

# The Master's Gazette

MMV No. 042 Hunter College  
Fall 2016

email addresses for MA programs:  
Literature: gradenglish@hunter.cuny.edu  
TEP: gradened@hunter.cuny.edu

## FALL 2016 COURSE OFFERINGS



### ENGLISH 607

(3 credits, two hours plus conferences)

Section 01:

Professor K. Greenberg

Tuesdays

7:30-9:20 p.m.

Class Number: 9302

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. Requirements include weekly reading assignments and homework exercises, regular posting of comments and replies on Blackboard 9's Discussion Board, two response papers, a linguistics-based curriculum unit, and a class presentation about this unit.

### ENGLISH LINGUISTICS

### ENGLISH 615

(3 credits, two hours plus conferences)

Section 01:

Professor Jones

Tuesdays

5:30-7:20 p.m.

Class Number: 9304

The goal of this course is to introduce you to a survey of the history, major theories, and practical questions that comprise the field of rhetoric and composition, with an emphasis on teaching secondary English courses. We will read and discuss theories about the relationship between writing and rhetoric, the writing process, and evaluating student writing. Seminar participants will begin to develop a praxis for teaching writing, including Monday-morning activities as well as approaches to meeting long-term goals. Along with reading and class discussions, the course will include frequent written responses to readings on the schedule and regular student presentations on supplemental texts.

### RHETORIC AND COMPOSITION

**ENGLISH 68101****READING CREDIT****(1 credit)**

Section 01

Staff

Hours to be arranged

Class Number: 17038

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

Staff

Hours to be arranged

Class Number: 17039

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

Staff

Hours to be arranged

Class Number: 17040

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

Section 01

Professor Chon-Smith

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

Class Number: 11971

What is literary theory? What is the difference between the interpretive methods of New Criticism, Russian Formalism, Marxism, and French Post-Structuralist theory? As literary critics we understand reading to be synonymous with interpreting, but how do we adjudicate between the different interpretive lenses that we bring to our study of literature? Are there systematic ways of assessing how power, desire, ideology, and history shape a text? By way of answering these questions, this course is designed to introduce you to the theory, practice, and history of literary criticism. Over the course of the semester we will familiarize ourselves with some of the major theoretical paradigms for literary study. We will also learn critical terms for describing and analyzing what makes a text "literary." Theoretical approaches surveyed will include Marxism, New Criticism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism and Postcolonial Studies. Specific theorists discussed may include Karl Marx, Sigmund Freud, Walter Benjamin, Jacques Derrida, Gayatri Chakravorty Spivak, Michel Foucault, Edward Said, Roland Barthes, Mieke Bal, Judith Butler, Ellen Rooney, Terry Eagleton, Franco Moretti, and Raymond Williams. We will ground our discussions by "applying" theory to works by Virginia Woolf, J.M. Coetzee, and Mahasweta Devi.

Assignments will include an oral presentation, a presentation paper, prospectus and final paper, and class participation.

**ENGL 705****CHAUCER'S CANTERBURY TALES****(3 credits, two hours plus conferences)**

Section 01

Professor Tomasch

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

Class Number: 11972

This course is an introduction to Chaucer's Canterbury Tales that considers him as the great poet of the later Middle Ages as well as a social critic of fourteenth-century England. Particular attention will be paid to the cultural, historical, political, and religious contexts of the poem, to Middle English as a literary language, and to the secondary critical context, including the use of new media in the exploration of old texts.

Requirements include oral presentations, short essays, online investigations and contributions, and a substantial research paper.

**ENGLISH 71553****SHAKESPEARE: FEMALE BONDS**

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

Sections 01

Professor Alfar

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

Class Number: 12027

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. Along side 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 74000**

**ROMANTIC POETRY: WORDSWORTH & COLERIDGE  
ROMANTICISM, REVOLUTION AND RADICAL LYRICISM**

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

Section 01

Professor Black

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

Class Number: 17042

This seminar aims to explore how Wordsworth and Coleridge, politically engaged friends and poets credited with initiating an important phase in the Romantic literary movement in England, responded to and were shaped by the socio-political context in which they lived. The course texts will feature work by the two poets written during the French Revolution and the Napoleonic Wars, as well as historical and literary criticism that frames the stakes for such work. This course is reading intensive. In addition to weekly writing, there will be two formal essays.

