



Master's Gazette

Hunter College English Department
Spring 2018

ENGLISH 607, section 01 (3 credits, two hours plus conferences)
ENGLISH LINGUISTICS

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

This course provides an introduction to the linguistic structures of English, including sound systems (phonology), word formations (morphology), grammatical structures (syntax), and language as a social and cultural practice (socio/applied linguistics). We will explore various theories, approaches, and controversies in the study of language, and pay particular attention to the social and political contexts of English language use. We will also explore implications of the study of English linguistics for teaching students whose first language is not English. Course requirements include: attendance and participation, homework, exams, a final research paper, and presentation.

ENGL 615, section 01 (3 credits, hours plus conferences)
RHETORIC AND COMPOSITION

Professor Wirtz Mondays 7:30-9:20 p.m.

This course brings together the experience of writing with research and theory on writing. As we participate as a workshop of writers, we will be working from the inside-out to study the nature of writing and how it is learned. Specifically, this course focuses on writing in a variety of genres and deals with curricular issues at the local level during the process of writing such as responding to student writing, creating writing assignments, invention and revision strategies, peer review as a pedagogical technique, developing rubrics, encouraging student engagement in the writing process, and the creative interplay of technology and writing. Requirements include four major writing assignments, periodic responses to assigned readings, small group and whole class discussions, short in-class and out-of-class assignments, and an abbreviated teaching demonstration with supporting materials.

Textbooks: *Teaching Composition, Third Edition*, T.R. Johnson ed. Bedford/St. Martin's, 2008. (copies of this text are being provided by the publisher—Bedford/St. Martin's); Aristotle's *On Rhetoric and Poetics* (both of these can be found online unabridged); *Within and Beyond the Writing Process in the Secondary English Classroom*. Dornan, Reade, Lois Matz Rosen, and Marilyn Wilson. Pearson Education Group, 2003. ISBN: 0-205-30576-8.

ENGLISH 68101
READING CREDIT (1 credit)

Section 01 Hours to be arranged Staff

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 68102***READING CREDIT (2 credits)***

Section 01 Hours to be arranged Staff

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 68103***READING CREDIT (3 credits)***

Section 01 Hours to be arranged Staff

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.

ENGL 702, section 01 (3 credits, two hours plus conferences)***LITERARY CRITICISM***

Professor Meisel

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

An introduction to literary theory from structuralism, deconstruction, and psychoanalysis to New Historicism and post-colonialism. Readings will include basic texts by Saussure, Barthes, Bakhtin, Derrida, Althusser, Lacan, Foucault, and Fanon. Philosophical tradition from Hegel to Freud will contextualize what is a single movement of thought defined by continuity rather than by ruptures. The course will begin and end with literary texts to measure what the theoretical tradition brings to both practical criticism and literary and cultural history.

ENGL 71553, Section 01 (3 credit, two hours plus conference)***SHAKESPEARE: FEMALE BONDS***

Professor Alfar

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

This course is interested in bonds among women and how those bonds enable moments of action and agency. Paying attention to female power, often enabled by women's bonds with women that allow them steadily and increasingly to alter the dramatic direction, energy, and matter of the plays, we will trace the plays' staging of a discursive shift in the early modern rhetoric on women's virtue and power. Attending to narratives about female nature and to women's attempts to seize control of those narratives, we will consider women's roles in Shakespeare and in the Renaissance in the sense Emily C. Bartels has suggested is a "middle ground" that "allows women to be actors: to speak out through, rather than against, established postures and make room for self-expression within self-suppressing roles." This is a way of reading that accounts for both women's subjection to masculinist interests in the early modern period as well as for their undeniable activity as writers, queens, wives and mothers in their households, so that "they could be good wives and desiring subjects, obedient and self-assertive, silent and outspoken" (Bartels, "Strategies of Submission," 419). Thus the class will question assumptions about female powerlessness to find moments of agency taken by women, mostly in defense of or to

assist one another. We will read the plays for their contradictions of Renaissance definitions of female nature as the basis for male authority, probe male anxieties about the female body, and uncover the bonds between women that work to challenge men's fictions about female marital betrayal, about female weakness; and about female nature. However, we will also examine how women's agency in the period is tied to the structures of power that officially demand their subjection. The course is focused on the extent to which female bonds have an effect on our understandings of the plays and of the complex representations of early modern women's lives. Alongside of Shakespeare's plays, we will also read criticism and historical documents from the period, including Phyllis Rackin's *Women and Shakespeare*. Plays will include, *Merry Wives of Windsor*, *Troilus and Cressida*, *Much Ado about Nothing*, *Othello*, *Measure for Measure*, *The Winter's Tale*, *Cymbeline*. Assignments will include presentations, in-class responses, 2 short papers, an annotated bibliography, and one 15 20-page research paper. Many secondary texts will be accessed through Ebrary, EBSCO, JSTOR, and ProjectMuse.

