

# The Master's Gazette

MMV No. 038 Hunter College  
Fall 2014

email addresses for MA programs:  
Literature: [gradenglish@hunter.cuny.edu](mailto:gradenglish@hunter.cuny.edu)  
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## FALL 2014 COURSE OFFERINGS



### **ENGLISH 60700 ENGLISH LINGUISTICS**

(3 credits, two hours plus conferences)

Section 01:

Professor Reyes Mondays 5:30-7:20 p.m. Class Number: 10975

This course provides an introduction to the linguistic structures of English, including sound systems (phonology), word formation (morphology), grammatical constructions (syntax), meaning (semantics), discourse, and language variation. We will explore various theories, approaches, and controversies in the study of language, and pay particular attention to the social and political contexts of English language use. Requirements: homework, exams, final paper, oral presentation

### **ENGLISH 61500 RHETORIC AND COMPOSITION**

(3 credits, two hours plus conferences)

Section 01:

Professor Jones Tuesdays 7:30-9:20 p.m. Class Number: 10977

The goals of this course are to survey the history, approaches, and theories in composition studies and to develop a theory and practice of teaching writing in secondary schools. The course will include readings in rhetorical theory and connect them to the central issues in our classrooms, such as the role of voice, collaborative learning, assessment, revision, and the use of new media. Participants will develop and reflect on lesson plans to apply to classroom practices. Requirements include readings and responses, discussions, exercises, journals, and a presentation.

## **ENGLISH 68101                      READING CREDIT**

**(1 credit)**

Section 01            Hours to be arranged                      Staff                      Class Number: 11022

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 68102                      READING CREDIT**

**(2 credits)**

Section 01            Hours to be arranged                      Staff                      Class Number: 11023

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 68103                      READING CREDIT**

**(3 credits)**

Section 01            Hours to be arranged                      Staff                      Class Number: 11024

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 71566 SHAKESPEARE'S COMEDIES**

**(3 credits, two hours plus conferences)**

Sections 01

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

Class Number: 21978

Section 02 (for Urban Teacher Residency students)

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

Class Number: 21979

The emphasis of this course will be on Shakespeare's happy face. We will begin with a selection of several comic sonnets among the 154 he wrote. Before turning to the plays we will take a close look at *Venus and Adonis*, the young Shakespeare's comic/erotic long poem and his most popular work, to judge from the number of times it was reprinted during his lifetime. Then we will proceed to his virtuoso early comedy of courtly manners, *Love's Labor's Lost*. This will be followed by *A Midsummer Night's Dream* and *Twelfth Night*, one of the two major comedies (the other being *As You Like It*) that Shakespeare wrote before his plays became more problematic (*All's Well that Ends Well*, *Measure for Measure*, *Troilus and Cressida*) and tragic (*Hamlet*, *Macbeth*, *Othello*, *King Lear*, *Antony and Cleopatra*, *Coriolanus*). The last play will be *The Tempest*. Though often classified as a "romance," it perfectly fits the classic Latin definition of a comedy: *turbulenta prima, tranquilla ultima* ("stormy at first, calm at last"). And this play—the last Shakespeare wrote entirely by himself—has pride of place in the 1623 Folio, where it is placed first among the comedies). Shakespeare never wrote a play with a more calculatedly and elaborately happy ending. Third Arden editions of the plays will be required, and four papers of increasing length will be assigned.

## **ENGLISH 71567 SHAKESPEARE AND MATERIAL CULTURE**

**(3 credits, two hours plus conferences)**

Section 01

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

Class Number: 21983

Section 02 (for Urban Teacher Residency students)

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

Class Number: 21984

*Othello's handkerchief*, *Bottom's Ass-head*, *Lear's map*: these are just some of the properties central to Shakespearean drama. In this course we will read Shakespeare's plays in terms of material culture. We will both gain an understanding of the significance of certain objects at the time that Shakespeare's plays were first performed; and we will see what happens to the meaning of these objects once they are staged as props or alluded to on stage, by attending both to Shakespeare's language and dramaturgy and to recent theoretical work on objects, commodification, and nonhuman/human interfaces. We will also attend to the material conditions of staging in the early modern theatres. If *Hamlet* famously claimed that "the plays the thing," we will be looking extensively at the "thingy-ness" of plays. Plays may include *Othello*, *A Midsummer Night's Dream*, *King Lear*, *The Merchant of Venice*, *Twelfth Night*, and *Hamlet*. Students will write a short

mid-term paper or annotated bibliography and a 15-20 page term paper, and will be required to present twice over the course of the semester. The required text is *The Norton Shakespeare: Two Volume Paperback* (2<sup>nd</sup> edition) edited by Stephen Greenblatt and published by WW Norton (c. \$69, ISBN 039393151X). It will be available from Shakespeare and Co. and the Hunter College Bookshop.

