

(2 credits)

Section 01 Hours to be arranged Staff Registration Code: 4535

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 Registration Code: 4536

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 702

INTRODUCTION TO LITERARY THEORY AND CRITICISM

(3 credits, two hours plus conferences)

Section 01

Professor Glick

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

Registration Code: 3695

Students will become acquainted with key theoretical concepts, schools of thought, methodological tendencies, and foundational texts in literary theory. This course provides a comprehensive introduction to various schools offering a theoretical approach to literary study. Instead of spending short bursts of time examining a great deal of work, we will spend at least two full sessions on particular texts for the purpose of slowly and patiently performing the heavy lifting that a great deal of this scholarship requires. We will commence with Terry Eagleton's witty and reader friendly primer, *Literary Theory: An Introduction* as a foundation for our inquiry. Then we will look at a nineteenth century classic of dramatic theory—Nietzsche's *The Birth of Tragedy*. We will slowly unpack his argument and finally relate its insights to the "Snow" chapter in Thomas Mann's *The Magic Mountain*(1924). With this foundation, we will go on to excavate a series of books and short theoretical essays for the purposes of: 1. Providing exposure to different schools and conceptual insights of literary theory 2. Demystifying and building up a comfort in reading such texts 3. Beginning to think about how we can use such theoretical insights to enrich the experience of writing about and teaching literature. We will apply our work to two main clusters of artistic production: popular film (*The Shining, Dog Day Afternoon, Candyman*) and the plays of Heiner Müller. Bernard Rose's *Candyman* (which I will try to coincide with Halloween) will provide us with a filmic event to think the relationship between public housing, academia and serial killers alongside a cluster of scholarship looking at the film from a semiotic feminist lens. The rationale behind the short weekly writing assignments is an effort to provide an ongoing space for critically thinking via writing about difficult work, providing feedback on a weekly basis, providing me with an ongoing measure of the class's concerns/priorities, and not delinking reading from writing in the form of a burdensome large research paper at the end of the term. Students are required to 1. Spend time carefully reading and annotating the assigned texts 2. Participate fully in class discussion and 3. Complete weekly three page short critical essay responses to the assigned reading. 4. Post bi-weekly a reading blog on Blackboard.

Required Texts will include: Terry Eagleton *Literary Theory: An Introduction* (Anniversary Edition) University Of Minnesota Press; 3rd edition (April 2, 2008) ISBN-10: 0816654476; Friedrich Nietzsche *The Birth of Tragedy* Penguin Classics ISBN-10: 9780140433395; Alain Badiou. *The Century*. Polity Press. ISBN-10: 9780745636320; Georg Lukacs, *The Theory of the Novel*, The MIT Press, ISBN-10: 0262620278; Michel Foucault, *The Order of Things*, Vintage ISBN-10: 9780679753353; Heiner Müller. *Hamlet-Machine and Other Texts for the Stage*. Performing Arts Journal. ISBN-10: 9780933826458

Supplemental Materials: Individual essays by Theodor Adorno, Michael McKeon, Hortense Spillers, Walter Benjamin, Jacques Lacan, Fredric Jameson, Roland Barthes, Fred Moten, Gayatri Spivak, Judith Butler, Jacqueline Rose et al will be provided on Blackboard. Students are required to privately screen the following films: *Dog Day Afternoon* (dir. Sidney Lumet), *The Shining* (dir. Stanley Kubrik), and *Candyman* (dir. Bernard Rose).

ENGL 706

CHAUCER: CANTERBURY TALES AND LATER WORKS

(3 credits, two hours plus conferences)

Section 01

Professor Hennessy

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

Registration Code: 4537

From Keats' "chameleon poet" to Spenser's "well of English pure and undefiled," Geoffrey Chaucer has intrigued, disturbed, and delighted readers with the verbal alchemy of his great work, *The Canterbury Tales*. The aim of this course is to explore a number of individual tales within the context of the work as a whole, while engaging with recent developments in Chaucer criticism. We will also pay special attention to the manuscript contexts in which the *Canterbury Tales* are preserved and some of the ways modern editors have passed them on to us. Chaucer lived in a world of plague, heresy, violence and political intrigue, and his collection of tales can be read as a social document in its own right. Hence, we will attempt to place his works in the context of medieval history and culture, addressing issues such as chivalry and anti-chivalry; the Black Death and its effect on rural and urban political consciousness; the economic language of an emergent marketplace; the Christian encounter with Islam, magic, and scientific thought; discourses on gender, sexuality, and marriage; and anti-clericalism. We will also examine how Chaucer negotiates forms of literary authority: the English vernacular, the French and Italian literary tradition, and the classics. Students will learn to read, translate, and pronounce the original Middle English. Requirements: oral presentations, two short papers, one final research paper.

