

## Queens College Department of English

### Graduate Courses for the Fall 2007 Semester

You can contact the Director of Graduate Studies in English, Professor Talia Schaffer at [talia.schaffer@qc.cuny.edu](mailto:talia.schaffer@qc.cuny.edu) or go to the office hours of any member of the graduate committee (list available in English department).

Students admitted in September 2004 and later must use the new requirements for the M.A. and the M.S. in Education/English. Students admitted earlier may use either the old or the new requirements. To make sure you are taking the right sequence of courses, be sure to consult the department website at <http://qcpages.qc.edu/ENGLISH/Graduate/degreerequirements.html>

#### **636: History of Literary Criticism**

Readings in literary and cultural criticism, with particular focus on twentieth century developments.

**E6T2A      1377      T      6:30-8:20      RA 106      LEW**

#### **662: The English Language**

**E4R2A      1567      TH      4:30-6:20      KY 326      EPSTEIN**

This course takes up the history of the English language, from Old and Middle English to Modern English. It also takes up the syntactic structure of Modern English, and treats the functions of English (Pragmatics). There will also be a good deal of discussion of Stylistics, the use of English by poets and novelists.

Texts: E.L.Epstein A New Grammar of English. Other material prepared by Reprographics

#### **681: Slavery, Colonization and the Caribbean Female Imagination**

**E4T2A      1553      T      4:30-6:20      KY 283      BOBB**

Caribbean writers have been haunted by the region's traumatic past; slavery and colonization are etched into their consciousness. In this course we will explore ways in which Caribbean women writers create imaginary and geographical landscapes of resistance and survival. By engaging works of selected women writers, we will examine the relationship between cultural identity and artistic creation and see how, in the landscapes they create, Caribbean women writers reconceive a new space where they refashion notions of self, community and nation. Among the writers to be studied are Maryse Conde, Edwidge Danticat, Lorna Goodison, Merle Hodge, Paule Marshall, Jean Rhys, Mary Secole and Simone Schwarz-Bart.

### **701: Seminar in Graduate Methodology**

**E6M2A      1376            M      6:30-8:20      KP 304      ABELES**

### **702: Graduate Methodology for Education Students.**

**E6W3A      1375            W      6:30-9:20      KP 304      SINN**

As a course in the aims and means of graduate research with an eye towards secondary education in English, we will concentrate on a combination of research methods and literary theory in order to examine the basic topics associated with the choice of an appropriate text for the curriculum. Covering such topics as copy text, bibliography, annotations, historical contexts, contemporary reception, (post)modern criticism, and pedagogical suitability, the course will focus on *The Secret Garden*. Students are expected to have a working knowledge of various literary criticisms such as historical, gender, psychological, and reader reaction.

### **703: Composition Theory and Literacy Study**

In this course we will consider both composition theory and practical pedagogical strategies. We'll explore how writers compose and revise, what peer and teacher responses contribute to student writing, how students are introduced to "academic discourse," how we assess student writing, and what it might mean to think about writing as a social and contextual activity.

Central to our inquiry will be issues of textual ownership. For native and non-native speakers alike, how do integration of textual sources, peer review, and the instructor's expectations affect our students' developing sense of authority over their written English?

Students will be expected to write several short essays, to prepare an annotated bibliography on a subject of interest, and to collaborate online to facilitate discussions of our readings in class.

**E4T2A      1374            T      4:30-6:20      KP 333      DAVISON**

### **720: Studies in Renaissance Literature Witchcraft in the Theater and Culture of Renaissance England**

**E4M2A      1372            M      4:30-6:20      RZ 308      ABELES**

It would be a difficult task to identify a play produced in England during the Renaissance that did mention witches or witchcraft; whether joking about a young woman's charms, abusing her in anger, or leveling a serious accusation which potentially carried torture and death as a penalty, witchcraft was very much on the minds of Shakespeare and his contemporaries. While witches make for compelling theater, the subject was by no means considered to be fiction, and most historians of the period agree that between 100,000 and 200,000 people in Europe and Britain were condemned to death for being witches in the sixteenth and seventeenth centuries, 90% of them women. In this course, we will consider the cultural conditions that