**ENGLISH 74052**

**ROMANTIC PROSE WRITERS**

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

Section 01

Professor Vardy

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

Class Number: 20529

This course will offer an extensive introduction to the three great prose stylists of the Romantic period: William Hazlitt, Thomas De Quincey and Charles Lamb. The Romantic period is usually associated with nature, the rural landscape and the production of the solitary genius—the commonplaces of Wordsworth's poetics. The writers in this course however are determined urbanites, and one of our focuses will be how they negotiate what was then a new phenomenon—the city. Unlike their friends Wordsworth (who was horrified by the city) and Coleridge (Coleridge and Lamb were at school together, Wordsworth and De Quincey, for a time, were neighbors), these writers developed a counter-aesthetic emphasizing engagement, sociability, and social critique in the face of the rapid shift of population into cities, especially London, during the period. The course will provide students with a strong foundation in Romantic prose texts and conventions, and offer them the opportunity to hone their close reading skills and become familiar

with current critical and theoretical approaches to these texts. Course requirements will include four 2-3 page papers and seminar participation as well as a final research paper (15-20 pages).

### **ENGLISH 75853 THE HARLEM RENAISSANCE**

(3 credits, two hours plus conferences)

Section 01

Dr. Nims

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

Class Number: 53360

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 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 course will focus on texts by W.E.B. Du Bois, Claude McKay, Countee Cullen, Langston Hughes, Jean Toomer, and Zora Neale Hurston; it may also include a survey of African American achievements in music and/or the visual arts. 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.

### **ENGLISH 75854 BLACK MODERNISM: AFRICAN AMERICAN LITERATURE FROM THE 1970’S TO THE PRESENT**

(3 credits, two hours plus conferences)

Section 01

Professor Webb

Monday, Wednesday 4:10-5:25 p.m.

Class Number: 57458

This course will be 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 increasing 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, W. Lawrence Hogue, Wahneema Lubiano, and Madhu Dubey. Primary texts: Ishmael Reed, “Neo-HooDoo Manifesto” and *Mumbo Jumbo*, Clarence Major, *My Amputations*, Toni Cade Bambara, *The Salt Eaters*, John Edgar Wideman, *Sent for You Yesterday*, Samuel R. Delany, *Stars in My Pocket like Grains of Sand*, Charles Johnson, *Middle Passage*, Toni Morrison, *Jazz*, Octavia Butler, *Parable of the Sower*, Colson Whitehead, *The Intuitionist*, and Gayl Jones, *The Healing*. Requirements: oral presentation, midterm essay, final exam, and a term paper (10-12 pages). The course will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

### **ENGLISH 75950**

### **FOUNDATIONS OF THE MODERN: THE ROLE OF**

## COMPASSION

(3 credits; two hours plus conferences)

Section 01

Professor Robinson

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

Class Number: 11377

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.**

## ENGLISH 77052

## CREOLE POETICS: CARIBBEAN FICTION AND POETRY

(3 credits, two hours plus conferences)

Section 01

Professor Webb

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

Class Number: 18043

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 English-speaking Caribbean, we will also read texts by writers from other areas of the region as well as the diasporic communities of North America, such as Aimé Césaire and Edwidge Danticat. 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 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 Mc Kay's *Banana Bottom* (1933) as an early exploration of the problematics of colonialism, migration and cultural self-definition that foreshadows many of the literary concerns in the post-1960s period of decolonization. It is during this later period that Caribbean writers increasingly turn toward the region itself in search of distinctive forms of creative expression. We will discuss their ongoing investigation of the history of the region and the relationship between orality and writing in their experiments vernacular forms—from folktales and myths to popular music and carnival. **Primary texts:** Claude McKay, *Banana Bottom*, Aime Césaire, *Notebook of a Return to My Native Land*, Jean Rhys, *Wide Sargasso Sea*, V.S. Naipaul, *The Mimic Men*, Michelle Cliff, *No Telephone to Heaven*, Jamaica Kincaid, *Autobiography of My Mother*, Edwidge Danticat, *The Farming of Bones*. **Requirements:** Regular attendance and class participation; an oral presentation, midterm essay and research paper (12-15 pages). The class will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

