

# The Master's Gazette

MMV No. 044 Hunter College  
Fall 2017

email addresses for MA programs:  
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## FALL 2017 COURSE OFFERINGS



### ENGLISH 607

### ENGLISH LINGUISTICS

(3 credits, two hours plus conferences)

Section 01:

Professor K. Greenberg      Tuesdays      7:30-9:20 p.m.      Class Number: 7431

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.

### ENGLISH 615

### RHETORIC AND COMPOSITION

(3 credits, two hours plus conferences)

Section 01:

Professor Jones      Tuesdays      5:30-7:20 p.m.      Class Number: 7433

The goal of this course is to introduce you to a survey of the history, major theories, and practical questions that comprise the field of rhetoric and composition, with an emphasis on teaching secondary English courses. We will read and discuss theories about the relationship between writing and rhetoric, the writing process, and evaluating student writing. Seminar participants will begin to develop a praxis for teaching writing, including Monday-morning activities as well as approaches to meeting long-term goals. Along with reading and class discussions, the course will include frequent written responses to readings on the schedule and regular student presentations on supplemental texts.

**ENGLISH 68101****READING CREDIT****(1 credit)**

Section 01

Staff

Hours to be arranged

Class Number: 14965

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

Staff

Hours to be arranged

Class Number: 14966

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

Staff

Hours to be arranged

Class Number: 10254

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 70753****MEDIEVAL DEATH****(3 credits, two hours plus conferences)**

Sections 01

Professor Hennessy

Tuesdays &amp; Fridays 11:10-12:25 p.m.

Class Number: 62963

Ghosts, revenants, and the undead stalked the medieval imagination; indeed, death is the obsessive subject of some of its most remarkable literature. In this course medieval death culture will first be contextualized by looking at early Christian attitudes towards the dead, with a special focus on the development of the cult of the saints and relics. Then we will read miracle tales and other texts including Viking sagas that recount stories of the undead rising from their graves to haunt their friends, relatives, and enemies. Relationships between the living and the dead will also be viewed through the lens of monastic visions of heaven, hell, and purgatory including *The Monk of Evesham's Vision*. The bulk of the course will focus on literary texts produced after the onset of the Black Death, the Great Mortality of 1348-1350 that left between one-half and one-third of the population dead, with a particular emphasis on its spread across Britain. Middle English texts to be read include *Pearl*; Chaucer's *Book of the Duchess* and *Pardoner's Tale*; John Lydgate's *The Dance of Death*; *The Disputation between the Body and the Worms*; and *The Croxton Play of the Sacrament*. Continental texts to be read (in translation) include select works by Dante, Boccaccio, and Villon. The complexity and variety of attitudes towards death and burial in the Middle Ages can often be connected to changing constructions of personhood as well attitudes towards the body. From this view special attention will be devoted to the iconography of death and burial in late medieval visual traditions such as manuscript painting and tomb sculpture. Hence we will look at the widespread themes of the *Danse Macabre* (Dance of Death); the *Ars Moriendi* (Art of Dying); the *Three Living and the Three Dead*; as well as the development of the *transi* tomb. Students will also engage with recent developments in history and criticism by authors such as Paul Binski, Peter Brown, Caroline Walker Bynum, Michael Camille, Patrick Geary, Cynthia Hahn, and Jean-Claude Schmitt, among others. Two films will also be included in the syllabus: Ingmar Bergman's *The Seventh Seal* and Andrei Tarkovsky's *Andrei Rublev*. Requirements: one research paper (12-15 pages, submitted in two drafts); one 10-minute oral report based on one of the secondary readings for the week on the syllabus, which is handed in as a 4-5 page written essay, and various in-class writing assignments. Required books for purchase: Andrew Joynes, *Medieval Ghost Stories* (Boydell, 2001), paper \$21 (ISBN-10:1843832690) and *The Black Death*, ed. Rosemary Horrox (Manchester, 1994) paper \$18.50 (ISBN-10: 0719034981).

