

relationship between writing and rhetoric, the writing process, the role of invention and revision, and evaluation and assessment of writing. We will also use these theories to develop Monday-morning classroom approaches. Students will begin to develop a praxis for teaching writing. In addition to reading and class discussions, the course will include frequent written responses to readings.

ENGLISH 681.01, 02, 03 READING CREDIT (ADOLESCENCE EDUCATION)
(1-3 credits)

STAFF Hours to be arranged. Registration Codes: 01:3649, 02: 3650, 03:3651
A specialized program of study designed according to the student's interests and needs. Written permission by a full-time member of the English Department required before registering.

ENGLISH 700-01 MASTER'S ESSAY
(3 credits)

STAFF Hours to be arranged. Registration Code: 3652
Directed research on M.A. thesis. Required of all candidates for the Master's Degree in Literature.

ENGLISH 705 CHAUCER: THE CANTERBURY TALES
(3 credits, two hours plus conferences)

Section 01
Professor Hennessy Thursdays 5:30-7:20 p.m. Registration Code: 5049
From Keats' "chameleon poet" to Spenser's "well of English pure and undefiled," Geoffrey Chaucer has intrigued, disturbed, and delighted readers with the verbal alchemy of his great work, *The Canterbury Tales*. The aim of this course is to explore a number of individual tales within the context of the work as a whole, while engaging with recent developments in Chaucer criticism. We will also pay special attention to the manuscript contexts in which the *Canterbury Tales* are preserved and some of the ways modern editors have passed them on to us. Chaucer lived in a world of plague, heresy, violence and political intrigue, and his collection of tales can be read as a social document in its own right. Hence, we will attempt to place his works in the context of medieval history and culture, addressing issues such as chivalry and anti-chivalry; the Black Death and its effect on rural and urban political consciousness; the economic language of an emergent marketplace; the Christian encounter with Islam, magic, and scientific thought; discourses on gender, sexuality, and marriage; and anti-clericalism. We will also examine how Chaucer negotiates forms of literary authority: the English vernacular, the French and Italian literary tradition, and the classics. Students will learn to read, translate, and pronounce the original Middle English. Requirements: oral presentations, two short papers, one final research paper.

ENGLISH 710.50 SOCIETY, LANGUAGE AND LITERATURE
(3 credits, two hours plus conferences)

Section 01
Professor Parry Thursdays 5:30-7:20 p.m. Registration Code: 4571
This course will focus on English as the product of changing and increasingly diverse speech communities. For the first half of the course students will read a work in progress entitled *English Speakers*, together with texts representing the "European" phase of the English language. These texts will be drawn from Burnley's *The History of the English Language: A Source Book* but will be supplemented by particular works such as *Beowulf*, *The Canterbury Tales*, *The Merchant of Venice*, and *Evelina*. The second half of the course will be devoted to the "Neo-European" and "Non-European" phases of the English language; that is, as it was and is used in migrant English-speaking communities in North America and Australasia, and by people of non-European extraction in the Americas, Africa, and Asia. Students will individually select and assign readings for their own chosen topics in these phases and will each offer an oral presentation based on what they have assigned. Students will write (1) a brief response to the readings before each class and (2) a full research paper on the social and linguistic context of the readings they select.

ENGLISH 741 THE ROMANTIC POETS**(3 credits, two hours plus conferences)**

Section 01

Professor Vardy

Wednesdays 5:30-7:20 p.m.

Registration Code: 5050

This course concentrates on the second generation of Romantic writers, and aims to investigate the complex relationship between those writers and their immediate forebears. We will explore the ways that John Keats, Percy Shelley, John Clare, Lord Byron and the novelist Thomas Love Peacock responded to the poetic and political beliefs and practices of Wordsworth and Coleridge. All of these writers reacted in one way or another to the growing conservatism of their poetic elders, and their reactions ranged from the direct attacks of Shelley's political pamphlets to the broad satire of Peacock's *Nightmare Abbey*. The course will be divided into thematic sections, rather than chronologically. For example, the first section will be a 'tour of the Alps' in which we'll read poems by Coleridge and Wordsworth as the context for reading Shelley's 'Mont Blanc' and 'Hymn to Intellectual Beauty,' and Byron's *Manfred*. Percy Shelley's visionary epic 'Prometheus Unbound' will be read in the context of his political pamphlets and radical poems in a section called 'England in 1819,' etc. Keats will be read in the context of his immediate social circle, pejoratively named 'the Cockney School,' including the poet and radical publisher Leigh Hunt. The course will then turn to the 'peasant poet,' John Clare. Clare's early poems attacking the practice of agricultural enclosure mark a significant shift in how we understand Romantic 'nature poetry,' and represent a direct challenge to Wordsworthian poetics. Peacock's novel will provide a satiric portrait of many of the key figures and ideas in the course and serve as a comic (but serious) overview. The goal of the course is to provide close readings of the major works (and some lesser known works) of the second generation of Romantic poets in a broad social context, taking advantage of important recent critical developments. Students will have the opportunity to develop their ideas through a series of short papers, culminating in a long research paper.

