

The Master's Gazette

MMX No. 031

Hunter College

Spring 2011

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

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

SPRING 2011 COURSE OFFERINGS



ENGLISH 607, sections 01 & 03 (3 credits, two hours plus conferences)

ENGLISH LINGUISTICS

Professor Reyes

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

Registration Code, section 01: 3375

Registration Code, section 03: 4158

(Section 01 is for program code G88; section 03 is for program code G88)

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 607, sections 02 & 04 (3 credits, two hours plus conferences)

ENGLISH LINGUISTICS

Professor Luria

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

Registration Code, section 02: 4159

Registration Code, section 04: 4160

(Section 02 is for program code G88; section 04 is for program code 188)

English Linguistics is a general introduction to the study of language with an emphasis on syntax. We will examine some of the major issues in the field of linguistics as well as discuss the relationship between language learning and language teaching. We will explore the following questions: What is language? How is language acquired? How does language change? What is literacy? Requirements: response papers, applications, midterm, final project and presentation.

ENGLISH 710.50, section 01 (3 credits, two hours plus conferences)
SOCIETY, LANGUAGE AND LITERATURE

Professor Parry

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

Registration Code: 4824

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.

ENGLISH 715.60, section 01 (3 credits, two hours plus conferences)
SHAKESPEAREAN TYRANNIES

Professor Alfar

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

Registration Code: 4370

This seminar will study the plays as energized by a socio-political and naturalized hierarchy of power descending, as Robert Filmer explains it, from God, to King, to Man: “If we compare the natural rights of a father with those of a king, we find them all one, without any difference at all, but only in the latitude or extent of them. As the father over one family so the king as father over many families extends his care to preserve, feed, clothe, instruct, and defend the whole commonwealth.” *An Homilie Against Disobedience and Willful Rebellion* agrees, “[God] not onely ordayned that in families and households the wife should be obedient unto her husbände, the children unto their parentes, the servantes unto their masters, but also, when mankinde increased and spread it selfe more larglie over the worlde, he by his holy worde dyd constitute and ordain in cities and countries severall and speciall governours and rulers, unto whom the residue of his people should be obedient.” This patrilineal Christian and political order, animated by the rebellion of angels against God, forms the crux of early modern political and domestic theory. It would appear inviolable, quite seriously not a system that anyone, male or female would want to threaten. Yet we know it was under threat constantly; from the political unrest of the hundred years’ war, from religious strife throughout the 16th century, from parliament’s growing discontent with James’s reign and the Civil war that brought an end to his son’s reign, from England’s growing awareness of and contact with the peoples of Africa, Asia and the Americas, and from women’s legal actions that circumvented common law’s apparent stranglehold on women’s legal rights, the English system of divine right, so that one man’s legitimate monarch was another’s tyrant. We will examine the plays through the topic of tyranny—marital, sexual, cultural, racial, religious, and political. We will read seven of Shakespeare’s plays, a number of documents from the period, and many scholarly essays, to address women’s conduct and legal rights, male honor and anxiety, Renaissance conceptions of racial and religious “others,” and absolute monarchy. Plays will include, *Much Ado About Nothing*, *Romeo and Juliet*, *Othello*, *The Merchant of Venice*, *The Winter’s Tale*, *Henry V*, *Richard II*. Assignments will include two short papers, one 15-20 page research paper, a presentation, and weekly in-class responses.

ENGLISH 715.63, section 01 (3 credits, two hours plus conferences)
SHAKESPEARE ON/IN LOVE

Professor Schmidgall

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

Registration Code: 4858

No playwright composed so many memorable answers to the simple question posed by the comic suitor Sir Andrew Aguecheek in *Twelfth Night*, “What is love?” (the words love/loves/loved occur nearly 2,800 times in the plays and poems). An exploration of Shakespeare’s discourse on the nature of love, this seminar will focus on his Sonnets and the long erotic poem *Venus and Adonis*, two great love comedies (*Love’s Labor’s Lost* and *Twelfth Night*), and his two great love tragedies (*Othello* and *Antony and Cleopatra*). View the Academy Award-winning film *Shakespeare in Love* before the class begins to get in the mood. Blackboard will be an active part of the course. Four papers (the last involving research); there

may be a final examination.

