

# The Master's Gazette

MMX No. 029

Hunter College

Spring 2010

email address for MA programs: [gradenglish@hunter.cuny.edu](mailto:gradenglish@hunter.cuny.edu)

## SPRING 2010 COURSE OFFERINGS

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### **ENGLISH 607-01 & 04 (3 credits, two hours plus conferences)**

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

Professor K. Greenberg

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

Registration Code, section 01: 3307

Registration Code, section 04: 5315

**(Section 01 is for program code 188; section 04 is for program code G88)**

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 607-02 & 03 (3 credits, two hours plus conferences)**

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

Professor Luria

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

Registration Code, section 02: 5312

Registration Code, section 03: 5313

**(Section 01 is for program code G88; section 03 is for program code 188)**

English Linguistics is a general introduction to the study of language with an emphasis on syntax. We will examine some of the major issues in the field of linguistics as well as discuss the relationship between language learning and language teaching. We will explore the following questions: What is language? How is language acquired? How does language change? What is literacy? Requirements: response papers, applications, midterm, final project and presentation.

### **ENGL 615-01 (3 credits, hours plus conferences)**

#### ***RHETORIC AND COMPOSITION***

Professor Wirtz

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

Registration Code: 3308

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 681.01, 02, 03 1-3 credits)**

**READING CREDIT (ADOLESCENCE EDUCATION)**

STAFF Hours to be arranged. Registration Codes: .01: 3309 .02: 3310 .03: 3311  
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 715.53-01 & 02 (3 credits, two hours plus conferences)**

**SHAKESPEARE: FEMALE BONDS**

Professor Alfar Mondays 5:30-7:20 p.m. Registration Code, section 01: 4717  
Registration Code, section 02: 4719

**{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}**

This course is interested in bonds among women and how such bonds produce moments of action and agency for women who are placed in threatening or compromising positions. We will pay close attention to women's reactions to and agency in the face of men's accusations of cuckoldry against women; through marriage negotiations and arrangements; and in war, political maneuvers and seizing of power. 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 which 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). In this light, female characters can be self-assertive at the same time that they are circumscribed by culture, so that even in the face of deaths which are seen by male characters as just punishments of transgressions against them, women can have the "last word" (Bartels 423). Texts will include *Much Ado About Nothing*, *Troilus and Cressida*, *Othello*, *Measure for Measure*, *The Winter's Tale*, *The Merry Wives of Windsor*, and *Cymbeline*. We will also read criticism of Shakespeare's plays and historical documents from the period. Assignments will include presentations, in-class responses, 2 short papers and one 15-20 page research paper.

**ENGLISH 715.54-01 & 02 (3 credits, two hours plus conferences)**

**SHAKESPEARE'S HISTORIES AND ROMANCES**

Professor Schmidgall Wednesdays 5:30-7:20 p.m. Registration Code section 01: 3988  
Registration Code section 02: 3989

**{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}**

Courses on Shakespeare's Tragedies and Shakespeare's Comedies are regularly offered in the M.A. program. But this leaves out nearly half the plays Shakespeare wrote. This course will study the other two dramatic genres the playwright is famed for: his earlier histories and his late-career romances. We will focus on the last three plays in the so-called greater tetralogy: *1 Henry IV*, *2 Henry IV*, and *Henry V* (class members should read the first play, *Richard II*, before the term begins). We will then turn to his final two romances, *The Winter's Tale* and *The Tempest* (reading his first two, *Pericles* and *Cymbeline*, is recommended). Arden Third edition (or Second, where Third is not yet available) will be required. The Blackboard site will be very active (those registered should visit it in early January). Three or four short papers and one major research paper; a final exam may be given.

**ENGLISH 715.56-01 & 02 (3 credits, two hours plus conferences)**

**SHAKESPEARE AND RACE**

Professor Mallipeddi Mondays 5:30-7:20 p.m. Registration Code section 01: 3318  
Registration Code section 02: 3987

**{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}**

This seminar explores the representations of racial difference in Shakespeare's major plays. We will study Shakespeare with reference to early modern England's expanding presence in Old and New World settings—that is, the Mediterranean and the Atlantic. Employing race as a dynamic yet historically specific concept, we will examine the ways in which the language of race is used to designate religious difference, national identity, foreignness, exoticism, and cultural alterity. We will also consider why Shakespeare has

emerged as an important figure for thinking about race and imperialism in an increasingly globalized world. Readings include: *Titus Andronicus*, *Merchant of Venice*, *Anthony and Cleopatra*, *The Tempest*, *Othello*, and *King Lear*. Requirements: regular attendance and participation, a book review, an in-class presentation, and a final research paper (15-20 pages).