**ENGLISH 71558                      SHAKESPEARE’S NEW WORLDS**  
**(3 credits, two hours plus conferences)**

Sections 01

Professor Hollis

Tuesdays & Fridays 3:45-5:00 p.m.

Class Number: 62964

William Shakespeare’s grasp of geography has long been described as, well, rather shaky. His friend and rival Ben Jonson, in a conversation with the Scottish poet William Drummond, berated Shakespeare for bequeathing a coastline to Bohemia in *The Winter’s Tale*, even though “there is no Sea neer by some 100 miles.” We might be tempted to dismiss Jonson’s mockery: after all, we find plentiful examples of geographical “errors” not just throughout the Shakespeare canon but also in the work of other contemporary playwrights; as the critic Douglas Bruster reminds us, “[t]he Renaissance stage remained notorious for its ability to compress, mingle, alter, interchange, and disguise geographic places,” and Jonson’s penchant for geographical exactitude marks him out as something of an exception. But Jonson’s complaint points us to a paradox. The early modern era saw the development of modern spatial sciences (cartography, surveying, geometry), and was a period when land started to be quantified and represented in new and increasingly accurate ways. It has also been characterized as the “age of discovery,” when Europeans came into contact with alien spaces and foreign peoples, and began working out ways to describe, categorize, and map them. Not only was it well known that Bohemia had no coast; knowledge about places far beyond Europe was becoming ever more commonplace. So, given the rise of this new knowledge about the globe, why do we find these geographical “errors” propagated in Shakespeare’s *Globe Theatre*? Why did the Renaissance stage bend space and time, and how? What does the presence of “the coast of Bohemia” tell us about the circulation of geographical knowledge in the early modern period? And if “all the world’s a stage,” what happens when that stage reflects back a different, strange, new world? In the course we will be reading *The Comedy of Errors*, *The Tempest*, *The Merchant of Venice*, *Othello*, *Antony and Cleopatra*, *Titus Andronicus*, *Cymbeline*, and *The Winter’s Tale*. Students will be required to do a presentation, short paper or annotated bibliography, and 15-20 page research paper.

**ENGLISH 71559                      SHAKESPEARE’S CITIES**  
**(3 credits, two hours plus conferences)**

Sections 01

Professor Hollis

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

Class Number: 14967

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 center). 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) 396-1142 F (212) 570-0369; Store Hours: M - F 9 AM - 8 PM, Saturday 10 AM - 7 PM, Sunday 11 AM - 6 PM.

**ENGLISH 75652                      PRAGMATISM AND AMERICAN LITERATURE:**  
**RALPH WALDO EMERSON TO RALPH WALDO ELLISON**  
**(3 credits, two hours plus conferences)**

Sections 01

Mr. Bobrow

Tuesdays & Thursdays 5:35-6:50 p.m.

Class Number: 62970

An important part of American intellectual and literary history, pragmatist philosophy developed in the latter part of the nineteenth century and came to influence writers and intellectuals in the first decades of the

twentieth century. Renewed interest in pragmatism and pragmatist aesthetics in the last 40 years has resulted in re-examination of both canonical and non-canonical American literary works, as well as American cultural history itself. This course will have a dual focus: 1) a selective reading of both classic and contemporary pragmatist texts, with an emphasis on pragmatist aesthetics, which will place pragmatist philosophy in the broader context of American intellectual and literary history; and 2) a close examination of selected literary works that reflect, revise, challenge, and extend pragmatist ideas. We will pay particular attention to how pragmatism has engaged and shaped key cultural and social issues: debates about American literary tradition and modernism; questions of racial and cultural identity in a pluralistic society; ideas about language, thought, and experience; and ideas about truth and values in a rapidly changing social and cultural landscape. To understand the history and main ideas of pragmatism, we will read essays by Ralph Waldo Emerson, William James, John Dewey, C. S. Peirce, W. E. B. Du Bois, Alain Locke, and Jane Addams, as well as contemporary pragmatist philosophers and critics. Our literary readings will include: "Melanctha" (Gertrude Stein); selections from *Winesburg, Ohio* (Sherwood Anderson); *Bread Givers* (Anzia Yezierska); *Invisible Man* (Ralph Ellison); and selected poetry by Walt Whitman, Wallace Stevens, Langston Hughes, William Carlos Williams, Robert Frost, and others. The centerpiece of the course will be *Invisible Man*, Ralph Ellison's mid-century masterpiece. In his articulation of a "pluralistic literary tradition" and a uniquely American aesthetic, Ellison engages, enacts, embraces, critiques, subverts, and revises pragmatist thought, crafting a polyvocal and polyrhythmic work that encompasses Benjamin Franklin and Louis Armstrong, Emerson and the blues, American folk idioms and "high" modernism. Requirements: A précis of a secondary critical reading; an oral presentation; two brief critical response papers (which may take the form of a blog); and a 12-15 page research paper.

