

The Master's Gazette

MMX No. 035

Hunter College

Spring 2013

email address for the MA Literature program: gradenglish@hunter.cuny.edu

email address for TEP program: gradenglished@hunter.cuny.edu

SPRING 2013 COURSE OFFERINGS



ENGLISH 607, sections 01 (3 credits, two hours plus conferences)

ENGLISH LINGUISTICS

Professor K. Greenberg

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

Registration Code: 3495

This course provides an introduction to the terminology and methodology of modern linguistic science. We will analyze the phonological, morphological, grammatical, syntactic, semantic, and stylistic structures of contemporary American English and its regional and social varieties. We will also examine various approaches to the study of language, notions of "Standard English" and "correctness," and language and dialect diversity in the US. Requirements include weekly reading assignments and homework exercises, regular posting of comments and replies on Blackboard 9's Discussion Board, two response papers, a linguistics-based curriculum unit, and a class presentation about this unit.

ENGL 615, section 01 (3 credits, hours plus conferences)

RHETORIC AND COMPOSITION

Professor Smoke

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

Registration Code: 5350

This course will explore the current theoretical views of teaching composition in secondary schools. We will also examine and discuss current views of rhetorical theories. To these ends, students will read and respond to topics that relate to teaching writing to secondary students such as evaluation and assessment, responding to writing, revision and the writing process. In addition, students will complete lesson plans and inquiry field reports to apply the theories to current classroom practices. Students will leave the course with an array of practical tools to support their efforts to teach secondary students in an urban setting. Requirements: Students will create their own "writer's notebook" and explore various ways that writing expresses both human emotion and experience. A "multi-genre" paper and other writing exercises will be assigned.

ENGLISH 681.01

READING CREDIT (1 credit)

Section 01 Hours to be arranged

Staff

Registration Code: 3497

A specialized program of study designed according to the student's interests and needs. Written permission by a full-time member of the English Department required before registering.

ENGLISH 681.02

READING CREDIT (2 credits)

Section 01 Hours to be arranged Staff Registration Code: 3503

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: 3504

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

INTRODUCTION TO LITERARY STUDIES

Professor M. Miller Thursdays 5:30-7:20 p.m. Registration Code: 4910

This course will offer an introduction to methods of literary criticism, textual scholarship, and major critical approaches of the last eighty years. Readings will be drawn primarily from Early American literary studies, but the course will provide a broad-based platform for inquiry in other fields of textual scholarship. Our exercise in literary-critical hermeneutics will also include an interrogation of the terms that ground such inquiry ("field," "study," "text," etc.). Requirements include collaborative and independent research, presentations, short writing, and a final research paper.

ENGLISH 707.50, section 01 (3 credits, two hours plus conferences)

MEDIEVAL WOMEN

Professor Tomasch Tuesdays 7:30-9:20 p.m. Registration Code: 4911

In this course, we will take an interdisciplinary and comparative approach to an investigation of the depiction of female characters, of the writings of female authors, and the lives of real women in the Middle Ages. Concentrating on literary productions, we will also examine a variety of other sources, including art, historical, political and religious materials. Primary readings will be drawn from such works as the *Ancrene Wisse*, *Sir Gawain and the Green Knight*, Christine de Pisan's *The Treasure of the City of Ladies*, *The Book of Margery Kempe*, and Chaucer's "Wife of Bath's Tale." Secondary readings will include excerpts from contemporary criticism, such as Byrum's *Holy Feast and Holy Fast* and Gravidal's *Ravishing Maidens*. Except for works written in Middle English, all medieval texts will be in translation; previous experience with medieval materials is helpful but not required. Course requirements will include an oral presentation, two short essays, and a term paper.