ENGLISH 725, section 01 (3 credits, two hours plus conferences)
STUDIES IN RESTORATION AND 18TH CENTURY LITERATURE

Professor Mallipeddi

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

Registration Code: 4161

When playhouses reopened in 1660, after public stage performances had been prohibited in England for 18 years by the Commonwealth, the theater became a place of unusual excitement and innovation. Between 1660 and 1800, the theater not only stayed in close touch with contemporary London life, but also became an active site of social criticism. In this seminar, we will read representative plays from the period, including the aristocratic or "hard" comedies of Dryden (*Marriage à la Mode*, 1671) and Wycherley (*The Country Wife*, 1675); sentimental or "weeping" comedies of Steele (*The Conscious Lovers*, 1722) and Farquhar (*The Beaux's Stratagem*, 1710); pathetic tragedies of Otway (*Venice Preserv'd*, 1682) and Rowe (*The Fair Penitent*, 1703); and the laughing comedies of Goldsmith (*She Stoops to Conquer*, 1773) and Sheridan (*School for Scandal*, 1777). Requirements include a book report, an in-class presentation, and a 15-20 page final research paper.

ENGLISH 741.50, section 01 (3 credits, two hours plus conferences)
STUDIES IN THE ROMANTIC NOVEL

Professor D. Robbins

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

Registration Code: 4162

The Romantic period in Britain (roughly, 1780-1833) produced novels of tremendous variety and significance, yet there lingers a perception among some that this era's great literature mostly belongs to another genre, namely its poetry. Such a view would seem to assume an essential difference in the genres beyond the formal one, that is, a difference in the nature of the ideas. One central goal of this course will be to interrogate the degree to which some important novels of the period exhibit (or not) one or more tenets typically associated with "Romanticism" (to accomplish this, a small dose of poetry and short prose works will attend our readings of the novels). A concurrent emphasis of the course, however, will be to resist focusing on only the aforementioned question, but also to consider these novels in all their individual complexity -- beyond their possible connections with Romantic texts of other genres -- in order to give a fuller picture of the era's myriad and conflicting concerns. In this way, the novels in this course will be studied for 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." One or more novel by each of the following authors will likely be considered: Jane Austen, Maria Edgeworth, William Godwin, James Hogg, Matthew Lewis, Charles Maturin, Thomas Love Peacock, Ann Radcliffe, Walter Scott, Mary Shelley, and Mary Wollstonecraft. Critical essays on individual works, the 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 749.52, section 01 (3 credits, two hours plus conferences)
THE SENTIMENTAL TRADITION IN THE UNITED STATES

Professor Chinn

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

Registration Code: 4372

This course is an examination of the roots, growth, flowering, and decline of sentimentalism in the United States over the course of the 19th century. We will not only be reading a number of sentimental novels, but also looking at the accessories to sentimentalism: women's magazines, religious and pro-temperance tracts, funeral photography, and so on. Some of the questions we will be asking are: What accounts for the development of the sentimental ethos in the middle third of the nineteenth century? How did the sentimentalism rework the American past? How is it connected to social class and race? What are the links between sentimentalism and political activism? What are other ways for women to express themselves through literature? Requirements include a mid-term paper, final research project, and oral presentation.

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

FOUNDATIONS OF THE MODERN

Professor Robinson

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

Registration Code: 3392

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, code 523.

ENGLISH 765.50, section 01 (3 credits; two hours plus conferences)

LITERATURE AND DECOLONIZATION

Professor Agathocleous

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

Registration Code: 3394

This course examines twentieth-century British and post-colonial literature and culture in the context of war, decolonization and immigration. Drawing upon primary texts as well as readings from critical and postcolonial theory, we will examine the ways in which writers responded to the traumatic historical events and national transformations of the twentieth century. We will ask such questions as: How do writers represent the scale of war, national transformation and collapse of empire that marked the last century? How, in particular, is decolonization imagined in literary terms? How do notions of Britain, Britishness and "English" literature change over the course of the century? What kinds of communities are imagined instead of/alongside/across nations? What is the relation between form, history and national identity? What is the relation between national and international literary traditions? Though we will primarily be analyzing fiction, we will also look at short stories, poems, and non-fiction writing, as well as film. Requirements will include an oral report, short paper, abstract and bibliography for research paper and final research paper.

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: 4374

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.

