

# The Master's Gazette

MMX No. 033

Hunter College

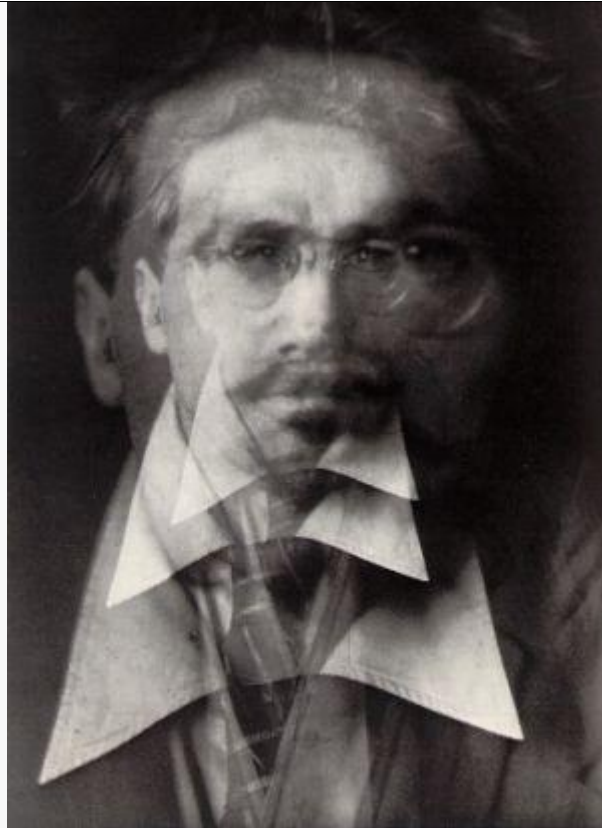
Spring 2012

email address for the MA Literature program: [gradenglish@hunter.cuny.edu](mailto:gradenglish@hunter.cuny.edu)

email address for TEP program: [gradenglished@hunter.cuny.edu](mailto:gradenglished@hunter.cuny.edu)

## SPRING 2012 COURSE OFFERINGS

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

#### ***ENGLISH LINGUISTICS***

Professor Reyes

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

Registration Code: 3415

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

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

#### ***RHETORIC AND COMPOSITION***

Professor Wirtz

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

Registration Code: 3419

This course brings together the experience of writing with research and theory on writing. As we participate as a workshop of writers, we will be working from the inside-out to study the nature of writing and how it is learned. Specifically, this course focuses on writing in a variety of genres and deals with curricular issues at the local level during the process of writing such as responding to student writing,

creating writing assignments, invention and revision strategies, peer review as a pedagogical technique, developing rubrics, encouraging student engagement in the writing process, and the creative interplay of technology and writing. Requirements include four major writing assignments, periodic responses to assigned readings, small group and whole class discussions, short in-class and out-of-class assignments, and an abbreviated teaching demonstration with supporting materials. Textbooks: *Teaching Composition, Third Edition*, T.R. Johnson ed. Bedford/St. Martin's, 2008. (copies of this text are being provided by the publisher—Bedford/St. Martin's); Aristotle's *On Rhetoric* and *Poetics* (both of these can be found online unabridged); *Within and Beyond the Writing Process in the Secondary English Classroom*. Dornan, Reade, Lois Matz Rosen, and Marilyn Wilson. Pearson Education Group, 2003. ISBN: 0-205-30576-8.

### **ENGLISH 681.01**

#### **READING CREDIT (1 credit)**

Section 01	Hours to be arranged	Staff	Registration Code: 3420
Section 02	Hours to be arranged	Staff	Registration Code: 3421
Section 03	Hours to be arranged	Staff	Registration Code: 3422
Section 04	Hours to be arranged	Staff	Registration Code: 3423
Section 05	Hours to be arranged	Staff	Registration Code: 3424
Section 06	Hours to be arranged	Staff	Registration Code: 3425

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: 3426
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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: 3427
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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, section 01 (3 credits, two hours plus conferences)**

#### **INTRODUCTION TO LITERARY THEORY AND CRITICISM**

Professor Vardy	Wednesdays 5:30-7:20 p.m.	Registration Code: 4254
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This course will provide an overview of major trends in critical theory and methodology since the professionalization of English studies with the advent of New Criticism. Foundational works by Marx, Engels and Freud will be emphasized early in the semester. Once we have mastered this background material, we will plot subsequent critical developments according to their roots in psychoanalysis, Marxism, formalism, or a combination of influences. For example, Deconstruction will be considered as a kind of late formalism. Foucault's social theory will be considered alongside those of classical Marxists, etc. We will also consider critical controversies that put opposing theories in play, particularly the New Historicist attack on the ethics of Wordsworth's "Tintern Abbey." We will also discuss research methodology by examining non-literary primary documents from the Romantic period (my research area). The goal of the class is to provide students with a clear understanding of the current critical terrain, and the means to incorporate sophisticated reading strategies into their own critical practice.

