

# The Master's Gazette

MMV No. 030	Hunter College
Fall 2010	
email address for MA programs: gradenglish@hunter.cuny.edu	

## FALL 2010 COURSE OFFERINGS



### **ENGLISH 607**                      **ENGLISH LINGUISTICS**

**(3 credits, two hours plus conferences)**

Section 01

Professor K. Greenberg              Tuesdays              5:30-7:20 p.m.              Registration Code: 3572

This course will provide a foundation in linguistic concepts and terminology for language-oriented students from diverse disciplines. It will cover a small set of fundamental topics, and we will discuss methods of argumentation and hypothesis-testing within each topic. Together, we will explore various approaches to the study of language, current theories and controversies in linguistics and in related fields, and pedagogical applications of linguistic research. Requirements: two short essays, an oral presentation and a final paper.

### **ENGLISH 615**                      **RHETORIC AND COMPOSITION**

**(3 credits, two hours plus conferences)**

Section 01:

Professor Hayden                      Wednesdays              5:30-7:20 p.m.              Registration Code: 3578

The goals of this course are to survey the history, approaches, and theories in composition studies and to develop a theory and practice of teaching writing in secondary schools. The course will include readings in rhetorical theory and connect them to the central issues in our classrooms, such as the role of voice, collaborative learning, assessment, revision, and the use of new media. Participants will develop and reflect on lesson plans to apply to classroom practices. Requirements include readings and responses, discussions, exercises, journals, and a presentation.

### **ENGLISH 681.01, 02, 03**              **READING CREDIT (ADOLESCENCE EDUCATION)**

**(1-3 credits)**

STAFF

Hours to be arranged.              Registration Codes: 01:3579, 02: 3580, 03:3581

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**

### **INTRODUCTION TO LITERARY THEORY AND CRITICISM**

**(3 credits, two hours plus conferences)**

Section 01

Professor Vardy

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

Registration Code: 5260

This course will provide an overview of major trends in critical theory and methodology since the professionalization of English studies with the advent of New Criticism. Foundational works by Marx, Engels and Freud will be emphasized early in the semester. Once we have mastered this background material, we will plot subsequent critical developments according to their roots in psychoanalysis, Marxism, formalism, or a combination of influences. For example, Deconstruction will be considered as a kind of late formalism. Foucault's social theory will be considered alongside those of classical Marxists, etc. We will also consider critical controversies that put opposing theories in play, particularly the New Historicist attack on the ethics of Wordsworth's "Tintern Abbey." We will also discuss research methodology by examining non-literary primary documents from the Romantic period (my research area). The goal of the class is to provide students with a clear understanding of the current critical terrain, and the means to incorporate sophisticated reading strategies into their own critical practice.

Required Texts:

Leitch, Vincent (ed.)

*The Norton Anthology of Theory and Criticism*

On Reserve:

"Tintern Abbey" materials (complete list to be distributed)

Primary Romanticism documents (complete list to be distributed) and other E-Reserve supplements

Course Requirements:

One 15-20 page paper incorporating 2 critical approaches due the last week of classes 75%

Seminar participation including 7 short papers 25%

**ENGLISH 707.50                      MEDIEVAL WOMEN**

**(3 credits, two hours plus conferences)**

Section 01

Professor Hennessy

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

Registration Code: 4874

This course will examine a broad range of texts written by, for, and about medieval women. From the scandalous fabliaux to the orthodox lives of saints, from mystical writings and texts of religious instruction to medical treatises, the texts read in this course will be used to explore some of the dominant ideas about gender and sexuality, as well as the often paradoxical discourses of medieval misogyny, present in medieval literature and culture. We will also look at medieval women in different contexts of experience: religious women (nuns, saints, heretics, and outcasts); women at court (queens, rulers, patrons, poets); and working women (artists, ale-wives, weavers, widows, doctors, authors). Texts to be read include works by major authors such as the Women Troubadours, Hildegard of Bingen, Marie de France, Heloise, Margery Kempe, and Christine de Pizan. In addition, we will read texts that allow us to think about how sources were generated and preserved, including poems on the cult of Mary, anti-marriage tracts, women's weaving songs (chansons de toile), and the anonymous "Ballad of a Tyrannical Husband" and "Why I Can't be a Nun." We will also examine issues of women's literacy and consider the conditions under which women wrote, read, and patronized writers, and how they imagined themselves in the textual tradition. Requirements: two short papers (4-5 pages); research paper (15 pages); 20 minute oral report; regular in-class writing assignments.