REQUIRED TEXTS:

Lord Byron

Byron's Poetry

Norton

Clare, John

I Am: Selected Poetry Farrar,

Straus and Giroux

Keats, John

Poetry and Prose

Norton

Peacock, Thomas Love

Nightmare Abbey

Penguin

Shelley, Percy

Poetry and Prose

Norton

COURSE REQUIREMENTS:

One 15-20 page paper due in the final week

75%

Seminar participation including 7 short papers

25%

ENGLISH 748.51 EARLY COLONIAL AND FEDERAL LITERATURE**(3 credits, two hours plus conferences)**

Section 01 and 02 (section 02 is for program code G88)

Registration Code: (01) 5248

Professor M. Miller

Mondays 5:30-7:20 p.m.

(02) 5249

In 1971, Herbert Marcuse argued that late capitalism creates such an intense desire for buying and selling that the behavior appears to become a "second nature." More recently, Michel Foucault proposed that the basic processes of "natural" life, reproduction, and death have become systematically organized and managed in what he called the function of "bio-power." Turning to the literature of the Americas, this course will consider how various societies create and represent the "natural." We will pay special attention to shifts and reversals in the meaning of nature and the natural as they refer to notions of gender, sexuality, race and political organization. Our readings will span genres, cultures and continents. Authors may include Álvaro Núñez Cabeza de Vaca, William Bradford, Mary Rowlandson, Jonathan Edwards, Thomas Paine, Thomas Jefferson, Benjamin Franklin, Phyllis Wheatley, Olaudah Equiano, William Apess, Herman Melville, Edgar Allan Poe, Nathaniel Hawthorne and Harriet Jacobs. Secondary readings will be drawn from Benedict Anderson's *Imagined Communities*, Gloria Anzaldúa's *Borderlands/La Frontera*, Renée Bergland's *The National Uncanny*, Anna Brickhouse's "Hawthorne in the Americas," Franz Fanon's *Black Skin, White Masks*, Myra Jehlen's *American Incarnation*, Anne McClintock's *Imperial Leather*, Hilary Wyss's *Writing Indians* and other sources. This course will be

ENGLISH 754.63 THE ABC'S OF MODERNISM
(3 credits, two hours plus conferences)

Section 01 and 02 (section 02 is for program code G88)

Registration Code: (01) 4626

Professor Allred

Thursdays 5:30-7:20 p.m.

(02) 4627

This course will examine the relationships between two crucial developments in the interwar period: on the one hand, the proliferation of experimental literature and art associated with modernist aesthetics and, on the other, the rapid democratization of education and rise of "student centered" learning. The central question that we will consider in this regard relates to what Richard Poirer has influentially called the "difficulties" of modernism: if difficulty of interpretation defines modernism, what implications does this have for teaching texts that fall within this rubric? We will explore this question by looking at several sites: e.g., attempts by "high modernists" such as Eliot and Pound to strike a pedagogical pose in their work; ambivalent representations of education in "proletarian novels" of the 1930s; emergent theories of the pedagogical function of art from John Dewey and Bertolt Brecht; and experimental propaganda films in the Soviet Union and Nazi Germany. Writers may include: Pound, Eliot, Dewey, Brecht, Tillie Olsen, Virginia Woolf, and Richard Wright. Requirements: a book review of 1000 words, an in-class presentation with write-up, and a term paper of about 15 pages.

ENGLISH 754.64 AMERICAN RENAISSANCE
(3 credits, two hours plus conferences)

Section 01 and 02 (section 02 is for program code G88)

Registration Code: (01) 4641

Professor Tolchin

Tuesdays 5:30-7:20 p.m.

