

The Master's Gazette

MMXIV No. 041

Hunter College

Spring 2016

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gradenglish@hunter.cuny.edu

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SPRING 2016 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: 6346

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: 6349

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: 6352

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: 10151

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: 6355

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 70753, section 01 (3 credits, two hours plus conferences)

MEDIEVAL DEATH

Professor Hennessy Wednesdays 5:30-7:20 p.m. Class Number: 14975

Ghosts, revenants, and the undead stalked the medieval imagination; indeed, death is the obsessive subject of some of its most remarkable literature. In this course medieval death culture will first be contextualized by looking at early Christian attitudes towards the dead, with a special focus on the development of the cult of the saints and relics. Then we will read miracle tales and other texts including Viking sagas that recount stories of the undead rising from their graves to haunt their friends, relatives, and enemies. Relationships between the living and the dead will also be viewed through the lens of monastic visions of heaven, hell, and purgatory including *The Monk of Evesham's Vision*. The bulk of the course will focus on literary texts produced after the onset of the Black Death, the Great Mortality of 1348-1350 that left between one-half and one-third of the population dead, with a particular emphasis on its spread across Britain. Middle English texts to be read include *Pearl*; Chaucer's *Book of the Duchess* and *Pardoner's Tale*; John Lydgate's *The Dance of Death*; *The Disputation between the Body and the Worms*; and *The Croxton Play of the Sacrament*. Continental texts to be read (in translation) include select works by Dante, Boccaccio, and Villon. The complexity and variety of attitudes towards death and burial in the Middle Ages can often be connected to changing constructions of personhood as well attitudes towards the body. From this view special attention will be devoted to the iconography of death and burial in late medieval visual traditions such as manuscript painting and tomb sculpture. Hence we will look at the widespread themes of the *Danse Macabre* (Dance of Death); the *Ars Moriendi* (Art of Dying); the *Three Living and the Three Dead*; as well as the development of the *transi* tomb. Students will also engage with recent developments in history and criticism by authors such as Paul Binski, Peter Brown, Caroline Walker Bynum, Michael Camille, Patrick Geary, Cynthia Hahn, and Jean-Claude Schmitt, among others. Two films will also be included in the syllabus: Ingmar Bergman's *The Seventh Seal* and Andrei Tarkovsky's *Andrei Rublev*. Requirements: one research paper (12-15 pages, submitted in two drafts); one 10-minute oral report based on one of the secondary readings for the week on the syllabus, which is handed in as a 4-5 page written essay, and various in-class writing assignments. Required books for purchase: Andrew Joynes, *Medieval Ghost Stories* (Boydell, 2001), paper \$21 (ISBN-10:1843832690) and *The Black Death*, ed. Rosemary Horrox (Manchester, 1994) paper \$18.50 (ISBN-10: 0719034981).

ENGL 71569, section 01 (3 credits, two hours plus conferences)

SHAKESPEARE: WOMEN, SEX AND POWER

Professor Alfari Mondays 5:30-7:20 p.m. Class Number: 14969

This class will explore Shakespeare's women through questions about gender, sex, and power. Reading historically, we will consider the liberties and constraints for women in the period while also attending to variations and discrepancies in what passed for gender role prescriptions. We will begin with Judith Butler,

with excerpts from *The Psychic Life of Power: Theories in Subjection* and *Excitable Speech: A Politics of the Performative*. Butler will help us think through the dialectical and reciprocal workings of power, subjection, and agency before we embark on a character such as Lady Macbeth, whose gender troubles span centuries. We want to think about power in multiple ways, not just as overt acts or methods of control, but also as rhetorical and dramatic—as technical and spectacle. We will look at various kinds of power, political, sexual (the bed trick), rhetorical. Plays may include *Twelfth Night*, *Troilus and Cressida*, *Measure for Measure*, *All's Well that Ends Well*, *Titus Andronicus*, *Henry VIII*, *Richard III*, *Macbeth*.