## ENGLISH 78550

## THE NATURE OF WRITTEN LANGUAGE

(3 credits, two hours plus conferences)

Section 01

Professor Parry

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

Class Number: 12117

This course will consist of three main sections:

(1) *Writing systems*: the relationship between written and spoken language; how and to what extent different writing systems represent speech.

(2) *Written language and individuals*: the effects of literacy—i.e. use of written language—on how people think and communicate; what is required for individuals to become literate.

(3) *Written language and society*: the effects of literacy on social and political development; its integration in social life and its impact on social relationships.

Each week students will read an assigned text of about twenty pages and a follow-up one that they choose themselves from sources suggested in the assigned reading. They will write a 2-3 page review of the two texts together. For each section, i.e. about once a month, students will carry out and report on a practical research and/or analysis project. The report is likely to be 4-5 pages long.

## ENGLISH 78653

## DEMOCRATIC RHETORIC: HILLARY CLINTON

## AND BEYOND

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

Section 01

Professor Hayden

Mondays, Wednesdays 5:35-6:50 p.m. Class Number: 57459

A woman has been close to earning the nomination for president from a major party only twice, and both times, it was Hillary Clinton. Called "the election that changed everything for American women," the 2008 presidential election's effects are still with us as we vote in 2016. This course will explore those changes and effects as we examine the rhetoric by and surrounding Clinton as she sought the democratic nomination twice. We will explore questions such as: How has her rhetoric changed as she shifted from first lady, to senator, to Secretary of State, to presidential candidate, to internet meme, and back to presidential candidate? What factors and rhetoric contributes to her approval ratings in these different roles? How has Clinton revised the conception of the female politician and what has this meant for democratic rhetoric by men? We will also take this opportunity to look at the role of democratic rhetoric before and after Clinton's campaigns: What rhetoric is used to portray democratic candidates? What rhetoric do they use to describe themselves? How is the rhetoric we experience today shaped by the legacy of democratic rhetoric of the past? How has it evolved and changed? What has spurred it to change? What is the role of race and gender within this discourse? What is the role of the internet in shaping the rhetoric used by and about candidates? Our class will create an archive of 2016 election rhetoric that will help us to see the big picture and explore these questions. Assignments will also include a short analysis paper, reading responses, and a longer project with digital options. No previous study of rhetoric is needed.

## ENGLISH 788-01

## READING (ARTS & SCIENCES)

**(3 credits)**

Section 01	Hours to be arranged	Staff	Registration Code: 9348
Section 02	Hours to be arranged	Staff	Registration Code: 11973
Section 03	Hours to be arranged	Staff	Registration Code: 11974
Section 04	Hours to be arranged	Staff	Registration Code: 11975
Section 05	Hours to be arranged	Staff	Registration Code: 11976

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)**

Section 01	Hours to be arranged	Staff	Registration Code: 9349
Section 02	Hours to be arranged	Staff	Registration Code: 9350
Section 03	Hours to be arranged	Staff	Registration Code: 9351
Section 04	Hours to be arranged	Staff	Registration Code: 11378
Section 05	Hours to be arranged	Staff	Registration Code: 17043
Section 06	Hours to be arranged	Staff	Registration Code: 17044
Section 07	Hours to be arranged	Staff	Registration Code: 17045
Section 08	Hours to be arranged	Staff	Registration Code: 17046

