

The Master's Gazette

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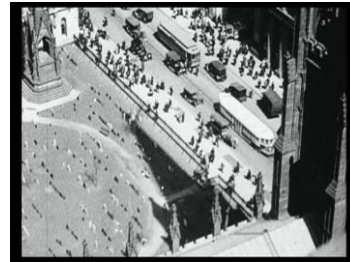
Hunter College

Spring 2015

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SPRING 2015 COURSE OFFERINGS



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

ENGLISH LINGUISTICS

Professor K. Greenberg

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

Class Number: 3471

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.

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

RHETORIC AND COMPOSITION

Professor Wirtz

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

Class Number: 3472

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

READING CREDIT (1 credit)

Section 01 Hours to be arranged Staff Class Number: 3473

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 681.02

READING CREDIT (2 credits)

Section 01 Hours to be arranged Staff Class Number: 6222

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 681.03

READING CREDIT (3 credits)

Section 01 Hours to be arranged Staff Class Number: 3474

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 705, section 01 (3 credits, two hours plus conferences)

CHAUCER'S EARLY WORKS

Professor Tomasch Thursdays 5:30-7:20 p.m. Class Number: 6223

In this course, we will focus on the works of Geoffrey Chaucer written prior to the *Canterbury Tales*: various short lyrics; the three dream visions, *The Book of Duchess*, *The Parliament of Fowls*, and *The House of Fame*; a framed narrative, *The Legend of Good Women*; and the greatest long love poem written in English, *Troilus and Criseyde*. Requirements include regular Blackboard posts, oral presentations, and an extended research paper.

ENGL 71050, section 01 (3 credits, two hours plus conferences)

SOCIETY, LANGUAGE AND LITERATURE

Professor Parry Mondays 5:30-7:20 p.m. Class Number: 52858

This course considers English as the product of changing and increasingly diverse speech communities and will focus on how the cultural contacts involved in the process are reflected in the language and literature. For the first half of the course students will read a work in progress entitled *English Speakers*, together with texts representing the "European" phase of the English language. These texts will be drawn from Burnley's *The History of the English Language: A Source Book* but will be supplemented by literary works such as *Beowulf*, *The Canterbury Tales*, Shakespeare's *Henry V*, Fanny Burney's *Evelina*, and Maria Edgeworth's *Castle Rackrent*. The second half of the course will be devoted to the "Neo-European" and "Non-European" phases of the English language; that is, as it was and is used in migrant English-speaking communities in North America and Australasia, and by people of non-European extraction in the Americas, Africa, and Asia. For their own research projects, students will again focus on instances of cultural contact and will select and assign readings that illustrate and allow them to interrogate such instances. They will each offer an oral presentation based on what they have assigned and will write a full research paper on the topic. Other written assignments will include (1) a brief response to the readings before each class and (2) a short exercise examining the language of each of the longer works read.

ENGLISH 71558, section 01 (3 credits, two hours plus conferences)

SHAKESPEARE'S NEW WORLDS: EARLY MODERN ENGLAND AND THE GEOGRAPHICAL IMAGINARY

Professor Hollis Wednesdays 5:30-7:20 p.m. Class Number: 78438

William Shakespeare's grasp of geography has long been described as, well, rather shaky. His friend and rival Ben Jonson, in a conversation with the Scottish poet William Drummond, berated Shakespeare for bequeathing a coastline to Bohemia in *The Winter's Tale*, even though "there is no Sea neer by some 100 miles." We might be tempted to dismiss Jonson's mockery: after all, we find plentiful examples of