#### Required Texts:

Leitch, Vincent (ed.) *The Norton Anthology of Theory and Criticism*

#### On Reserve:

"Tintern Abbey" materials (complete list to be distributed)

Primary Romanticism documents (complete list to be distributed) and other E-Reserve supplements

Course Requirements:

One 15-20 page paper incorporating 2 critical approaches due the last week of classes 75%  
Seminar participation including 7 short papers

**ENGLISH 705, section 01 (3 credits, two hours plus conferences)**

**CHAUCER'S EARLY WORKS**

Professor Tomasch

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

Registration Code: 4644

The works of Geoffrey Chaucer written prior to *The Canterbury Tales*: the three dream visions, *The Book of Duchess*, *The Parliament of Fowls*, and *The House of Fame*; the framed narrative, *The Legend of Good Women*; various short lyrics; and one of the greatest long love poems written in English, *Troilus and Criseyde*, will be the focus of this course. Requirements include presentations, two short essays, and one research paper.

**ENGLISH 710.53, section 01 (3 credits, two hours plus conferences)**

**LANGUAGE, IDENTITY AND EDUCATION**

Professor K. Greenberg

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

Registration Code: 4669

Most of the time, we go about our business as social beings without paying explicit attention to the ways in which we are constructing and negotiating our identities through talk. Until something goes awry, we are relatively unconscious about our choices of what to say and how to say it. We are often similarly unaware of how our choices reveal our beliefs about ourselves and the people with whom we're talking. This course is about paying attention to these choices. We will explore the myriad ways in which talk creates, sustains, challenges, and alters our personal and social identities. The course has three objectives. The first is to increase your ability to notice, name, and explain what goes on as people talk to (and about) each other. Another is to develop informed and thoughtful positions about how talk gets linked to ethnicity, socioeconomic class, gender, sexual orientation, and national background. The third is to understand how social relations, identity, knowledge, and power are discursively constructed in schools and classrooms and how educators can provide more fluid discursive resources for students to achieve new ways of understanding themselves and others. The requirements for this course include weekly reading assignments and response papers and a research project that culminates in a paper and a presentation.

**ENGLISH 715.53, section 01 (3 credits, two hours plus conferences)**

**SHAKESPEARE: FEMALE BONDS**

Professor Alfar

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

Registration Code: 4255

This course is interested in bonds among women and how such bonds produce moments of action and agency for women who are placed in threatening or compromising positions. We will pay close attention to women's reactions to and agency in the face of men's accusations of cuckoldry against women; through marriage negotiations and arrangements; and in war, political maneuvers and seizing of power. We will consider women's roles in Shakespeare and in the Renaissance in the sense Emily C. Bartels has suggested is a "middle ground" that "allows women to be actors: to speak out through, rather than against, established postures and make room for self-expression within self-suppressing roles." This is a way of reading which accounts for both women's subjection to masculinist interests in the early modern period as well as for their undeniable activity as writers, queens, wives and mothers in their households, so that "they could be good wives *and* desiring subjects, obedient *and* self-assertive, silent *and* outspoken" (Bartels, "Strategies of Submission," 419). In this light, female characters can be self-assertive at the same time that they are circumscribed by culture, so that even in the face of deaths which are seen by male characters as just punishments of transgressions against them, women can have the "last word" (Bartels 423). Texts will include *Much Ado About Nothing*, *Troilus and Cressida*, *Othello*, *Measure for Measure*, *The Winter's Tale*, *The Merry Wives of Windsor*, and *Cymbeline*. We will also read criticism of Shakespeare's plays and historical documents from the period. Assignments will include presentations, in-class responses, 2 short papers and one 15-20 page research paper.