ENGLISH 766.51, sections 01 & 02 (3 credits, two hours plus conferences)

STUDIES IN ETHNICITY AND RACE IN LITERATURE: THE CONTEMPORARY MULTICULTURAL NOVEL

Professor Tolchin

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

Registration Code, section 01: 4375

Registration Code, section 02: 4587

{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}

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

HIP HOP AS NARRATIVE

Professor Jenkins

Thursdays 5:30-7:20 p.m. Registration Code, section 01: 4376

In this seminar we will apply the tools of literary theory and criticism to hip hop artistry. We will think about rap music not only as a poetic or lyric form, but as a narrative one: a medium of storytelling. While we will explicate individual performances and recordings, our larger goal will be to theorize hip hop as national discourse and contemporary cultural artifact. To that end, our study will include a great deal of recent scholarship on hip hop, particularly new analyses of hip hop aesthetics that expand upon earlier, purely historical treatments. In our work with both primary and secondary texts, we will consider the kinds of stories that rap music tells, including those that it tells about the nature of hip hop itself (hip hop meta-narratives). We will also explore the ways that hip hop culture is deployed in the telling of other types of stories, and in other media (the novel, television and film, visual art). Focusing primarily on work produced in the last ten years, the course will be organized thematically, addressing key topics that recur in the music and in the culture more broadly. Our primary objective will be to gain a more nuanced understanding of rap music's aesthetic and cultural significance, through critical analysis of hip hop as performance and as social metaphor. Required texts (for purchase): Michael Eric Dyson and Sohail Daulatzai's *Born to Use Mics: Reading Nas's Illmatic* (\$16); Murray Foreman and Mark Anthony Neal's *That's the Joint!: the Hip Hop Studies Reader* (\$50); Victor D. Lavalley's *Slapboxing with Jesus* (\$11); Adam Mansbach's *Angry Black White Boy* (\$13); Imani Perry's *Prophets of the Hood: Politics and Poetics of Hip-Hop* (\$23). Other required texts (distributed in-class or made available via library reserve) may include criticism by Tricia Rose, Bakari Kitwana, Kyra Gaunt, T. D. Sharpley-Whiting, and Richard Iton; film/video and images by Luis Gispert, Byron Hurt, Ben Stiller, Kehinde Wiley, and Ava DuVernay; and recordings by, among others, Shawn Carter, Nasir Jones, Kanye West, Dwayne Carter Jr., Wasalu Jaco, and Dante Terrell Smith. Course requirements: Regular attendance and participation, including reading responses; oral presentation; midterm essay; final research paper/project (20pp).

ENGLISH 772.51, sections 01 & 02 (3 credits, two hours plus conferences)

ASIAN AMERICAN AND ASIAN DIASPORIC LITERATURE

Professor Chon-Smith

Tuesdays 7:30-9:20 p.m. Registration Code, section 01: 4378

Registration Code, section 02: 4379

{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}

This course is an advance study of key texts in Asian American literature and theory. We will underscore the historical contexts from which Asian American novels have been produced, and the theoretical conversations that have commented on their significance. My purpose of constructing such a framework is to offer a working methodology for teaching Asian American literature and to illuminate the intellectual contributions of Asian American studies. We will focus on seven major novels and the critical theoretical debates that have emerged around them. In this way, we will locate the texts within the socio-historical processes of social movements and transnational capitalism. 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. **Required Texts:** *Dictee*, Theresa Hak Kyung Cha; *No-No Boy*, John Okada; *Bone*, Fae Myenne Ng; *Dogeaters*, Jessica Hagedorn; *M. Butterfly*, David Henry Hwang; *The Woman Warrior*, Maxine Hong Kingston; *America is in the Heart*, Carlos Bulosan; *Eat a Bowl of Tea*, Louis Chu; *Orientalism*, Robert G. Lee; *Orientalism*, Edward Said; and there will be a course packet of secondary readings. **Assignments and Grading:** Attendance and Class Participation: 25%; Discussion Presentation: 25%; Syllabus and Short Response Papers: 25%; Research Paper (12-15 pp.): 25%.

ENGLISH 774, sections 01 & 02 (3 credits, two hours plus conferences)
STUDIES IN NATIVE AMERICAN LITERATURE: EARLY NATIVE AMERICAN LITERATURE, 1555-1854

Professor M. Miller

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

Registration Code, section 01: 4163

Registration Code, section 02: 4588

{Section 01 is for program code G88; section 02 is for program codes 521, 523, and 188}

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 16th and 17th centuries, we will consider European and Incan accounts of contact, cooperation, and conflict. Moving into the 18th and 19th 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 776.50, section 01 (3 credits, two hours plus conferences)

THE NOVEL AND THE NET: WAYS OF READING NEW MEDIA

Professor Allred

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

Registration Code: 4373

This class will examine what is perhaps the dominant cultural technology of the nineteenth century, the novel, in conjunction with the emergent cultural technologies of our own time on the world wide web. We will do this theoretically, through a range of critical writings looking at the novel genre (e.g., essays by Henry James, Georg Lukacs, Walter Benjamin, Mikhail Bakhtin, and Nancy Armstrong) but the course will also feature a practical, quasi-laboratory component in which we will *do* things with novels in independent small group projects. Here, possibilities include making a public domain audiobook and posting it on the web, creating an annotated HTML version of a novel, and creating maps depicting various aspects of a novel using map-making software. Requirements: several short response papers and a final creative project along the lines discussed above.