geographical “errors” not just throughout the Shakespeare canon but also in the work of other contemporary playwrights; as the critic Douglas Bruster reminds us, “[t]he Renaissance stage remained notorious for its ability to compress, mingle, alter, interchange, and disguise geographic places,” and Jonson’s penchant for geographical exactitude marks him out as something of an exception. But Jonson’s complaint points us to a paradox. The early modern era saw the development of modern spatial sciences (cartography, surveying, geometry), and was a period when land started to be quantified and represented in new and increasingly accurate ways. It has also been characterized as the “age of discovery,” when Europeans came into contact with alien spaces and foreign peoples, and began working out ways to describe, categorize, and map them. Not only was it well known that Bohemia had no coast; knowledge about places far beyond Europe was becoming ever more commonplace. So, given the rise of this new knowledge about the globe, why do we find these geographical “errors” propagated in Shakespeare’s Globe Theatre? Why did the Renaissance stage bend space and time, and how? What does the presence of “the coast of Bohemia” tell us about the circulation of geographical knowledge in the early modern period? And if “all the world’s a stage,” what happens when that stage reflects back a different, strange, new world? In the course we will be reading *The Comedy of Errors*, *The Tempest*, *The Merchant of Venice*, *Othello*, *Antony and Cleopatra*, *Titus Andronicus*, *Cymbeline*, and *The Winter’s Tale*. Students will be required to do a presentation, short paper or annotated bibliography, and 15-20 page research paper.

ENGLISH 71751, section 01 (3 credits, two hours plus conferences)

MILTON AND HIS INFLUENCE

Professor L. Greenberg

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

Class Number: 6224

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 741.50, section 01 (3 credits, two hours plus conferences)

STUDIES IN THE ROMANTIC NOVEL

Professor D. Robbins

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

Class Number: 3477

With regard to its literature, the Romantic period in Britain (very roughly 1780 to 1830) was once defined almost entirely for its poetry, but in recent decades, many of the era’s novels – along with works of other genres -- have become central to our understanding of the literary period. One focus of the course will be on the various reasons for the relatively recent inclusion of the novel in discussions of Romanticism as well as the reasons for its exclusion in the past. Another focus will be on the numerous sub-genres that flourished during the Romantic period, some of which continued to develop traditional forms of novelistic realism, others which stretched realism into new frontiers, still others which diverged from or interrogated realist conventions quite sharply. Some of the sub-genres include: gothic romances, Jacobin novels, novels of manners, satirical novels, historical romances, national tales, oriental novels, philosophical novels, and quasi-science fiction novels, among others, all of which help make Romantic-era novels a rich field for study now, as it helped make novels increasingly popular back then. We will consider the novels in their individual complexity – at times beyond questions of their (sub)generic qualities, and/or their connections with traditional Romanticism or Romantic texts of other genres -- in order to give a full yet particular picture of the era’s myriad and conflicting concerns. We will look at 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.” Authors may include: Jane Austen, William Beckford, Maria Edgeworth, James Hogg, William Godwin, Matthew Lewis, Charles Maturin, Thomas Love Peacock, Ann Radcliffe, Walter Scott, Mary Shelley, and Mary Wollstonecraft. Critical essays on individual works, the novel genre during the Romantic period, and the novel genre generally will be studied as well. Course requirements: active class participation; oral presentation; short midterm paper; 15-20 page term paper.

ENGLISH 75150, section 01 (3 credits, two hours plus conferences)

19th CENTURY AFRICAN AMERICAN LITERATURE

Professor Neary

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

Class Number: 19291

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

ENGLISH 75256, section 01 (3 credits, two hours plus conferences)

THE AMERICAN 1850s

Professor Chinn

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

Class Number: 16095

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.

ENGL 75955, section 01 (3 credits, two hours plus conferences)

MODERNISM AND THE IMAGE

Professor Allred

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

Class Number: 16096

This course will examine a broad range of texts that foreground interactions between word and image. This creative tension between verbal and visual is one of the hallmarks of modernist literature, manifest in everything from the poetry of Pound and H.D. to the documentary books of the Depression-era US to the "city film" movement of the 1920s to the wordless graphic novels of Lynd Ward. Course participants will read across a wide range of genres and (in small groups) build a small web exhibit around a set of images/texts from the period. Requirements: frequent response papers, group web project, final essay of 12-15 pp. or alternative web project, enthusiastic participation.