contributed to the Renaissance “witch-craze,” reading works such as *Daemonologie* by James I of England, *The Discoverie of Witches* by Reginald Scot, and the infamous *Malleus Maleficarum* by Kramer and Sprenger, as well as news broadsides that chronicle some of the more sensational witch trials. We will also read transcripts and confessions from historical witch trials, probably the closest we can come to hearing the witches’ side of the story. Finally, we will read William Shakespeare’s *Macbeth*, Thomas Dekker’s *The Witch of Edmonton*, and Thomas Middleton’s *The Witch*, three plays that engage our topic in quite different modes. Although these events occur in the distant past, such themes as antifeminism, ideological politics, and torture might help us reflect on our current cultural milieu.

#### **724: Studies in Victorian Literature**

**E4W2A      1592            W      4:30-6:20      KP 333            SCHAFFER**

In the 1890s a rebellious new group of British women writers published short stories and novels about a controversial cadre of liberated young women. These ‘New Women’ experimented with independent urban lifestyles, sexual relationships, and careers in ways that shocked their Victorian parents. In this course we will read a sampling of ‘New Women’ literature, including *The Woman Who Did*, *The Heavenly Twins*, *Story of an African Farm*, and *The Odd Women*. Why did these characters seem so outrageous to Victorian readers? Did real women live this way or was it all a media-generated myth? How can we tell whether these texts have literary value as well as shock value? How did the ‘New Women’ phenomenon affect turn-of-the-century literature and culture?

#### **729: Faulkner and Hemingway**

**E6W2A      1580            W      6:30-8:20      KY 326            GROSS**

The two preeminent American fiction writers of the 20th century are vastly different in their style, technique, and spirit. We will read 4 or 5 novels of each, and a considerable selection of their short fiction. Among the novels: *The Sound and the Fury*, *As I Lay Dying*, *Light in August*, *In Our Time*, *The Sun Also Rises*, *A Farewell*

#### **742: Studies in Shakespeare’s Plays**

**E6T2A      1577            T      6:30-9:00      KY 326            GREEN**

Shakespeare’s plays were written for the living theater. They have, however, successfully been transferred to film in several instances by some of the greatest film and theater personalities. In this course, we shall review the work of several of these individuals -- among them Orson Welles and Sir Laurence Olivier. Comparisons will be made between the play texts and the interpretations the plays have received in their transfer to film. Special attention will be paid to how the themes, structure, and verse have been treated. Among the films studied will be *Hamlet*, *King Lear*, *Macbeth*, *Richard III*, and *A Midsummer Night’s Dream*. The three genres of tragedy, comedy, and history are represented in the course. No technical knowledge of film production techniques is required.

**751: Workshop in Fiction****E6R2A      1609      TH      6:30-8:20      KY 283      WEIR****753: Poetry Workshop****E6M2A      1584      M      6:30-8:20      KP 708      HAHN****757: Graduate Nonfiction Workshop****E4M2A      1573      M      4:30-6:20      KY 326      GONZALEZ**

Modeled after the workshop format, this graduate course will provide working draft feedback and generate discussion around narrative technique, structure and voice for nonfiction works in progress. Nonfiction includes memoir, essay and academic writing. Graduate students will also be asked to read, analyze, imitate and discuss pieces by published authors including Kathleen Alcalá, Truman Capote, and Sharman Apt Russell.

**760: Fiction: Theory and Practice****E4T2A      1548      T      4:30-6:20      KY 326      ALLEN****761: Poetry in Theory and Practice: “How To Fasten to the Page the Voice”****E4W2A      1561      W      4:30-6:20      RZ 308      COOLEY**

This course takes its title from contemporary poet Frank Bidart’s comment about his writing practice. We will consider how poets “fasten” voice to the page in contemporary poetry. Rather than thinking about voice as natural, we will investigate voice as artifice. We will read interviews, essays, and literary criticism as well as a range of recent single volumes of American poetry, including books by Terrance Hayes, Agha Shahid Ali, Tory Dent, D.A. Powell, Nadine Meyer, and C.D. Wright. And we will consider such questions as: What is the social function of voice? What is the relationship of voice to visual art, film, music, and other forms of media? Course requirements will include your own poems and revisions, a reading notebook and a final project.