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. We will read some scholarship on the plays, as well, to get a feel for critical perspectives on the plays as well as for how to use research when writing about Shakespeare.

ENGL 71570, section 01 (3 credits, two hours plus conferences)

GLOBAL SHAKESPEARE

Professor Tomasch

Tuesdays, Fridays 2:10-3:25 p.m.

Class Number: 76238

It may (or may not) be surprising to learn that Shakespeare is the most popular playwright in the world today. His plays are translated, adapted, and re-appropriated more than any other author's. The fundamental question of this course is, how did that happen? And, of course, why? Shakespeare's popularity can be traced from the Early Modern period, when he soon emerged as a voice and an icon of empire and Englishness, through to today, when he has become the most significant representative of a globalized literary culture. Each of the plays we read, such as *Othello*, *Macbeth*, and *Hamlet*, will be considered within its historical context as well as in relation to modern cinematic re-imaginings, including *Huapango* (Mexico), *Omkara* and *Maqbool* (India), *Throne of Blood* and *The Bad Sleep Well* (Japan), *The Banquet* (China), and *uMabatha* (South Africa). If opportunities arise, we will also take advantage of live Shakespearean performances in various mediums and formats in New York City. Requirements include a series of scholarly questions, out of which the research essay will be developed, as well as a group screenplay pitch, plus homework, quizzes, and a final exam.

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

19th CENTURY AFRICAN AMERICAN LITERATURE

Professor Neary

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

Class Number: 10628

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 75258, section 01 (3 credits, two hours plus conferences)

BRITISH AND AMERICAN PROSE AND POETRY ACROSS THE LONG 19TH CENTURY

Professor Black

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

Class Number: 78542

This graduate seminar will investigate the ways that Anglo-American literary movements across the long nineteenth century (roughly from 1789 to 1914), such as the literature of sensibility, Romanticism, and Realism, participated in, and sometimes shaped, conversations about human possibility. These conversations ranged from the social (e.g. To what extent can one understand the experiences of another?) to the solitary (e.g. How does one's own embodied experience shape both the ways they see the world, and the ways that they are seen?), each suggesting that the imagination not only played a crucial role in understanding one's relationships to the surrounding world, but also served as the battleground over the alteration and/or maintenance of those relationships. Some of the authors considered in this course are Edmund Burke, Thomas Paine, Mary Wollstonecraft, William Wordsworth, Percy Bysshe Shelley, Henry David Thoreau, Margaret Fuller, Frederick Douglass, and Herman Melville. This course is reading intensive. In addition to weekly writing, there will be two formal essays.

ENGLISH 76145, section 01 (3 credits, two hours plus conferences)

PROUST, KAFKA, AND JOYCE

Professor Israel

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

Class Number: 68143

In this course we will read and discuss work from three of the most innovative and difficult fiction writers of the early 20th century: Marcel Proust (*In Search of Lost Time*), Franz Kafka (several stories), and James Joyce (*Ulysses*). Requirements include regular attendance, 2000 word midterm paper, and 4000-word final research paper, oral presentation(s) and possible midterm exam.

ENGL 76551, section 01 (3 credits, two hours plus conferences)

TRANSATLANTIC 19TH CENTURY LITERATURE

Professor Black

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

Class Number: 14956

This course will examine various theoretical approaches to literatures in the nineteenth-century Atlantic world. Additionally, this course is interested in the reconstruction of local Anglophone debates in the long-nineteenth century that also have a transatlantic dimension. To reconstruct some of these debates (e.g. debates over ideas of popular sovereignty, the significance of the American and French Revolutions, slavery, the role of women, and the role of law in Britain and in the U.S.), the course will feature British and American political prose and literary fiction that simultaneously blur and intensify the distinction between the local and the transnational. Some of the authors considered in this course are: Mary Wollstonecraft, Margaret Fuller, Frederick Douglass, Nathaniel Hawthorne, Charles Dickens, John Stuart Mill, Oscar Wilde, and Frank Norris.