### **ENGLISH 743, section 01 (3 credits, two hours plus conferences)**

#### **VICTORIAN COSMOPOLITANISM**

Professor Agathocleous

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

Registration Code: 4257

*Cosmopolitanism* is often used today to describe an ethical commitment or world citizenship or a position of mobility and privilege (or both). This course examines the way cosmopolitanism emerged as a discourse in nineteenth-century Britain and the ways it can be used to describe the formal and thematic concerns of Victorian writers. At a time when the advent of railways, steamships and telegraphs and the growth of the British Empire were making Britain seem inseparable from a wider world, writers grappled with questions such as: should local or universal concerns dominate? What does it mean to be British and part of a vast empire? Is the city a reflection of the world or of the nation? We will examine how these questions shaped and were shaped by poetry, novels, non-fiction writing and visual culture. Possible writers include: Charlotte Brontë, Charles Dickens, George Eliot, Arthur Conan Doyle, Henry James, Elizabeth Barrett Browning, Amy Levy. Alongside secondary criticism on the period, we will read current theories of cosmopolitanism and globalization to help frame our discussion of the primary texts.

### **ENGLISH 757.53, section 01 (3 credits, two hours plus conferences)**

#### **CONTEMPORARY POETRY IN THE UNITED STATES**

Professor A. Robbins

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

Registration Code: 4825

The study of poetry as an art form historically has focused on formal and aesthetic properties, with critics throughout the 20<sup>th</sup> century advocating for a reading of the poem as artistic production at some remove from the society out of which it arises. And although contemporary critics have moved away from the mid-century New Critical perspectives which insisted upon study of the poem in isolation from history, nevertheless, into our current moment there remains a shadowy tendency – among established members of the avant-garde in particular – to hold the poem as intellectual/theoretical production separate from clearly delineated social and political issues. To bring the poem too close to material history, or to treat the poem as commenting directly (lyrically) upon mainstream society, is, in the view of some, to reduce poetry to mere sociology. This problematic view is perhaps most clearly demonstrated in the avant-garde's dismissal of the poetry of Maya Angelou and other multicultural poets of the 1980s and 90s on the grounds that much of this work is mere "coming to voice" about social oppression. Following this line of thinking to its obvious conclusion, it becomes clear that for some, the lyric voice of the socially situated subject has no place in the high canon of American poetry; "good art" is defined to some degree as that which does not traffic in the language, forms, or collective imagination of the masses. Against such intellectual and artistic elitism, this course will entail the study of poetry and aesthetic theory in immediate relation to – as "pure product of" – its material historical context (to borrow a phrase from Williams). We will situate our discussion of poetry within a larger discussion of art as cultural work, attending to matters of context and social history at the same time that we consider individual poems as socio-political *and* aesthetic expression. Beginning with Wordsworth's Preface to his *Lyrical Ballads*, we will consider the Romantic notion of the poet as social commentator before proceeding through readings by Adorno, Benjamin, and Deleuze and Guattari which variously speak to lyric poetry's potential as political discourse. From this vantage point, we will study the work of various modern and contemporary American poets in relation to specific historical contexts and social movements. Poets studied to include Miguel Algarín and poets associated with the Nuyorican Poets Café; Angel Island poets; Gwendolyn Brooks; Mark Doty; Sesshu Foster; Audre Lorde; Clarence Major; Cherríe Moraga; M. Nourbese Philip; Claudia Rankine; Adrienne Rich; and Patricia Smith. Requirements: an oral presentation accompanied by a 5-page paper; attendance at a poetry reading; a term paper of no less than 15 pages; and regular and active participation.

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

#### **FOUNDATIONS OF THE MODERN**

Professor Messud

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

Registration Code: 3435

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 759.54, section 01 (3 credits; two hours plus conferences)**

**MODERN POETRY AND POETICS**

Professor Israel

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

Registration Code: 4670

This course will explore British and American poetry of the earlier twentieth century, with special attention to the attempts to “make new” both the technical elements of poetry (metrical and syntactical rhythm, sound and rhyme, line and stanza organization) and its subject matter. Topics to be discussed include poetry’s approach to mass (or popular) culture, its exploration of the idea of the object, its connections to performance and recitation, and, above all, its fascination with temporality. In taking account of the vast transformations of the period—two world wars, rapid urbanization, nascent decolonization movements, ever-increasing commodification—we will also necessarily attend to the shifting geographies of modernism. Finally, we will address modernist poetry’s deliberate difficulty, perceived elitism and failure to engage with material social relations (or outright reactionary-seeming politics). Works to be explored include those of Yeats, Eliot, Pound, Lewis, Williams, Stevens, Cummings, HD, Stein, Moore, Hughes, Zukovsky, Oppen and Auden, We will read not only poems, but poetic statements and criticism written both by poets and a then-emerging group of critics based in the university.