ENGLISH 782.50, section 01 (3 credits, two hours plus conferences)

20TH CENTURY AMERICAN POETRY BY WOMEN

Professor A. Robbins

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

Registration Code: 4380

This course will undertake an examination of the experimental tradition in 20th century American poetry, a tradition in large part inaugurated by two women – Emily Dickinson and Gertrude Stein – and one which remains linguistically, aesthetically, and philosophically vibrant through the important work of women writing in our own moment. That this course focuses entirely on the work of women poets is justified by the magnitude of their collective contribution to experimental and innovative poetics; at the same time, this course’s designation as a women’s poetry course means that we will largely bypass the work of male poets, some of them of equal significance. We will begin with Susan Howe’s *My Emily Dickinson*, a text which establishes the links between Dickinson and contemporary poets, and we will continue through Stein’s *Composition as Explanation* and *Tender Buttons*, before moving to recent works of poetry and criticism by Joan Retallack, Susan Howe, Harryette Mullen, Rae Armantrout, Leslie Scalapino, Lyn Hejinian, Alice Notley, Claudia Rankine, Laura Mullen, Rachel Blau Du Plessis, M. NourBese Philip, and Mei-mei Berssenbrugge. **PLEASE NOTE:** Some of the assigned texts are published by small presses in limited editions and may be costly. I will provide a book list on Informed Registration as early as possible so that students may search for used copies or borrow from friends, and I will make every effort to provide inexpensive alternatives. Nevertheless, the total cost of books will almost certainly total approximately \$150.

SPRING 2011 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: 4165	Professor McCann
ENGL 791.04		POETRY WORKSHOP		
Section 01	T	5:30-7:20	Code: 4166	Professor Levi
ENGL 792.04		CRAFT SEMINAR IN PROSE COMPOSITION		
Section 01	W	5:30-7:20	Code: 4164	Professor Englander
ENGL 794.04		CRAFT SEMINAR IN POETRY		
Section 01	M	5:30-7:20	Code: 4167	Professor Sleigh
ENGL 795.04		MEMOIR WRITING		
Section 01	M	5:30-7:20	Code: 4168	Professor Harrison
ENGL 796.04		CRAFT SEMINAR IN MEMOIR		
Section 01	W	5:30-7:20	Code: 4169	Professor DeSalvo
ENGL 797.02		THESIS TWO		
Section 01	TH	5:30-7:20	Code: 4170	Professor Masini
ENGL 798		WRITING IN CONFERENCE		
Section 01	Hours to be arranged		Code: 3411	Staff
ENGL 799		MFA THESIS		
Section 01	Hours to be arranged		Code: 3412	Staff
Section 02	Hours to be arranged		Code: 4832	Staff
Section 03	Hours to be arranged		Code: 4833	Staff
Section 04	Hours to be arranged		Code: 4834	Staff
Section 05	Hours to be arranged		Code: 4835	Staff
Section 06	Hours to be arranged		Code: 4836	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/ TEACHERS EDUCATION PROGRAM (TEP) 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 CANDICE JENKINS

OFFICE: 1208 HUNTER WEST

TELEPHONE: 772-5172

E-MAIL: gradenglish@hunter.cuny.edu

OFFICE HOURS FALL 2010: You may still see Professor Hennessy until the end of the semester.

{SPRING 2011 OFFICE HOURS WILL BE THURSDAYS 4:00-5:30 AND BY APPOINTMENT}

TEP GRADUATE ADVISOR: PROFESSOR ANGELA REYES

OFFICE: 1248 HUNTER WEST

TELEPHONE: 772-5076

E-MAIL: gradenglished@hunter.cuny.edu

OFFICE HOURS FALL 2010: Fridays 2:30-4:30

{SPRING 2011 OFFICE HOURS WILL BE TUESDAYS 3:30-5:30; FRIDAYS 2:00-3:00}

REGISTRATION FOR SPRING 2011

CONTINUING MATRICULATED STUDENTS

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

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

JANUARY REGISTRATION FOR SPRING 2011

All non-matriculated students must see the Graduate Advisor, Professor Candice Jenkins (Literature Program) and Professor Angela Reyes (TEP Program) for all course registration.

DATE: January 18, 2011, from 2:00-4:00. Room: 1208 Hunter West for Professor Jenkins

Room: 1248 Hunter West for Professor Reyes

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.