ENGLISH 710.53

LANGUAGE, IDENTITY AND EDUCATION

(3 credits, two hours plus conferences)

Section 01

Professor K. Greenberg

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

Registration Code: 4538

This course provides an in-depth study of the ways in which people use language performatively to construct and negotiate their personal, social, and cultural identities and realities. We will examine how linguistic forms take on social meanings through their association with particular kinds of speakers and settings and how these associations can be reinforced or altered in specific contexts. We will also investigate the discursive co-construction of identity, knowledge, and power in schools and classrooms.

Requirements: regular participation in class **and** on Blackboard, weekly readings and response papers, a research project that culminates in a paper and a presentation, and a final exam. This class is **not** recommended—nor is it appropriate—for auditors.

ENGLISH 715.59

SHAKESPEARE'S CITIES

(3 credits, two hours plus conferences)

Sections 01

Professor Hollis

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

Registration Code: 3697

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). Books will be ordered from Shakespeare and Co. 939 Lexington Avenue, Between 68th & 69th Streets T (212) 570-0201 F (212) 570-0369; Store Hours: M - F 9 AM - 8 PM, Saturday 10 AM - 7 PM, Sunday 11 AM - 6 PM.

ENGLISH 722

MILTON: EARLY WORKS AND PARADISE LOST

(3 credits, two hours plus conferences)

Section 01

Professor L. Greenberg Tuesdays 5:30-7:20 p.m. Registration Code: 4539

This course is designed to provide students with an in-depth exploration of the poetry and prose of John Milton. We will devote a significant portion of the semester to reading *Paradise Lost*. We will also read a number of Milton's earlier poems and excerpts from some of his controversial prose writings. Attention will be given to exploring Milton's sense of vocation and prophecy; the development of Miltonic style; his generic transformations, and his re-visioning of biblical stories. Milton studies is necessarily interdisciplinary and require engagement with the politics, religion, and cultural assumptions of the seventeenth century, an age when many of the ideologies that we associate as our own were in the process of formation. Accordingly, we will also pay close attention to the political, religious and ideological forces at work in Milton's poetry. Requirements: two shorter papers and one final research paper.

ENGLISH 725.50 SLAVERY AND 18TH CENTURY LITERATURE
(3 credits, two hours plus conferences)

Section 01

Professor Mallipeddi Mondays 5:30-7:20 p.m. Registration Code: 4540

Rights are entitlements or justifiable claims; human rights are a special kind of claim that one is entitled to by virtue of being human. In recent scholarly accounts, the eighteenth century has emerged as the period when rights became human rights, that is, when rights were declared as natural (inherent in human beings), equal (the same for everyone), and universal (applicable everywhere). This course examines the role of literature in imagining and articulating rights, focusing in particular on specific eighteenth-century literary forms such as the epistolary novel, the *Bildungsroman*, and autobiographical testimony. Possible topics for discussion include: the role of sentimental literature in shaping new conceptions of human equality; the relationship between humanitarian sensibility and human rights; and the ways in which various marginal groups, especially women and slaves, used the language of rights to advance claims of equality. Readings: Samuel Richardson, *Clarissa*; Laurence Sterne, *A Sentimental Journey*; Olaudah Equiano, *The Interesting Narrative*; Mary Wollstonecraft, *A Vindication of the Rights of Woman*; Mary Prince, *The History of Mary Prince*; Denis Diderot, *Rameau's Nephew*. Requirements: regular attendance and participation, a book review, an in-class presentation, and a final paper (15-20 pages).