ENGLISH 75259, section 01 (3 credits, two hours plus conferences)
THE BRONTËS, THOMAS HARDY, D.H. LAWRENCE

Professor Kaye

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

This course considers an important strain in British fiction--related to the savage, the animalistic, the "natural," and those psychological social forces that are unassimilable to all that is considered civilized--in the writing of four major Victorian novelists and one innovative modernist writer. In the novels of the Brontës and Hardy, the setting is invariably a harsh rural landscape, in which crises of class, social restriction, female choice, mental discord, psychological derangement, bigamy, romantic love, and erotic desire dominate the narratives. We begin with Emily Brontë's *Wuthering Heights*, ignored on publication and saturated in stark, unresolved dualities, violent clashes, and Romantic archetypes, as we test Leo Bersani's landmark "queer" reading that argues that Emily Brontë's novel represents two radically opposed works of fiction, one an asocial, anarchic narrative and the other a tame, convention-bound Victorian text. We will consider Charlotte's Brontë's *Jane Eyre*, a bestseller on both sides of the Atlantic, as we consider Brontë's self-consciously anti-Austenian conceptions of desire, individual psychology, and the novel form. The class will discuss the novel's paradigmatic standing as a feminist work as well as its enduringly controversial status as an unconsciously colonialist text. In Anne Brontë's *The Tenant of Wildfell Hall*, adultery, addiction, and marital abuse are central themes, with the rakish Arthur Huntington representing Anne's more skeptical (arguably norm-preserving) version of the figures of Heathcliff and Rochester. We will consider, as well, the "Brontë Mystique" as it was formed in such influential accounts as Elizabeth Gaskell's 1857 biography, Muriel Spark's 1951 critical/biographical study of Emily, Daphne Du Maurier's speculative 1960 biography of Branwell Brontë, Sylvia Plath's several poetic tributes to the Brontë sisters, and Douglas Martin's 2006 lyrical novel *Branwell*. Noting Hardy's early start as a "sensation" writer, the class will explore the novelist's absorption in the thematics of sexual scandal, working-class consciousness, tragic determinism, female transgression, and besieged masculinity in *Far from the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure*. Brontëan and Hardy-esque concerns permeate Lawrence's *Sons and Lovers*, *The Rainbow*, *Women in Love*, and *Lady Chatterley's Lover*. Like Hardy, Lawrence struggled in his fiction to undermine Victorian sexual norms and class divisions as he registered historical trauma

(the end of the Industrial Revolution, the catastrophe of the First World War) in direct and indirect terms. In Lawrence's book-length essay *Study of Thomas Hardy*, the writer developed a major statement of his own modernist aesthetic, revealing, as well, his conflicted relation to Hardy as Lawrence insists on a more visionary conception of the novel and a non-deterministic conception of individual destiny. Greed, overreaching, the experimental excitement in human relationships (sometimes expressed as a male or female homoerotic sublime)--as well as the value of an "animal self" in an undestroyed natural landscape--emerge as Lawrence's central preoccupations. We will consider the critic George Levine's claim that with *Lady Chatterley's Lover* Lawrence reintroduced a non-human and animalistic element into the novel that had remained dormant since Mary Shelley's *Frankenstein*. We will discuss, too, Hardy and Lawrence's relatively neglected poetic work. Given that the Brontës, Hardy, and Lawrence have generated some of the most successful adaptations of British fiction in film, we will view clips of film adaptations of *Wuthering Heights* (including Andrea Arnold's recent adaptation of *Wuthering Heights* in which Heathcliff is racialized as Black) and *Jane Eyre* as well as John Schlesinger's "Far from the Madding Crowd," Roman Polanski's "Tess," Michael Winterbottom's "The Claim" and "Jude," Ken Russell's "Women in Love," and Michael Almeyreya's "The Rocking-Horse Winner." Critical readings and theoretical readings will be drawn from a variety of perspectives—among them, Marxist, Feminist, Psychoanalytic, Humanist, Post-Humanist, Post-Human, Queer, Formalist, Post-Colonial, New Formalist, and Eco-Critical approaches. Among the critics we will consider: Virginia Woolf, R.P. Blackmur, Sandra Gilbert and Susan Gubar, Irving Howe, Gayatri Spivak, George Levine, Nina Auerbach, Scott Sanders, Marianna Torgovnick, Christopher Craft, James Wood, Elaine Showalter, John Bayley, and Terry Eagleton. A midterm paper and a final paper that may be adapted from the mid-term paper.

