

# The Master's Gazette

MMXIV No. 043

Hunter College

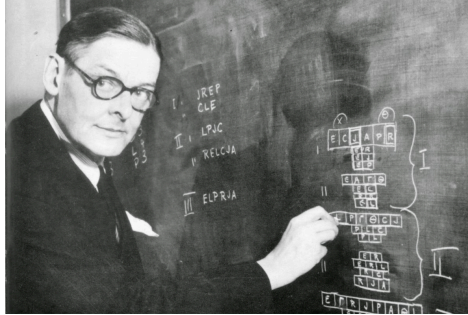
Spring 2017

email address for the MA Literature, Language and Theory program:

[gradenglish@hunter.cuny.edu](mailto:gradenglish@hunter.cuny.edu)

email address for MA English Adolescent Education program: [gradened@hunter.cuny.edu](mailto:gradened@hunter.cuny.edu)

## SPRING 2017 COURSE OFFERINGS



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

#### ENGLISH LINGUISTICS

Professor Reyes

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

Class Number: 3098

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.

Class Number: 3099

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      Class Number: 7327

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      Class Number: 7328

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      Class Number: 5351

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)**

#### **LITERARY CRITICISM**

Professor Meisel      Wednesdays 5:30-7:20 p.m.      Class Number: 34212

An introduction to literary theory from structuralism, deconstruction, and psychoanalysis to New Historicism and post-colonialism. Readings will include basic texts by Saussure, Barthes, Bakhtin, Derrida, Althusser, Lacan, Foucault, and Fanon. Philosophical tradition from Hegel to Freud will contextualize what is a single movement of thought defined by continuity rather than by ruptures. The course will begin and end with literary texts to measure what the theoretical tradition brings to both practical criticism and literary and cultural history.

### **ENGL 706, section 01 (3 credits, two hours plus conferences)**

#### **CHAUCEUR'S CANTERBURY TALES AND LATER WORKS**

Professor Hennessy      Wednesdays 5:30-7:20 p.m.      Class Number: 7329

From Keats' "chameleon poet" to Spenser's "well of English pure and undefiled," Geoffrey Chaucer has intrigued, disturbed, and delighted readers with the verbal alchemy of his great work, *The Canterbury Tales*. The aim of this course is to explore a number of individual tales within the context of the work as a whole, while engaging with recent developments in Chaucer criticism. We will also pay special attention to the manuscript contexts in which the *Canterbury Tales* are preserved and some of the ways modern editors have passed them on to us. Chaucer lived in a world of plague, heresy, violence and political intrigue, and his collection of tales can be read as a social document in its own right. Hence, we will attempt to place his works in the context of medieval history and culture, addressing issues such as chivalry and anti-chivalry; the Black Death and its effect on rural and urban political consciousness; the economic language of an emergent marketplace; the Christian encounter with Islam, magic, and scientific thought; discourses on gender, sexuality, and marriage; and anti-clericalism. We will also examine how Chaucer negotiates forms of literary authority: the English vernacular, the French and Italian literary tradition, and the classics. Students will learn to read, translate, and pronounce the original Middle English. Requirements: oral presentations, two short papers, one final research paper.

### **ENGL 71569, section 01 (3 credits, two hours plus conferences)**

#### **SHAKESPEARE: WOMEN, GENDER, SEX AND POWER**

Professor Alfaro      Mondays 5:30-7:20 p.m.      Class Number: 7330

This class will explore Shakespeare's women through questions about gender, sex, and power. Reading historically, we will consider the liberties and constraints for women in the period while also attending to variations and discrepancies in what passed for gender role prescriptions. We will begin with Judith Butler, with excerpts from *The Psychic Life of Power: Theories in Subjection* and *Excitable Speech: A Politics of the Performative*. Butler will help us think through the dialectical and reciprocal workings of power,

subjection, and agency before we embark on a character such as Lady Macbeth, whose gender troubles span centuries. We want to think about power in multiple ways, not just as overt acts or methods of control, but also as rhetorical and dramatic—as technical and spectacle. We will look at various kinds of power, political, sexual (the bed trick), rhetorical. Plays may include *Twelfth Night*, *Troilus and Cressida*, *Measure for Measure*, *All's Well that Ends Well*, *Titus Andronicus*, *Henry VIII*, *Richard III*, *Macbeth*. Assignments will include presentations, in-class responses, 2 short papers, an annotated bibliography, and one 15-20 page research paper. Many secondary texts will be accessed through Ebrary, EBSCO, JSTOR, and ProjectMuse. We will read some scholarship on the plays, as well, to get a feel for critical perspectives on the plays as well as for how to use research when writing about Shakespeare.