ENGLISH 740.52 ROMANTIC PROSE WRITERS
(3 credits, two hours plus conferences)

Section 01

Professor Vardy Wednesdays 5:30-7:20 p.m. Registration Code: 5150

This course will offer an extensive introduction to the three great prose stylists of the Romantic period: William Hazlitt, Thomas De Quincey and Charles Lamb. The Romantic period is usually associated with nature, the rural landscape and the production of the solitary genius—the commonplaces of Wordsworth's poetics. The writers in this course however are determined urbanites, and one of our focuses will be how they negotiate what was then a new phenomenon—the city. Unlike their friends Wordsworth and Coleridge (Coleridge and Lamb were at school together, Wordsworth and De Quincey, for a time, were neighbors), these writers developed a counter-aesthetic emphasizing engagement, sociability, and social critique in the face of the rapid shift of population into cities, especially London, during the period. The course will provide students with a strong foundation in Romantic prose texts and conventions, and offer them the opportunity to hone their close reading skills and become familiar with current critical and theoretical approaches to these texts. REQUIRED TEXTS: De Quincey, Thomas *Confessions of an English Opium-Eater and Other Writings* Oxford (ISBN: C-19-283654-4), \$10.36; Hazlitt, William *Selected Writings* Oxford (ISBN: 0-19-283800-8), \$12.21; Lamb, Charles *The Essays of Elia*. Any edition will do, but the out of print Oxford World Classic edition (ed. Jonathan Bate) is inexpensive and available used. Supplemental selections from the writers will be available on e-reserve. COURSE REQUIREMENTS: Four 2-3 page papers and Seminar Participation 25%, Final Research Paper (15-20 pages) 75%.

ENGLISH 743 VICTORIAN COSMOPOLITANISM

Section 01

Professor Agathocleous Mondays 5:30-7:20 p.m. Registration Code: 4542

Cosmopolitanism is often used today to describe an ethical commitment or world citizenship or a position of mobility and privilege (or both). This course examines the way cosmopolitanism emerged as a discourse in nineteenth-century Britain and the ways it can be used to describe the formal and thematic concerns of Victorian writers. At a time when the advent of railways, steamships and telegraphs and the growth of the British Empire were making Britain seem inseparable from a wider world, writers grappled with questions such as: should local or universal concerns dominate? What does it mean to be British and part of a vast empire? Is the city a reflection of the world or of the nation? We will examine how these questions shaped and were shaped by poetry, novels, non-fiction writing and visual culture. Possible writers include: Charlotte Brontë, Charles Dickens, George Eliot, Arthur Conan Doyle, Henry James, Elizabeth Barrett Browning, Amy Levy. Alongside secondary criticism on the period, we will read current theories of cosmopolitanism and globalization to help frame our discussion of the primary texts.

ENGLISH 749.53

AMERICAN BODIES: CORPOREAL REPRESENTATION IN THE UNITED STATES 1860-1910

Section 01

Professor Chinn

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

Registration Code: 5103

This course will deal with representations of bodies in literary texts produced in the United States at the end of the 19th and beginning of the 20th centuries. The years after the Civil War were characterized by an intense interest in the meanings of the human body: the disabled bodies of returning soldiers, the laboring bodies of the new working classes, the freed bodies of former slaves, the athletic bodies of the "New Woman," spiritual bodies, gendered bodies, and, of course, the body politic. New advances in surgery and forensic science combined with increasing stringencies of Jim Crow, the one-drop rule, and lynch-law. A variety of literary texts explored the ways in which Americans used their bodies for work, leisure, material consumption, exercise, and war, among other applications. Requirements will include a midterm and a final paper, oral presentation, and online discussion board.

ENGLISH 759.53

THE ABC'S OF MODERNISM

(3 credits, two hours plus conferences)

Section 01

Professor Allred

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

Registration Code: 4543

This course will examine the relationships between two crucial developments in the interwar period: on the one hand, the proliferation of experimental literature and art associated with modernist aesthetics and, on the other, the rapid democratization of education and rise of "student centered" learning. The central question that we will consider in this regard relates to what Richard Poirer has influentially called the "difficulties" of modernism: if difficulty of interpretation defines modernism, what implications does this have for teaching texts that fall within this rubric? We will explore this question by looking at several sites: e.g., attempts by "high modernists" such as Eliot and Pound to strike a pedagogical pose in their work; ambivalent representations of education in "proletarian novels" of the 1930s; emergent theories of the pedagogical function of art from John Dewey and Bertolt Brecht; and experimental propaganda films in the Soviet Union and Nazi Germany. Writers may include: Pound, Eliot, Dewey, Brecht, Tillie Olsen, Virginia Woolf, and Richard Wright. Requirements: a book review of 1000 words, an in-class presentation with write-up, and a term paper of about 15 pages.

