



Section 09      Hours to be arranged      Staff      Registration Code: 3751  
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: 4613  
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: 4614  
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 7:30-9:20 p.m.      Registration Code: 3752  
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; 3<sup>rd</sup> 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).

## **ENGLISH 707.51 RELIGION AND VIOLENCE IN MEDIEVAL LITERATURE**

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

Section 01

Professor Hennessy

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

Registration Code: 5046

Beginning with several early English vernacular poems (*Beowulf*, “The Dream of the Rood” and “The Battle of Maldon”), we will follow the uneasy intertwining of religion and violence in Western Europe during the period ca. 1000-1400. The primary sources will be chosen from a wide variety of sources, such as hagiography, lyric, chronicles, inquisition records, the scandalous fabliaux, mystical writings, and, ultimately, some great English theatrical works of the late Middle Ages (*The York Play of the Crucifixion*, and *The Croxton Play of the Sacrament*). We will study (to provide an example of some topics): the changing iconography of the Crucifixion and devotion to Christ’s body; the use of violence to punish religious outcasts (martyrs and heretics); the use of religion to encourage violence (the crusades and pogroms); concepts of justice, punishment, penal practices and public executions; and the use of violent imagery in religious literature (writings by Richard Rolle and Julian of Norwich). The course will also have a brief but special focus on the outlaw in medieval culture and will also examine writings about the legendary Robin Hood. Requirements: one short paper (4-5 pages); research paper in two drafts (15 pages); 20-minute oral report; regular in-class writing assignments. Required texts: *Beowulf: A Dual-Language Edition*, ed. Howell Chickering (Anchor Books, 2006); Mitchell Merbeck, *The Thief the Cross and the Wheel* (Chicago, 1999); Esther Cohen, *The Modulated Scream: Pain in Medieval Culture*; Usama Ibn Munqidh, *The Book of Contemplation* (Penguin Classics, 2008); Richard Rolle, *The English Writings*, ed. R. Allen and V. Lagorio (NY: Paulist Press, 1988).

## **ENGLISH 715.59 SHAKESPEARE’S CITIES**

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

Sections 01

Professor Hollis

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

Registration Code: 5166

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 741.51 THE ROMANTIC POETS**

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

Section 01

Professor Vardy

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

Registration Code: 4616

This course concentrates on the second generation of Romantic writers, and aims to investigate the complex relationship between those writers and their immediate forebears. We will explore the ways that John Keats, Percy Shelley, John Clare, Lord Byron and the novelist Thomas Love Peacock responded to the poetic and political beliefs and practices of Wordsworth and Coleridge. All of these writers reacted in one way or another to the growing conservatism of their poetic elders, and their reactions ranged from the direct attacks of Shelley’s political pamphlets to the broad satire of Peacock’s *Nightmare Abbey*. The course will be divided into thematic sections, rather than chronologically. For example, the first section will be a ‘tour of the Alps’ in which we’ll read poems by Coleridge and Wordsworth as the context for reading

Shelley's 'Mont Blanc' and 'Hymn to Intellectual Beauty,' and Byron's *Manfred*. Percy Shelley's visionary epic 'Prometheus Unbound' will be read in the context of his political pamphlets and radical poems in a section called 'England in 1819,' etc. Keats will be read in the context of his immediate social circle, pejoratively named 'the Cockney School,' including the poet and radical publisher Leigh Hunt. The course will then turn to the 'peasant poet,' John Clare. Clare's early poems attacking the practice of agricultural enclosure mark a significant shift in how we understand Romantic 'nature poetry,' and represent a direct challenge to Wordsworthian poetics. Peacock's novel will provide a satiric portrait of many of the key figures and ideas in the course and serve as a comic (but serious) overview. The goal of the course is to provide close readings of the major works (and some lesser known works) of the second generation of Romantic poets in a broad social context, taking advantage of important recent critical developments. Students will have the opportunity to develop their ideas through a series of short papers, culminating in a long research paper.