## **781: Electronic Literatures**

**E4W2A      1552            W      4:30-6:20      TBA            BIANCO**

Computer-based digital technologies and languages have provided a variety of new ways in which literary and cultural texts can be authored, read, critiqued, and theorized, and in some cases they have added interactivity and immersion into the literary equation such that some electronic literatures are played or modified as well. Two of the earliest examples of this kind of "literature" were the hyper-textual (HTML) fictions by Michael Joyce ("Afternoon, a Story") and Shelley Jackson (a feminist revision of Mary Shelley's Frankenstein entitled Patchwork Girl) as well as those early works collected on Mark Amerika's Alt-X.com website. This course will examine these and additional forms and formats of "new media" image and text production such as hyper-textual literatures, soft cinema, massive multiplayer games (MMP's), alternate reality games (ARG's), digital adaptations of "classical" literary production or "remediations", cave poetry and other digital poetics, mods and mashups and other integrated media, blogs and wikis and other digital prose productions, as well as streaming media such as digital video and dvlogging, In addition, we will consider critical and theoretical materials addressing electronic literatures and new media to help us navigate our way through these digital works.

Students must have regular access to the internet as well as access to relatively recent computer hardware and software (both of which are available on campus); however, specialized computer knowledge is not required. If you can surf the Web(s) and set up a MySpace page or a blog, you are more than ready for this course. Students will be expected to participate actively in class and to produce a large amount of online writing in various formats, including discussion boards, blogs, wikis, and integrated Word documents.

**781:            TBA**

**E6M2A      1595            M      6:30-8:20      KY 326          SCHECHTER**

**781:            TBA**

**E6M2B      1615            M      6:30-8:20      RZ 308          WEIDMAN**

## **781: Slavery, Remembrance and Popular Memory**

**E6R2A      1559            TH      6:30-8:20      TBA            CARRIE**

In this class we will examine the dynamic role of individual and popular memory in tying the slave past to the present. Through critical and theoretically informed readings of autobiographies, novels, criticism, films, and other forms of alternative media, we will consider how slavery is remembered and/or subsequently reconstituted in American cultural memory. Topics to be discussed include the "politics of memory," nostalgia and commemoration, history and cultural production, remembrance and cultural amnesia, the relationship between official and popular memory, and counter-memories of the slave past. Our primary goal is to consider how remembrance of the past informs our political life in the present.

## **781: The Literary Mind**

**E6T2A      1599      T      6:30-8:20      KP 708      TOUGAW**

“Story as a mental activity is essential to human thought,” writes Mark Turner, Professor of Cognitive Science at Case Western University. The past few decades of brain research have far-reaching implications for just about every aspect of human life, including literature. In this course—a combination literature seminar and writing workshop—we will examine these implications for readers and writers. What is the physiological basis for creativity, literary inspiration, or aesthetic experience? What cognitive processes are involved in reading? Why do humans produce and consume narratives so prolifically? How might a literary education shape cognitive development? Cognitive science and neurobiology are beginning to offer empirical evidence that will open these persistent questions up to new lines of inquiry. While brain research has advanced with unprecedented rapidity in recent years, most of our knowledge about the mind is still highly speculative. In this course, we will join these speculative conversations, both reading and writing literary texts that foreground memory, imagination, dreaming, and consciousness in conversation with works of cognitive science. Students will reflect on literary and critical texts we read, experiment with writing creative nonfiction and fiction, make connections between critical theory and their own writing, gain a new perspective on literature as a field of inquiry, and develop experience and confidence thinking and writing about speculative knowledge. Literary texts will likely include Jean-Dominique Bauby's *The Diving Bell and the Butterfly*, Kazuo Ishiguro's *Never Let Me Go*, Henry James's *The Turn of the Screw*, David Lodge's *Thinks . . .*, Lauren Slater's *Lying*, and Virginia Woolf's *Mrs. Dalloway*; critical texts will include writing by Antonio Damasio, Gilles Fauconnier, Sigmund Freud, Elaine Scarry, James Richardson, Mark Turner, and Elizabeth Wilson. In addition to formal writing assignments, students will share their works in progress and reflections on course reading through a course blog.