### **ENGLISH 75853 THE HARLEM RENAISSANCE**

(3 credits, two hours plus conferences) Fulfills the American and Multi-Cultural requirements.

Section 01

Dr. Nims

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

Class Number: 10694

Section 02

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

Class Number: 62962

In 2009 Junot Diaz won the Pulitzer Prize for Fiction for *The Brief Wondrous Life of Oscar Wao*, challenging many traditional and often stereotypical "norms" of Dominican culture and society. One major premise of the novel is the notion of fuku (a curse) and zafa (a cure). In the recent renewal of black social movements, like *Black Lives Matter*, to combat deadly oppression seemingly based on race, there is no better place to look for zafa than the Harlem Renaissance. The Harlem Renaissance is one of the landmarks of African American literary, artistic and intellectual history. It marked the emergence of a distinctive current of modern black expression in arts and literature, involving a remarkable gathering of black writers who sought to give expression to the African American experience in all its beauty and complexity. The course will focus on texts by W.E.B. Du Bois, Claude McKay, Countee Cullen, Langston Hughes, Jean Toomer, and Zora Neale Hurston; it may also include a survey of African American achievements in music and/or the visual arts. We will also examine the influence of the Harlem Renaissance in the evolution of African American literature, as well as its impact on other movements in the black world, notably the Negritude movement associated with the French-speaking African and Caribbean writers.

### **ENGLISH 75855 TONI MORRISON AND THE AFRICAN AMERICAN TRADITION**

(3 credits, two hours plus conferences) Fulfills the American and Multi-Cultural requirements.

Section 01

Professor Webb

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

Class Number: 18236

This course will examine the development of Toni Morrison's artistic vision from the publication of her first novel, *The Bluest Eye* (1970) through *A Mercy* (2008) and *Home* (2012). In our critical reading and analysis of several of her major novels, we will pay particular attention to her explorations of language and form, her use of African American vernacular traditions, and her concept of history as a creative act of memory. We will also read her influential nonfiction essays, such as "Unspeakable Things Unspoken" and *Playing in the Dark*, and discuss the importance of her role as editor and cultural critic. Special emphasis will be given the critical reception of her work and the revisionary strategies that have characterized her literary project. Our primary readings will include *Sula*, *Song of Solomon*, *Beloved*, *Jazz*, *A Mercy* and *Home*. Requirements for the course are regular attendance and active participation in class discussions,

an oral presentation, a midterm essay, a prospectus and research paper. This course will be conducted as a seminar with class discussion of assigned readings and oral presentations each week.

## **ENGLISH 75950                      FOUNDATIONS OF THE MODERN: THE ROLE OF COMPASSION**

(3 credits; two hours plus conferences)

Section 01

Professor Robinson

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

Class Number: 9320

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 open only 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: 14972

Why zombies? And why zombies now? Not only do audiences seem unable to resist the onslaught of the undead in fiction, film, television, video games, and graphic novels, etc., but the term has also spread, seemingly unstoppably, to other areas of modern life (e.g., zombie computers, zombie insects, zombie missiles). In fact, google "zombie" and you'll get well over 82 million hits. So why the current epidemic of zombies? To address this question, we'll consider zombies historically (from before the term entered English in the late nineteenth century), cross culturally (including African and Caribbean examples), and encounter modern instances from many different disciplines. Using elements of cultural, monster, and zombie theory, students will have opportunities to chew on the zombie-area they feel least resistible, most digestible. Requirements will include presentations, weekly informal writing, a cinematic close reading and a research essay.