**REQUIRED TEXTS:**

Lord Byron	<b>Byron's Poetry</b>	Norton
Clare, John	<b>I Am: Selected Poetry</b>	Farrar, Straus and Giroux
Keats, John	<b>Poetry and Prose</b>	Norton
Peacock, Thomas Love	<b>Nightmare Abbey</b>	Penguin
Shelley, Percy	<b>Poetry and Prose</b>	Norton

**COURSE REQUIREMENTS:**

One 15-20 page paper due in the final week	75%
Seminar participation including 7 short papers	25%

**ENGLISH 752.52 THE DECADENT IMAGINATION**

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

Section 01

Professor Kaye

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

Registration Code: 5145

Decadence has a history that reaches its zenith at the end of the nineteenth century in both Britain and America in what recent critics have come to call *fin-de-siecle*. Exploring the iconography of decadence as well as film adaptations of turn of the century texts, this course traces the rise and fall of this ideologically complex and richly various cultural format. It is a period marked by powerful fears, anxieties, and fantasies, when the claims of realist fiction gave way to the advances of literary modernism. Such potent figures as the New Woman, the urban detective, the Socialist, the homosexual bachelor, the Anarchist, the Wandering Jew, the overreaching colonialist, the self-preening aesthete, and the femme fatale dominated literary narrative, as authors navigated a world in which theories of "degeneration" preoccupied the popular imagination. In the wake of Freud's revolutionary theories of hysteria in texts such as *Dora*, fictional works such as James' "Turn of the Screw," Stevenson's *Dr. Jekyll and Mr. Hyde*, and Wells' *The Island of Dr. Moreau*, focused on the perils of the repressed self. Kipling's *The Man Who Would Be King* and Conrad's *Heart of Darkness* examined the folly and horror of Imperialist aspirations. In Bram Stoker's *Dracula*, one witnesses *fin-de-siecle* apprehension over foreign invaders. Fears concerning female ascendancy and "sexual anarchy" informed Gissing's *The Old Woman*, Hardy's *Jude the Obscure*, and Wilde's biblical drama "Salome." Women writers such as Charlotte Gilman and Olive Schreiner, meanwhile, flooded English and American magazines with experimental tales of marital discontent and feminist ambition. Requirements: two papers and a final exam.

**ENGLISH 761.50**

**REINVENTING WHAT REMAINS: THE POSTMODERN HISTORICAL NOVEL**

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

Section 01

Dr. Brown

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

Registration Code: 5346

Toward the second half of the twentieth century, many postmodern novelists challenged stable notions of representation by troubling historical narratives through indeterminacy, dynamic verbal play and fragmentation. Many of these authors display the fractures inherent in a linguistically constituted subject position that cannot represent the past with absolute certainty. Their works often use a historical situation or personages as their foundation, but seek to undermine the ways in which history can be definitively presented. Working within Norman Mailer's paradigm of "history as a novel; the novel as history," this course will examine texts that evoke a particularly resonant epistemological skepticism. Possible authors may include T.C. Boyle, E.L. Doctorow, Louise Erdrich, Thomas Pynchon, Kathryn Davis, Ismael Reed, Maxine Hong Kingston, John Barth, Kurt Vonnegut and Joan Didion. Students are asked to complete one short paper of approximately 8-10 pages, a research paper of approximately 15-20 pages accompanied by an abstract/formal proposal, and a presentation.