ENGLISH 765.53

LITERATURE OF THE GREAT WAR: MODERNISM, MEMORY AND THE POETICS OF HISTORY

(3 credits, two hours plus conferences)

Section 01

Professor Kaye

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

Registration Code: 5326

From recent conferences of the Modernist Studies Association and numerous museum exhibitions to the BBC's current *Downton Abbey* and Tom Stoppard's forthcoming HBO adaptation of Ford Madox Ford's monumental *Parade's End*, World War I is back. As in earlier decades, today literary critics and cultural historians comprehend the war as crucially determining twentieth-century and modernist literature as well as modernity. This course explores creative and intellectual responses to the Great War (1914-1918) by focusing on the changes that wartime experience fostered in national identity, gender relations, sexual attitudes, psychoanalysis, prevailing conceptions of historical progress, and the aesthetic strategies of

writers. In an exploration of fiction, poetry, memoir, film, and criticism, we consider the close relation between personal trauma and historical catastrophe. Readings will begin with Thomas Hardy's elegiac, ironic poems in *Satires of Circumstance* (1914) and *Moments of Vision* (1917), works that reflect a shift from Victorian to modernist poetics. In addition to the writings of soldier-combatants such as Robert Graves, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, Edmund Blunden, and David Jones, we will consider the different—and often differently ambivalent—responses of women writers and artists such as Radclyffe Hall, Käthe Kollwitz, Virginia Woolf, Vera Brittain, and Rebecca West, whose novel *The Return of the Soldier* (1918) was the first fictional treatment of male hysteria (shell shock). In a consideration of several pivotal works of modernist fiction—Woolf's *Jacob's Room*, Ford's *Parade's End*, and D.H. Lawrence's *Women in Love*—we will consider how the new techniques of modernism, once critiqued by literary critics as requiring the occlusion of historical actualities, obliquely register wartime realities. The class also will read less canonical texts such as Richard Aldington's *Death of a Hero* (1923), heavily censored on publication, and H.G. Wells' *Mr Britling Sees It Through*, a best-seller on both sides of the Atlantic, with its early critique of Edwardianism through a dissection of the Edwardian country-house idyll. Just as Primitivist, Futurist, and Dadaist art movements took their inspiration from widespread militarism and battlefield disasters across Europe, psychoanalysis shapes its new "talking cure" along with a critique of "civilization" and theories of the "death drive." At the same time, several modernist writers come to eschew the anti-war postures and documentary realism of World War I writers. If Henry James read the poetry of Rupert Brooke in 1915 with what he called "an emotion that somehow precludes the critical measure," William Butler Yeats excluded nearly all Great War poets from his 1936 *Oxford Book of Modern Verse* because, he wrote in his introduction, "In all the great tragedies, tragedy is a joy to the man who dies..." We will view influential filmic works such as the 1916 documentary *The Battle of the Somme*, Abel Gance's *Accuse* (1919), and Stanley Kubrick *Paths of Glory* (1957). Because of the Trans-Atlantic and international scope of First World War, the course will take up Anglo-American (often short fictional) texts by Lawrence, Rudyard Kipling, Conrad, T.S. Eliot, Woolf, Gertrude Stein, Hemingway, and Faulkner as well as works by non-English writers such as Ernst Junger and Georg Trakl, all writers who construed the events of World War I as requiring radical innovations in literary form. A number of recent cultural historians, meanwhile, have questioned the degree to which the First World War generated modernity (noting, for example, the post-war popularity of seances and spiritualism.) Finally we will take up the more recent fascination with World War I in the contemporary writings of Pat Barker, Geoff Dyer, and Julian Barnes, along with the controversies animating historians, scholars, and critics such as Paul Fussell, Jay Winter, Niall Ferguson, Samuel Hynes, Ana Carden-Coyne, Elaine Showalter, Joanna Bourke, Sandra Gilbert and Susan Gubar. Requirements: An oral presentation and a final paper.