ENGLISH 75956, section 01 (3 credits, two hours plus conferences)
LITERARY TRADITIONS

Mr. Cheng and Ms. Greenidge Wednesdays 7:30-9:20 p.m.

In this class, we will explore fiction's relationship with power, and its role in investigating, challenging, and dismantling the structures of social inequality. Together, we will be looking at the works of Ralph Ellison, Toni Morrison, Leo Tolstoy, Marguerite Duras, Toni Cade Bambara, and Jean Toomer; examining how identity and social power is constructed in their works. Open only to MFA students.

ENGLISH 75957, section 01 (3 credits, two hours plus conferences)
MODERNISM'S CHILD

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

From a certain standpoint, the experimental early 20th century work we call "modernism" has little to do with children: its formal difficulty puts it far out of reach of children's grasp, and its reaction against Victorian-era celebrations of domesticity and family life often find expression in

depictions of adult-only spaces and practices. This course will explore an opposite tack, one that examines modernist writers' and artists' fascination with childhood and children: as a fount of a "primitive" and "vital" mentality not yet tamed by "civilization"; as a distinctive mode of consciousness that demands new modes of narration; as a window into disciplinary spaces and practices like schools, libraries, and museums; as a model for the kind of playful/unmasterful reading that many modernist writers require. Authors may include: Faulkner, Joyce, Stein, Freud, Tillie Olsen, and Flann O'Brien. Course requirements: frequent informal blog posts, an in-class presentation on a brief research topic, enthusiastic participation, and a final essay of 15 pages or so based on original research.

ENGL 76551, section 01 (3 credits, two hours plus conferences)
TRANSATLANTIC 19TH CENTURY LITERATURE

Professor Black

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

This course will examine various theoretical approaches to literatures in the nineteenth-century Atlantic world. Additionally, this course is interested in the reconstruction of local Anglophone 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, John Stuart Mill, Oscar Wilde, and Frank Norris.

ENGLISH 76651, section 01 (3 credits, two hours plus conferences)
ETHNICITY AND RACE IN LITERATURE

Professor Chon-Smith

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

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 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 an oral presentation, a research paper, short response papers, and class syllabi.

ENGLISH 76754, section 01 (3 credits, two hours plus conference)
UTOPIAN FICTIONS: HUMAN RIGHTS AND LITERATURE

Professor Perera

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

What does it mean to invoke human rights in an age where as Joseph Slaughter puts it, “the banalization of human rights means that violations are often committed in the Orwellian name of human rights themselves, cloaked in the palliative rhetoric of humanitarian intervention?” What can the study of literature teach us about the paradoxes and enabling fictions of human rights? How do we understand the emergence of the Human Rights novel as a literary genre—as “popular” fiction? Where and how does literature as cultural practice intersect with the activism of international civil society groups and local human rights initiatives? In this course, we will study the formal, historical, and ideological conjunctions between human rights and particular world literary forms. In brief, our course objectives are twofold: Towards framing the question of how we produce the concept of human rights in historical and literary studies, (1) we will read historical scholarship tracking the origins of the United Nations and International Law. (2) We will also consider alternative genealogies for internationalism and Human Rights opened up in postcolonial feminism, critical race studies, the literature of social movements, and other forms of world literature. Theory and history texts may include selections from works by W.E.B. DuBois, Hannah Arendt, Wole Soyinka, Melanie Klein, Mark Mazower, Joseph Slaughter, Anthony Anghie, Samuel Moyn, Giorgio Agamben, David Eng, Jacqueline Rose, and Gayatri Chakravorty Spivak. Literary texts may include J.M. Coetzee’s *Disgrace*, Michael Ondaatje’s *Anil’s Ghost*, Orhan Pamuk’s *Snow*, Zoe Wicombe’s *David’s Story*, Bessie Head’s *A Question of Power*, Mahasweta Devi’s “Pterodactyl,” Kazuo Ishiguro’s *Never Let Me Go*, *The Great Game: Afghanistan* (Tricycle Theatre play selections) and Saadat Hasan Manto’s “Toba Tek Singh.” Film: *No More Tears Sister: Anatomy of Hope and Betrayal*, 2004, dir. Helene Klodowsky. We may also consider select documents of the South African TRC (Truth and Reconciliation Commission) and the Sri Lankan LLRC (Lessons Learnt and Reconciliation Commission).