### **ENGL 71581, section 01 (3 credits, two hours plus conferences)**

#### **EARLY MODERN ENGLISH LITERATURE**

Professor L. Greenberg

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

Class Number: 19539

This course will survey selected poets of the seventeenth century, chosen for the diversity of their poetic techniques, styles, and genres and for their contrasting responses to the Civil War. This course will place special emphasis on lyric poetry and the work of John Milton and is designed to assist students in gaining an expertise in close, technical reading of poetry, learning sensitivity to stanzaic form, meter, allusion, and figurative language. This course will consider how poets work within traditions to comment upon, revise, and often rebel against their predecessors. From that perspective, this course encourages those students interested to consider their own creative work within traditions. We will also explore how such readings are ultimately incomplete without contextualizing the poetry within the turbulent religious, political and gender upheavals of the period. Authors may include: Sir Philip Sidney, Mary Wroth, John Donne, Katherine Philips, Ben Jonson, Aemilia Lanyer, George Herbert, Robert Herrick, Andrew Marvell, and John Milton. Course requirements include 3 response papers or creative works, a mid-semester term paper, and a final research paper.

### **ENGLISH 75956, section 01 (3 credits, two hours plus conferences)**

#### **LITERARY TRADITIONS**

Mr. Cheng and Ms. Greenidge

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

Class Number: 19541

In this class we will explore fiction's relationship with power, and its role in investigating, challenging, and dismantling the structures of social inequality. Together, we will be looking at the works of Ralph Ellison, Toni Morrison, Leo Tolstoy, Marguerite Duras, Toni Cade Bambara, and Jean Toomer; examining how identity and social power is constructed in their works. Open only to MFA students.

### **ENGL 76551, section 01 (3 credits, two hours plus conferences)**

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

Professor Black

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

Class Number: 4750

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

### **ENGL 76552, section 01 (3 credits, two hours plus conferences)**

#### **THE DECADENT IMAGINATION**

Professor Kaye

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

Class Number: 19540

This class explores the relation between the late-nineteenth-century Aestheticist and Decadent movements as well as the ways in which they shaped literary modernism in the twentieth century. Aestheticism sought to elevate works of art above social and political actualities, an impulse intensified in the Decadent movement's effort to allow artistic works to entertain dissident, immoral, and anti-social