ENGLISH 772.50 RACE, MODERNITY AND CULTURE
(3 credits, two hours plus conferences)

Section 01

Professor Chon-Smith

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

Registration Code: 3703

This course is an advance study of key texts in the investigation of race and modernity. We will underscore the historical contexts from which "modernities" have been constructed—the Enlightenment, nationalism, liberal democracy, industrialization, colonialism, imperialism, global diasporas, and modern warfare etc.—and the theoretical conversations that have commented on their development and significance. The aim of the course is to illuminate the relationship between the economic, political, cultural, private, and public spheres of modern life from an interdisciplinary framework. 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 773.50 QUESTIONS OF CITIZENSHIP IN LATINA/O LITERATURE
(3 credits, two hours plus conferences)

Section 01

Professor Dowdy

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

Registration Code: 4545

This course examines how Latina/o texts understand the idea of citizenship, with a focus on the tensions between nation-state citizenship and imaginaries of belonging that circumscribe its exclusions. By emphasizing the relations between the political agitations and collectivism of the late 1960s-early 1970s and the present era of consumer-based individualism, in which modes of belonging are shaped as much by global capitalism as by the nation-state, the course hopes to raise provocative questions. How do Latino literary imaginaries respond to the upheavals of free trade, neoliberal ideology, and anti-immigrant movements? How do Latino texts see the local, regional, transnational, hemispheric, and global dimensions of citizenship? How do they rethink citizenship through the lenses of migration, exile, and diaspora? What are the relationships between revolutionary identities and citizenship forms? Readings will focus on responses to the Chicano and Nuyorican movements and to neoliberal policies, the Zapatistas, and the femicide in Ciudad Juárez. Fiction, poetry, non-fiction, and life writing will be drawn from Helena María Viramontes, Gloria Anzaldúa, Oscar Zeta Acosta, Alicia Gaspar de Alba, Martín Espada, Juan Felipe Herrera, Ariel Dorfman, Maurice Kilwein Guevara, Valerie Martínez, Jack Agüeros, Daniel Alarcón, and Ernesto Quiñonez. The course will also include brief scholarly and theoretical readings. Requirements include a presentation, a midterm and final essay, and class participation.

ENGLISH 782

STUDIES IN LITERATURE BY WOMEN: 20th/21st CENTURY

AMERICAN POETRY BY WOMEN: WOMEN IN THE AVANT-GARDE

(3 credits, two hours plus conferences)

Section 01

Professor A. Robbins

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

Registration Code: 3706

This course will be a study of women's contributions to the American/Anglo avant-garde throughout the 20th century and into the 21st. We will begin with the study of Gertrude Stein's portraits and *Tender Buttons*, moving on to consideration of the poetry of Mina Loy and H.D.; 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 Judith Butler, Joan Retallack, Rachel Blau DuPlessis, Kathleen Fraser, Evie Shockley, Maggie Nelson, and Elisabeth Frost.

Requirements: an oral presentation; a short paper to accompany the presentation; a research paper of 12-15 pages; and regular attendance and participation.

ENGLISH 784.53

Oscar Wilde

(3 credits, two hours plus conferences)

Section 01

Professor Schmidgall

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

Registration Code: 5120

This course will focus on the wide variety of literary genres in which Oscar Wilde displayed his gift for social, cultural, political, and sexual subversion at the end of the Victorian era. We will begin by looking at his aphorisms, maxims, and several of his children's tales, then move on to his important essays "The Critic as Artist" and "The Soul of Man Under Socialism." We will then turn to his supremely "decadent" play *Salome* (written originally in French), then to his masterpiece in the society play genre, *The Importance of Being Earnest*. We will consider Wilde's most famous (and notorious) work, the novel *The Portrait of Dorian Gray*, studying it in several contextual ways: examining his revision and expansion of the original 1890 magazine version for the 1891 book edition, contemporary reviews, Wilde's correspondence, his defenses of the novel from early critics, and the way the scandalous novel figured in Wilde's 1895 trials for "gross indecency" (the legal term for homosexual acts). We will end with a look at his final published work, the poem "The Ballad of Reading Gaol" (where he was imprisoned) and excerpts from Wilde's long letter/apologia written from prison, called *De Profundis*. The Blackboard site for this course will be very active; the site will be accessible in late June and should be visited (as a guest or registrant) for further information on the course.