(02) 4642

Emerson, Thoreau, Whitman, Hawthorne, and Melville were designated the classic authors of this period by F.O. Matthiessen in his seminal critical work, *American Renaissance* (1941). *The Norton Anthology of American Literature*, Volume 1, 6th Edition, Eds. Nina Baym et al. supplements Matthiessen's canonical male writers with women writers such as Margaret Fuller, Harriet Beecher Stowe, Fanny Fern, Louisa May Alcott, Rebecca Harding Davis, Harriet Prescott Spoffard, and Emily Dickinson. The slave narratives of Frederick Douglass and Harriet Jacobs are now regarded as literary texts crucial to our understanding of African American writers of the late nineteenth and twentieth century. Attempts have been made to take account of Native American writers from this period, such as William Apess. The writers of this period were engaged in a fascinating search for form. The range of experimentation is remarkable: from Emerson and Thoreau's use of the journal to capture what Thoreau called "living poetry," to Whitman's realization of Emerson's call for a truly American form of writing poetry, to Melville's experiments with mixed genres in his fiction, to Margaret Fuller and Frederick Douglass' struggles to find a prose form that could approximate their verbal brilliance, to Harriet Jacobs' use of domestic realist fictional devices in representing the unrepresentable aspects of her slave life, to Louisa May Alcott's use of Emerson and Thoreau as characters in her adult *Moods*, to Stowe and Dickinson's transformations of the sermon and hymn forms into secular forms of art. What is often at stake in the experimental work of these writers is the effort to subvert limiting social codes in order to expand the range of feeling available to literary representation. Requirements: take-home midterm, final, oral report, research paper, attendance, and class participation.

ENGLISH 771 STUDIES IN THE 18TH CENTURY NOVEL
(3 credits, two hours plus conferences)

Section 01

Professor Connor

Wednesdays 5:30-7:20 p.m.

Registration Code: 3667

The eighteenth-century developed a literary form so startlingly new it came to be called 'the novel.' In this course we will look at some of the earliest examples of this genre, focusing on stylistic and formal concerns, and asking what, exactly, made prose fiction so very new. We will also consider to what extent the revolutionary features of eighteenth-century prose fiction - the emphasis on individual destiny and private life, the concern for realistic psychological and sociological detail, and the attempt to present a recognizable and panoramic world - may suggest ways of thinking about the novel in general. This course emphasizes historical and cultural contexts; throughout the term we will look at visual images of all aspects of eighteenth-century life, art, and culture. Requirements will include an oral presentation, three short papers and a research paper.

ENGLISH 775.70 SLAVERY AND 18TH CENTURY LITERATURE

(3 credits, two hours plus conferences)

Section 01

Professor Mallipeddi

Thursdays 7:30-9:20 p.m.

Registration Code: 5035

This seminar will examine the international beginnings of the British novel in the eighteenth century, a crucial period of socio-economic transformation at home and of aggressive imperial expansion abroad. We will study the 'rise of the novel' in relation to other prose forms, especially the travel narrative and the adventure tale, and contextualize the novel in relation to economic and cultural exchanges across the Atlantic basin and beyond. Placing these works at the intersections of imperial and domestic histories, we will study how they engage with ideas of nation and empire, racism and slavery, and cultural difference. Readings: Behn's *Oroonoko*; Defoe's *Robinson Crusoe*; Montagu's *Turkish Embassy Letters*; Swift's *Gulliver's Travels*; Smollett's *Humphry Clinker*; Equiano's *Interesting Narrative*; and Jane Austen's *Mansfield Park*. Requirements: regular attendance and participation, a book review, an in-class presentation, and a final paper (15-20 pages).

ENGLISH 775.71

LITERATURE OF THE WORLD CITY: NEW YORK/LONDON

(3 credits, two hours plus conferences)

Section 01

Professor Agathocleous

Tuesdays 7:30-9:20 p.m.

Registration Code: 4639

By the mid-nineteenth century, writers and artists had become fascinated with the subject of the city and the way it seemed to function as a microcosm of the world. How did the city, New York and London in particular, come to stand in for the global and for the condition of modern life? Is it a place of liberation—home to an unprecedented diversity of peoples—or a mechanistic nightmare of crime and depravity: a sign of the impossibility of social harmony? This course will pose these questions in a comparative context, surveying a wide range of literary and filmic representations of London and New York from the mid-nineteenth century to the present day. The short stories, novels and poetry we read may include writing by Charles Dickens, Edgar Allan Poe, Willa Cather, Robert Louis Stevenson, Theodore Dreiser, Langston Hughes, Walt Whitman, Henry James, Sam Selvon, James Baldwin and Zadie Smith. The course will also require attendance at a number of film screenings, which may include: Hitchcock's *The Lodger* (1926), King Vidor's *The Crowd* (1928), Fritz Lang's *Metropolis* (1927) and Stephen Frear's *Dirty, Pretty Things* (2003). Requirements include one short paper, and oral report, and a research paper, as well as active class participation.

