

The Queens College English Department offers Graduate Degrees in three different areas of study – an MA in Literature, an MFA in Creative Writing and Literary Translation, and, in conjunction with the Education Department, an MS Education in English. Applications for the Literature MA and the MS Education in English are accepted twice each academic year, in early November for Spring admission, and in early April for Fall admission. Applications for the MFA in Creative Writing and Literary Translation are accepted once a year, in early February for Fall admission. Course requirements for all three degrees are as follows:

MA IN LITERATURE

701 (Methodology)
636 (History Literary Criticism)
7 Electives (any 600 or 700-level courses in English)
791 (Culminating Essay or Honors Thesis)

MS ED IN ENGLISH

702 (Methodology)
703 (Composition Theory)
662, 673, or 719 (History & Structure of English)
2 Electives (any 600 or 700-level courses in English)
5 Education Courses

MFA IN CREATIVE WRITING AND LITERARY TRANSLATION

(History of Literary Criticism)
4 Workshops: 751, 753, 755, 757
2 Craft Classes: 760, 761, 762
3 Electives (any 600 or 700-level courses in English)
795 (Thesis Workshop)
759 (Final Writing Project)

For more information on the MA in Literature and the English Dept's requirements for the MS Education in English, contact MA Literature Director John Weir at johnpweirjr@gmail.com, Klapper Hall Room 604.

For information about the MFA in Creative Writing and Literary Translation, contact MFA Director Nicole Cooley at nicole.cooley@qc.cuny.edu, Klapper Hall Room 702.

Faculty advisors to the MA in Literature are Professors Peritz, Richter, Schaffer, Song, Walkden, Weir, and Whatley. Their email addresses, office locations, and office hours are available in the English Department Office, Klapper Hall Room 607, phone: 718-997-4600.

Information about the English Department's graduate programs is available on the department website: <http://qcpages.qc.edu/english/degreeprograms/>

Required Courses in the MA, MFA, and MEd Programs

636: History of Literary Criticism **Cassvan, Jeffrey**
(Requirement for MA Lit and MFA Students)

E6T2A 0915 T 6:30 - 8:20 Room TBA

As an introduction to literary criticism and literary theory, this course will consider the ways in which a wide range of thinkers have provided answers to the following questions: What is literature? How do we determine the meanings or meaning of a text? What is the relationship between an author, a text, a reader, and a context? What role does a text play in representing or even producing our conceptions of reality? We will begin with a careful reading of Plato and Aristotle and then turn to a careful consideration of the diverse perspectives (including Marxism, Psychoanalysis, Formalism, Structuralism, Semiotics, Poststructuralism, Deconstruction, Feminism and New Historicism) that have emerged during the nineteenth and twentieth centuries.

662: The English Language **Marotta, Richard**
(Requirement for MA Lit and MEd Students)

E6W2A 0917 W 6:30 - 8:20 Room TBA

We will begin our study of the history of the English language by first examining its Indo-European roots and then move on to Old English (the language of *Beowulf*); from there we will look at Early Middle English (through examples taken from lyric poetry), the fourteenth century (the language of Geoffrey Chaucer), Renaissance English (William Shakespeare) and finally into Modern English. Our study will combine linguistic, literary, historical and cultural approaches. Two papers will be required.

701: Seminar in Graduate Methodology for MA Lit Students **Williams, Matthew**
(Requirement for MA Lit Students)

E6R2A 0617 TH 6:30 - 8:20 Rathaus 102

This course offers an introduction to the advanced research techniques and critical approaches necessary to complete scholarly projects at the graduate level in English literature. Seminar participants will explore the critical debates that currently inform literary scholarship, develop papers that effectively deploy academic discourse, and discover ways to incorporate their own intellectual concerns and interests into their research. There will be some emphasis on literary theory and its application to research, as well as instruction in the practical use of scholarly materials and sources, especially the digital archives and databases that are transforming literary scholarship today. Shorter writing assignments will allow for some experimentation with a range of approaches, and the semester will culminate in a longer research paper that applies current critical theories to a single work of literature.

702: Seminar in Graduate Methodology for MEd Students **Nysenholc, Judith**
(Requirement for MEd Students)

E6W2A 0547 W 6:30 - 8:20 Rathaus 102

This course offers an introduction to research techniques and critical approaches necessary for and appropriate to the pedagogy and teaching practices of students enrolled in the MEd Education program.