**ENGLISH 715.62                      SHAKESPEARE'S ENGLISH**

**(3 credits, two hours plus conferences)**

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

Registration Code (01): 5064

Professor Hollis

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

(02): 5065

"Why a God's name may not we, as else the Greeks, have the kingdom of our own language?" Edmund Spenser to Gabriel Harvey, 1580.

In his poem "Musophilus" (1599), Samuel Daniel expresses his longing for the English language to become his nation's most profitable export commodity: "who [...] knows whither we may vent / The treasure of our tongue, to what strange shores / This gain of our best glory shall be sent, / To enrich unknowing nations with our stores? / What worlds in the yet unformed occident / May come refined with

the accents that are ours?" Daniel's vision of the spread of the English tongue has come to pass, for better or for worse, and, while his works have been largely neglected, his contemporary William Shakespeare informs and arguably dominates cultural life in the unformed occident and beyond, even to this day. But, as the critic Richard Helgerson has pointed out, when Daniel wrote, little supported the prophecy. England was peripheral to global politics, and had minimal influence in the Atlantic, the Mediterranean, the Levant, Eastern Europe, and Far East; moreover, the British Isles had been subject to multiple empires in their history, and in this period their inhabitants were just as concerned about becoming incorporated by rival empires (of the Spanish and the Turks in particular) as they were with empire-building, if not more so. In addition, the idea that the English language was worth celebrating and disseminating to strange shores was something new. At the beginning of the sixteenth century the dominant languages of the elites were French or Latin; medieval poets like Lydgate and Chaucer were regularly self-deprecating about their use of the rude and barbaric vernacular, a sensibility that continued into Shakespeare's day. So, while we may be able to see the emerging Triumph of the English Language in the sixteenth century, the development of a kingdom (or even Empire) of our own language was far from inevitable.

This course explores Shakespeare's works in a range of genres that span his writing career. It examines how Shakespeare imagined and presented a sense of the English to his own countrymen and women, in a period of great uncertainty as to what constituted Englishness. And it also takes as its focus Shakespeare's own play with the English language (as poetry, as prose, through dialect, through foreign languages, through attention to the language of the marketplace, of the court, of the city, of the household, and of the subordinated and the subordinating).

The syllabus includes *Richard II*, *Henry IV*, *Henry V*, *Henry VIII*, *King Lear*, *MacBeth*, and *Cymbeline*, all of which feature English and/or British characters; and *The Merchant of Venice* and *The Tempest*, both of which conspicuously do not. Shakespeare's works will be supplemented by recent criticism on nationhood, language, and literary representation, and by works contemporary to Shakespeare (poetry by Edmund Spenser, literary theory by Philip Sidney, poetic literary theory by Samuel Daniel). Requirements include a short paper, a longer research paper, in-class presentations, and regular participation. The required text is *The Norton Shakespeare: Two Volume Paperback* (2nd edition) edited by Stephen Greenblatt and published by WW Norton (c. \$69, ISBN 039393151X), available from Shakespeare and Co and the Hunter College Bookshop. (Please check with me if you want to use alternative editions). Additional material will be posted on Blackboard.