### **ENGLISH 715.59-01 & 02 (3 credits, two hours plus conferences)**

#### **SHAKESPEARE'S CITIES**

Professor Hollis

Tuesdays 5:30-7:20 p.m. Registration Code, section 01: 5199

Registration Code, section 02: 5200

**{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}**

While Shakespeare's contemporaries wrote numerous plays set in London, presenting urban life for the entertainment of its inhabitants, Shakespeare seems relatively unmoved by the city outside his theatre. Only in his history plays is London represented directly; otherwise the closest we get to the capital is *The Merry Wives of Windsor* (Windsor is some 20 miles west of London's centre). Yet Shakespeare seems to have been fascinated with other cities both modern and classical: he sets plays as far afield as ancient Rome and Athens, or contemporary Vienna and Venice; his plays dwell on the idea of the city, its people, its visitors, its institutions, its laws, its customs, its commerce, its places both sacred and profane, its policing, its disorders. Over the course of the semester we will explore Shakespeare's conceptualization of the city in a range of works, including *Romeo and Juliet*, *Measure for Measure*, *Coriolanus*, *Julius Caesar*, *Henry VI Part Two*, *Henry IV Part One*, and *Timon of Athens*. We will also place these works in their immediate performance context, late 16th and early 17th century London, and examine the ways in which Shakespeare was reflecting and refracting the city in which he lived and worked. Course requirements include presentations, a short paper, a longer research paper, and regular participation. We will be using *The Norton Shakespeare: Two Volume Paperback* (2nd edition) edited by Stephen Greenblatt and published by WW Norton (\$69, ISBN 039393151X), which will be available from Shakespeare and Co. and the Hunter College Bookshop. Additional material (including critical material) will be posted on Blackboard. (Please check with me if you want to use alternative editions of these works).

### **ENGLISH 718.50-01 (3 credits, two hours plus conferences)**

#### **EARLY MODERN WOMEN'S LITERATURE**

Professor L. Greenberg

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

Registration Code: 5406

This course is designed to address the fact that while women made up half of the population in early modern England, literature courses of the period often focus predominately on male writers or, conversely, separate women's writing into its own category. How to provide what two scholars have called "a doubled vision" of the period, one that permits women's voices to resonate equally with men's voices rather than altogether ignoring them, or alternatively, isolating them? Our task will be to recover a more complete portrait of the available voices of the period by reading predominantly female-authored texts and at times juxtaposing them with male-authored texts on a wide range of issues, including domestic affairs, religion, politics, love and sexuality, in a wide range of genres, including drama, poetry and prose. We will examine how the texts explore such issues as women's public vs. private speech; the gender roles of women; political activism and religious freedom. Many of the writers were chosen because of their emergence as newly "canonical." Others were chosen as representative of the diverse backgrounds—religious, political, marital and economic—of early modern women writers. Authors may include: Mary Sidney, Sir Philip Sidney, Lady Mary Wroth, Isabella Whitney, John Donne, Elizabeth Cary, William Shakespeare, Lady Anne Clifford, Ben Jonson, Mary Astell, Rachel Speght, Thomas Swetnam and Aphra Behn. Requirements: 6 response papers, two research papers and one final term paper.

### **ENGLISH 741.50-01 (3 credits, two hours plus conferences)**

#### **STUDIES IN THE ROMANTIC NOVEL**

Professor D. Robbins

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

Registration Code: 5407

Bridging two great periods for the novel in Britain – the mid 18<sup>th</sup> century and the Victorian period -- the Romantic period was once thought of as a low point for the novel, except for perhaps the work of an exceptional luminary like Jane Austen or Walter Scott; instead, this period was synonymous with great poetry. Though this view was challenged long ago, the poetry is still usually privileged in discussions of