## **ENGLISH 765.51                      TRANSATLANTIC 19<sup>TH</sup> CENTURY LITERATURE**

(3 credits, two hours plus conferences) Fulfills the American Literature requirement.

Professor Black

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

Class Number: 21657

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. 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.

## **ENGLISH 77156                      BLACK RADICALISM: THEORY, TEXT, PERFORMANCE**

(3 credits, two hours plus conferences) Fulfills the American and Multi-Cultural requirements.

Professor Glick

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

Class Number: 54869

This seminar will examine important critical interventions in the field of Black Radicalism. We will look at theoretical texts, iconic studies, and creative work (novels, film, music, and performance) that foreground Black culture and Black thought as transformative resources that think about and chip away at regimes of patriarchy, white supremacy, and capital accumulation. Students will be required to write a short midterm as well as final paper. Authors we will examine might include work by Fred Moten, Amiri Baraka, Hortense Spillers, Angela Y Davis, Wesley Brown, Arthur Jafa, Arna Bontemps, Toni Cade Bambara, Samuel R. Delany, George Jackson and Daphne Brooks. This seminar's curriculum will be organized around

keywords; included but not limited to: Space, Jazz, Screams, Improvisation, Study, and Labor.

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

Sections 01

Professor Webb

Mondays and Thursdays 4:10-5:25 p.m. Class Number: 62387

This course is a study of literature by women from Africa, the Caribbean and the United States. This course will examine how these women address issues of culture, sexuality, and politics in their fiction and essays. Of particular interest will be their engagements with nationalist, feminist, and diasporic discourse. How do these women re-envision nation and community in their texts? What are their contributions to the problematics of language and literary form? How do regional and transnational perspectives intersect in their writings? Selected readings will include: Buchi Emecheta, *The Joys of Motherhood*, Chimamanda Ngozi Adichie, *Purple Hibiscus*, Patricia Powell, *The Pagoda*, Edwidge Danticat, *Krik? Krak!*, Toni Cade Bambara, *The Salt Eaters*, and Jesmyn Ward, *Salvage the Bones*. Requirements for the course are regular attendance and active participation in class discussions, an oral presentation, a midterm essay, a prospectus and research paper. This course will be conducted as a seminar with class discussion of assigned readings and oral presentations each week.

**ENGLISH 78462                      VIRGINIA WOOLF**

(3 credits, two hours plus conferences) Fulfills the American and Multi-Cultural requirements.

Professor Meisel

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

Class Number: 54875

A comprehensive assessment of Woolf's career as a writer, emphasizing what Woolf's fiction and non-fiction share: Woolf's dialogism makes the strategies of her essays and novels continuous. Her texts are dialogues or conversations with her reader, with prior texts, and with social discourse as a whole. Woolf is interactive or transactional, whether in her sketches and diaries, her essays and polemics, or in her fiction. The course will begin with the historical contexts that situate Woolf within the Bloomsbury Group: aestheticism (Pater), ordinary language philosophy (G.E. Moore), and psychoanalysis (Freud, Klein, Winnicott). Chronological coverage of Woolf's works will begin with the major essays, the early stories, *Jacob's Room* (1922), and the influence of James and Katherine Mansfield. The course's principal focus will be the study of her canonical phase, from *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928) to *A Room of One's Own* (1929), *The Waves* (1931), *Three Guineas* (1938), and *Between the Acts* (1941).