ENGLISH 76651, section 01 (3 credits, two hours plus conferences)

ETHNICITY AND RACE IN LITERATURE

Professor Chon-Smith

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

Class Number: 6225

This course is an advance study of key texts in ethnic literatures and social movements. We will underscore the historical contexts from which multiethnic novels have been produced, and the theoretical conversations that have commented on their significance. Examining the literary traditions of Native American, African American, Asian American, and Latina/o literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. We will focus on seven major novels and the critical theoretical debates that have emerged around them. In this way, we will locate the texts within the socio-historical processes of social movements and transnational capitalism. Some themes we will investigate include settlement histories of the ethnic communities, legal discourses of immigration, post-civil rights class cleavages, multiracial hierarchy, multiculturalism, neocolonialism, and imperialism. Thus, our inquiry will take into consideration a range of conversations taking place in and outside the academy, including feminist, queer, critical race, Marxist, postcolonial, American, and cultural studies. Requirements include oral presentation, research paper, short response papers, and class syllabi.

ENGLISH 78252, sections 01 (3 credits, two hours plus conferences)

WOMEN IN THE AVANT GARDE

Professor A. Robbins

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

Class Number: 65995

This course will be a study of women's contributions to the American avant-garde throughout the 20th century and into the 21st. The course will begin with an introduction to feminist theories of experimental language, a foundation for discussion of some of Gertrude Stein's most influential works and her lasting legacy for contemporary poets. After Stein we will take up consideration of the poetry of Mina Loy; fiction by Djuna Barnes; poetry of women writing in the Beat and Black Arts movements; and poets writing a wide variety of linguistically experimental work in our current time. Though the temporal, historical, and cultural breadth of this list is considerable, the course's theoretical foundation in linguistic experimentation as feminist praxis will ground inquiry. Primary texts will be read in light of the criticism and theoretical work of Joan Retallack, Rachel Blau DuPlessis, Kathleen Fraser, Maggie Nelson, and Elisabeth Frost.

Requirements: regular attendance and active participation (15% of course grade); one 5-page paper at mid-semester (25%); a research paper of 12-15 pages (50%); and an oral presentation on the research paper (10%). Note that more than one absence will impact your course grade significantly. Please register for this class only if you are prepared to attend all meetings.

ENGLISH 78752, section 01 (3 credits, two hours plus conferences)

MANIFESTO TO CRITIQUE: MARX AND CULTURAL STUDIES

Professor Glick

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

Class number: 16097

This course will examine foundational writings by Hegel and Marx—as well as the critical interplay between these two figures—as a lens to think about questions of method in literary studies. Towards this end we will closely examine Hegel's: *Introduction to the Philosophy of History*, *Introductory Lectures on Aesthetics*, Excerpts from both his *Phenomenology of Spirit*, as well as his *Logic*. In terms of Marx: His "Theses on Fierbarch" (as well as Etienne Balibar's analysis of these), *Critique of Hegel's Doctrine of the State*, *Preface (to a Contribution to the Critique of Political Economy)*, *The Economic and Philosophical Manuscripts*, and *The German Ideology*. We will apply our analysis of these readings to the following: Poet John Ciardi's translation of Dante's *Inferno*, Debates surrounding the Haitian Revolution (reflected in the scholarly debates between Susan Buck-Morss, David Kazanjian, and Frank Kirkland) and our culminating exercise: A critical reading of Professor Michael McKeon's seminal study *The Origins of the English Novel: 1600-1740*, as well as the Preface to his *The Secret History of Domesticity* (with an emphasis on its discussion of abstraction in the Marxist method). The purpose of these three sites for analysis (Dante, the Haitian Revolution, Michael McKeon) is to begin to establish a sense of what you can do with Marxist method. For background we will read the playful *For Beginners* series on both Hegel and Marx, Isaiah Berlin's *Karl Marx: His Life and Environment*, and SS. Prawer's *Karl Marx and World Literature*. Students are responsible for completing a final 15-20 page paper to be submitted in draft stages as well as bi-weekly blog-like Blackboard postings.