**ENGLISH 717.51                      MILTON AND HIS INFLUENCE**  
**(3 credits, two hours plus conferences)**

Section 01

Professor L. Greenberg                      Tuesdays 5:30-7:20 p.m.                      Registration Code: 4733

This course examines Milton's poetry and its influence on the poetry and prose fiction of later generations. The first half of the semester will engage *Paradise Lost*, focusing on its utopian, dystopian and apocalyptic visions, its transformative poetics and politics and the celebration of the poet as prophetic. The second half of the semester will continue to foreground these issues in the context of Milton's legacy. We will ask how these issues are re-inscribed, re-constituted and revised by later poets and novelists who offer sometimes complimentary and often competing visions. Writers will include William Blake, William Wordsworth, Mary Shelley, Toni Morrison, Jamaica Kincaid and/or Philip Pullman. Course requirements include response papers, two term papers and one final research paper.

**ENGLISH 725.50                      SLAVERY AND 18<sup>TH</sup> CENTURY LITERATURE**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Mallipeddi                      Thursdays 5:30-7:20 p.m.                      Registration Code: 5213

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



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 752.51 THE NINETEENTH CENTURY BRITISH NOVEL**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Kaye

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

Registration Code: 4736

This course explores the issue of desire as it emerges in a variety of nineteenth- and early-twentieth century texts. We will begin with Jane Austen's *Mansfield Park*, perhaps the writer's most complex novel, and move on to Emily Bronte's *Wuthering Heights* and Charlotte Bronte's *Jane Eyre*. In the fiction of George Eliot and Thomas Hardy, we will consider the effects of Darwinian thought on the Victorian marriage plot. In addition to these canonical works, we will take up popular genres such as the Sensation Novel through a consideration of Mary Braddon's *Lady Audley's Secret* and explore gothic texts such as Bram Stoker's *Dracula*. In considering the relative absence in British fiction of adultery, we will read one key French text: Flaubert's *Madame Bovary*, as we meditate on French versus British comprehensions of desire in the novel. We will, as well, make one foray into American fiction by considering Henry James's *Portrait of a Lady*, arguably the great nineteenth-century novel of adulterous relations in English. In exploring the topic of dissident desire at century's end, we will consider Oscar Wilde's *The Picture of Dorian Gray*, in which the pleasures of bachelorhood are thematized. We will look consider, too, E.M. Forster's *Howards End* and D.H. Lawrence's *Women in Love*, two works that boldly revise and dispense with Austenian models as they focus on a pair of sisters seeking romantic and erotic fulfillment in an England in social crisis. Finally, we will explore the much-delayed emergence of adulterous relations as a topic in British fiction through a reading of Ford Madox Ford's *The Good Soldier*. Relevant essays by literary critics and theorists will also be considered in tandem with our central texts, among them works by Rene Girard, Franco Moretti, Roland Barthes, De Rougement, Mary McCarthy, Leo Bersani, Peter Brooks, Eve Sedgwick, and Barbara Leckie. On occasion, we will view film adaptations of works of fiction. Requirements include a midterm paper and a final paper.

**ENGLISH 757.50 20<sup>TH</sup> CENTURY AMERICAN POETRY: AFTER HIGH MODERNISM:**  
**POLITICAL POETRY AND POPULAR CULTURE**

**(3 credits, two hours plus conferences)**

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

Registration Code: (01) 5143

Professor A. Robbins

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

(02) 5144

Numerous recent critics have argued that the legacy of high modernism continues to present problems for a thorough understanding of American poetry as a site of political engagement with material history. As part of her discussion of "poetry anxiety" in the academy, critic Maria Damon points out how all too frequently, conversations surrounding poetry continue to position the art form as a primarily aesthetic product. Michael Davidson has argued that Marxist critic Fredric Jameson's inability to read poetry effectively as politically viable discourse results from Jameson's unexamined equation of poetry with modernism's epiphanic lyric, and his doubts about both as political speech. And although much ink has been spilled about the radicalism of Language writing, this genre's (anti)aesthetics have rendered it unreadable to many or most of those trained to read poetry, thereby limiting its possibilities as political speech in a larger cultural framework. Nevertheless, and at the same time, critics such as Elisabeth Frost, Susan Howe, Nanthaniel Mackey, Cary Nelson, and Aldon Lynn Nielson have been working diligently to open discussions of American poetry that center on its potential as political discourse and critical historiography, and that take into account the genre's vast formal, thematic, and stylistic diversity. Still, much remains to be done. In various ways, then, it is an ongoing challenge for students and critics alike to read American poetry analytically in ways that engage the issues currently informing fields such as American studies, cultural studies, and race and gender theory.