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

Section 01	Hours to be arranged	Staff	Class Number: 7474
Section 02	Hours to be arranged	Staff	Class Number: 9816
Section 03	Hours to be arranged	Staff	Class Number: 9817
Section 04	Hours to be arranged	Staff	Class Number: 9818
Section 05	Hours to be arranged	Staff	Class Number: 9819

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                      MASTER'S ESSAY**  
**(3 credits)**

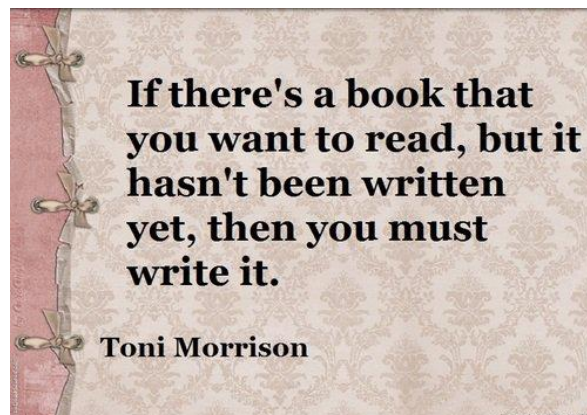
Section 01	Hours to be arranged	Staff	Class Number: 7475
Section 02	Hours to be arranged	Staff	Class Number: 7476
Section 03	Hours to be arranged	Staff	Class Number: 7477
Section 04	Hours to be arranged	Staff	Class Number: 9321
Section 05	Hours to be arranged	Staff	Class Number: 14974
Section 06	Hours to be arranged	Staff	Class Number: 14975

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

# FALL 2017 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 79001</b> 01 T	<b>FICTION WORKSHOP</b> 5:30-7:20	14976	CAREY
<b>ENGL 79101</b> 01 TH	<b>POETRY WORKSHOP</b> 5:30-7:20	14977	MASINI
<b>ENGL 79201</b> 01 M	<b>CRAFT SEMINAR IN FICTION</b> 5:30-7:20	14978	OBREHT
<b>ENGL 79401</b> 01 T	<b>CRAFT SEMINAR IN POETRY</b> 5:30-7:20	14979	BARNETT
<b>ENGL 79501</b> 01 M	<b>MEMOIR WRITING</b> 5:30-7:20	14980	HARRISON
<b>ENGL 79601</b> 01 W	<b>CRAFT SEMINAR IN MEMOIR</b> 5:30-7:20	14981	STYRON
<b>ENGL 79701</b> 01 M	<b>THESIS 1</b> 5:30-7:20	14982	SLEIGH
<b>ENGL 79800</b> 01 HRSTBA 02 HRSTBA 03 HRSTBA 04 HRSTBA 05 HRSTBA 06 HRSTBA 07 HRSTBA	<b>WRITING IN CONFERENCE</b>	7478 7479 7480 7481 14985 14986 14987	CAREY HARRISON OBREHT STYRON BARNETT SLEIGH MASINI
<b>ENGL 79900</b> 01 HRSTBA	<b>MFA THESIS</b>	14983	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 LITERATURE, LANGUAGE AND THEORY HAS THE FOLLOWING REQUIREMENTS:**

30 credits of satisfactory work in English, including English 789 (Literary Research) and Literary Theory (702).

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.

Students are required to take at least one course in pre-1800 literature.

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 thesis (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, 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 (24 credits)  
**See Education Department for further information.**

**ADMISSIONS REQUIREMENTS FOR THIS PROGRAM:**

1. 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

**ADVISING HOURS UNTIL MAY 18th**  
LITERATURE GRADUATE ADVISOR: PROFESSOR AMY ROBBINS  
OFFICE: 1442A HUNTER WEST  
TELEPHONE: 772-4037  
E-MAIL: gradenglish@hunter.cuny.edu  
OFFICE HOURS SPRING 2017: M 5:45-7:30; TH 1:30-3:00

ADOLESCENT EDUCATION GRADUATE ADVISOR: PROFESSOR JANET NEARY  
OFFICE: 1204 HUNTER WEST  
TELEPHONE: 772-4039  
E-MAIL: gradened@hunter.cuny.edu  
OFFICE HOURS SPRING 2017: TH 2:30-6:30

## **REGISTRATION FOR FALL 2017**

### **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 2017**

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

**DATE: TO BE ANNOUNCED Room 1204 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.**