ENGLISH 788 (3 credits)

READING (ARTS & SCIENCES)

Section 01	Hours to be arranged	Staff	Class Number: 3483
Section 02	Hours to be arranged	Staff	Class Number: 3484
Section 03	Hours to be arranged	Staff	Class Number: 3485
Section 04	Hours to be arranged	Staff	Class Number: 5176

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

ENGLISH 789 (3 credits)
MASTER'S THESIS

Section 01	Hours to be arranged	Staff	Class Number: 3486
Section 02	Hours to be arranged	Staff	Class Number: 3487
Section 03	Hours to be arranged	Staff	Class Number: 3488
Section 04	Hours to be arranged	Staff	Class Number: 3489
Section 05	Hours to be arranged	Staff	Class Number: 3490
Section 06	Hours to be arranged	Staff	Class Number: 5143
Section 07	Hours to be arranged	Staff	Class Number: 5144
Section 08	Hours to be arranged	Staff	Class Number: 5145

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



SPRING 2015 MFA CLASSES

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

ENGL 79004		FICTION WORKSHOP			
Section 01	M	5:30-7:20	Class Number: 6250		Professor McCann
ENGL 79104		POETRY WORKSHOP			
Section 01	W	5:30-7:20	Class Number: 6253		Professor Barnett
ENGL 79204		CRAFT SEMINAR IN PROSE COMPOSITION			
Section 01	T	5:30-7:20	Class Number: 6254		Professor Messud
ENGL 79404		CRAFT SEMINAR IN POETRY			
Section 01	M	5:30-7:20	Class Number: 6255		Professor Sleigh
ENGL 79504		MEMOIR WRITING			
Section 01	M	5:30-7:20	Class Number: 6256		Professor Harrison
ENGL 79604		CRAFT SEMINAR IN MEMOIR			
Section 01	T	5:30-7:20	Class Number: 6257		Professor Sayrafiezadeh
ENGL 79704		THESIS TWO			
Section 01	TH	5:30-7:20	Class Number: 6258		Professor Masini
ENGL 798		WRITING IN CONFERENCE			
Section 01		Hours to be arranged	Class Number: 6229		Staff
ENGL 799		MFA THESIS			
Section 01		Hours to be arranged	Class Number: 3498		Professor Sleigh
Section 02		Hours to be arranged	Class Number: 6230		Professor Barnett
Section 03		Hours to be arranged	Class Number: 6231		Professor Masini
Section 04		Hours to be arranged	Class Number: 3499		Professor Sayrafiezadeh
Section 05		Hours to be arranged	Class Number: 3500		Professor Harrison
Section 06		Hours to be arranged	Class Number: 3501		Professor McCann
Section 07		Hours to be arranged	Class Number: 3502		Professor Messud

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 789 (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.

MA Brit Lit students are required to take at least one course in pre-1800 literature.

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.

The Graduate Record Examination, General Test Only.

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

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

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 (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).

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.**

**MA LITERATURE GRADUATE ADVISOR: PROFESSOR
MARLENE HENNESSY**

OFFICE: 1411 HUNTER WEST

TELEPHONE: 772-5078

E-MAIL: gradenglish@hunter.cuny.edu

OFFICE HOURS FALL 2014: Tuesdays 11:30-12:30 & 2:00-3:00

TEP GRADUATE ADVISOR: PROFESSOR ANGELA REYES

OFFICE: 1232 HUNTER WEST

TELEPHONE: 772-5076

E-MAIL: gradenglished@hunter.cuny.edu

OFFICE HOURS FALL 2014: Thursdays 4:00-6:00

REGISTRATION FOR SPRING 2015

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.

JANUARY REGISTRATION FOR SPRING 2015

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

Date to be announced. 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