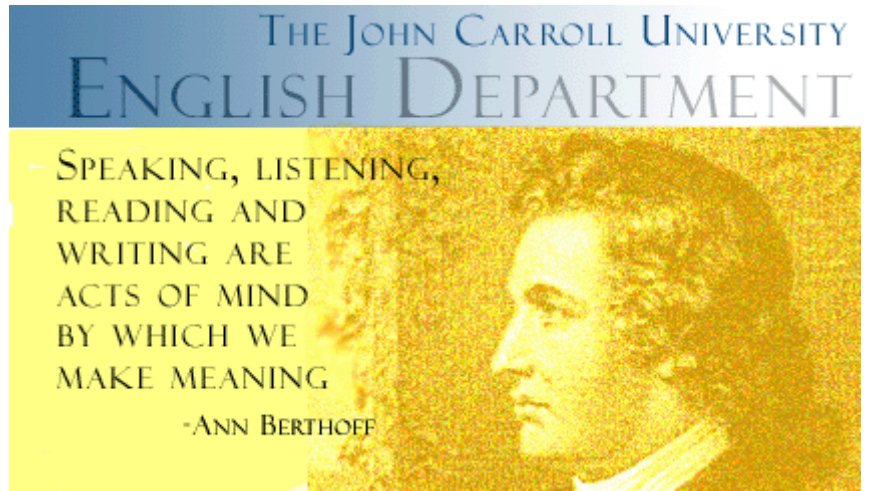


qwertyuiopasdfghjklz
xcvbnmqwertyuiopasdf
ghjklzxcvbnmqwertghk

**MASTER OF
ARTS IN
ENGLISH
HANDBOOK**



2012-2014

dgyulpojhgfvfyuiopas
dfghjklzxcvbnmqwerty
uiopasdfghjklzxcvbnm
qwertyuiopasdfghjklz
xcvbnmqwertyuiopasdf
ghjklzxc

MASTER OF ARTS IN ENGLISH HANDBOOK: 2012-2014

General Description

The M.A. program in English invites applicants from any accredited college or university who wish to pursue graduate studies in English, American, and Anglophone literatures. The M.A. in English is designed to provide a broad background in English literatures and to introduce students to methods of critical analysis and scholarly technique. We also offer two writing tracks: one in composition and rhetoric, the other in creative writing. The Department welcomes students interested in preparing themselves for doctoral programs, teachers intent on deepening their understanding of literature, writers who want to stretch their creative talents, and persons eager to enrich their lives through reading and writing. The program cultivates broad reading, rigorous analysis of texts, and extended writing informed by research. It includes course work spanning a range of historical periods from the medieval to the present. Applicants to the programs usually have taken at least six upper-division, undergraduate courses in English, American, or world literature.

The department offers two plans of study leading to the degree:

- 1.) Plan A, which requires at least eight courses (consisting of a minimum of 24 hours of course work) together with a thesis.
- 2.) Plan B, which requires at least ten courses (consisting of a minimum of 30 hours of course work) with an essay. All students are initially accepted into Plan B.

At the time of acceptance, each student is assigned to a department advisor. The student's program must be planned with the advisor's approval. Both plans A and B can be broken down into three basic requirements beyond those of the bachelor's degree:

- 1) a particular distribution of courses
- 2) a comprehensive examination
- 3) an essay or creative project for Plan B or a thesis for Plan A

Requirements

General Course Requirements for all MA Candidates

1. Students are required to take at least three courses that examine pre-Romantic materials, and to take at least three courses that examine materials from the Romantics or post-eighteenth century onwards.

“Squinting” graduate courses: students who take a graduate course whose status, from a historical standpoint, is ambiguous, may petition the Chair to have it count as either a pre- or post-1800 course. For a more substantial claim, students are advised to focus their scholarly production in the part of the historical survey relevant to the time period they are seeking to petition. For example, if a student wishes EN 488: History of the English Language to count as a pre-1800 course, then the student's long essay in the course should be on a topic that predates the nineteenth century.