Romantic literature (with some justification, not because the novels are so bad, but because the poetry is so good). The lingering marginal status of many great Romantic-era novels may also be due in part to the fact that the issues in the fiction seem to overlap only intermittently, or not at all, with those of the era's great poetry. For example, the metaphysical explorations and meditations on self that one often sees in the poetry don't seem to occur in the same way or to the same degree in much of the era's fiction. Another possible cause for the novel's subordinate status is that the Romantic novel is very difficult, if not impossible, to classify. Among other sub-genres, gothic novels (of Radcliffe, Lewis and others), "orientalist" fiction (of Beckford and others), "jacobin" fiction (of Godwin, Wollstonecraft and others), comic domestic realism (of Austen, Edgeworth and others), satirical fiction (of Peacock and Hogg), historical fiction (of Scott), and quasi-science fiction (of Shelley) compete for attention, and the Romantic period's novels are usually known for their difference from one another rather than any commonalities. Nevertheless, at times these novels -- and the sub-genres they supposedly represent -- do overlap in important ways, and thereby resist easy categorizations. This course, rather than strive toward or force a narrow definition of the Romantic novel, will examine various important works in all their complexity in order to give a fuller picture of the Romantic period's myriad and conflicting concerns as reflected in the fiction. Accordingly, the novels in this course will be studied for the ways they speak to the various social, political, and philosophical contexts out of which they sprang, in keeping with Richard Maxwell's understanding of the novel as "a form deeply open to politics and history." Whenever possible, connections between the novels and "mainstream" romanticism will be emphasized. Among others, at least one novel by each of the following authors will be considered: Jane Austen, Maria Edgeworth, James Hogg, William Godwin, Thomas Love Peacock, Ann Radcliffe, Walter Scott, Mary Shelley, and Mary Wollstonecraft. Also, recent scholarship on the genre during the Romantic era, and on individual works, will be considered. Course requirements: active class participation; oral presentation; short midterm paper; 15-20 page term paper.

### **ENGLISH 749.50-01 (3 credits, two hours plus conferences)**

#### ***THE AMERICAN 1850s***

Professor Chinn

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

Registration Code: 4530

In the United States, the decade and a half from 1845 to 1860 witnessed a massive explosion of political, cultural, literary, and artistic activity. In this course we'll be exploring the multiple political and cultural phenomena that marked this extraordinary chunk of time: slavery and abolitionism, temperance, "Young America" nationalism, sentimentalism, Westward expansion and manifest destiny, woman suffrage, the water cure, homeopathy, sectionalism, death obsession, nativism, Irish immigration, industrialization, to name just a few. Needless to say, we cannot hope to cover every element of this dazzling, dizzying era, but we'll attempt to spend some time with as much of the decade as we can. Requirements: Midterm and final essays, oral presentation.

### **ENGLISH 751.50-01 & 02 (3 credits, two hours plus conferences)**

#### ***PERFORMING FREEDOM: AFRICAN AMERICAN CULTURAL RESISTANCE IN ANTEBELLUM CONTEXTS***

Professor Neary

Wednesdays 7:30-9:20 p.m. Registration Code, section 01: 4523

Registration Code, section 02: 4524

In this course we will examine issues of race and performance in the context of racial slavery and the transatlantic abolitionist movement. In units on slave culture and the Black Atlantic, political writing and political speech, and slave narratives and abolitionist performance, we will address the ways in which African American cultural producers redefined "freedom" in hostile contexts, often addressing "promiscuous" audiences. Primary texts under consideration include works by Olaudah Equiano, David Walker, Frederick Douglass, Maria Stewart, Sojourner Truth, William Wells Brown, William and Ellen Craft, Lucy Delaney, and Eliza Potter. Our discussion will be informed by literary, historical, and cultural studies theorists who have come to shape the critical conversation about these texts. Requirements include lively participation in class discussion, oral presentations, midterm essay, and final research paper.