703: Composition Theory and Literacy Studies **Peritz, Janice**
(Requirement for MEd Students; Elective for MA and MFA students)

E6M2A 2325 M 6:30 - 8:20 Room TBA

E6W2A 2336 W 4:30 - 6:20 Room TBA

We will take up the theory and practice of teaching writing within the context of contemporary literacy studies, including: the literacy myth and its relation to schooling; what constitutes school writing and academic discourse; how teachers structure writing assignments and respond to students' work; the place of voice, style, and grammar in the writing classroom; the relation of e-technology and literacy; and future directions for English studies and humanities education. Readings are drawn from recent books and journals devoted to literacy and composition research and theory. Course participants are expected to facilitate 2 class discussions; to respond on a regular basis to the assigned reading; and to write 2 (7-10 page) papers.

Elective Courses for the MA, MFA, and MEd Programs

681: Special Seminar: American Musical Theater Green, William

E6T2A 0537 T 6:30 - 8:20 Kiely 320

This semester the course will undertake a survey of American musical theater from the nineteenth century to the present day. Attention will be paid to the Americanization of the form; today in many venues it is now called the Broadway musical. Such practitioners as George M. Cohan, Jerome Kern, George Gershwin, Cole Porter, Richard Rogers and Oscar Hammerstein will be studied. Such forms as the book musical, the rock musical, and the concept musical will be examined.

681: Special Seminar: Individualism and Communalism in Contemporary African American Literature Carrie-Hartman, Shirley

E4M3A 0913 M 4:30 - 6:20 Room TBA

This course focuses on contemporary African American writers' representations of individual vs. collective identity. We will consider "the self-representation of people of color and the tensions that emerge between the self and cultural forces that surround it." Many scholars have argued that one of the primary issues faced by contemporary African American writers is the ongoing struggle between individualism and community. Consequently, one of the important questions we'll be considering is how do African American writers resist and/or situate themselves within a collective tradition of black writing? Also, how do they navigate the fraught boundary between the self and community? We will examine the dialectical relationship between individualism and collectivism in African American culture, through critical and theoretically informed readings of literature, and alternative media. Writers to be covered, tentatively include Paul Laurence Dunbar, Jean Toomer, Zora Neale Hurston, James Baldwin, Ann Petry, Ernest J. Gaines, Gloria Naylor, Toni Morrison, William Henry Lewis, Octavia Butler, and Alice Walker.

719: Studies in Medieval Literature: Medieval Drama Sargent, Michael

E6M2A 0598 M 6:30 - 8:20 Razran 224

This semester, we will be reading pre-Elizabethan English drama. This will include the Mystery Plays, the day-long pageants of biblical history put on by the major guilds of cities like York (the York Cycle) and plays from other collections that seem to have taken the cycles as their model (Coventry, N-Town), the Miracle Plays like the Croxton *Play of the Sacrament* and Moralities like *Wisdom*, "The Castle of Perseverance" and "Everyman". Because we will be reading the texts in the original Middle and Early Modern English, this course fulfills the Grammar/History of the English language requirement.

720: Studies in Renaissance Literature: Disruptive Women Zimmerman, Susan

E4T2A 3463 T 4:30 - 6:20 Room TBA

This seminar will examine pre-modern representations of women who confront or subvert the social and sexual mores of their time. Literary works with include selections from Chaucer's *The Canterbury Tales*, *Sir Gawain and the Green Knight*, tales from Ovid's *The Metamorphoses*, Webster's *The Duchess of Malfi*, Middleton's *The Changeling*, and Shakespeare's *The Merchant of Venice*. The selections from Chaucer will be read in Middle English. There will be several quizzes, a mid-term, a final, a research paper, and an oral report.

727: Studies in American Literature 1820-1920 Lew, Johnny

E6T2A 0517 T 6:30 - 8:20 Rathaus 102

1820-1910 is an extremely rich period in American literary history. This course hopes to do justice to the diversity of writings and cultural tensions characteristic of an exciting and transitional period. In addition to the usual figures and trends of 19th century American lit, this course will focus on some of the more popular and relatively neglected writings of the time: sentimental and gothic fiction, working-class dime novels, westerns and immigration narratives. Readings will include contemporary criticisms and histories.

Elective Courses for the MA, MFA, and MEd Programs

729: Studies in Modern Literature **Moreland, Wayne**

E6W2A 0576 W 6:30 - 8:20 Klapper 708

The allure of the interracial relationship – in all of its transgressive and redemptive possibilities, in all of its tragic exhilaration – stands as a social and aesthetic boundary integral to Western formulations of the Self. A wide and deep body of literature (and of law) has developed around this; this class will explore some of that literature and attempt to situate it within its social, legal, literary, and theoretical frameworks. Some of the writers we shall be reading are William Shakespeare, Mark Twain, James Baldwin, Amiri Baraka, William Faulkner, Charles Chestnutt, George Washington Cable, Frances Harper, W.E. B. DuBois, Orlando Patterson, Gayl Jones, and Werner Sollors.