## **ENGLISH 73352 GENDER AND WRITING: JANE AUSTEN AND HER CONTEMPORARIES**

**(3 credits, two hours plus conferences)**

Section 01

Professor Mallipeddi

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

Class Number: 21945

Often seen as the period in which ideas about modern individualism emerged, eighteenth-century England witnessed a proliferation of narratives about gender, written in forms ranging from sentimental fiction and the domestic novel to the Bildungsroman and autobiographical testimony. This course examines the ways in which eighteenth-century authors deploy gender and sexuality to lay the groundwork for the modern female subject. We will examine a number of related topics, including emergent discourses of domesticity; the construction of the ideology of separate spheres (between public and private); evolving notions of masculinity and femininity; and literature's preoccupation with engendering and representing new forms of erotic desire. Specifically, the course will concentrate on Jane Austen and her contemporaries, including Ann Radcliffe and Frances Burney. Readings may include Elizabeth Haywood, *Fantomina*; Samuel Richardson, *Clarissa*; Radcliffe, *The Italian*; Burney, *Evelina*; Austen, *Northanger Abbey*, *Pride and Prejudice*, and *Mansfield Park*. Requirements: regular attendance and participation; one 5-page book review, and a final research essay.

## **ENGLISH 74053 LANDSCAPE, AESTHETICS AND ROMANTIC WRITERS**

**(3 credits, two hours plus conferences)**

Section 01

Professor Vardy

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

Class Number: 21950

This course will offer a detailed tour of the relationships between art and nature as they developed through the latter half of the 18th century and into the 19th century, concluding with the poetry and journals of John Clare. The course will study theories of the pastoral, landscape painting and architecture, guidebooks, the picturesque, the beautiful, the sublime, Edmund Burke, William and Dorothy Wordsworth, Samuel Taylor Coleridge, and Clare. Students will develop their readings of Romantic writers in the context of philosophical aesthetics and the 'politics of nature.'

REQUIRED TEXTS:

Burke, Edmund *Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful* Oxford

Coleridge, S.T. *Coleridge's Poetry and Prose* Norton

Wordsworth, William *Wordsworth's Poetry and Prose* Norton

Clare, John *The Major Works* Oxford

COURSE REQUIREMENTS:

One 15-20 page paper due in the final week 75%

Seminar participation including 5 short papers 25%

## **ENGLISH 75755 DOCUMENTARY POETICS FROM THE GREAT DEPRESSION TO THE GREAT RECESSION**

**(3 credits, two hours plus conferences)**

Section 01

Professor Dowdy

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

Class Number: 21955

This course reads a range of documentary poetry from the 1930s to the present, from Muriel Rukeyser's *The Book of the Dead* (1938) to the "undocumentary" poetry of contemporary Latina/o writers. Mark Nowak, the leading documentary poet in the U.S., defines documentary poetics not as a movement but as

“a modality within poetry whose range” exists “along a continuum from the first person auto-ethnographic mode of inscription to a more objective third person documentarian tendency.” Following Nowak’s claim that there are “practitioners located at points all across that continuum,” we will read poetry ranging from Adrian C. Louis’s “poetry of personal survival” to Nowak’s documentaries of factory workers and coal miners enduring the onslaught of global capitalism. In examining how poetry “extends the document,” in Rukeyser’s words, we will necessarily consider poetry in relation to other documentary forms, like photography and film. We will also engage what Nowak calls the “deep international tendency” in documentary poetry, with readings of Ernesto Cardenal’s *exteriorismo* and Nancy Morejón’s photo book *With Eyes and Soul: Images of Cuba*. Writers may include Mark Nowak, Ernesto Cardenal, Nancy Morejón, Langston Hughes, Nikky Finney, Kevin Young, Juan Felipe Herrera, Norma Cantú, J. Michael Martínez, Valerie Martínez, Frank X. Walker, Joshua Clover, Maurice Manning, Adrian C. Louis, Urayoán Noel, Natasha Trethewey, D.A. Powell, Kenneth Goldsmith, Claudia Rankine, and others. Weekly theoretical and scholarly readings will accompany our primary texts. Requirements include class participation, a presentation, and midterm and final essays.