### **ENGLISH 752.50-01 (3 credits, two hours plus conferences)**

#### **THE BRONTËS/ THOMAS HARDY**

Professor Kaye

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

Registration Code: 4903

This course considers an important strain in British realist fiction in the works of four major Victorian novelists. 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 derangement, bigamy, romantic love, and erotic desire dominate the narratives. We begin with Emily Brontë's *Wuthering Heights*, ignored on publication yet arguably the greatest novel in the language, a work saturated in stark dualities, violent clashes, and Romantic archetypes. We will consider two novels by Charlotte Brontë—*Jane Eyre*, a world-wide bestseller in 1847, and *Villette*, both masterpieces of highly subjective female consciousness. In Anne Brontë's *The Tenant of Wildfell Hall*, adultery, addiction, and marital abuse are pervasive themes, with Arthur Huntington representing Anne's revision of the figures of Heathcliff and Rochester. We will consider, as well, the Brontë mystique as it was formed in accounts such as Elizabeth Gaskell's 1857 biography, Lucasta Miller's meta-biographical study *The Brontë Myth*, and Douglas Martin's 2006 novel *Branwell*. We will begin with Hardy's pot-boiler *Desperate Remedies*, a sensation novel of lesbian entanglement, and continue with *The Mayor of Casterbridge*, *Far from the Madding Crowd*, *Tess of the D'Urbervilles*, *The Return of the Native*, *Jude the Obscure*, the latter the greatest novel of working-class consciousness in English literature. In addition to considering Hardy's short stories and poetry, we will read John Fowles's 1969 novel *The French Lieutenant's Woman*, a rewriting of *Tess of the D'Urbervilles*. We will also view clips from film adaptations such as Roman Polanski's *Tess*, Michael Winterbottom's *Jude* and *The Claim*. Critical readings will include essays from a variety of perspectives—among them, Marxist, feminist, psychoanalytic, Queer approaches—by Virginia Woolf, Sandra Gilbert and Susan Gubar, Irving Howe, Scott Sanders, Marianna Torgovnick, James Wood, Elaine Showalter, and Terry Eagleton. Requirements include a mid-term paper and a final paper.

### **ENGLISH 759.50-01 (3 credits; two hours plus conferences)**

#### **FOUNDATIONS OF THE MODERN**

Professor Messud

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

Registration Code: 4525

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 in the work of writers such as Flaubert, Tolstoy, Dostoevsky, Chekhov, James, Conrad, Joyce, and Woolf. Requirements for the course will include weekly response papers, and a term project -- for creative writers, a creative response to the work studied; for students of literature, a project we will design jointly. The course will be conducted as a seminar, so attendance is expected. This class is for students in the MFA program, code 523.

### **ENGLISH 759.51-01 (3 credits; two hours plus conferences)**

#### **LAWRENCE AND WOOLF**

Professor DeSalvo

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

Registration Code: 4906

In this course, we will compare and contrast the literary achievements of two of the 20<sup>th</sup> century's most important writers. Virginia Woolf believed that D. H. Lawrence was the most honest writer among her contemporaries, in a class by himself. Upon her death, Woolf was called the sole indisputable genius among the writers of her time. This semester, we will examine selected works of these writers to see how the writing of one illuminates the writing of the other: the experiences of boy children in *Jacob's Room* and *Sons and Lovers*; the family sagas of *To the Lighthouse* and *The Rainbow*; the life of women in *Mrs. Dalloway* and *Lady Chatterley's Lover*. Throughout, we will be alert to Woolf's and Lawrence's critique of high British culture, of imperialism, of patriarchy, of stultifying proscriptions about sexual expression. Through independent research in primary sources – Woolf's letters and journals and/or Lawrence's letters – each student will examine one aspect of the composition of one novel: its development through drafts as described by the writer; its relationship to a significant historical/political/social issue of its time; its imaginative representation of an event in the writer's life. We will, therefore, speculate upon the issue of how works of art come into being, and how they are related to the life and times of their creators. Requirements: attendance and class participation; reading journals; one class presentation; three papers.

### **ENGLISH 765.50-01 (3 credits; two hours plus conferences)**

#### **LITERATURE AND DECOLONIZATION**

Professor Agathocleous

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

Registration Code: 4901

This course examines twentieth-century British and post-colonial literature and culture in the context of war, decolonization and immigration. Drawing upon primary texts as well as readings from critical and postcolonial theory, we will examine the ways in which writers responded to the traumatic historical events and national transformations of the twentieth century. We will ask such questions as: How do writers represent the scale of war, national transformation and collapse of empire that marked the last century? How, in particular, is decolonization imagined in literary terms? How do notions of Britain, Britishness and "English" literature change over the course of the century? What kinds of communities are imagined instead of/alongside/across nations? What is the relation between form, history and national identity? Between national and international literary traditions? Though we will primarily be analyzing fiction, we will also look at short stories, poems, and non-fiction writing, as well as film. Requirements include: one mid-term paper, a final research paper, an oral report, short writing assignments, participation and regular attendance.