**ENGL 766.52 THE CONTEMPORARY MULTI-CULTURAL AMERICAN NOVEL**  
**(3 credits, two hours plus conferences)**

Sections 01

Professor Tolchin Tuesdays 5:30-7:20 p.m. Registration Code: 5026  
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 769.52 CREOLE POETICS IN CARIBBEAN FICTION AND POETRY**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Webb Thursdays 5:30-7:20 p.m. Registration Code: 5347  
This course will trace the evolution of the idea of a Creole poetics in Caribbean writing. Although the primary focus of the course will be the fiction and poetry of the Anglophone Caribbean, we will read texts by writers from other areas of the region as well as the diasporic communities of North America, such as Patrick Chamoiseau, Edwidge Danticat, and Junot Diaz. Contemporary writing of the Caribbean has no fixed national or geographic boundaries. The writers themselves often reside elsewhere but their fiction and poetry continually invoke Caribbean history and culture. The process of creolization—that is, the difficult transformation of indigenous, African, Asian and European cultures in the Americas is the cultural model that informs the poetics of the texts we will be reading. Beginning with the origins of Caribbean modernism in the 1920s and 1930s, we will discuss Claude McKay's *Banana Bottom* (1933) as an early exploration of the problematics of colonialism, migration and cultural self-definition that foreshadows many of the concerns of the post-1960s period of decolonization. It is during this later period that Caribbean writers increasingly turn towards the region itself in search of distinctive forms of creative expression. We will discuss their ongoing investigations of the history of the region and the relationship between orality and writing in their experiments with vernacular forms—from folktales and myths to popular music and carnival. Readings by contemporary Caribbean writers will include Kamau Brathwaite, Lorna Goodison, Derek Walcott, V.S. Naipaul, Michelle Cliff, and Patricia Powell. Requirements: Regular attendance and class participation, an oral presentation, a midterm essay, and a research paper. The class will be conducted as a seminar with class discussions of assigned readings and oral presentations each week.

**ENGLISH 772.50 RACE, MODERNITY AND CULTURE**

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

Section 01

Professor Chon-Smith Mondays 5:30-7:20 p.m. Registration Code: 4620  
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 773.51 U.S. LATINA/O LITERATURE**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Dowdy

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

Registration Code: 4937

This course examines how Latina/o texts negotiate the exclusions, constraints, and possibilities of life in North America, with special emphasis on their conceptions of space and place, struggle and resistance, and the contradictory valences of “freedom.” Discussions and assignments will focus on the development of innovative Latina/o literary languages within formative historical geographies, such as the US-Mexico War; the Spanish-American War; Latin American revolutions and counter-revolutions; NAFTA and neoliberalism; and the ongoing legal assault against Latinos and Latina/o studies programs in Arizona and elsewhere. Fiction, poetry, drama, and non-fiction will be drawn from: José Martí, Gloria Anzaldúa, César Chávez, Jovita González, Helena María Viramontes, Julia Alvarez, Judith Ortiz Cofer, Guillermo Gómez-Peña, Coco Fusco, Guillermo Verdecchia, Marcos McPeck Villatoro, Rubén Martínez, Alicia Gaspar de Alba, Junot Díaz, Rafael Campo, Martín Espada, Victor Hernández Cruz, Jack Agüeros, Jimmy Santiago Baca, Francisco Goldman, Maurice Kilwein Guevara, Alberto Ríos Tino Villanueva, and Ariel Dorfman. The course also includes brief weekly scholarly readings. Requirements: participation, presentation, midterm essay (5-7 pgs), and final essay (12-15 pgs).

**ENGLISH 774 STUDIES IN NATIVE AMERICAN LITERATURE**  
**(3 credits, two hours plus conferences)**

Section 01

Professor M. Miller

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

Registration Code: 4619

In this course we will study early speeches, performances, writings, and other texts by the indigenous peoples of the Americas as helping “Indians imagine themselves as Indians” by, among other things, extending tribal community and Native intellectual production, participating in processes of colonization and decolonization, creating Native spaces, and healing (or inflicting) wounds. To help us consider Indian communities as flexible and creative, rather than static or ahistorical, we will begin by tracking thematic connections between traditional and contemporary texts from two diverse tribal communities (Keres and Okanogan). Taking a hemispheric turn back to the 16<sup>th</sup> and 17<sup>th</sup> centuries, we will consider European and Incan accounts of contact, cooperation, and conflict. Moving into the 18<sup>th</sup> and 19<sup>th</sup> centuries, we will return to North America, reading Pequot and Mohegan narratives, sermons and hymnody, Cherokee newspaper editorials, and popular novels, poems and biographies. Finally, we will conclude as we began, looking at traditional and contemporary work from a single tribal community (Navajo/Diné). Throughout the course, literary and historical criticism will help contextualize our study and provide additional ground for analysis. Some knowledge of contemporary Native American literature is helpful, but not a prerequisite. Requirements include regular short writing, a substantial presentation, and a final paper project including a detailed prospectus.