ENGLISH 775.72

MAPS OF MORTALITY: AGING IN LITERATURE AND THEORY

(3 credits, two hours plus conferences)

Section 01

Professor Persky

Tuesdays 5:30-7:20 p.m.

Registration Code: 5348

Few events of life challenge us so deeply as our inevitable aging, if granted the time, and our inevitable death. And perhaps because escape is impossible (trust me), our responses are near infinite, including a rich and varied literature (see Polonius). While we wait for godot we will explore how this literature 'works' when it attempts to confront the triumphant, the tragic, the absurd, or the just plain comic elements of aging and death. (Feel free to expand the list.) We will read across genres and genders, moving from such writers as Sophocles and Shakespeare to Beckett and Pinter, from Milton to Yeats, from Sappho to Woolf. We will also consider such theorists as Derrida, Lacan, Butler and Woodward. Requirements will include oral presentation and research paper.

ENGLISH 776.81

ETHNIC LITERATURES AND SOCIAL MOVEMENTS

(3 credits, two hours plus conferences)

Section 01

Staff

Tuesdays 7:30-9:20 p.m.

Registration Code: 3669

This course is an advance study of key texts in ethnic literatures and social movements. We will underscore the historical contexts from which multiethnic novels have been produced, and the theoretical conversations that have commented on their significance. Examining the literary traditions of Native American, African American, Asian American, and Latina/o literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. We will focus on seven major novels and the critical theoretical debates that have emerged around them. In this way, we will locate the texts

within the socio-historical processes of social movements and transnational capitalism. Some themes we will investigate include settlement histories of the ethnic communities, legal discourses of immigration, post-civil rights class cleavages, multiracial hierarchy, multiculturalism, neocolonialism, and imperialism. Thus, our inquiry will take into consideration a range of conversations taking place in and outside the academy, including feminist, queer, critical race, Marxist, postcolonial, American, and cultural studies. Requirements include oral presentation, research paper, short response papers, and class syllabi.

ENGLISH 776.82 POST MODERN AFRICAN AMERICAN LITERATURE

(3 credits, two hours plus conferences)

Section 01

Professor Webb

Thursdays 5:35-8:05 p.m.

Registration Code: 5034

A study of the poetics and politics of postmodernism in the fiction of African American writers since the 1970s. Although the last three decades of the twentieth century were undoubtedly the most productive and innovative period in the development of African American literature and literary criticism, it was also a period of extreme social and cultural fragmentation in African American communities. In this course we will examine how African American writers have addressed the problems of literary representation when faced with increased commodification of culture and knowledge, the proliferation of new forms of literacy and orality, and the breakdown of traditional forms of community. Our readings will also include some selections not usually considered postmodernist but that address similar concerns about identity, culture, writing and possibilities for social change. We will read selected essays by theorists of postmodernism such as Hutcheon, Jameson, and Bhabha as well as essays by literary critics and cultural theorists who have been involved in ongoing discussions about the relevance of postmodernism for African Americans at the turn of the 21st century such as bell hooks, Cornel West, Wahneema Lubiano, and Madhu Dubey. Primary texts: Ishmael Reed, *Mumbo Jumbo*; Toni Cade Bambara; *The Salt Eaters*; John Edgar Wideman; *Sent for You Yesterday*; Octavia E. Butler; *Parable of the Sower*; Charles Johnson; *Middle Passage*; Toni Morrison; *Jazz*; Gayle Jones, *The Healing*; Colson Whitehead; *The Intuitionist*; Madhu Dubey, Signs and Cities: Black Literary Postmodernism. Requirements: Oral presentations, midterm essay, and a term paper (12-15 pages). The course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

ENGLISH 776.83 19TH CENTURY AFRICAN AMERICAN LITERATURE

(3 credits, two hours plus conferences)

Section 01

Professor Neary

Tuesdays 7:30-9:20 p.m.

Registration Code: 4628

In this seminar we will examine the distinction between evidence and imagination in a number of 19th-century African American texts beginning with slave narratives. How do African American authors address the distinction between evidence and imagination when blackness is read as evidence of inferiority? What is the relationship between nonfiction narratives and the first African American novels? We will read narratives by Douglass, Jacobs, Northrup, Brown, Harper, Wilson, Delany, and Hopkins as well as a number of literary critics and theorists of the period. Requirements include oral presentations, midterm essay, and final research paper.

ENGLISH 781-01

READING (ARTS & SCIENCES)

(3 credits)

Staff

Hours to be arranged.

Registration Code: 3670

A course of readings designed according to the student's interests and needs. Written permission by a full-time faculty member of the Department required before registering.