### **ENGLISH 767.50-01 & 02 (3 credits, two hours plus conferences)**

#### **POETRY OF THE AMERICAS**

Professor Dowdy

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

Registration Code, section 01: 4531

Registration Code, section 02: 4532

This course will study texts by Latin American and U.S. Latina/o poets with particular attention to the ways in which they imagine urban life, including how city space shapes and is shaped by the forces and flows of nature. We will spend time discussing how poets conceptualize streets, parks, plazas, neighborhoods, mountains, and coasts in cities such as Mexico City, New York, Buenos Aires, Los Angeles, Bogotá, San Juan, and Pittsburgh. We will also read short critical and theoretical texts to supplement the poetry. Course requirements will likely include regular attendance, active class participation, a presentation, a poem recitation, and midterm (5-7 pages) and final essays (10-15 pages). Poets may include: Sor Juana, Jorge Luis Borges, Oliverio Girondo, Octavio Paz, José Emilio Pacheco, Rosario Castellanos, Elsa Cross, Roberto Bolaño, Martín Espada, Victor Hernández Cruz, Maurice Kilwein Guevara, Luis J. Rodríguez, Claribel Alegria, and/or Ernesto Cardenal, amongst others.

### **ENGLISH 771.50-01 & 02 (3 credits, two hours plus conferences)**

#### **AFRICAN AMERICAN THEATER: ADRIENNE KENNEDY AND AMIRI BARAKA, A COMPARATIVE SEMINAR ON THE BLACK RADICAL (THEATRICAL) TRADITION**

Professor Glick

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

Registration Code, section 01: 4528

Registration Code, section 02: 4529

**{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}**

In his review of the anthology *Intersecting Boundaries: The Theater of Adrienne Kennedy*, the critic John Williams states: "From *Funnyhouse of a Negro* to her recently published post-modern narrative 'Letter to My Students on My 61st Birthday by Suzanne Alexander,' Kennedy's collected performance texts reflect a consciousness unafraid to speak the unspeakable, as they bear witness to the conflicts of our futuristic age. Encompassing a career that spans decades of American and African American theater, Byrant-Jackson and Overbeck's book is a living testimony to an artist actively engaged in transforming the very structure of a language which serves to inhibit both male and female, black and white, from coming to fuller knowledge of the multiplicity of the human experience." Kennedy's theatrical pieces privilege interior psychic spaces that house the scars of racialized and gendered hierarchies impacting Black women in a society structured around patriarchy and white supremacy and capitalist political economy. Amiri Baraka's dramatic interventions wage war against similar targets, but with slightly different calibration. This seminar will read a wide selection of Kennedy's and Baraka's work as complementary parts constituting a highly experimental, highly intellectual Black Radical (Theatrical) Tradition. Students will complete a short paper on Kennedy, another on Baraka (5-7 pages each) and a longer research paper comparing a facet of both their work (10-15 pages). Both Kennedy's and Baraka's dramatic sensibility bleed into their efforts in other literary genres. In that spirit, we will examine their memoirs, interviews as sites of performance, and experimental novellas. Readings might include: Kennedy's: *Funnyhouse of a Negro*, *The Owl Answers*, A

Rat's Mass, *The Lennon Play: In His Own Write*, *A Movie Star Has to Star in Black and White*, the novella, *Deadly Triplets*, and the photographic memoir *People Who Led to My Plays* and Baraka's: *The Toilet*, *The Dutchman*, *The Slave*, *Four Black Revolutionary Plays*, *A Black Mass*, *Slaveship*, *What is the Relationship of the Lone Ranger to the Means of Production*, *The Autobiography of LeRoi Jones/Amiri Baraka*, and the novella, *The System of Dante's Hell*. Students will read excerpts from Cedric Robinson's opus, *Black Marxism: The Making of the Black Radical Tradition* and relate our study of Kennedy and Baraka to some of the author's claims pertaining to the autonomy of the Black Radical Tradition. The requirements for this course include: Two short papers on individual works or a specific problematic pertaining to each author (5 pages each), a class presentation, and a longer paper (10-15 pages) probing both Kennedy and Baraka. Readings for the class are mandatory and should be prepared in advanced of our weekly meetings.