## **ENGLISH 75950 FOUNDATIONS OF THE MODERN**

**(3 credits, two hours plus conferences)**

Section 01

Professor Robinson

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

Class Number: 15505

This course entails readings, from a writer’s perspective, of the fictions that presaged modernism, and that are ultimately responsible for shaping our contemporary literary sensibility. We will explore questions of realism, character, style, structure and voice in the work of writers such as Flaubert, Tolstoy, Dostoevsky, Chekhov, James, Conrad, Joyce, and Woolf. Requirements for the course will include weekly response papers, and a term project -- for creative writers, a creative response to the work studied; for students of literature, a project we will design jointly. The course will be conducted as a seminar, so attendance is expected. **This class is for students in the MFA program.**

## **ENGLISH 76151 ZOMBIES**

**(3 credits, two hours plus conferences)**

Section 01

Professor Tomasch

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

Class Number: 42459

Why zombies? And why zombies now? Not only do audiences seem unable to resist the onslaught of the undead in fiction, film, television, video, and graphic novels, etc., but the term has also spread, seemingly unstopably, to other areas of modern life (e.g., zombie computers, zombie insects, zombie missiles). To address the question of why there is a seemingly unstoppable epidemic of interest, we’ll consider zombies historically (from before the term entered English in the late nineteenth century) and cross culturally (including African and Caribbean instances) and explore how issues such as race, religion, ideology, class, and gender are all elements in the making of “the zombie” today. In these ways, we will come to understand the changing role and the importance of the figure of the zombie, particularly (though not only) in recent American culture. We’ll consider a variety of zombie texts in a variety of genres, including films (*Night of the Living Dead*, *White Zombie*, *Shaun of the Dead*) and fiction (Matheson, *I am Legend*, Brooks, *World War Z: An Oral History of the Zombie War*, Whitehead, *Zone One*). Research essay, weekly blog posts, individual and group presentations.

## **ENGLISH 76754 UTOPIAN FICTIONS: HUMAN RIGHTS AND LITERATURE**

**(3 credits, two hours plus conferences)**

Section 01

Professor Perera

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

Class Number: 21737

What does it mean to invoke human rights in an age where as Joseph Slaughter puts it, “the banalization of human rights means that violations are often committed in the Orwellian name of human rights themselves, cloaked in the palliative rhetoric of humanitarian intervention?” What can the study of literature teach us

about the paradoxes and enabling fictions of human rights? How do we understand the emergence of the Human Rights novel as a literary genre—as “popular” fiction? Where and how does literature as cultural practice intersect with the activism of international civil society groups and local human rights initiatives? In this course we will study the formal, historical, and ideological conjunctions between human rights and particular world literary forms. In brief, our course objectives are twofold: Towards framing the question of how we produce the concept of human rights in historical and literary studies, (1) we will read historical scholarship tracking the origins of the United Nations and International Law. (2) We will also consider alternative genealogies for internationalism and Human Rights opened up in postcolonial feminism, critical race studies, the literature of social movements, and other forms of world literature. Theory and history texts may include selections from works by W.E.B. Du Bois, Hannah Arendt, Wole Soyinka, Melanie Klein, Mark Mazower, Joseph Slaughter, Anthony Anghie, Samuel Moyn, Giorgio Agamben, David Eng, Jacqueline Rose, and Gayatri Chakravorty Spivak. Literary texts may include J.M. Coetzee’s *Disgrace*, Michael Ondaatje’s *Anil’s Ghost*, Orhan Pamuk’s *Snow*, Zoe Wicomb’s *David’s Story*, Bessie Head’s *A Question of Power*, Mahasweta Devi’s “Pterodactyl,” Kazuo Ishiguro’s *Never Let Me Go*, *The Great Game: Afghanistan* (Tricycle Theatre play selections) and Saadat Hasan Manto’s “Toba Tek Singh.” Film: *No More Tears Sister: Anatomy of Hope and Betrayal*, 2004, dir. Helene Klodowsky. We may also consider select documents of the South African TRC (Truth and Reconciliation Commission) and the Sri Lankan LLRC (Lessons Learnt and Reconciliation Commission). Supplementary course readings will be available via Bb. Course requirements will include:

1. A 20 minute oral presentation on one or two of the weekly readings\* (20%)
2. \*Presentation paper (approximately 5 pages, double spaced, formatted as a pdf) to be circulated by e-mail to class by noon of the Wednesday preceding your presentation. (10%)
3. 1-2 page prospectus for final paper (10%)
4. Final paper (12-15 pages, double spaced) paper (40%)
5. Engaged Class Participation (20%)