781: Special Seminar: The American Gothic **Silyn Roberts, Siân**

E6R2B 0945 TH 6:30 - 8:20 Klapper 333

American authors have long experimented with the languages of terror and horror to produce the national literary style we call American Gothic fiction. To understand why such literature has proved so consistently appealing to different American readerships, we will examine the different and contending models of the human, emotion, and community imagined by the Gothic tradition from the late eighteenth century to the present day. We'll ask how these novels propose new rules governing social behavior, hence how the language of the Gothic makes new political formations plausible. Authors will likely include Stephen King, Edgar Allan Poe, Charles Brockden Brown, Mark Twain, Nathaniel Hawthorne, Shirley Jackson, and Harriet Jacobs, among others.

781: Special Seminar: Death in Children's Literature **Schanoes, Veronica**

E6T2A 0609 T 6:30 - 8:20 Klapper 333

We often think of childhood as a time of innocence and happiness, but children's literature has been grappling with the subject of death for hundreds of years. In this class we'll read books written from the Puritan era to the present day and examine how they present death, who dies in them, and how the survivors cope with loss. We'll look at both magical and realistic representations, in an attempt to understand how children's book writers have reconciled the disturbing reality of death with the world of childhood. Texts may include: James Janeway's and Cotton Mather's *A Token for Children*, Louisa May Alcott's *Little Women*, Ruth Sawyer's *Roller Skates*, and J.M. Barrie's *Peter Pan*.

Courses in the MFA Program

751: Workshop in Fiction Cooley, Nicole

E6M2A 0919 M 6:30 - 8:20 Room TBA

In this class, we will consider the construction of narrative from a variety of perspectives. In addition to our focus on the elements of fiction – plot, character, setting, paragraphing, syntax etc. – we will talk about how to break the “rules” of narrative. We will discuss what it means to experiment with fiction and fictional practices. Class time will be spent primarily on workshop, with discussion of narrative craft and occasional in-class writing. Everyone will turn in three stories/parts of a longer work and keep a reading notebook. Readings will be drawn mainly from the MFA reading list and will include texts by Gertrude Stein, Raymond Carver, Grace Paley, Lydia Davis, Joan Didion, and Toni Morrison, as well as several recent novels and collections of poetry and the new magazine, *One Story*. Rather than producing finished texts by the end of the semester, we’ll experiment, push boundaries, and in the words of Samuel Beckett: Try again. Fail again. Fail better.

753: Workshop in Poetry: Imaginative Thinking Hahn, Kimiko

E6M2A 0918 M 6:30 - 8:20 Room TBA

Ninth year into this millennium, what has happened to form and genre and even paper? How can an emerging writer create work that feels vivid and, at the same time, honors first loves: whether Emily Dickinson or Adrienne Rich? Our dilemma is our challenge. This workshop is concerned with the risk of imaginative thinking and not merely editing. Required work will include attendance in the Queens College Translation Conference, “From Ghazal to Zuihitsu” and the CUNY-wide Celebration of the Chapbook.

757: Workshop in Non-Fiction: If It’s Not Fiction What Is It? Weir, John

E6T2A 0633 T 6:30 - 8:20 Klapper 708

I’d like us to focus on the space where fiction and autobiography collide, and to think about novels that seem autobiographical and memoirs that feel made up. Our writing assignments will involve our seeing our every moment as a movie that already exists – we’ll think about how to train the camera on ourselves and record, in cinematic fashion, our merest gesture, our tiniest sigh. And we will read texts that put us in the mood to think of our everyday ordinary world as a thing we are enduring/rehearsing only in order later to put it in print. Plus, we will turn our camera lens on the world, and see what moments of lust and chicanery we can uncover in dark corners. Reading might include Eileen Myles’s non-structured fiction, Jean Stein’s oral biography of Warhol superstar Edie Sedgwick, Marie Howe’s poetry volume about the death of Howe’s brother from AIDS, James Baldwin’s essays, Amiri Baraka’s *Autobiography*, Dodie Bellamy’s chapbook *Barf Manifesto*, Leslie Feinberg’s autobiographical novel about a woman figuring out how to live as a man or a “man” or a woman or a wo/man, *Stone Butch Blues*, and poetry by David Trinidad, Frank O’Hara, Juan Felipe Herrera, Sharon Olds, Joseph O. Legaspi, Patricia Smith, James Schuyler, Mary Karr, and Jericho Brown. Maybe we’ll watch Jane Fonda’s performance in *Klute* and films by Jean-Luc Godard. We’ll be posting our work to a class wiki and a class blog in an effort to explore the possibilities/opportunities of electronic literature. And we’ll read excerpts from critical work by Richard Poirier, Elaine Scarry and George P. Landow. Plus Freud. It won’t be a writing workshop in the conventional mode. It will involve plenty of reading, though of course there will be lots of writing. We’ll do research! On ourselves. And others. We’ll do reportage. We’ll write letters and critiques and journal entries. I want to encourage my students to make a mess of non-fiction, while constructing sentences of heartbreaking clarity, humor, and precision.