### **ENGLISH 772.50-01 & 02 (3 credits, two hours plus conferences)**

#### **RACE, CULTURE AND MODERNITY**

Professor Chon-Smith

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

Registration Code, section 01: 4535

Registration Code, section 02: 4536

**{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}**

This is an advanced course that introduces students to key texts that explore race and modernity. We will investigate the historical context from which they were produced, and the theoretical texts and literary traditions that have been influential in their study. We will locate texts within specific migrations, political systems, and world capitalism. From this mapping, we examine the emergence and formation of transnational and national cultures within various modernities. This course investigates epistemologies of law, class struggle, gender divisions, colonialism, imperialism, and multiculturalism and sees how they enter into conversations with feminist, Marxist, postcolonial, and cultural studies. Requirements include oral presentation, research paper, short response papers, and class syllabi.

### **ENGLISH 784.50-01 (3 credits, two hours plus conferences)**

#### **THE CONTEMPORARY MULTICULTURAL NOVEL**

Professor Tolchin

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

Registration Code: 4911

In Fay Myenne Ng's novel *Bone* (1993), Leila confides to us, "I have a whole different vocabulary of feeling in English than in Chinese, and not everything can be translated" (18). This course will center on the implications of sentiments such as Leila's for the nature of cultural identity and the complications surrounding cross-cultural communication. The course will introduce the student to key contemporary novels and groundbreaking scholarly works in the fields of Native American, Asian American, Hispanic/Latino American, and African American. The scholarship in these areas will lead us into an examination of the role of recent literary theory both in the recovery of the literature by these marginalized cultural groups and in the formulation of theories of cultural identity. Requirements: take-home midterm, final, oral report, research paper, attendance and class participation.

### **ENGLISH 788-01 (3 credits)**

#### **READING (ARTS & SCIENCES)**

Staff

Hours to be arranged.

Registration Code: 4905

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 (3 credits)**

#### **MASTER'S THESIS**

STAFF

Hours to be arranged.

Registration Code: 4907

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

# SPRING 2010 MFA CLASSES

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

<b>ENGL 790.02</b>		<b>FICTION WORKSHOP</b>			
Section 01	M	5:30-7:20	Code: 3996	Professor	McCann
<b>ENGL 791.02</b>		<b>POETRY WORKSHOP</b>			
Section 01	W	5:30-7:20	Code: 3997	Professor	Alexander
<b>ENGL 792.02</b>		<b>CRAFT SEMINAR IN PROSE COMPOSITION</b>			
Section 01	W	5:30-7:20	Code: 3998	Professor	Englander
<b>ENGL 794.02</b>		<b>CRAFT SEMINAR IN POETRY</b>			
Section 01	TH	5:30-7:20	Code: 3999	Professor	Masini
<b>ENGL 795.02</b>		<b>MEMOIR WRITING</b>			
Section 01	M	5:30-7:20	Code: 4000	Professor	Harrison
<b>ENGL 796.02</b>		<b>CRAFT SEMINAR IN MEMOIR</b>			
Section 01	T	5:30-7:20	Code: 4001	Professor	Alexander
<b>ENGL 797.02</b>		<b>THESIS ONE</b>			
Section 01	T	5:30-7:20	Code: 4002	Professor	Sleigh
<b>ENGL 798</b>		<b>WRITING IN CONFERENCE</b>			
Section 01	Hours to be arranged		Code: 3338	Staff	
<b>ENGL 799</b>		<b>MFA THESIS</b>			
Section 01	Hours to be arranged		Code: 3339	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).

### **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 (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 DECEMBER 17th**

GRADUATE ADVISOR: PROFESSOR MARLENE HENNESSY

OFFICE: 1233 HUNTER WEST

TELEPHONE: 772-5078

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

OFFICE HOURS FALL 2009: TUESDAYS 10:00-12:00; THURSDAYS 4:00-5:00  
{SPRING 2010 OFFICE HOURS WILL BE MONDAYS 4:00-5:30; WEDNESDAYS 10-12}

## **REGISTRATION FOR SPRING 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, 700, 781 only.**

## **JANUARY REGISTRATION FOR SPRING 2010**

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

DATE: January 14, 2010, from 2:00-4:00. Room: 1411 Hunter West  
TRANSCRIPTS ARE REQUIRED FOR ADVISING AND REGISTRATION

## **NEW MATRICULATED STUDENT ORIENTATION**

New matriculated students should attend an orientation session. Date to be announced.  
Room will be 1242 Hunter West