ENGLISH 710.50, section 01 (3 credits, two hours plus conferences)

SOCIETY, LANGUAGE AND LITERATURE

Professor Parry Mondays 5:30-7:20 p.m. Registration Code: 4359

This course will focus on English as the product of changing and increasingly diverse speech communities. For the first half of the course students will read a work in progress entitled *English Speakers*, together with texts representing the "European" phase of the English language. These texts will be drawn from Burnley's *The History of the English Language: A Source Book* but will be supplemented by particular works such as *Beowulf*, *The Canterbury Tales*, *The Merchant of Venice*, and *Evelina*. The second half of the course will be devoted to the "Neo-European" and "Non-European" phases of the English language; that is, as it was and is used in migrant English-speaking communities in North America and Australasia, and by people of non-European extraction in the Americas, Africa, and Asia. Students will individually select and assign readings for their own chosen topics in these phases and will each offer an oral presentation based on what they have assigned. Students will write (1) a brief response to the readings before each class and (2) a full research paper on the social and linguistic context of the readings they select.

realism, others which stretched realism into new frontiers, still others which diverged from or interrogated realist conventions quite sharply. Some of the sub-genres include: gothic romances, Jacobin novels, novels of manners, satirical novels, historical romances, national tales, oriental novels, philosophical novels, and quasi-science fiction novels, among others, all of which help make Romantic-era novels a rich field for study now, as it helped make novels increasingly popular back then. We will consider the novels in their individual complexity – at times beyond questions of their (sub)generic qualities, and/or their connections with traditional Romanticism or Romantic texts of other genres -- in order to give a full yet particular picture of the era's myriad and conflicting concerns. We will look at the ways they speak to the various social, political, and philosophical contexts out of which they sprang, in keeping with Richard Maxwell's understanding of the novel as "a form deeply open to politics and history." Authors may include: Jane Austen, William Beckford, Maria Edgeworth, James Hogg, William Godwin, Matthew Lewis, Charles Maturin, Thomas Love Peacock, Ann Radcliffe, Walter Scott, Mary Shelley, and Mary Wollstonecraft. Critical essays on individual works, the novel genre during the Romantic period, and the novel genre generally will be studied as well. Course requirements: active class participation; oral presentation; short midterm paper; 15-20 page term paper.

ENGLISH 753.54, section 01 (3 credits, two hours plus conferences)
THE BRONTES, THOMAS HARDY AND D.H. LAWRENCE

Professor Kaye

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

Registration Code: 5104

This course considers an important strain in British fiction in the works of four major Victorian novelists and one innovative modernist writer. In the novels of the Brontës and Hardy, the setting is invariably a harsh rural landscape, in which crises of class, social restriction, female choice, mental derangement, bigamy, romantic love, and erotic desire dominate the narratives. We begin with Emily Brontë's *Wuthering Heights*, ignored on publication yet arguably the greatest novel in the language, a work saturated in stark dualities, violent clashes, and Romantic archetypes. We will consider *Jane Eyre*, a world-wide bestseller in 1847, a masterpiece of highly subjective female consciousness. In Anne Brontë's *The Tenant of Wildfell Hall*, adultery, addiction, and marital abuse are pervasive themes, with Arthur Huntington representing Anne's revision of the figures of Heathcliff and Rochester. We will consider, as well, the "Brontë mystique" as it was formed in accounts such as Elizabeth Gaskell's 1857 biography, Lucasta Miller meta-biographical study *The Brontë Myth*, and Douglas Martin's 2006 novel *Branwell*. Hardy's absorption in the thematics of working-class consciousness, sexual scandal, tragic fate, female transgression, and besieged masculinity in such novels as *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, *The Return of the Native*, and *Jude the Obscure*, coupled with his intense attention to the spirit of place, shapes the terms for Lawrence's bold experiments in literary form in *Sons and Lovers*, *The Rainbow*, *Women in Love*, and *Lady Chatterley's Lover*. Like Hardy, Lawrence struggled in his fiction with Victorian sexual norms and class divisions even as he registered historical trauma in indirect terms throughout his fiction. In Lawrence's essay "Study of Thomas Hardy," Lawrence developed a major statement on his aesthetic, revealing, as well, his conflicted relation to Hardy as Lawrence insists on a more visionary form of the novel. Greed, overreaching, the experimental excitement in human relationships sometimes expressed as a male or female homoerotic sublime—as well as the lyrical power of man's "animal self" and an undestroyed natural landscape--emerge as Lawrence's central concerns. In addition to addressing critical and theoretical readings related to the central texts, we will view clips and entire film adaptations of *Wuthering Heights* (including the 2011 film directed by Andrea Arnold) and *Jane Eyre* as well as John Schlesinger's *Far from the Madding Crowd*, Roman Polanski's *Tess*, Michael Winterbottom's *The Claim and Jude*, Ken Russell's *Women in Love*, Michael Almeyreya's *The Rocking-Horse Winner*. Critical readings will include essays from a variety of perspectives—among them, Marxist, feminist, psychoanalytic, Queer approaches--by Virginia Woolf, Sandra Gilbert and Susan Gubar, Irving Howe, Scott Sanders, Marianna Torgovnick, Christopher Craft, James Wood, Elaine Showalter, and Terry Eagleton. Requirements will include a mid-term exam, mid-term paper, final paper.