Laying aside conversations taking place in the academy, it comes as no surprise that a wide and exciting variety of poets of the modernist and postmodernist eras have turned to political and socio-cultural critique through radically alternative aesthetics derived from popular culture in the fullest sense of that term, clearly rejecting those high modernist literary values advocating both the epiphanic lyric and the

separation of poetry from the masses. These alternative aesthetics include new uses of narrative; work with found texts including legal documents and direct testimonies; subversive play with popular literary and film genres; and the uses of music, voice and performance, in addition to ongoing development of the disjunctive language practices associated with the moderns but also pioneered by poets working beyond that milieu. Via multiple and distinct strategies designed precisely to pull material history into their art, these poets respond variously to the political history of the twentieth century, including race, gender, and class oppression; American labor exploitation; the Holocaust; the Vietnam war; colonialism and imperialism; the spread of global multi-national capitalism; and American policy abroad as it continues to dominate the world stage into the twenty-first century. It will be the work of this class to discover and actively discuss the ways in which literary aesthetics are inherently ideological, as well as the ways in which American poets of the twentieth and early-twenty-first centuries have developed new forms for challenging the oppressive ideologies which continue to threaten, conceal, and destroy the vulnerable. Poets to be considered include Charles Reznikoff, Muriel Rukeyser, Melvin B. Tolson, Bob Kaufman, Allen Ginsberg, Susan Howe, Theresa Hak Kyung Cha, Jayne Cortez, Harryette Mullen, Claudia Rankine, Alice Notley, and contemporary performance poets. Critical texts will include work by Maria Damon, Erica Hunt, Linda Hutcheon, Nathaniel Mackey, Brian McHale, Cary Nelson, and Aldon Lynn Nielsen, among others. Requirements include regular attendance and participation; an oral presentation accompanied by a short paper; a 3-5 page précis for the final paper; and a research paper of 12-15 pages.

**ENGLISH 757.51 WHITMAN AND GINSBERG  
(3 credits, two hours plus conferences)**

Section 01 and 02 (section 02 is for program code G88) Registration Code: (01) 4737  
Professor Schmidgall Wednesdays 5:30-7:20 p.m. (02) 4738

This course will offer an extended juxtaposition of Walt Whitman and Allen Ginsberg as quintessentially subversive and epoch-inhabiting American poets. Ginsberg called Whitman a “courage-teacher,” and he exercised his own courage in confronting the cultural doldrums and undemocratic vistas of America in the last half of the 20th century. It is no coincidence that his signature poem “Howl” appeared in 1955, the centennial of the first version of Whitman’s signature poem “Song of Myself.” We will explore Ginsberg’s views of Whitman, their shared homosexuality, and the similar cultural and political contexts of the United States in the 1850s and 1950s. There will be four papers of increasing length; there may be a final examination; class participation and a class presentation will affect the final grade.

**ENGLISH 760.50 CONTEMPORARY BRITISH NOVEL  
(3 credits, two hours plus conferences)**

Section 01  
Professor Badt Tuesdays 5:30-7:20 p.m. Registration Code: 4739

We will discuss a variety of British novels from the 1980s to the present, as well as films of the same period, paying particular attention to how identity is narrated in the postcolonial globalized economy. We will examine gender shifts, class representation, the re-invention of tradition, the shadow of the past, immigrant influence and global positioning vis a vis other cultures. Our focus will be on narrative techniques, in film and text, that create a sense of a British voice. Writers to be studied include D.M. Thomas, Martin Amis, Salman Rushdie, Zadie Smith, Caryl Churchill, Ian McEwan. Films by directors Mike Leigh, Stephen Frears, Ken Loach, Peter Greenaway, Michael Apted and Lynne Ramsay. Requirements: creative in-class assignments, regular homework assignments, midterm, final paper.