**The Master of Arts Degree Programs in
English
at Hunter College**

TWO DISTINCT SEQUENCES LEAD TO THE MASTER'S DEGREE

I. THE PROGRAM OF STUDY IN THE TRADITIONAL M.A. CURRICULUM IN BRITISH AND AMERICAN LITERATURE HAS THE FOLLOWING REQUIREMENTS:

30 credits of satisfactory work in English, including English 700 (Literary Research). Courses other than those offered in the Department of English may be accepted with the approval of the graduate advisor but may in no case exceed 6 credits. No more than 9 credits may be taken as a non-matriculant.

Demonstration of a reading knowledge of Latin, French, German, Spanish, or other approved language in a departmental examination.

Passing a four-hour comprehensive examination in British, American and world literature.

Completion of a Master of Arts essay (about 35 pages), preferably an expansion of a term paper.

ADMISSIONS REQUIREMENTS FOR THIS PROGRAM:

A B.A. degree or its equivalent from an accredited institution acceptable to Hunter College.

Evidence of ability to pursue graduate work successfully. Generally, an undergraduate GPA of 3.0 in English and a cumulative GPA of 2.8 is acceptable.

18 credits of advanced undergraduate courses in English literature, exclusive of writing courses and required introductory courses in literature.

The Graduate Record Examination, General Test Only.

A writing sample (10-15 pages, preferably literary criticism with research).

II. THE MASTER OF ARTS PROGRAM OF STUDY FOR ADOLESCENCE EDUCATION TEACHERS OF ENGLISH (TEP) HAS THE FOLLOWING REQUIREMENTS, EFFECTIVE FALL 2004:

18 credits in literature given by the English Department, of these 3 credits must be in Shakespeare, 6 credits in American literature, and 3 credits in literature with a multicultural emphasis. 6 credits are elective.

3 credits in English Linguistics (ENGL 607).

3 credits in Rhetoric and Composition (ENGL 615).

Passing a four-hour comprehensive examination in British, American and world literature.

Graduate course requirements in Education (22-24 credits)
See Education Department for further information.

ADMISSIONS REQUIREMENTS FOR THIS PROGRAM:

A B.A. degree or its equivalent from an accredited institution acceptable to Hunter College.

21 credits of advanced courses acceptable to the department in British, American or World Literature written in English (no more than 3 credits of the latter).

A GPA of 3.0 in English courses and 2.8 or better in all courses.

One year of college study of a language other than English.

A writing sample of about 10 pages, preferably literary criticism with research.

REQUIREMENTS FOR STUDENTS ENROLLED PRIOR TO FALL 2004 IN THE THE MASTER OF ARTS PROGRAM OF STUDY FOR ADOLESCENCE EDUCATION TEACHERS OF ENGLISH (TEP):

15 credits in literature given by the English Department, including 3 credits in Shakespeare, 3-6 credits in American literature, and 3 credits in literature with a multicultural/minority emphasis.

3 credits in the structure of modern English (ENGL 607).

3 credits in rhetoric and composition (ENGL 615).

3 credits in spoken communication (THC 776, Creative Dramatics; THC 777, Theater for Youth; THC 778, Socio-Drama). An undergraduate course in this category may be substituted with the approval of the Graduate Advisor.

A comprehensive examination in British and American literature.

Graduate course requirements in Education (15-24 credits including student teaching practicum} **See Education Department for information.**

ADVISING HOURS UNTIL MAY 15th
GRADUATE ADVISOR: PROFESSOR MARLENE HENNESSY
OFFICE: 1233 HUNTER WEST
TELEPHONE: 772-5078

E-MAIL: gradenglish@hunter.cuny.edu
OFFICE HOURS SPRING 2009: W 12:00-1:00 & 4:00-5:00
FALL 2009 OFFICE HOURS: T 12:00-1:00 & 4:00-5:00; W 12:00-1:00

REGISTRATION FOR FALL 2009.

CONTINUING MATRICULATED STUDENTS

All matriculated students in the M.A. and Adolescence Education programs have priority registration and may register on line at the time scheduled by the registrar.
Department permission required for English 681, 700, 781 only.

AUGUST REGISTRATION FOR FALL 2009

All non-matriculated students must see the Graduate Advisor, Professor Marlene Hennessy, for all course registration.

DATE: FRIDAY, AUGUST 14TH. 3:00-5:00 Room 1233 Hunter West
TRANSCRIPTS ARE REQUIRED FOR ADVISING AND REGISTRATION

NEW MATRICULATED STUDENT ORIENTATION

New matriculated students should attend an orientation session on Friday, August 21st.
Literature students 3:00-4:00; Adolescence Education students 4:00-5:00.
Room: 1242 Hunter West