ENGLISH 759.50, section 01 (3 credits; two hours plus conferences)

FOUNDATIONS OF THE MODERN: THE ROLE OF COMPASSION

Professor Robinson

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

Registration Code: 3512

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, as well as the role of compassion in literature. We will read the work of writers such as Flaubert, Tolstoy, Chekhov, Conrad, Joyce, Wharton and Woolf. Requirements for the course will include prepared oral responses, one short paper and one long final paper. For creative writers, these may be a creative response to the work studied; for students of literature, these will be projects we will design jointly. The course will be conducted as a seminar, so attendance is expected. This class is only for students in the MFA program, code 523.

ENGLISH 765.51, section 01 (3 credits, two hours plus conferences)

TRANSATLANTIC 19TH CENTURY LITERATURE

Professor Black

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

Registration Code: 4912

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

ENGL 766.52, section 01 (3 credits, two hours plus conferences)

THE CONTEMPORARY MULTI-CULTURAL AMERICAN NOVEL

Professor Tolchin

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

Registration Code: 5384

In Fay Myenne Ng's novel *Bone* (1993), Leila confides to us, "I have a whole different vocabulary of feeling in English than in Chinese, and not everything can be translated" (18). This course will center on the implications of sentiments such as Leila's for the nature of cultural identity and the complications surrounding cross-cultural communication. The course will introduce the student to key contemporary novels and groundbreaking scholarly works in the fields of Native American, Asian American, Hispanic/Latino American, and African American literature. The scholarship in these areas will lead us into an examination of the role of recent literary theory both in the recovery of the literature by these marginalized cultural groups and in the formulation of theories of cultural identity. Requirements: take-home midterm, final, oral report, research paper, attendance and class participation.

ENGLISH 766.53, section 01 (3 credits, two hours plus conferences)

SLAVE NARRATIVES 1750-2011

Professor Neary

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

Registration Code: 3514

In this seminar we will analyze a broad range of texts that have come to be known as African American slave narratives: nineteenth-century literary narratives; oral narratives transcribed and recorded as part of the Works Progress Administration; fictional neo-slave narratives/contemporary narratives of slavery; visual neo-slave narratives of the 1990s; and contemporary prison narratives, christened as (neo)slave narratives by critic Joy James. We will attend to the shifting status of slave narratives within the academy by reading a variety of critical approaches to the tradition. Throughout the course we will build a working definition of what is meant by the term "slave narrative," while investigating literary and art historical notions of "genre" and "form." Requirements include attentive reading and engaged participation in class discussion, a take-home midterm exam, a cultural analysis in which you identify and analyze some element of the slave narrative form in our contemporary cultural context (4-5 pages), and a final essay (10-12 pages).