**ENGLISH 767.51 STUDIES IN POSTCOLONIAL/TRANSNATIONAL LITERATURE  
AND THEORY: POSTCOLONIAL TEXTS: LITERATURE,  
HISTORY, ETHICS**

**(3 credits, two hours plus conferences)**

Section 01  
Professor Perera Thursdays 7:30-9:20 p.m. Registration Code: 4774

In *Dust on the Road*, a compilation of Mahasweta Devi's journalistic writings, we come across a moment where the writer confronts a "shocking" statue of a tribal hero, depicted in chains. "Why did the artist have to be so faithful to the photograph?" she asks, decrying the aesthetics and politics of a representational strategy bound by a blind fidelity to documentary realism and the official historical record. Elsewhere, in her fiction, Devi elaborates the object of postcolonial historiography in terms of political and ethical questions rather than historicist preoccupations. Thus, her objective is not simply the "recovery" of the lost objects of (subaltern) history: She also offers us ways of understanding these narratives in the context of contemporary social movements, shifting ethical engagements, and ongoing struggles. While postcolonial literature as a genre has been criticized for being narrowly historicist and realist in scope, in this class we will focus on a body of texts which explicitly or implicitly undo the category of postcolonial historicism. What is the difference between history and historicism? How is the idea of "History" figured in these texts which address the political contexts of contemporary India, Sri Lanka, Pakistan, Algeria, Egypt, Sudan, Botswana and South Africa? How are questions of narrative, representation, truth, and accountability explored? To what end does a critique of historicism function within such writings? How do these examples of postcolonial literature engage with dilemmas of the present such as globalization and the rise of international civil society? What do we make of the ethical turn in postcolonial studies? Toward addressing these questions we may look at Tayeb Salih's *Season of Migration to the North*, Salman Rushdie's *The Moor's Last Sigh*, Michael Ondaatje's *Anil's Ghost*, J.M. Coetzee's *Disgrace*, Bessie Head's *A Question of Power*, Saadat Hasan Manto's "Toba Tek Singh," Mahasweta Devi's "Pterodactyl," Arundhati Roy's *The God of Small Things* and selections from *Poisoned Bread* (Dalit prose and poetry in translation). Theoretical texts may include Karl Marx, "The Eighteenth Brumaire of Louis Bonaparte" and "Articles on India and China," Georg Wilhelm Friedrich Hegel, "The Natural Context or the Geographical Basis of World History," from *Lectures on the Philosophy of World History*, Perry Anderson, *In the Tracks of Historical Materialism*, Walter Benjamin, "Theses on the Philosophy of History," Fredric Jameson, "Third World Literature in the Age of Multinational Capital" and "On Interpretation" from *The Political Unconscious*, Louis Althusser, "Marxism is not a Historicism" from *Reading Capital*, Partha Chatterjee, *The Politics of the Governed*, Dipesh Chakrabarty, *Provincializing Europe*, Gayatri Spivak, *A Critique of Postcolonial Reason*, Njabulo Ndebele, "Rediscovery of the Ordinary," Achille Mbembe, "Necropolitics," Jacqueline Rose, "On the Universality of Madness" and "Apathy and Accountability: South Africa's Truth and Reconciliation Commission," Bruce Robbins, "Race, Gender, Class, Postcolonialism: Toward a New Humanistic Paradigm?" and David Scott, *Refashioning Futures: Criticism After Postcoloniality* (selections). Course Requirements will include a 1 page prospectus for the final paper, a 15-20 page final paper, and an oral presentation. (A presentation paper is to be circulated by e-mail to class by noon the day before class meets). Each student will also be responsible for an oral 10 minute response to someone else's presentation.