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

**FALL 2016 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 79003</b> 01 T	<b>FICTION WORKSHOP</b> 5:30-7:20	17048	CAREY
<b>ENGL 79103</b> 01 T	<b>POETRY WORKSHOP</b> 5:30-7:20	17049	BARNETT
<b>ENGL 79203</b> 01 M	<b>CRAFT SEMINAR IN FICTION</b> 5:30-7:20	17050	KUNZRU
<b>ENGL 79403</b> 01 M	<b>CRAFT SEMINAR IN POETRY</b> 5:30-7:20	17051	SLEIGH
<b>ENGL 79503</b> 01 M	<b>MEMOIR WRITING</b> 5:30-7:20	17052	HARRISON
<b>ENGL 79603</b> 01 W	<b>CRAFT SEMINAR IN MEMOIR</b> 5:30-7:20	17053	STYRON
<b>ENGL 79703</b> 01 TH	<b>THESIS 1</b> 5:30-7:20	17054	MASINI
<b>ENGL 79800</b> 01 HRSTBA 02 HRSTBA 03 HRSTBA 04 HRSTBA 05 HRSTBA 06 HRSTBA 07 HRSTBA	<b>WRITING IN CONFERENCE</b>	9352 9353 9354 9355 9356 9357 11983	CAREY BARNETT KUNZRU SLEIGH HARRISON STYRON MASINI
<b>ENGL 79900</b> 01 HRSTBA	<b>MFA THESIS</b>	17047	STAFF

## The Master of Arts Degree Programs in Literature, Language and Theory at Hunter College

### TWO DISTINCT SEQUENCES LEAD TO THE MASTER'S DEGREE

#### **I. THE PROGRAM OF STUDY IN THE TRADITIONAL M.A. CURRICULUM IN LITERATURE, LANGUAGE AND THEORY HAS THE FOLLOWING REQUIREMENTS:**

30 credits of satisfactory work in English, including English 789 (Master's Essay) including one course in literature pre-1800.

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 written 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.

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 ENGLISH ADOLESCENCE EDUCATION HAS THE FOLLOWING REQUIREMENTS, EFFECTIVE FALL 2004:**

18 credits in literature given by the English Department, of these 3 credits must be in Shakespeare, 3 credits in American literature, and 3 credits in literature with a multicultural emphasis. 9 credits are elective.

3 credits in English Linguistics (ENGL 607).

3 credits in Rhetoric and Composition (ENGL 615).

Passing a written 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).

6 credits in social studies (to include at least one course in U.S. history or U.S. geography)

3 credits in the arts

12 credits in math/science/technology (a college course in calculus meets 6 credits of this Requirement)

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 (or three years of high school study)

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

Two academic letters of recommendation, preferably from full-time faculty.

Personal Statement

**REQUIREMENTS FOR STUDENTS ENROLLED PRIOR TO FALL 2004 IN 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 18th**

LITERATURE GRADUATE ADVISOR: PROFESSOR TANYA AGATHOCLEOUS  
OFFICE: 1201 HUNTER WEST  
TELEPHONE: 772-4037  
E-MAIL: gradenglish@hunter.cuny.edu  
OFFICE HOURS SPRING 2016: TH 3:30-5:30

ADOLESCENT EDUCATION GRADUATE ADVISOR: PROFESSOR JANET NEARY  
OFFICE: 1204 HUNTER WEST  
TELEPHONE: 772-4039  
E-MAIL: gradened@hunter.cuny.edu  
OFFICE HOURS SPRING 2016: TH 5:30-7:20

## **REGISTRATION FOR FALL 2016**

### **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 2016**

All non-matriculated students must see the Graduate Advisor for all course registration.

**DATE: TO BE ANNOUNCED Room 1204 Hunter West**  
**TRANSCRIPTS ARE REQUIRED FOR ADVISING AND REGISTRATION**

## **NEW MATRICULATED STUDENT ORIENTATION**

New matriculated students should attend an orientation session.  
**DATE: TO BE ANNOUNCED. Room 1242 West.**