ENGLISH 768.50, section 01 (3 credits, two hours plus conferences)
SOUTH ASIAN WRITERS IN A GLOBAL CONTEXT

Professor Perera

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

Registration Code: 4991

South Asia's nations and disputed territories figure prominently in the prose of counter insurgency produced by colonial administrators and contemporary CNN journalists alike. In brief news sound bites, South Asia as world region—including India, Pakistan, Sri Lanka, Bangladesh, and Nepal among other places—is described in terms of recurring “cycles of violence,” unceasing political unrest, and spontaneous disturbances. But how have the region's novelists, poets, and essayists challenged and reinterpreted this static world picture from a South Asian perspective—from a trans-national perspective? In this class we will consider how South Asian literary forms and polemical traditions narrate historical causality and human agency *against* and through a poetics of space. A central objective of our class is to scrutinize a received truism: all South Asian Writing is National Allegory. Arguably, much of South Asian writing tends to be read and studied exclusively in terms of anti-colonial *Nationalist* history. In this course, however, we broaden the focus to engage questions of aesthetics and politics that persist beyond the event of negotiated political independence into the present day and age of economic and cultural globalization. Thus while we will read representative works that have been identified with the anti-colonial moment, we will also attempt to familiarize ourselves with a range of other traditions and formations. Covering authors from South Asia and the South Asian diaspora (including writers from Canada, Britain, and the United States) we will look closely at texts drawn from human rights discourse, feminism, Marxism, partition literature, immigrant fiction, internationalism, and “transliteration.” Reading selections may include Rabindranath Tagore's *The Home and the World*, Saadat Hasan Manto's “Toba Tek Singh,” and “Letters to Uncle Sam,” Mahasweta Devi's “The Hunt,” Salman Rushdie's *Midnight's Children*, Michael Ondaatje's *Anil's Ghost*, Arundhati Roy's *The God of Small Things*, Agha Shahid Ali's *The Country Without a Post Office* (selections), and Hari Kunzru's *Gods Without Men*. Theory and history texts may include writings by Fredric Jameson, Aijaz Ahmad, Edward Said, Sumit Sarkar, Pankaj Mishra, Ambalavaner Sivanandan, and W.E.B. Du Bois. We may also view Satyajit Ray's (1984) film, *Ghare Baire (The Home and the World)*. Course Requirements will include: 1. 20 minute oral presentation on one or two of the weekly readings* (20%); 2. *Presentation paper (approximately 5 pages, double spaced) 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) (40%); 5. Engaged Class Participation (20%)

ENGLISH 771.52, section 01 (3 credits, two hours plus conferences)
POST-SOUL AFRICAN AMERICAN NARRATIVES

Professor Jenkins

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

Registration Code: 5085

This course will examine a constellation of African American narratives published in the last fifteen to twenty years, by a cohort of new authors that have come to be defined as “Post-Soul” or “Post-Black.” These authors possess a novel and increasingly complex relationship to black identity—frequently calling attention, in their works, to the changing dynamics of racial community in the post-Civil Rights era, a period of dramatic intraracial divisions and contradictions. Cosmopolitan in outlook, often urban (or suburban) in setting, post-soul narratives examine issues such as black class privilege, or the politics of black sexuality, through a decidedly postmodern lens—indeed, journalist Greg Tate has described the post-soul as “the African American equivalent of post-modernism.” Given these authors' self-conscious relationship to cultural theory, it stands to reason that our study of post-soul narratives will necessarily include an analysis of theories of the post-soul, including Trey Ellis's 1989 essay, “The New Black Aesthetic” and scholar Mark Anthony Neal's volume *Soul Babies* (2002). Along with our consideration of the ways post-soul writers and intellectuals theorize their own literary and cultural production; however, we will read a number of relevant critical works from the broader spheres of feminist and queer theory, postmodernism, and critical race theory, in order to situate our analysis more fully within contemporary African American literary studies. This course will include fiction and/or critical works by Elizabeth Alexander, Paul Beatty, Adrian Piper, Colson Whitehead, Patricia Williams, Thelma Golden, Robert Reid-Pharr, Reginald McNight, Martha Southgate, and Lauren Berlant, among numerous others. Requirements: two in-class presentations, three brief response papers, final research paper.