2. Independent Studies in the Graduate Program are subject to a maximum of one three-credit course per candidate and must be approved by the advisor and the department chair. Students in their final semester may not participate in commencement exercises if they have an incomplete independent study.

3. It is possible for credit for up to six hours of instruction at other institutions to transfer. Students need to fill out a transient petition form, which is available online (from JCU's home page, click on Academics, then choose Arts and Sciences, and then choose

Forms and Petitions). The petition must be sent, along with course descriptions, to the English Department's Chair, who will confer with the Director of Graduate Studies. Courses must be at the 500 level and students must earn at least a B to receive credit.

4. First-year Graduate Assistants are required to take EN 589 as preparation for teaching composition classes.

5. Students who have not as an undergraduate successfully completed a course in literary criticism or literary theory are strongly urged to take a theory course, either at the 400 or (preferably) 500 level.

Plan A Course Requirements

There are eight required courses for Plan A, and one more six-credit course, EN 599 Thesis. Plan A allows for the inclusion of one 400-level course.

Plan B Course Requirements

There are ten required courses for Plan B, with at least seven of the courses at the 500 level. Students may take a maximum of three courses at the 400 level.

Additional Course Requirements for Composition and Rhetorical Studies Track

1. One writing workshop chosen from EN 401/501, 402/502, 403/503, 404/504.
2. EN 589.
3. Two courses in language or theory from EN 485, 488, 490, 491, 495, 590, 595.

Additional Course Requirements for the Creative Writing Track

1. Three writing workshops chosen from EN 401/501, 402/502, 403/503, 404/504.
2. One course in language or theory chosen from EN 485, 488, 490, 491, 495, 589, 590, 595.

Comprehensive Examination

After having completed at least seven English courses, students are eligible to take the Comprehensive Examination, which is offered the first Saturday after winter break in January. The Master's Examination in English is designed to test students' understanding of literary texts in relation to the literary-historical periods in which they fall. To this end, students are tested on their reading of ten or more primary works, normally from the time period that most closely follows the topic of their MA essay or thesis, plus a secondary list of critical works that pertains to the period. The periods are as follows:

Medieval	American Literature to 1900
Renaissance	Modernism (British and American)
Restoration and Eighteenth Century	Contemporary (British and American)
Romantic and Victorian	

Students following one of our two writing tracks will take either the Creative Writing exam or the Composition and Rhetorical Theory exam.

Well in advance of the examination date candidates will be directed to register online, typically by late November.

By requiring students to read both primary and secondary materials, the exam asks students to read literature in a variety of contexts: historical, social, and critical. The broad knowledge acquired provides a capstone to course work and aids candidates in achieving

their future goals, whether these involve doctoral work, high school or community college teaching, or personal development. Note that while some exam material may be taught in graduate courses, the exam is also testing a student's ability to think critically about texts independent of course work.

The examination affords candidates a two-hour opportunity to respond to questions. The Department uses a standard period test divided into objective and essay parts. The objective part, which constitutes approximately one-third of the exam, includes definitions of terms, identification of passages, and short answer questions. The essay section, which constitutes approximately two-thirds of the exam, requires students to answer one or two essay questions given at the exam. Each period exam is read and evaluated by the members of the corresponding period committee.

Each period portion of the exam is given a grade of “HP” (High Pass, for a mark of 90% or better), “P” (Pass, for 70%-89%), or “F” (Fail, for a grade of less than 70%). Any exam receiving an “F” is reread by a different set of readers within the period committee. Retakes are normally offered within one month of the exam, if possible. No student may retake an exam more than twice: any student failing after the second retake will be deemed to have failed the exam.

Essay, Creative Project, or Thesis

M.A. Thesis Option (plan A)

Like the essay, the thesis presents a well-reasoned, original argument, but it must be even more responsive to the breadth and depth of the critical discourse generated by a given topic. When projecting the length of the thesis, students should keep in mind that the thesis represents the work of approximately two graduate seminars: typically, 60 to 100 pages. Thus, the student must have a significant amount of planning and work completed well before the beginning of his or her final year.