themes, motifs, and scenarios. We will begin with turn-of-the-century British, American, and French works by Thomas Hardy, Oscar Wilde, Henry James, and J.K. Huysmans. The Victorian *fin de siècle* was a time of pervasive fears and fantasies dominated by such figures as the New Woman, the urban detective, the homosexual bachelor, the Anarchist, the Oriental, the vampire, the overreaching colonialist, the self-preening aesthete, the vampire, and the *femme fatale*, the latter reaching an apotheosis in Wilde's *Salome*. Hardy's scandal-generating *Jude the Obscure* (1895) focuses on the frustrations of a working-class stonemason and his lover Sue Bridehead, a "New Woman" who Hardy later described as an "intellectualized, emancipated bundle of nerves that modern conditions were producing." In the diverse writings of Walter Pater, Olive Schreiner, Vernon Lee, and Wilde, aestheticism emerged as a theoretically coherent and varied movement absorbed in exquisite surfaces, tantalizing ambiguities, and useless artifice. For decadent writers and artists, scientific theories of "degeneration" could be recalibrated as erotically charged, non-teleological experiments, while Freud drew on "decadent" scenarios for his proto-modernist narratives dealing with hysteria and sexual disorder, preeminently in *Dora: Fragment of a Case of Hysteria*. Women writers, meanwhile, struggled to find a place within the male-defined coteries of aestheticism and decadence, a theme dramatized in James' disturbing tale "The Author of Beltraffio" (1884), narrated by a decadent acolyte, in which the Aestheticism must be sequestered from female readers, who can only misconstrue its aims as immoral. Yet there were also alliances between male decadents and feminist writers (Wilde promoted Schreiner's novel *The Story of an African Farm* because of its bold challenge to realist conventions and depiction of colonialist malaise.) In France, the innovative woman writer Rachilde publishes *Monsieur Venus* (1884), a symbolist/decadent novella concerning a dominatrix noblewoman, Raoule, who gradually transforms her working-class lover Jacques into her mistress by emptying him of all his "masculine" traits. In the class's section part we will explore how the *fin* outlasted the *siècle*, maintaining an intense afterlife in the Anglo-American modernist writing of William Butler Yeats, James, T.S. Eliot, Joseph Conrad, James Joyce, D.H. Lawrence, and Djuna Barnes. The morbidity, subjectivism, sexual experimentalism, and excesses of literary technique characteristic of 1890s sensibility foment modernist revisions that seek to repress their origins in decadent poetics. Wilde's *Picture of Dorian Gray* (1890), with its hero who cannot "develop," inspires modernist challenges to nineteenth-century *bildungsromane* ("novels of education"). We consider Joyce's *Stephen Hero*, an early version of the writer's more famous *Portrait of the Artist as Young Man*, arguably a satire of aestheticism. The keenly observing, detached bachelor familiar from James also narrates Rainer Maria Rilke's lyrical 1910 novel *The Notebook for Malte Laurids Brigge* (arguably the first modernist novel) and that helps to form the paralyzed solitary consciousness of Eliot's "The Love Song of J. Alfred Prufrock" (1920). Arguably the narrator of Conrad's *Heart of Darkness* (1899) adopts decadent techniques for his coiled narrative of colonial tragedy. We will consider, too, Eliot's absorption in the figure of the Jew as an emblem of a malevolent, decadent cosmopolitanism versus Barnes' depiction of the decadent Jew in her novel *Nightwood* (1936) as a more positive and transformative cultural agent. Our class concludes with James' *The Golden Bowl* (1904), a novel of twinned marital adulteries that is one of James' most arrestingly topical, aesthetically difficult, and decadent works of fiction. Among the works we will read: Thomas Hardy, *Jude the Obscure*; Huysmans, *Against Nature*; Oscar Wilde, *The Picture of Dorian Gray*, *Salome*; Schreiner, *Story of an African Farm*; Freud, *Dora: Analysis of a Fragment of a Case of Hysteria*; Conrad, *Heart of Darkness*; Joyce, *Stephen Hero*; Yeats, Selected Poems; Lawrence, Selected Short Fiction; Eliot, Selected Poetry; James, *The Golden Bowl*; Barnes, *Nightwood*; Showalter, Elaine, ed., *Daughters of Decadence*. We will read relevant critical and theoretical texts, including Walter Pater, "Conclusion" to *The Renaissance*; Arthur Symonds, "The Decadent Movement in Literature"; Mario Praz, from *The Romantic Agony*; George Bataille, from *Literature and Evil*; Richard Ellmann, "The Uses of Decadence"; Richard Gilman, from *Decadence: The Strange Life of an Epithet*; Linda Dowling, "The Decadent and The New Woman"; Michael Riffaterre, "Decadent Paradoxes," Leo Bersani, from *The Culture of Redemption*; Regenia Gagnier, "Individualism, Decadence, and Globalization," Vincent Sherry, from *Decadence and the Reinvention of Modernism*; Matthew Potolsky, from *The Decadent Republic of Letters*. A mid-term paper as well as a final paper that may be drawn from the mid-term essay.

**ENGLISH 76651, section 01 (3 credits, two hours plus conferences)**

***ETHNICITY AND RACE IN LITERATURE***

Professor Chon-Smith

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

Class Number: 4231

This course is an advance study of key texts in ethnic literatures and social movements. We will underscore the historical contexts from which multiethnic novels have been produced, and the theoretical conversations that have commented on their significance. Examining the literary traditions of Native American, African American, Asian American, and Latina/o literature, this course is designed to help students develop an understanding of the major themes, genres, and movements in which multiethnic American literatures have narrated conceptions of American identity. 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 ethnic communities, legal discourses of immigration, post-civil rights class cleavages, multiracial hierarchy, multiculturalism, neocolonialism, and imperialism. Thus, our inquiry will take into consideration a range of conversations taking place in and outside the academy, including feminist, queer, critical race, Marxist, postcolonial, American, and cultural studies. Requirements include an oral presentation, a research paper, short response papers, and class syllabi.