**ENGLISH 769.00**

**STUDIES IN AFRICAN AND DIASPORIC LITERATURE OUTSIDE  
THE UNITED STATES: CREOLE POETICS IN CARIBBEAN FICTION  
AND POETRY**

**(3 credits, two hours plus conferences)**

Section 01

Professor Webb

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

Registration Code: 4704

This course will trace the evolution of the idea of a Creole poetics in Caribbean writing. Although the primary focus of the course will be the fiction and poetry of the Anglophone Caribbean, we will read texts by writers from other areas of the region as well as the diasporic communities of North America, such as Patrick Chamoiseau, Edwidge Danticat, and Junot Diaz. Contemporary writing of the Caribbean has no fixed national or geographic boundaries. The writers themselves often reside elsewhere but their fiction and poetry continually invoke Caribbean history and culture. The process of creolization—that is, the difficult transformation of indigenous, African, Asian and European cultures in the Americas is the cultural model that informs the poetics of the texts we will be reading. Beginning with the origins of Caribbean modernism in the 1920s and 1930s, we will discuss Claude McKay's *Banana Bottom* (1933) as an early exploration of the problematics of colonialism, migration and cultural self-definition that foreshadows many of the concerns of the post-1960s period of decolonization. It is during this later period that Caribbean writers increasingly turn towards the region itself in search of distinctive forms of creative expression. We will discuss their ongoing investigations of the history of the region and the relationship between orality and writing in their experiments with vernacular forms—from folktales and myths to popular music and carnival.

Readings by contemporary Caribbean writers will include Kamau Brathwaite, Lorna Goodison, Derek Walcott, V.S. Naipaul, Michelle Cliff, and Patricia Powell. Requirements: Regular attendance and class participation, an oral presentation, a midterm essay, and a research paper. The class will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

**ENGLISH 778.50 COMIC ALTERNATIVE**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Persky

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

Registration Code: 4740

Problem solving in comedy often involves a complex distribution and exercise of power and control. Exactly how this works (or doesn't) and how such processes engage issues ranging from theology to gender will be the focus of our discussions. We will read a wide variety of texts, from Aristophanes and the Bible to Shakespeare, Pynchon, Beckett, and Zadie Smith. We will also consider various theoretical positions on comedy and power. The goal is to deepen our understanding of comedy as a genre that includes both Woody Allen and Dante. Students will present frequent oral reports and a final paper.

**ENGLISH 784.52 MURIEL RUKEYSER**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Levi

Tuesdays, Thursdays 4:10-5:25 p.m.

Registration Code: 5531

A woman, a poet, and a Jew; a visionary and a political activist; a feminist and a romantic; a disinherited daughter and a single mother; a lover of both men and women; modern and post-modern, an influence on generations of writers ("Muriel, mother of everyone" Anne Sexton called her) and yet often, simultaneously, an omission from the official canon, Muriel Rukeyser (1913-1980) is a poet whose life and work offers us bold insights into 20<sup>th</sup> century American literature. In this course, we'll be looking not only at Rukeyser's poetry and prose but that of her predecessors (including T.S. Eliot, Ezra Pound, H.D., William Carlos Williams, Genevieve Taggard, Hart Crane, Langston Hughes, Horace Gregory), her contemporaries (Kenneth Fearing, W.H. Auden, Zora Neale Hurston, Edwin Rolfe, Elizabeth Bishop, Randall Jarrell, Robert Lowell) and those who came after (Ginsberg, Sexton, Levine, Rich, Plath, Olds, Chin and others). In this process, we'll be seeing how one writer lived out and within the radical conflicts of the last century - war and peace, communication and control, disclosure and dissembling - and wrought what Galway Kinnell has called "the language of crisis." There will be a great deal of reading for this course (including handouts); students will also keep a reading log, conduct some primary material research on Rukeyser at the New York Public Library, and will also produce a final project that extends the spirit of Rukeyser and her work into the 21<sup>st</sup> century (projects could include, for example, organizing a reading or writing program at a community center or women's shelter or senior citizen home; creating a Rukeyser blog; writing a traditional "academic" paper but one that is geared toward publication in a specific journal or magazine.). Whatever it is that you choose to do, you will discuss with me by the middle of the term, and have something of a plan that we can look at and enrich together for accomplishing it. And whatever it is, it should be real and important to you.