ENGLISH 786.52

ANCIENT RHETORIC AND CONTEMPORARY INTERPRETATION

(3 credits, two hours plus conferences)

Section 01

Professor Jones

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

Registration Code: 5121

This course will explore canonical and marginalized developments in rhetoric from the ancient period through the present. From Aspasia to Burke, the course will engage with texts that have shaped the history of persuasion, audience, context, and agency. This course will be useful for students interested in literature, social and cultural theory, and popular and political culture. Seminar participants will apply these texts in a research-based seminar paper, a book review, regular written responses to the reading, class discussions, and an oral presentation. This section will focus on an ancient Western rhetorical tradition and contemporary responses to that tradition; other sections may focus on different historical periods and/or geographical areas in the history of rhetoric. Our focus this semester will be both theoretical and practical, as we will read rhetorical theory and then analyze cultural and political examples. Students are encouraged to apply the material in the course to their particular scholarly interests in the seminar paper.

ENGLISH 788-01		READING (ARTS & SCIENCES)	(3 credits)
Section 01	Hours to be arranged	Staff	Registration Code: 3707
Section 02	Hours to be arranged	Staff	Registration Code: 3708
Section 03	Hours to be arranged	Staff	Registration Code: 3709
Section 04	Hours to be arranged	Staff	Registration Code: 4546

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		MASTER'S ESSAY	
(3 credits)			
Section 01	Hours to be arranged	Staff	Registration Code: 3710
Section 02	Hours to be arranged	Staff	Registration Code: 3711
Section 03	Hours to be arranged	Staff	Registration Code: 3712
Section 04	Hours to be arranged	Staff	Registration Code: 3713
Section 05	Hours to be arranged	Staff	Registration Code: 3714

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

FALL 2012 MFA CLASSES

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

<u>Course</u>	<u>Title and Time</u>	<u>Code</u>	<u>Instructor</u>
ENGL 790.03 01 T	FICTION WORKSHOP 5:30-7:20	4558	CAREY
ENGL 791.03 01 TH	POETRY WORKSHOP 5:30-7:20	4547	LEVI
ENGL 792.03 01 M	CRAFT SEMINAR IN FICTION 5:30-7:20	4559	MCCANN
ENGL 794.03 01 M	CRAFT SEMINAR IN POETRY 5:30-7:20	4548	SLEIGH
ENGL 795.03 01 M	MEMOIR WRITING 5:30-7:20	4549	STYRON
ENGL 796.03 01 W	CRAFT SEMINAR IN MEMOIR 5:30-7:20	4550	DESALVO
ENGL 798.00 01 HRSTBA 02 HRSTBA 03 HRSTBA 04 HRSTBA 05 HRSTBA 06 HRSTBA 07 HRSTBA	WRITING IN CONFERENCE	3724 3725 3726 3727 3728 3729 3730	MCANN CAREY STYRON DESALVO SLEIGH LEVI STAFF
ENGL 799.00 01 HRSTBA 02 HRSTBA 03 HRSTBA	MFA THESIS	3731 4552 4553	STAFF STAFF 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 789 (Master's Essay).
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 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.

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, 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 written comprehensive examination in British, American and world literature.

Graduate course requirements in Education (22-24 credits) **See Education Department for further information.**

Two academic letters of recommendation.

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.**

ADVISING HOURS UNTIL MAY 15th

LITERATURE GRADUATE ADVISOR: PROFESSOR CANDICE JENKINS

OFFICE: 1208 HUNTER WEST

TELEPHONE: 772-5172

E-MAIL: gradenglish@hunter.cuny.edu

OFFICE HOURS SPRING 2011: TH 3:30-5:00 and by appointment

ADOLESCENT EDUCATION GRADUATE ADVISOR: PROFESSOR ANGELA REYES

OFFICE: 1248 HUNTER WEST
TELEPHONE: 772-5076
E-MAIL: gradenglished@hunter.cuny.edu
OFFICE HOURS SPRING 2011: T 3:30-5:30 and F 3:30-4:30

REGISTRATION FOR FALL 2012

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.

AUGUST REGISTRATION FOR FALL 2012

All non-matriculated students must see the Graduate Advisor for all course registration.

DATE: August 15, 2012 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 will be August 15, 2012 from 5:00-6:00. Room 1242 West.