**ENGLISH 780.50 MODERN BRITISH DRAMA: THE ART OF PROVOCATION**  
**(3 credits, two hours plus conferences)**

Section 01

Professor Shute

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

Registration Code: 5410

This course will explore works by a range of British and Irish playwrights, from Beckett to the present, pairing them with the works of selected filmmakers from the same period. Our focus will be on the political and aesthetic provocations of playwrights such as Beckett, Pinter, Osborne, Orton, Stoppard, Churchill,



rhetorical theory in conduct books, treatises, and composition textbooks by writers like Sei Shonagon, Aspasia, Pan Chao, Margaret Cavendish, Margaret Fell, and Gertrude Buck, among others, and apply these theories to a variety of texts, both fiction and nonfiction. We will also examine nineteenth-century America as a particularly prolific period for women's rhetoric. The class will reflect on the controversies in recovering women theorists and rhetors and participate in the recovery of women's practices through an archive project. No previous knowledge of rhetoric or rhetorical theory is needed. Requirements include responses to readings, participation in class discussions, a short analysis paper, presentations, and an archival research project. Course Texts: Donawerth, Jane, ed., *Rhetorical Theory by Women before 1900: An Anthology*. Rowman & Littlefield Publishers, Inc. (2002) ISBN: 0742517179. *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*, Parlor Press (2010). ISBN: 9781602351356. Gilman, Charlotte Perkins, *The Yellow Wallpaper: A Bedford Critical Edition*, edited by Dale M. Bauer. Bedford/St. Martin's (1998). ISBN: 0312132921.

<b>ENGLISH 788-01</b>	<b>READING (ARTS &amp; SCIENCES)</b>	<b>(3 credits)</b>
Section 01	Hours to be arranged	Staff
Section 02	Hours to be arranged	Staff
		Registration Code: 3774
		Registration Code: 3775

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.

<b>ENGLISH 789-01</b>	<b>MASTER'S ESSAY</b>	
<b>(3 credits)</b>		
Section 01	Hours to be arranged	Staff
Section 02	Hours to be arranged	Staff
Section 03	Hours to be arranged	Staff
Section 04	Hours to be arranged	Staff
Section 05	Hours to be arranged	Staff
Section 06	Hours to be arranged	Staff
		Registration Code: 3776
		Registration Code: 3777
		Registration Code: 3778
		Registration Code: 3779
		Registration Code: 3780
		Registration Code: 3781

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



# FALL 2011 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>
<b>ENGL 790.01</b> 01 T	<b>FICTION WRITING</b> 5:30-7:20	4622	CAREY
<b>ENGL 791.01</b> 01 T	<b>POETRY WRITING</b> 5:30-7:20	4623	ALEXANDER
<b>ENGL 792.01</b> 01 M	<b>CRAFT SEMINAR IN FICTION</b> 5:30-7:20	4624	MCCANN
<b>ENGL 794.01</b> 01 TH	<b>CRAFT SEMINAR IN POETRY</b> 5:30-7:20	4625	LEVI
<b>ENGL 795.01</b> 01 M	<b>MEMOIR WRITING</b> 5:30-7:20	4626	HARRISON
<b>ENGL 796.01</b> 01 W	<b>CRAFT SEMINAR IN MEMOIR</b> 5:30-7:20	4627	DESALVO
<b>ENGL 798.00</b> 01 HRSTBA 02 HRSTBA 03 HRSTBA 04 HRSTBA 05 HRSTBA 06 HRSTBA	<b>WRITING IN CONFERENCE</b>	3789 3790 3791 3792 3793 3794	MCANN CAREY HARRISON DESALVO MASINI LEVI
<b>ENGL 799.00</b> 01 HRSTBA	<b>MFA THESIS</b>	3795	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.**

## **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 18th**

LITERATURE GRADUATE ADVISOR: PROFESSOR CANDICE JENKINS  
OFFICE: 1208 HUNTER WEST  
TELEPHONE: 772-5172  
E-MAIL: gradenglish@hunter.cuny.edu  
OFFICE HOURS SPRING 2011: TH 3:00-5:00 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 2:00-3:00

## **REGISTRATION FOR FALL 2011.**

### **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 2011**

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

DATE: August 16, 2011 from 2:00-4:00. Room 1248 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 16, 2011 from 5:00-6:00. Room will be announced.