## **ENGLISH 78251                      BLACK WOMEN WRITERS** **(3 credits, two hours plus conferences)**

Section 01

Professor Jenkins

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

Class Number: 70404

This course will serve as an advanced introduction to African American women's writing in the twentieth and twenty-first centuries. While we will cover a number of major authors and movements, our aim will be depth, not breadth. We will read works from several genres, including drama, essay, poetry, and fiction--with an emphasis on the latter. Throughout our study, we will attempt to define the parameters of a “black women's literary tradition,” contemplating what texts written by African American women might share in common, apart from the race and gender of their authors. Are there particular artistic practices, political standpoints, or linguistic efforts that mark certain texts as “black women's” texts? If so, what are these practices, standpoints and efforts, and how (and by whom) are they determined? Our study will also question how the black women authors we study address matters of race, community, and nation, as well as matters of gender, sexuality, and class. In the process, we will attempt to understand the ways that black women's writing has been influenced by, and has had its own effect upon, the social and discursive world in which it is situated. Possible primary texts will include Alice Moore Dunbar Nelson’s *Violets and Other Tales*; Nella Larsen’s *Quicksand*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Gwendolyn Brooks’s *Maud Martha*, Audre Lorde’s *Coal and Sister Outsider*, Toni Morrison’s *Song of Solomon*, Gayl Jones’s *Eva’s Man*, Andrea Lee’s *Sarah Phillips*, Suzan-Lori Parks’s *In the Blood*, Jessamyn Ward’s *Salvage the Bones*, and Tracy K. Smith’s *Life on Mars*; secondary readings will include theory and criticism by Deborah McDowell, Kimberle Crenshaw, Barbara Christian, Elizabeth Alexander, Kevin Quashie, Roderick Ferguson, and Jennifer C. Nash, among others.

## **ENGLISH 78452                      MURIEL RUKEYSER** **(3 credits, two hours plus conferences)**

Section 01

Professor Levi

Mondays 5:35-8:05 p.m.

Class Number: 15508

A woman, a poet, and a Jew; a visionary and a political activist; a feminist and a romantic; a disinherited daughter and a single mother; a lover of both men and women; modern and post-modern, an influence on

generations of writers (“Muriel, mother of everyone” Anne Sexton called her) and yet often, simultaneously, an omission from the official canon, Muriel Rukeyser (1913-1980) is a poet whose life and work offers us bold insights into 20<sup>th</sup> century American literature. In this course, we’ll be looking not only at Rukeyser’s poetry and prose but that of her predecessors (including T.S. Eliot, Ezra Pound, H.D., William Carlos Williams, Genevieve Taggard, Hart Crane, Langston Hughes, Horace Gregory), her contemporaries (Kenneth Fearing, W.H. Auden, Zora Neale Hurston, Edwin Rolfe, Elizabeth Bishop, Randall Jarrell, Robert Lowell) ) and those who came after (Ginsberg, Sexton, Levine, Rich, Plath, Olds, Chin and others) .In this process, we’ll be seeing how one writer lived out and within the radical conflicts of the last century -- war and peace, communication and control, disclosure and dissembling – and wrought what Galway Kinnell has called “the language of crisis.” There will be a great deal of reading for this course (including handouts); students will also keep a reading log, conduct some primary material research on Rukeyser at the New York Public Library, and will also produce a final project that extends the spirit of Rukeyser and her work into the 21<sup>st</sup> century (projects could include, for example, organizing a reading or writing program at a community center or women’s shelter or senior citizen home; creating a Rukeyser blog; writing a traditional “academic” paper but one that is geared toward publication in a specific journal or magazine.). Whatever it is that you choose to do, you will discuss with me by the middle of the term, and have something of a plan that we can look at and enrich together for accomplishing it. And whatever it is, it should be real and important to you. Books required:

**A Muriel Rukeyser Reader**, Jan Heller Levi, editor, W.W. Norton, paperback, \$21.95, paperback.

**ISBN-10:** 0393313239

**The Collected Poems of Muriel Rukeyser**, Herzog, Kaufmann, & Levi, University of Pittsburgh Press, \$18.45 paperback. ISBN-10: 0822959240. Books Highly Recommended (I suggest you try and get them used):

**The Norton Anthology of Modern and Contemporary Poetry**, Ellman, O’Clair, and Ramazani, editors, W.W. Norton, \$47.25 (new) paperback, 2 book-set, ISBN-039332429 (I strongly believe that any serious English Major should have a copy of this book)

**Anthology of Modern American Poetry**, Cary Nelson, editor, Oxford University Press, 59.10 (paperback) ISBN-10: 019522712

## **ENGLISH 78457                      GERTRUDE STEIN**

**(3 credits, two hours plus conferences)**

Section 01

Professor A. Robbins

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

Class Number: 41123

This course will be a focused study of the work of Gertrude Stein, a writer whom many critics are coming to understand as the premier experimentalist of the early 20<sup>th</sup> century avant-garde and one who has had a profound impact on contemporary experimental writers. Attending to Stein’s aesthetics, innovations, and politics across multiple genres, we will study her early fiction, poetry, autobiography, essays, and later works alongside recent criticism that places Stein’s work in historical and theoretical context and that considers the legacy of her writing in the work of contemporary writers. Later in the semester we will read the work of Lyn Hejinian, Lynn Emanuel, Harryette Mullen, and select other writers who have returned to and revised Stein’s aesthetics in new contexts. **Requirements:** one 5-page analysis paper; one term paper of 15 pages; a term paper presentation; occasional in-class writings or response papers; regular attendance and participation; and a Hunter email address so that I may contact you through Blackboard.