**ENGLISH 78053 sections 01 (3 credits, two hours plus conferences)**

***BECKETT AND HIS HERITAGE***

Professor Kalb

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

Class Number: 43799

The subject of this seminar is the theatrical achievement and legacy of Samuel Beckett. The focus of its first half is Beckett's dramatic writing, selected examples of its production, and the challenges his work posed to received theatrical ideas, practices and theories during his lifetime. The class' second half examines innovative artists working since Beckett and seeks the traces of his theatrical legacy in those artists as well as in larger cultural crosscurrents. We will be less concerned with narrow questions of direct influence—indeed Beckett had few direct artistic heirs—than with broader inquiries into his enduring aesthetic presence and the nature of serious theatrical innovation in a theatrical environment he permanently transformed.

**ENGLISH 78454 sections 01 (3 credits, two hours plus conferences)**

***WILLIAM FAULKNER***

Professor Allred

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

Class Number: 7333

This course will examine one of the most seminal novelists of the twentieth century whose influence resonates globally, from US writers like Toni Morrison and Cormac McCarthy to postcolonial writers like Gabriel Garcia Marquez. We will think about Faulkner's place in the long development of the novel genre, but also (and especially) the way his work illuminates crucial social, economic, and political developments of the early 20th century: the long aftermath of slavery in Southern life, the gradual and uneven progress of modernization in US society, and changes in perceptions of space and time in the period. And of course we will engage the famous difficulty of Faulkner's work, discovering (or so I wager) the pleasure of the strenuous mode of reading it demands and especially of reading and discussing it with peers. Requirements: faithful attendance and vigorous participation, several short informal writing assignments, a short essay (5-7 pp), and a final research paper of about 15 pp.

**ENGLISH 78459 sections 01 (3 credits, two hours plus conferences)**

***THE SPY GLASS OF ZORA NEALE HURSTON***

Professor Nims

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

Class Number: 12017

In this course, students will examine a single author in depth. Through close analysis, students will be able to identify the major literary works, themes and stylistic hallmarks of Zora Neale Hurston. Alice Walker coined Hurston as a "genius of the South," which seems fitting given her status as a true renaissance woman of sorts, in that her work has been revived and subsequently she remains a giant in African American literature. In fact, on the 75<sup>th</sup> anniversary of her graduation from Barnard, in 2003 (Class of 1928), Hurston found herself the subject of a new biography, her letters were collected in a doorstep volume billed as *A Life in Letters*, and, appropriately for such a prolific letter-writer, she was honored by the US Postal Service with a new stamp. At Barnard, she studied with Franz Boas, the father of American

anthropology, whose program at Columbia became the first Ph.D. program in anthropology in America. Hurston subsequently did field research recording the folklore and ways of African Americans, first in Harlem, then throughout the rural South. Her work played a large role in preserving the folk traditions and cultural heritage of African Americans. She expressed her genius by combining her field notes with selected autobiography and a vivid imagination to create some of the most exciting, authentic literature of the twentieth century. Requirements include four one-page critical response papers, two formal papers, a group presentation and active class participation.



### **ENGLISH 78460, section 01 (3 credits, two hours plus conferences)**

#### ***T.S. ELIOT***

Professor Thomas

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

Class Number:

The Quartets is what Eliot considered his finest work. We'll study his craft—imagery, syntax, meter—not to “... dissect the recurrent image...” but rather explore and the vastness of his, and our own, ideas. While our primary focus will be a close reading of Eliot's poems, we'll also examine some of some of his many allusions; *The Bhagavad Gita*, *The King James Bible*, *Oedipus Rex*, *Aristotle's Poetics*, and *Hamlet*. While all are welcome this class is designed for students who are passionate about poetry and philosophy—willing to explore these disciplines and, through writing and discussion, articulate their discoveries. Course Requirements: Regular attendance and participation. Weekly reading responses (300 words). An in class presentation. A final paper (3,500 words).

### **ENGLISH 78553, section 01 (3 credits, two hours plus conferences)**

#### ***LANGUAGE, IDENTITY AND EDUCATION***

Professor K. Greenberg

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

Class number: 14440

In every linguistic interaction, our conscious and unconscious choices about what to say and how to say it reflect our sense of who we are and how we want to be perceived. This course is about paying attention to these choices and examining their implications for secondary English pedagogy. The central thesis of the course is that teachers can improve their professional practice by developing a closer understanding of classroom discourse. By the end of the course, you should be able to (1) notice, name, and explain what goes on as students and teachers talk to--and about--each other; (2) understand and explain how social relations, identity, knowledge, and power are discursively constructed in classrooms; (3) develop strategies for providing more fluid discursive resources for students to achieve new ways of understanding themselves and others. In order to accomplish this, you will study a variety of theoretical approaches to classroom conversation analysis and learn the tools and skills needed to analyze discourse data. Assignments include weekly response essays, several transcript analyses, and a research project culminating in a paper and an oral presentation.