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

ETHNICITY AND RACE IN LITERATURE

Professor Chon-Smith

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

Class Number: 10157

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

ENGLISH 77850 sections 01 (3 credits, two hours plus conferences)

CONTRARIES JOINED: THE COMIC ALTERNATIVE

Professor Persky

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

Class Number: 36056

One goal of this course is to understand its title. Riddles can be dangerous (remember Oedipus), but some of you might want to risk it anyway. Ignoring the threat of unexpected family relations, we will engage such topics as problem solving in comedy and tragedy, the role of power, and why anything at all is amusing. Discussions will be informed by issues ranging from theology to gender. Our texts will be both ancient and modern: Aristophanes and the Bible to Shakespeare, Blake, Beckett and beyond. And of course we will include some great riddlers (midrashists?)—Plato and Aristotle, Lacan and Derrida. Perhaps survivors will better understand this puzzling genre of comedy that claims both Woody Allen and Dante. [A Shandian moment: I discover that I have accumulated enough wills to stock a lawyer's office.] Allen himself might (not will) start us on our quest by posing the following aporia: Is it better to have never been born, or to go to the movies?

ENGLISH 78458 sections 01 (3 credits, two hours plus conferences)

JAMES BALDWIN: THE SUBSTANCE OF THINGS HOPED FOR

Professor Thomas

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

Class Number: 78598

"If Van Gogh was our 19th-century artist-saint, James Baldwin is our 20th-century one."

—Michael Ondaatje

This course is a comprehensive study of James Baldwin's career. In order to fully appreciate his cultural contributions and artistic brilliance one must—at least begin to—understand the scope of his life and times, his individual inheritance, and his struggles and triumphs to synthesize a political, social, moral, and spiritual cacophony into an invaluable artistic legacy. This course will focus on both philological and close reading. Beginning with the King James Bible, we'll familiarize ourselves with his cultural inheritance and cotemporary context, with, at its center, the multiple Negro, Black, and African-American narratives that informed him as a man. From The Fisk Jubilee Singers to Al Green, Oscar Micheaux to Melvin Van Peebles, Frederick Douglass to Eldridge Cleaver, Henry James to Norman Mailer, Simone De Beauvoir to Margaret Mead, we'll listen to the music, watch the film, and read the works that inspired and outraged him. And in doing so, upon close reading of his literature, we'll gain a deep respect for his genius.

Requirements: Reading Journal, Midterm, Class Presentation, 12-15 Page Final Paper, Class Participation. Novels: *Go Tell it on the Mountain, Another Country, Just Above My Head*. Short Fiction: *The Outing, Sonny's Blues*. Non-Fiction: *Notes of a Native Son, The Fire Next Time, The Devil Finds Work*.

ENGLISH 78552, section 01 (3 credits, two hours plus conferences)

NARRATIVES OF ENGLISH LANGUAGE TEACHERS AND LEARNERS

Professor McPherron

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

Class number: 49861

As the role of English in educational, professional, and social contexts increases throughout the world and the number of English learners continues to rise, there is a need to understand not only how teachers teach and students learn, but how English users negotiate their identities as learners, teachers, and participants in local and global English-speaking communities. Drawing on work from a variety of fields and research methods, this course is centered on the following questions: 1) what narratives of identity do English language learners and teachers form both inside and outside of classrooms; 2) what resources, language ideologies, and cultures of learning do learners and teachers draw on to position themselves as members of English-speaking communities; and 3) what do the student and teacher identity choices reveal about investment, resistance, and appropriation of English- language cultures and pedagogical norms in divergent settings? Course readings will include research-based articles, teacher and student memoirs, and popular non-fiction writing about teaching and learning English. We will discuss learners and teachers in the traditionally conceived English as a Second Language (ESL) and English as a Foreign Language (EFL) settings as well as English learners and teachers of "non-standard" and/or World Englishes (e.g., Singapore English speakers, racialized speakers in the US). In addition to weekly summary and critique papers, students will learn some basic qualitative interviewing, transcribing, and coding methods and complete projects examining the lives of English learners and teachers in a particular context of their choice. This course would be of particular use for students who are interested in teaching in multilingual settings or would like to teach English to speakers of other languages and dialects either in the United States or abroad.