The thesis option includes the following:

1. Candidates must write a letter to the chair of the department that includes a tentative thesis topic, the name of the thesis advisor, and the names of two other readers who are chosen in consultation with the thesis advisor. The thesis advisor and the two readers constitute the student's thesis committee. *This petition must precede an M.A. thesis proposal.* Full-time students must submit this petition by the end of their first year (typically in May), and part-time students after fifteen credit hours have been completed.
2. By the end of the first month of the semester previous to the last semester of study, the student, in consultation with his or her thesis advisor and other committee members, must submit a thesis proposal for the approval of the Graduate Committee.
3. After the proposal has been approved, students choosing the thesis option register for EN 599 Master's Thesis, a six-credit independent study taken during their last semester.
4. When the student has completed the thesis and obtained the provisional approval of the thesis committee, he/she will present the thesis in an oral defense before the committee's members, who may or may not at that time require revisions to the thesis before it receives final approval.
5. The student submits the thesis to the Office of Graduate Studies only after it has received the final approval of all three members of the thesis committee.

Essay (Plan B)

The essay, a paper of 25 to 30 pages, must evidence a well-reasoned, original argument that situates itself amid the critical discourse regarding a given topic. It is

permissible to use a seminar paper as a starting point for an MA essay. A useful model for the essay is a journal article in the field.

1. The graduate student is responsible for requesting a member of the English faculty to serve as his or her Essay Advisor, who is in turn responsible for directing and giving the final approval to an essay before it is submitted to the Office of Graduate Studies. Students should note that the Essay Advisor is not necessarily the same faculty member as the Director of Graduate Studies, who is assigned to the student when he or she first enters the program.

2. The student should confer with the Essay Advisor well in advance of the semester in which he or she plans to submit the essay in order to allow ample time for research and revision. Typically, the Office of Graduate Studies requires a final copy of the essay to be submitted by the second week of April to complete requirements for spring graduation.

3. Note that those completing the Composition and Rhetorical Studies track must write an essay.

Creative Project (Plan B)

Those in the Creative Writing Track must complete a Creative Project. This project may be from the following genres: fiction, creative non-fiction, or poetry. The project should include a five-to-ten-page critical essay detailing the history and characteristics of the chosen genre. Projects may run to 100 pages, particularly if they are in prose.

Guidelines for submission of Essay, Creative Project, or Thesis

An essay, creative project, or a thesis is usually submitted to the Office of Graduate Studies during the final semester of a student's work; students should consult the Office of Graduate Studies or the Academic Calendar for exact submission deadlines. Once submitted, the essay or thesis is subject to the approval or rejection of the Office of Graduate Studies. Questions regarding such specifics as the required format, the number of copies required, etc., are answered in the Department's "Guidelines for Essay & Thesis Presentation," copies of which are available in the Department of English. Copies of previous essays and theses are kept on file for student review in the Department of English.

Please note that requirements in this handbook are occasionally modified and that students are responsible for meeting the degree requirements set forth in the Graduate School Bulletin that is in force during their first semester of courses at JCU.

FINANCIAL AID

Financial aid is available in the form of Graduate Assistantships, including Teaching Assistantships and Research Assistantships, although the Department is able to offer the latter form of funding only occasionally. The nine-month stipend for Teaching Assistants during the 20011-12 academic year was \$10,000. This figure, however, is subject to change on a yearly basis. In addition to a stipend, a Teaching Assistantship carries with it a waiver of all tuition and fees, except for a final \$100.00 graduation fee. Summer tuition waivers are subject to the approval of the Chairperson.

The Office of Graduate Studies also offers other forms of financial aid, such as reductions of tuition for high school instructors seeking certification. Students interested in such aid should direct their inquires to the Office of Financial Aid, John Carroll University, University Heights, OH 44118 or to (216) 397-4248.

Each year a small number of graduate students are employed as Residence Hall Directors in the University's several undergraduate dormitories. Interested students should direct their inquiries to the Office of Residence Life, Student Activities Center, John Carroll University, University Heights, OH 44118 or to (216) 397-4401.