## **ENGLISH 78800                      READING (ARTS & SCIENCES)**

**(3 credits)**

|            |                      |       |                     |
|------------|----------------------|-------|---------------------|
| Section 01 | Hours to be arranged | Staff | Class Number: 11041 |
| Section 02 | Hours to be arranged | Staff | Class Number: 11042 |
| Section 03 | Hours to be arranged | Staff | Class Number: 11043 |
| Section 04 | Hours to be arranged | Staff | Class Number: 11044 |
| Section 05 | Hours to be arranged | Staff | Class Number: 13630 |

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 78900                      MASTER'S ESSAY**

**(3 credits)**

|            |                      |       |                     |
|------------|----------------------|-------|---------------------|
| Section 01 | Hours to be arranged | Staff | Class Number: 11045 |
| Section 02 | Hours to be arranged | Staff | Class Number: 11046 |
| Section 03 | Hours to be arranged | Staff | Class Number: 11047 |
| Section 04 | Hours to be arranged | Staff | Class Number: 15509 |
| Section 05 | Hours to be arranged | Staff | Class Number: 15510 |

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

**FALL 2014 MFA CLASSES**

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

| <u>Course</u>  | <u>Title and Time</u>                        | <u>Class Number</u>   | <u>Instructor</u>   |
|--|--|---|---|
| <b>ENGL 79003</b><br>01     T  | <b>FICTION WORKSHOP</b><br>5:30-7:20         | 15511   | CAREY   |
| <b>ENGL 79103</b><br>01     TH   | <b>POETRY WORKSHOP</b><br>5:30-7:20          | 15512   | MASINI  |
| <b>ENGL 79203</b><br>01     M  | <b>CRAFT SEMINAR IN FICTION</b><br>5:30-7:20 | 15513   | KRAUSS  |
| <b>ENGL 79403</b><br>01     T  | <b>CRAFT SEMINAR IN POETRY</b><br>5:30-7:20  | 15514   | BARNETT   |
| <b>ENGL 79503</b><br>01     M  | <b>MEMOIR WRITING</b><br>5:30-7:20           | 15515   | HARRISON  |
| <b>ENGL 79603</b><br>01     W  | <b>CRAFT SEMINAR IN MEMOIR</b><br>5:30-7:20  | 15516   | STYRON  |
| <b>ENGL 79800</b><br>01     HRSTBA<br>02     HRSTBA<br>03     HRSTBA<br>04     HRSTBA<br>05     HRSTBA<br>06     HRSTBA<br>07     HRSTBA | <b>WRITING IN CONFERENCE</b>                 | 11054<br>11055<br>11056<br>11057<br>11058<br>11059<br>11060 | KRAUSS<br>CAREY<br>HARRISON<br>STYRON<br>MASINI<br>BARNETT<br>STAFF |
| <b>ENGL 79900</b><br>01     HRSTBA   | <b>MFA THESIS</b>                            | 11061   | 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.

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

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, 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 (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 TANYA AGATHOCLEOUS  
OFFICE: 1201 HUNTER WEST  
TELEPHONE: 772-4037  
E-MAIL: gradenglish@hunter.cuny.edu  
OFFICE HOURS SPRING 2014: TH 11:30-1:30 and by appointment

ADOLESCENT EDUCATION GRADUATE ADVISOR: PROFESSOR ANGELA REYES  
OFFICE: 1232 HUNTER WEST  
TELEPHONE: 772-5076  
E-MAIL: gradenglished@hunter.cuny.edu  
OFFICE HOURS SPRING 2014: F 2:00-4:00

## REGISTRATION FOR FALL 2014

### 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 2014

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

**DATE: TO BE ANNOUNCED Room 1201 Hunter West**  
**TRANSCRIPTS ARE REQUIRED FOR ADVISING AND REGISTRATION**

## NEW MATRICULATED STUDENT ORIENTATION

New matriculated students should attend an orientation session.  
**DATE: TO BE ANNOUNCED. Room 1242 West.**