Supplementary course readings will be available via Bb. Course requirements will include:

1. A 20-minute oral presentation on one or two of the weekly readings (20%)
2. Presentation paper (approximately 5 pages, double spaced, formatted as a pdf) to be circulated by email to class by noon of the Wednesday preceding your presentation. (10%)
3. 1-2 page prospectus for final paper (10%)
4. Final paper (12-15 pages, double spaced) paper (40%)
5. Engaged Class Participation (20%)

ENGLISH 78457, section 01 (3 credits, two hours plus conferences)
GERTRUDE STEIN

Professor A. Robbins

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

This course will be a focused study of the work of Gertrude Stein, one of the most radical literary experimentalists of Anglo/American modernism and a writer who has had a profound impact on subsequent generations of avant-garde poets and writers. Attending to Stein's aesthetic innovations and gender politics in multiple genres across her long career, we will study her early fiction, poetry, autobiography, essays, and later works alongside recent criticism that places Stein's work in historical, social, and theoretical contexts. Requirements: one 5-page analysis paper; a term paper proposal; a term paper of approx. 20 pages; occasional in-class writings or response papers; regular attendance and participation; and a Hunter email address so that I may contact you through Blackboard.

ENGLISH 78459, section 01 (3 credits, two hours plus conferences)
THE SPY GLASS OF ZORA NEALE HURSTON

Professor Nims

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

In this course, students will examine a single author in depth. Through close analysis, students will be able to identify the major literary works, themes and stylistic hallmarks of Zora Neale Hurston. Alice Walker coined Hurston as a "genius of the South," which seems fitting given her status as a true renaissance woman of sorts, in that her work has been revived and subsequently she remains a giant in African American literature. In fact, on the 75th anniversary of her graduation from Barnard, in 2003 (Class of 1928), Hurston found herself the subject of a new biography, her letters were collected in a doorstop volume billed as *A Life in Letters*, and, appropriately for such a prolific letter-writer, she was honored by the US Postal Service with a new stamp. At Barnard, she studied with Franz Boas, the father of American anthropology, whose program at Columbia became the first Ph.D. program in anthropology in America. Hurston subsequently did field research recording the folklore and ways of African Americans, first in Harlem, then throughout the rural South. Her work played a large role in preserving the folk traditions and cultural heritage of African Americans. She expressed her genius by combining her field notes with selected autobiography and a vivid imagination to create some of the most exciting, authentic literature of the twentieth century. Requirements include three short papers and a research paper.

ENGLISH 788 (3 credits)

READING (ARTS & SCIENCES)

Section 01	Hours to be arranged	Staff
Section 02	Hours to be arranged	Staff
Section 03	Hours to be arranged	Staff
Section 04	Hours to be arranged	Staff
Section 05	Hours to be arranged	Staff

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.

ENGLISH 789 (3 credits)

MASTER'S THESIS

Section 01	Hours to be arranged	Staff
Section 02	Hours to be arranged	Staff
Section 03	Hours to be arranged	Staff
Section 04	Hours to be arranged	Staff
Section 05	Hours to be arranged	Staff
Section 06	Hours to be arranged	Staff

Directed research on M.A. thesis. Required of all candidates for the Master's Degree in Literature.

SPRING 2017 MFA CLASSES

Please note: only matriculated MFA students may register for MFA classes.

ENGL 79002 FICTION WORKSHOP

Section 01 M 5:30-7:20 Professor McCann

ENGL 79102 POETRY WORKSHOP

Section 01 T 5:30-7:20 Professor Barnett

ENGL 79202 CRAFT SEMINAR: FICTION

Section 01 T 5:30-7:20 Professor Obreht

ENGL 79402 CRAFT SEMINAR: POETRY

Section 01 M 5:30-7:20 Professor Sleigh

ENGL 79502 MEMOIR WRITING

Section 01 M 5:30-7:20 Professor Harrison

ENGL 79602 CRAFT SEMINAR: MEMOIR

Section 01 T 5:30-7:20 Professor Sayrafiezadeh

ENGL 79702 POETRY THESIS TWO

Section 01 TH 5:30-7:20 Professor Masini

ENGL 798 WRITING IN CONFERENCE

Section 01 Hours to be arranged Staff

ENGL 799 MFA THESIS

Section 01 Hours to be arranged Professor Sleigh
Section 02 Hours to be arranged Professor Barnett
Section 03 Hours to be arranged Professor Masini
Section 04 Hours to be arranged Professor Sayrafiezadeh
Section 05 Hours to be arranged Professor McCann
Section 06 Hours to be arranged Professor Obreht
Section 07 Hours to be arranged Professor Harrison