Books required:

**A Muriel Rukeyser Reader**, Jan Heller Levi, editor, W.W. Norton, paperback, \$21.95, paperback.

**ISBN-10: 0393313239**

**The Collected Poems of Muriel Rukeyser**, Herzog, Kaufmann, & Levi, University of Pittsburgh Press, \$18.45 paperback. ISBN-10: 0822959240. Books Highly Recommended (I suggest you try and get them used):

**The Norton Anthology of Modern and Contemporary Poetry**, Ellman, O'Clair, and Ramazani, editors, W.W. Norton, \$47.25 (new) paperback, 2 book-set, ISBN-039332429 (I strongly believe that any serious English Major should have a copy of this book)

**Anthology of Modern American Poetry**, Cary Nelson, editor, Oxford University Press, 59.10 (paperback)  
**ISBN-10: 019522712**



**ENGLISH 786.00                      STUDIES IN RHETORIC**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Jones

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

Registration Code: 4705

This course will explore canonical and marginalized developments in rhetoric from the ancient period through the present. From Aspasia to Toulmin, the course will engage with theories that have shaped the history of persuasion, audience, context, and agency. This course will be useful for students interested in literature, social and cultural theory, and popular and political culture. Seminar participants will apply these theories in a research-based seminar paper, a book review, regular written responses to the reading, class discussions, and an oral presentation. This section will focus on an ancient Western rhetorical tradition and contemporary responses to that tradition; other sections may focus on different historical periods and/or geographical areas in the history of rhetoric. Our focus this semester will be both theoretical and practical, as we will read rhetorical theory and then analyze cultural and political examples. Students are encouraged to apply the material in the course to their particular scholarly interests in the seminar paper.

**ENGLISH 787.50                      FREIRE PEDAGOGY OF THE OPPRESSED AND THEORY**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Glick

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

Registration Code: 4741

The purpose of this class is to serve as a corrective to how Paulo Freire's 1970 classic *Pedagogy of the Oppressed* is usually discussed and received in humanities disciplines. Typically, Freire's work is reduced to shorthand, catchphrases from the text—like the Banking and Problem Solving Models of Education—and the theoretical and philosophical density of the text is elided. We will spend the first Part of the seminar close-reading the four chapters of Freire's text (one a week) and supplement our investigation with readings from Freire's footnotes. These might include: Hegel, C. Wright Mills, Marx/Engels, Lukacs, Mao Tse-Tung, Erich Fromm, Marcuse, Memmi, Fanon, Regis Debray, Alvaro Vieira Pinto, Simone de Beauvoir, Reinhold Niebuhr, Sartre, Husserl, Andre Malraux, Karel Kosik, Lucien Goldman, Lenin, Martin Buber, and Louis Althusser. We will then spend a class discussing McLaren's study of Che and Freire's theory of pedagogy and revolution. The rest of the semester will be dedicated to applying this theoretical foundation of radical pedagogy to a cluster of historical and literary/textual cases. We begin by analyzing letters between African revolutionary Amilcar Cabral and Freire in the context of the revolutions in Guine and Cape Verde. This will necessitate a discussion on the pedagogic function of the epistolary form. We will also examine experiments in radical pedagogy in Cuba and Chiapas, Mexico. We will apply Freire's theories to the following texts: Ranciere's *The Ignorant Schoolmaster*, a philosophy text that examines the theories of 18<sup>th</sup> Century radical pedagogue Joseph Jacotot, Rousseau's *Emile*, Clavell's anti-Communist "story book" *The Children's Story*, Toni Cade Bambarra's short-story "The Lesson", and Brecht's "Learning Plays" and didactic poems to teachers.