### **ENGLISH 788 (3 credits)**

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

Section 01	Hours to be arranged	Staff	Class Number: 3100
Section 02	Hours to be arranged	Staff	Class Number: 3101
Section 03	Hours to be arranged	Staff	Class Number: 3102
Section 04	Hours to be arranged	Staff	Class Number: 4199
Section 05	Hours to be arranged	Staff	Class Number: 5438

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	Class Number: 3103
Section 02	Hours to be arranged	Staff	Class Number: 3104
Section 03	Hours to be arranged	Staff	Class Number: 3105
Section 04	Hours to be arranged	Staff	Class Number: 3106
Section 05	Hours to be arranged	Staff	Class Number: 3107
Section 06	Hours to be arranged	Staff	Class Number: 4176

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



# SPRING 2017 MFA CLASSES

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

<b>ENGL 79004</b>		<b>FICTION WORKSHOP</b>		
Section 01	M	5:30-7:20	Class Number: 7339	Professor McCann
<b>ENGL 79104</b>		<b>POETRY WORKSHOP</b>		
Section 01	M	5:30-7:20	Class Number: 7341	Professor Sleigh
<b>ENGL 79204</b>		<b>CRAFT SEMINAR IN PROSE COMPOSITION</b>		
Section 01	T	5:30-7:20	Class Number: 7340	Professor Obrecht
<b>ENGL 79404</b>		<b>CRAFT SEMINAR IN POETRY</b>		
Section 01	TH	5:30-7:20	Class Number: 7342	Professor Masini
<b>ENGL 79504</b>		<b>MEMOIR WRITING</b>		
Section 01	M	5:30-7:20	Class Number: 7343	Professor Harrison
<b>ENGL 79604</b>		<b>CRAFT SEMINAR IN MEMOIR</b>		
Section 01	T	5:30-7:20	Class Number: 7344	Professor Sayrafiezadeh
<b>ENGL 79704</b>		<b>THESIS TWO</b>		
Section 01	T	5:30-7:20	Class Number: 7345	Professor Barnett
<b>ENGL 798</b>		<b>WRITING IN CONFERENCE</b>		
Section 01	Hours to be arranged	Class Number: 7335		Staff
<b>ENGL 799</b>		<b>MFA THESIS</b>		
Section 01	Hours to be arranged	Class Number: 7336		Professor Sleigh
Section 02	Hours to be arranged	Class Number: 7337		Professor Barnett
Section 03	Hours to be arranged	Class Number: 7338		Professor Masini
Section 04	Hours to be arranged	Class Number: 3108		Professor Sayrafiezadeh
Section 05	Hours to be arranged	Class Number: 3109		Professor McCann
Section 06	Hours to be arranged	Class Number: 3110		Professor Obrecht
Section 07	Hours o be arranged	Class Number: 3111		Professor Harrison



# **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:**

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

## **MA LITERATURE, LANGUAGE AND THEORY GRADUATE**

**ADVISOR:**

**PROFESSOR AMY ROBBINS**

OFFICE: 1442A HUNTER WEST

TELEPHONE: 772-5752

EMAIL: [gradenglish@hunter.cuny.edu](mailto:gradenglish@hunter.cuny.edu)

SPRING 2017 OFFICE HOURS TO BE ANNOUNCED

## **MA ENGLISH ADOLESCENT EDUCATION GRADUATE**

**ADVISOR:**

**PROFESSOR JANET NEARY**

OFFICE: 1204 HUNTER WEST

TELEPHONE: 772-4039

E-MAIL: [gradened@hunter.cuny.edu](mailto:gradened@hunter.cuny.edu)

OFFICE HOURS SPRING 2017: Monday 4:00-6:00, Thursdays 2:30-4:30

## **REGISTRATION FOR SPRING 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.**

### **JANUARY REGISTRATION FOR SPRING 2017**

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

Advising hours for non-matric registration are: **January 23<sup>rd</sup>, 4:00-6:00.** Room: 1204 Hunter West.

TRANSCRIPTS ARE REQUIRED FOR ADVISING AND REGISTRATION

### **NEW MATRICULATED STUDENT ORIENTATION**

New matriculated students should attend an orientation session. **December 15<sup>th</sup>, 2016**

Room will be 1242 Hunter West