**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: 4509

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 767.51, section 01 (3 credits, two hours plus conferences)**

**POSTCOLONIAL/TRANSNATIONAL LITERATURE AND THEORY**

Professor Perera

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

Registration Code: 4559

In *Dust on the Road*, a compilation of Mahasweta Devi’s journalistic writings, we come across a moment where the writer confronts a “shocking” statue of a tribal hero, depicted in chains. “Why did the artist have to be so faithful to the photograph?” she asks, decrying the aesthetics and politics of a representational strategy bound by a blind fidelity to documentary realism and the official historical record. Elsewhere, in her fiction, Devi elaborates the object of postcolonial historiography in terms of political and ethical questions rather than historicist preoccupations. Thus, her objective is not simply the “recovery” of the lost objects of (subaltern) history: She also offers us ways of understanding these narratives in the context of contemporary social movements, shifting ethical engagements, and ongoing struggles. While postcolonial literature as a genre has been criticized for being narrowly historicist and realist in scope, in this class we will focus on a body of texts which explicitly or implicitly undo the category of postcolonial historicism. What is the difference between history and historicism? How is the idea of “History” figured in these texts which address the political contexts of contemporary India, Sri Lanka, Pakistan, Algeria, Egypt, Sudan, Botswana and South Africa? How are questions of narrative, representation, truth, and accountability explored? To what end does a critique of historicism function within such writings? How do these examples of postcolonial literature engage with dilemmas of the present such as globalization and the rise of international civil society? What do we make of the ethical turn in postcolonial studies? Toward addressing these questions we may look at Tayeb Salih’s *Season of Migration to the North*, Salman Rushdie’s *The Moor’s Last Sigh*, Michael Ondaatje’s *Anil’s Ghost*, J.M. Coetzee’s *Disgrace*, Bessie Head’s *A Question of*

*Power*, Saadat Hasan Manto's "Toba Tek Singh," Mahasweta Devi's "Pterodactyl," Arundhati Roy's *The God of Small Things* and selections from *Poisoned Bread* (Dalit prose and poetry in translation). Theoretical texts may include Karl Marx, "The Eighteenth Brumaire of Louis Bonaparte" and "Articles on India and China," Georg Wilhelm Friedrich Hegel, "The Natural Context or the Geographical Basis of World History," from *Lectures on the Philosophy of World History*, Perry Anderson, *In the Tracks of Historical Materialism*, Walter Benjamin, "Theses on the Philosophy of History," Fredric Jameson, "Third World Literature in the Age of Multinational Capital" and "On Interpretation" from *The Political Unconscious*, Louis Althusser, "Marxism is not a Historicism" from *Reading Capital*, Partha Chatterjee, *The Politics of the Governed*, Dipesh Chakrabarty, *Provincializing Europe*, Gayatri Spivak, *A Critique of Postcolonial Reason*, Njabulo Ndebele, "Rediscovery of the Ordinary," Achille Mbembe, "Necropolitics," Jacqueline Rose, "On the Universality of Madness" and "Apathy and Accountability: South Africa's Truth and Reconciliation Commission," Bruce Robbins, "Race, Gender, Class, Postcolonialism: Toward a New Humanistic Paradigm?" and David Scott, *Refashioning Futures: Criticism After Postcoloniality* (selections). Course Requirements will include a 1 page prospectus for the final paper, a 15-20 page final paper, and an oral presentation. (A presentation paper is to be circulated by e-mail to class by noon the day before class meets). Each student will also be responsible for an oral 10 minute response to someone else's presentation.