ENGLISH 788 (3 credits)
READING (ARTS & SCIENCES)

Section 01	Hours to be arranged	Staff	Registration Code: 3518
Section 02	Hours to be arranged	Staff	Registration Code: 3519
Section 03	Hours to be arranged	Staff	Registration Code: 3520
Section 04	Hours to be arranged	Staff	Registration Code: 3521

A course of readings designed according to the student's interests and needs. Written permission by a full-time faculty member of the Department required before registering.

ENGLISH 789 (3 credits)
MASTER'S THESIS

Section 01	Hours to be arranged	Staff	Registration Code: 3522
Section 02	Hours to be arranged	Staff	Registration Code: 3523
Section 03	Hours to be arranged	Staff	Registration Code: 3524
Section 04	Hours to be arranged	Staff	Registration Code: 3525
Section 05	Hours to be arranged	Staff	Registration Code: 3526

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

SPRING 2013 MFA CLASSES

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

ENGL 790.04

FICTION WORKSHOP

Section 01	M	5:30-7:20	Code: 4365	Professor McCann
------------	---	-----------	------------	------------------

ENGL 791.04

POETRY WORKSHOP

Section 01	TH	5:30-7:20	Code: 4366	Professor Masini
------------	----	-----------	------------	------------------

ENGL 792.04

CRAFT SEMINAR IN PROSE COMPOSITION

Section 01	T	5:30-7:20	Code: 4367	Professor Messud
------------	---	-----------	------------	------------------

ENGL 794.04

CRAFT SEMINAR IN POETRY

Section 01	M	5:30-7:20	Code: 4368	Professor Sleight
------------	---	-----------	------------	-------------------

ENGL 795.04

MEMOIR WRITING

Section 01	M	5:30-7:20	Code: 4369	Professor Harrison
------------	---	-----------	------------	--------------------

ENGL 796.04

CRAFT SEMINAR IN MEMOIR

Section 01	W	5:30-7:20	Code: 4370	Professor DeSalvo
------------	---	-----------	------------	-------------------

ENGL 797.04

THESIS TWO

Section 01	T	5:30-7:20	Code: 4357	Professor Levi
------------	---	-----------	------------	----------------

ENGL 798**WRITING IN CONFERENCE**

Section 01	Hours to be arranged	Code: 3534	Staff
------------	----------------------	------------	-------

ENGL 799**MFA THESIS**

Section 01	Hours to be arranged	Code: 3535	Staff
------------	----------------------	------------	-------

Section 02	Hours to be arranged	Code: 3536	Staff
------------	----------------------	------------	-------

Section 03	Hours to be arranged	Code: 3537	Staff
------------	----------------------	------------	-------

Section 04	Hours to be arranged	Code: 3538	Staff
------------	----------------------	------------	-------

Section 05	Hours to be arranged	Code: 3539	Staff
------------	----------------------	------------	-------

Section 06	Hours to be arranged	Code: 3540	Staff
------------	----------------------	------------	-------

Section 07	Hours to be arranged	Code: 4358	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 (Literary Research). Courses other than those offered in the Department of English may be accepted with the approval of the graduate advisor but may in no case exceed 6 credits. No more than 9 credits may be taken as a non-matriculant.

Demonstration of a reading knowledge of Latin, French, German, Spanish, or other approved language in a departmental examination.

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

Completion of a Master of Arts essay (about 35 pages), preferably an expansion of a term paper.