ENGLISH 788 (3 credits)

READING (ARTS & SCIENCES)

Section 01	Hours to be arranged	Staff	Class Number: 6361
Section 02	Hours to be arranged	Staff	Class Number: 6364
Section 03	Hours to be arranged	Staff	Class Number: 6367
Section 04	Hours to be arranged	Staff	Class Number: 10052

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: 6370
Section 02	Hours to be arranged	Staff	Class Number: 6373
Section 03	Hours to be arranged	Staff	Class Number: 6376
Section 04	Hours to be arranged	Staff	Class Number: 6379
Section 05	Hours to be arranged	Staff	Class Number: 6382
Section 06	Hours to be arranged	Staff	Class Number: 9980
Section 07	Hours to be arranged	Staff	Class Number: 9983
Section 08	Hours to be arranged	Staff	Class Number: 9986

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



SPRING 2016 MFA CLASSES

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

ENGL 79002		FICTION WORKSHOP			
Section 01	M	5:30-7:20	Class Number: 14932		Professor McCann
ENGL 79102		POETRY WORKSHOP			
Section 01	TH	5:30-7:20	Class Number: 14933		Professor Masini
ENGL 79202		CRAFT SEMINAR IN PROSE COMPOSITION			
Section 01	T	5:30-7:20	Class Number: 14919		Professor Obreht
ENGL 79402		CRAFT SEMINAR IN POETRY			
Section 01	T	5:30-7:20	Class Number: 14934		Professor Barnett
ENGL 79502		MEMOIR WRITING			
Section 01	M	5:30-7:20	Class Number: 14935		Professor Harrison
ENGL 79602		CRAFT SEMINAR IN MEMOIR			
Section 01	T	5:30-7:20	Class Number: 14936		Professor Sayrafiezadeh
ENGL 79702		THESIS TWO			
Section 01	M	5:30-7:20	Class Number: 14963		Professor Sleigh
ENGL 798		WRITING IN CONFERENCE			
Section 01	Hours to be arranged		Class Number: 10160		Staff
ENGL 799		MFA THESIS			
Section 01	Hours to be arranged		Class Number: 6385		Professor Sleigh
Section 02	Hours to be arranged		Class Number: 10163		Professor Barnett
Section 03	Hours to be arranged		Class Number: 10166		Professor Masini
Section 04	Hours to be arranged		Class Number: 6388		Professor Sayrafiezadeh
Section 05	Hours to be arranged		Class Number: 6391		Professor McCann
Section 06	Hours to be arranged		Class Number: 6394		Professor Obreht
Section 07	Hours o be arranged		Class Number: 6397		Professor Harrisson

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 LITERATURE, LANGUAGE AND THEORY 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, LANGUAGE AND THEORY GRADUATE

ADVISOR:

PROFESSOR TANYA AGATHOCLEOUS

OFFICE: 1201 HUNTER WEST

TELEPHONE: 772-4037

E-MAIL: gradenglish@hunter.cuny.edu

OFFICE HOURS FALL 2015: Wednesdays 3:30-5:30

MA ENGLISH ADOLESCENT EDUCATION GRADUATE

ADVISOR:

PROFESSOR ANGELA REYES

OFFICE: 1232 HUNTER WEST

TELEPHONE: 772-5076

E-MAIL: gradenglished@hunter.cuny.edu

OFFICE HOURS FALL 2015: Tuesdays 1:00-3:00

REGISTRATION FOR SPRING 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.

JANUARY REGISTRATION FOR SPRING 2016

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

Advising hours for non-matric registration are: January 19, 4:00-6:00. Room: 1201 Hunter West.
TRANSCRIPTS ARE REQUIRED FOR ADVISING AND REGISTRATION

NEW MATRICULATED STUDENT ORIENTATION

New matriculated students should attend an orientation session. January 29, 2016
Room will be 1242 Hunter West