759: Advanced Writing Project: MFA Fiction Thesis Weir, John

E4R2A 3464 TH 4:30 - 6:20 Klapper 708

For students completing their MFA Thesis in Fiction, this class will be devoted to the process of revision of already drafted short stories, novel excerpts, network fiction, memoir, etc. Students will meet in a group setting and in individual conferences, as well as electronically on the internet. Students will be required to call upon their two years in the MFA program in order to answer the question, “How do I know when a piece of my writing is done?” Additionally, students will think about how to organize their stories into a collection; how to shape their novel chapters into an excerpt; how to manipulate all the many possible paths through a network fiction. And students will be asked to think about the “process paper” they must produce as part of their Thesis Project. The Workshop director will point students to texts on the MFA reading list, asking: “What writers have proved most useful to you in your creative project? What technical, strategic, stylistic concerns have been in the forefront of your awareness as writers?”

781: Craft Class: Sedarat, Roger
Creating the Translation / Translating the Creative
(With permission of MA Director, may be taken as a Workshop/Elective by MA Lit students, MA Creative Writing Students, and MSED students.)

E6W2A 0616 W 6:30 - 8:20 Razran 224

“Reading a translation,” wrote Cervantes, “is like looking at a tapestry on the wrong side.” This craft class attempts to thwart such inversion, unweaving the creative process of translation to better discover and reproduce the original text. Considering how poetry, fiction, and drama have been brought into English from various languages and literary traditions, students use their skills as creative writers to put an acquired understanding of translation history and theory into praxis. Though some knowledge of at least one foreign language proves helpful, fluency is by no means a requirement. Students have the opportunity to focus on work by a favorite author in their chosen genre for a final project that combines research of translation studies with their own creative writing.

781 Special Seminar: Poetry and the Political Imagination Girmay, Aracelis
(With permission of MA Director, may be taken as a Workshop/Elective by MA Lit students, MA Creative Writing Students, and MSED students.)

E6R2A 0524 TH 6:30 - 8:20 Razran 308

In his introduction to *Poetry Like Bread*, Martín Espada writes: "Poetry of the political imagination is a matter of both vision and language. Any progressive social change must be imagined first, and that vision must find its most eloquent possible expression to move from vision to reality. Any oppressive social condition, before it can change, must be named and condemned in words that persuade by stirring the emotions, awakening the senses. Thus the need for the political imagination." In this course, we will study aspects of the relationship between poetry and the political landscapes of the 20th and 21st centuries. We will read essays, poems, letters, and manifestos by a wide assortment of writers from Eduardo Galeano to Gwendolyn Brooks, Adrienne Rich to Pablo Neruda to Harold Bloom, Roque Dalton to Wallace Stevens, Nguyen Duy to Carolyn Forché to Mahmoud Darwish. Their words will guide us into a deeper investigation of the historical and potential affects of poetry in relation to social change. Over the course of the semester, students will be expected to write one 10-20 page critical paper, conduct an oral presentation on an aspect of poetry and the political imagination, write 5 one-page response papers, and participate in creative writing experiments and investigations that will help us to explode, construct, and re-explode our notions of the political poem. Texts will include, among others, *Poetry Like Bread*, *Against Forgetting*, and *Power & Possibility*.

Independent Study and Culminating Essay/Thesis Courses

791: MA Culminating Essay, MA Honors Thesis, or MFA Thesis Weir, John

Z 0635 Hours to be arranged Room N/A

792: MA Culminating Essay, MA Honors Thesis, or MFA Thesis Weir, John

Z 0636 Hours to be arranged Room N/A

795: Independent Study Weir, John

Z 3465 Hours to be arranged Room N/A