### **ENGLISH 767.53, section 01 (3 credits, two hours plus conferences)**

#### **MASCULINITY, CULTURE AND TRANSNATIONALISM**

Professor Chon-Smith

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

Registration Code: 4510

This course is an advance study of key texts in the investigation of race, masculinity, and transnationalism. We will underscore the historical contexts from which race and masculinity have been constructed in relation to liberal democracy, industrialization, colonialism, imperialism, global diasporas, multiculturalism, and social movements 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, legal, political, private, and public spheres of cultural life that frames representations of masculinity from an interdisciplinary framework. Some themes we will investigate include immigrant bachelor communities in literature, homosociality/homosexuality in film, neoliberal conditions of work and working-class masculinity, female masculinity in popular culture, miscegenated social spaces of leisure and desire, and imperial/revolutionary masculinities. 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. **Assignments and Grading:** Attendance and Class Participation: 25%; Discussion Presentation: 25%; Syllabus and Short Response Papers: 25%; Research Paper (12-15 pp.): 25%.

### **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: 3440

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 788 (3 credits)**

***READING (ARTS & SCIENCES)***

Section 01	Hours to be arranged	Staff	Registration Code: 3448
Section 02	Hours to be arranged	Staff	Registration Code: 3449
Section 03	Hours to be arranged	Staff	Registration Code: 3450
Section 04	Hours to be arranged	Staff	Registration Code: 3451

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: 3452
Section 02	Hours to be arranged	Staff	Registration Code: 3453
Section 03	Hours to be arranged	Staff	Registration Code: 3454
Section 04	Hours to be arranged	Staff	Registration Code: 3455
Section 05	Hours to be arranged	Staff	Registration Code: 3456

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

# SPRING 2012 MFA CLASSES

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

<b>ENGL 790.02</b>		<b>FICTION WORKSHOP</b>		
Section 01	M	5:30-7:20	Code: 4261	Professor McCann
<b>ENGL 791.02</b>		<b>POETRY WORKSHOP</b>		
Section 01	T	5:30-7:20	Code: 4262	Professor Sleigh
<b>ENGL 792.02</b>		<b>CRAFT SEMINAR IN PROSE COMPOSITION</b>		
Section 01	W	5:30-7:20	Code: 4263	Professor McGrath
<b>ENGL 794.02</b>		<b>CRAFT SEMINAR IN POETRY</b>		
Section 01	M	5:30-7:20	Code: 4264	Professor Masini
<b>ENGL 795.02</b>		<b>MEMOIR WRITING</b>		
Section 01	M	5:30-7:20	Code: 4265	Professor Harrison
<b>ENGL 796.02</b>		<b>CRAFT SEMINAR IN MEMOIR</b>		
Section 01	W	5:30-7:20	Code: 4266	Staff
<b>ENGL 797.02</b>		<b>THESIS TWO</b>		
Section 01	T	5:30-7:20	Code: 4267	Professor Levi
<b>ENGL 798</b>		<b>WRITING IN CONFERENCE</b>		
Section 01	Hours to be arranged	Code: 3464		Staff
<b>ENGL 799</b>		<b>MFA THESIS</b>		
Section 01	Hours to be arranged	Code: 3465		Staff
Section 02	Hours to be arranged	Code: 3466		Staff
Section 03	Hours to be arranged	Code: 3467		Staff
Section 04	Hours to be arranged	Code: 3468		Staff
Section 05	Hours to be arranged	Code: 3469		Staff
Section 06	Hours to be arranged	Code: 3470		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 JENKINS**

OFFICE: 1208 HUNTER WEST

TELEPHONE: 772-5172

E-MAIL: gradenglish@hunter.cuny.edu

OFFICE HOURS FALL 2011: You may still see Professor Hennessy until the end of the semester. Her office hours are Mondays 4:00-5:00 and Thursdays 12:30-1:30.

{SPRING 2012 OFFICE HOURS FOR PROFESSOR JENKINS WILL BE ANNOUNCED IN JANUARY.}

**TEP GRADUATE ADVISOR: PROFESSOR ANGELA REYES**

OFFICE: 1248 HUNTER WEST

TELEPHONE: 772-5076

E-MAIL: gradenglished@hunter.cuny.edu

OFFICE HOURS FALL 2011: Tuesdays 3:30-4:30; Fridays 3:30-5:30

{SPRING 2012 OFFICE HOURS WILL BE TUESDAYS 3:30-5:30 AND FRIDAYS 3:30-4:30.}

**REGISTRATION FOR SPRING 2012**

**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 2012**

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

DATE: January 18th, 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 to be announced.  
Room will be 1242 Hunter West