reading in the general subject might look at: Raimonda Modiano, *Coleridge and the Concept of Nature*, Tim Fulford, *Landscape, Liberty and Authority*, and/or Alan Liu’s chapters “On an Evening Walk” and “The Politics of the Picturesque” from *Wordsworth and the Sense of History*. A debate about the politics of nature in “Tintern Abbey” in the form of influential essays is included on e-reserve.

**COURSE REQUIREMENTS:**

One 15-20 page paper due in the final week	75%
Seminar participation including 4 short papers	25%
Office Hours: Mon. TBA	Contact Information: <a href="mailto:avardy@hunter.cuny.edu">avardy@hunter.cuny.edu</a>

**ENGL 75853 THE HARLEM RENAISSANCE**

Section 01 M 7:30-9:20 Kelly Nims Class Number: 23757

In 2009 Junot Diaz won the Pulitzer Prize for Fiction for *The Brief Wondrous Life of Oscar Wao*, challenging many traditional and often stereotypical "norms" of Dominican culture and society. One major premise of the novel is the notion of fuku (a curse) and zafa (a cure). In the recent renewal of black social movements, like Black Lives Matter, to combat deadly oppression seemingly based on race, there is no better place to look for zafa than to the Harlem Renaissance. The Harlem Renaissance is one of the landmarks of African American literary, artistic and intellectual history. It marked the emergence of a distinctive current of modern black expression in arts and literature, involving a remarkable gathering of black writers who sought to give expression to the African American experience in all its beauty and complexity. The graduate seminar will focus on texts by W.E.B. Du Bois, Claude McKay, Countee Cullen, Langston Hughes, Jean Toomer, and Zora Neale Hurston. We will also examine the influence of the Harlem Renaissance in the evolution of African American literature, as well as its impact on other movements in the black world, notably the Negritude movement associated with the French-speaking African and Caribbean writers.

**ENGL 75950 FOUNDATIONS OF THE MODERN**

Section 01 W 7:30-9:20 Roxana Robinson Class Number: 22742

This course entails readings, from a writer's perspective, of the fictions that presaged modernism, and that are ultimately responsible for shaping our contemporary literary sensibility. We will explore questions of realism, character, style, structure and voice, as well as the role of compassion in literature.

We will read the work of writers such as Flaubert, Tolstoy, Chekhov, Conrad, Joyce, Wharton and Woolf. Requirements for the course will include prepared oral responses, one short paper and one long final paper. For creative writers, these may be a creative response to the work studied; for students of literature, these will be projects we will design jointly. The course will be conducted as a seminar, so attendance is expected. This class is open only for students in the MFA program.

**ENGL 76145 PROUST, KAFKA, JOYCE**

Section 01      W 5:30-7:20                      Nico Israel                      Class Number: 64112

In this course we will read Marcel Proust's novel *Swann's Way*, various stories and parables from Franz Kafka, and James Joyce's novel *Ulysses*, in conjunction with the writing of some of the twentieth century's most important continental philosophers, narrative theorists and critics: Henri Bergson, Walter Benjamin, Theodor Adorno, Gilles Deleuze, Gerard Genette, Jacques Derrida, and Julia Kristeva, among others. Through engaging with these innovative and difficult texts, we will address such fundamental questions as the nature of time, history and memory; authority, law, humanness and animality; and national, international, and global politics (especially the politics of decolonization).

**ENGL 76551 TRANSATLANTIC 19TH CENTURY LITERATURE**

Section 01      Th 7:30-9:20                      Kelvin Black                      Class Number: 23991

This graduate seminar is interested in the reconstruction of local debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty, the significance of the American and French Revolutions, slavery, the role of women, and the role of law in Britain and in the U.S.), the course will feature British and American political prose and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. Some of the authors considered in this course are: Mary Wollstonecraft, Margaret Fuller, Frederick Douglass, Nathaniel Hawthorne, Charles Dickens, and Oscar Wilde.

This course is reading intensive. In addition to weekly writing, there will be two formal essays.

**ENGL 77672 ELLISON AND AFRICAN AMERICAN LITERATURE**

Section 01      T TH 5:35-6:50 PM      Mark Bobrow                      Class Number: 68836

While our focus in this course will be Ralph Ellison's 1952 masterpiece, *Invisible Man*, we will also read a selection of his essays on music, literature, and American culture. In addition, we will listen to a "soundtrack" of jazz and blues that informs both his fiction and criticism, and we will examine the ways – thematically and stylistically -- that Ellison brings to the page jazz and blues idioms and principles, including his definition of jazz as "an art of individual assertion within and against the group." Part of our work will be an ongoing class project to create a playlist (all genres and periods welcome) inspired by our readings and class discussion and informed by recent work in sound studies. More broadly, we will interrogate Ellison's views on literature, culture, race, democracy, and American intellectual history as they are expressed in his fiction and criticism.

In order to more fully contextualize Ellison's work, we may read very brief excerpts from writers who influenced him and whose writing Ellison riffed on in both his fiction and criticism, including Emerson, Twain, Douglass, Washington, Du Bois, Wright, Hughes, Joyce, Faulkner, and Eliot. We will also address the critical reception of *Invisible Man* and the critical controversies over Ellison's work that emerged in the years following the book's publication.

Requirements: several brief response papers; two precis of critical articles; a mid-semester paper that may be expanded into a research project; a 15-20-page research paper; an oral presentation; and active participation, including the group playlist project.

**ENGL 78800 READING CREDIT**

78800-01	Staff	Class Number: 21050
78800-02	Staff	Class Number: 23158
78800-03	Staff	Class Number: 23159
78800-04	Staff	Class Number: 23160
78800-05	Staff	Class Number: 23161

**ENGL 78900 MASTERS THESIS**

78900-01	Staff	Class Number: 21051
78900-02	Staff	Class Number: 21052
78900-03	Staff	Class Number: 21053
78900-04	Staff	Class Number: 22743
78900-05	Staff	Class Number: 23958
78900-06	Staff	Class Number: 23959

# Creative Writing MFA Classes

(for matriculated MFA students only, no exceptions)

## **ENGL 79001 FICTION WRITING**

Section 01 T 5:30-7:20 pm Peter Carey Class Number: 23960

## **ENGL 79101 POETRY WRITING**

Section 01 M 5:30-7:20 pm Thomas Sleigh Class Number: 23961

## **ENGL 79201 CRAFT SEMINAR IN FICTION**

Section 01 M 5:30-7:20 pm Tea Obreht Class Number: 23962

## **ENGL 79401 CRAFT SEMINAR IN POETRY**

Section 01 Th 5:30-7:20 pm Donna Masini Class Number: 23963

## **ENGL 79501 MEMOIR WORKSHOP**

Section 01 M 5:30-7:30 pm Kathryn Harrison Class Number: 23964

## **ENGL 79601 CRAFT SEMINAR IN MEMOIR**

Section 01 Th 5:30-7:20 pm Said Sayrafiezadeh Class Number: 23965

## **ENGL 79701 POETRY THESIS ONE**

Section 01 T 5:30-7:20 pm Catherine Barnett Class Number: 23966

## **ENGL 79800 WRITING IN CONFERENCE**

79800-01 Staff Class Number: 21054

79800-02 Staff Class Number: 21055

79800-03 Staff Class Number: 21056

79800-04 Staff Class Number: 21057

79800-05 Staff Class Number: 23968

79800-06 Staff Class Number: 23969

79800-07 Staff Class Number: 23970

## **ENGL 79900 MFA THESIS**

79900-01 Staff Class Number: 23967