ADMISSIONS REQUIREMENTS FOR THIS PROGRAM:

A B.A. degree or its equivalent from an accredited institution acceptable to Hunter College.

Evidence of ability to pursue graduate work successfully. Generally, an undergraduate GPA of 3.0 in English and a cumulative GPA of 2.8 is acceptable.

18 credits of advanced undergraduate courses in English literature, exclusive of writing courses and required introductory courses in literature.

The Graduate Record Examination, General Test Only.

A writing sample (10-15 pages, preferably literary criticism with research).

Two academic letters of recommendation, preferably from full-time faculty.

II. THE MASTER OF ARTS PROGRAM OF STUDY FOR ENGLISH ADOLESCENCE EDUCATION HAS THE FOLLOWING REQUIREMENTS, EFFECTIVE FALL 2004:

18 credits in literature given by the English Department, of these 3 credits must be in Shakespeare, 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 (24 credits)
See Education Department for further information.

ADMISSIONS REQUIREMENTS FOR THIS PROGRAM:

A B.A. degree or its equivalent from an accredited institution acceptable to Hunter College.

21 credits of advanced courses acceptable to the department in British, American or World Literature written in English (no more than 3 credits of the latter).

6 credits in social studies (to include at least one course in U.S. history or U.S. geography)

3 credits in the arts

12 credits in math/science/technology (a college course in calculus meets 6 credits of this Requirement)

A GPA of 3.0 in English courses and 2.8 or better in all courses.

One year of college study of a language other than English (or three years of high school study)

A writing sample of about 10 pages, preferably literary criticism with research.

Two academic letters of recommendation, preferably from full-time faculty.

Personal Statement

REQUIREMENTS FOR STUDENTS ENROLLED PRIOR TO FALL 2004 IN THE MASTER OF ARTS PROGRAM OF STUDY FOR ADOLESCENCE EDUCATION TEACHERS OF ENGLISH (TEP):

15 credits in literature given by the English Department, including 3 credits in Shakespeare, 3-6 credits in American literature, and 3 credits in literature with a multicultural/minority emphasis.

3 credits in the structure of modern English (ENGL 607).

3 credits in rhetoric and composition (ENGL 615).

3 credits in spoken communication (THC 776, Creative Dramatics; THC 777, Theater for Youth; THC 778, Socio-Drama). An undergraduate course in this category may be substituted with the approval of the Graduate Advisor.

A comprehensive examination in British and American literature.

Graduate course requirements in Education (15-24 credits including student teaching practicum} **See Education Department for information.**

MA LITERATURE GRADUATE ADVISOR: PROFESSOR HENNESSY

OFFICE: 1411 HUNTER WEST

TELEPHONE: 772-5078

E-MAIL: gradenglish@hunter.cuny.edu

OFFICE HOURS FALL 2012: Thursdays 1:00-2:00 and 4:00-5:00

{SPRING 2013 OFFICE HOURS FOR PROFESSOR HENNESSY Mon. 12-1, 4-5 and by appt..}

TEP GRADUATE ADVISOR: PROFESSOR CANDICE JENKINS

OFFICE: 1208 HUNTER WEST

TELEPHONE: 772-5172

E-MAIL: gradenglished@hunter.cuny.edu

OFFICE HOURS FALL 2012: Mondays 11:00-12:20 and Thursdays 3:30-5:00

{SPRING 2013 OFFICE HOURS FOR PROFESSOR JENKINS WILL BE ANNOUNCED IN JANUARY.}

REGISTRATION FOR SPRING 2013

CONTINUING MATRICULATED STUDENTS

All matriculated students in the M.A. and Adolescence Education programs have priority registration and may register on line at the time scheduled by the registrar.

Department permission required for English 681, 788, 789 only.

JANUARY REGISTRATION FOR SPRING 2013

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

DATE: January ____, 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 to be announced.

Room will be 1242 Hunter West