Required Texts:

1. Paulo Freire. *Pedagogy of the Oppressed*
2. Jacques Ranciere. *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*
3. Peter McLaren. *Che Guevara, Paulo Freire, and the Pedagogy of Revolution*
4. Jean-Jacques Rousseau. *Emile: Or Treatise on Education*.
5. James Clavell. *The Children's Story*.
6. Basil Davidson. *The Liberation of Guine: Aspects of an African Revolution*.

\*Supplementary Readings Available on Black-Board

Film Screening:

*Conrack* (dir. Martin Ritt, 1974)

*Resolved* (dir. Greg Whitely, 2007)

Course Requirements:

\*Active Class Participation and Preparation of all Readings in Advance

\*One Ten Page Paper on a theoretical aspect of Freire's *Pedagogy of the Oppressed*.

\*One Ten-Fifteen Page Paper that applies Freire's theoretical insights/methodology to a literary, philosophical text or historical event of your choosing.

**ENGLISH 788-01**                      **READING (ARTS & SCIENCES)**                      **(3 credits)**  
Staff                                      Hours to be arranged.                      Registration Code: 4701  
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 789-01**                      **MASTER'S ESSAY**  
**(3 credits)**  
STAFF                                      Hours to be arranged.                      Registration Code: 4702  
Directed research on M.A. thesis. Required of all candidates for the Master's Degree in Literature.

## **FALL 2010 MFA CLASSES**

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

<u>Course</u>	<u>Title and Time</u>	<u>Code</u>	<u>Instructor</u>
<b>ENGL 790.03</b> 01      T	<b>FICTION WRITING</b> 5:30-7:20	4706	CAREY
<b>ENGL 791.03</b> 01      TH	<b>POETRY WRITING</b> 5:30-7:20	4707	MASINI

<b>ENGL 792.03</b>		<b>CRAFT SEMINAR IN FICTION</b>		
01	M	5:30-7:20	4708	MCCANN
<b>ENGL 794.03</b>		<b>CRAFT SEMINAR IN POETRY</b>		
01	T	5:30-7:20	4709	LEVI
<b>ENGL 795.03</b>		<b>MEMOIR WRITING</b>		
01	M	5:30-7:20	4710	HARRISON
<b>ENGL 796.03</b>		<b>CRAFT SEMINAR IN MEMOIR</b>		
01	W	5:30-7:20	4711	DESALVO
<b>ENGL 798.00</b>		<b>WRITING IN CONFERENCE</b>		
01	HRSTBA		3614	MCANN
02	HRSTBA		5415	CAREY
03	HRSTBA		5416	HARRISON
04	HRSTBA		5417	DESALVO
05	HRSTBA		5418	MASINI
06	HRSTBA		5419	LEVI
<b>ENGL 799.00</b>		<b>MFA THESIS</b>		
01	HRSTBA		3615	STAFF

## **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).

Two academic letters of recommendation.

**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.**

Two academic letters of recommendation.

**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 17th**

GRADUATE ADVISOR: PROFESSOR MARLENE HENNESSY

OFFICE: 1411 HUNTER WEST

TELEPHONE: 772-5078

E-MAIL: [gradenglish@hunter.cuny.edu](mailto:gradenglish@hunter.cuny.edu)

OFFICE HOURS SPRING 2010: M 4:00-5:30; W 10:00-12:00

FALL 2010 OFFICE HOURS: M 4:00-5:00; W 10:00-12:00 and by appointment

## **REGISTRATION FOR FALL 2010.**

### **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, 788, 789 only.**

## **AUGUST REGISTRATION FOR FALL 2010**

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

DATE: August 16, 2010 from 12:00-2:00. Room 1411 Hunter West  
TRANSCRIPTS ARE REQUIRED FOR ADVISING AND REGISTRATION

## **NEW MATRICULATED STUDENT ORIENTATION**

New matriculated students should attend an orientation session.  
Date will be August 16, 2010 from 5:00-6:00. Room will be announced.