GRADUATE ASSISTANT JOB DESCRIPTION

Introduction

Graduate Assistants provide crucial professional services in the Department of English, and their position carries a high level of responsibility and independence. Graduate Assistants are full time students, but their workload also includes responsibilities resembling those of regular faculty members. Managing this dual identity as student and faculty member is a challenge, but it is central to success in the position.

A Department of English faculty committee selects Graduate Assistants from among a pool of applicants. The process is competitive. Students interested in applying for the position should request application materials from the Office of Graduate Studies. The selection committee pays special attention to these materials submitted by applicants: 1) academic writing sample, 2) personal statement of the candidate's aims for graduate study, 3) evidence that shows preparation for or promise of effective classroom teaching, 4) two recommendations by former professors.

Graduate Assistants are appointed by the Academic Vice President of the University, on the recommendation of the Department Chair and the Dean of the Office of Graduate Studies, and they typically serve a two-year term in the department. The initial appointment is made for one year, and if the assistant's work is deemed acceptable, the appointment is renewed for a second year. The decision for reappointment or discontinuation is made by the Department Chair in consultation with the current or acting Director of Writing.

Supervision

The Director of Writing is the primary supervisor for Graduate Assistants in the Department. The Director provides orientation and training sessions, in service training and support, classroom observations, and end of semester evaluations. Questions about teaching, problems with students, and concerns about textbooks or assignments are addressed to the Director of Writing.

The Department Chair is responsible for all faculty and staff assigned to the Department of English. The Chair should be consulted for matters that exceed the purview of the Director of Writing. Examples might include questions about office assignments, requests for equipment, conflicts with other department members, or questions about departmental policies.

Additionally, an advisor, typically the Director of Graduate Studies, is assigned to answer questions about academic policies, program requirements, and course selections, and to offer advice regarding career decisions.

Responsibilities

In both years of the assistantship, the university expects Graduate Assistants to devote 20 hours each week to university work during the academic term. If the assistant finds that considerably more or fewer hours are regularly required for these duties, he or she should consult with the Director of Writing or Department Chair about adjustments to the workload.

Graduate Assistants are reminded that working outside the Department of English without approval of the Department Chair and Office of Graduate Studies is in

violation of their contract. Typically, we discourage full-time GA's from working during the school term.

First Year

- In the fall term, assist a faculty member(s) in one or two first year composition classes. The exact duties are assigned by the faculty member; they typically include attending all class sessions, grading papers, meeting students in conferences, and occasionally teaching a class or part of a class. The assignment will usually rotate to a different faculty member in the second semester.
- Tutor five to ten hours a week in the Writing Center. Attending the weekly staff meeting is included in this assignment.
- Work as a Research Assistant. If the Graduate Assistant is assigned to fewer than two sections of composition, the balance of the work may be allocated to work in the Writing Center or research assistance for a faculty member. The exact duties will be assigned by the faculty member, but may include library or internet research, reading and note taking, manuscript preparation, or other professional duties associated with scholarly research. Routine clerical tasks (e.g., photocopying class materials) should not be the primary responsibilities in research assignments.
- Work as a grader. Graduate Assistants may also be asked to assist a faculty member with the grading in a literature course (usually a 200-level course).
- Attend training meetings called by the Director of Writing.
- In the spring term, teach one class of composition and tutor five hours a week in the Writing Center.

Second Year

- Teach composition courses, as assigned by the department. The usual teaching load is two classes each semester, though typically students teach one class during the spring of his or her second year. The Graduate Assistant has full responsibility for these classes, including selecting textbooks in consultation with the Director of Writing, designing the syllabus in accordance with the departmental guidelines, planning class meetings, and grading the student's work.
- Attend in service training meetings called by the Director of Writing.

Activities Encouraged but not Required

- Attendance at campus lectures workshops and events.
- Attendance and participation in local, state and national conferences. Partial financial support for travel and other conference expenses may be available through the Office of Graduate Studies if you are presenting a paper.
- Research and publication on your own or in collaboration with a faculty member.
- Development of computer pedagogy.
- Participation on the staff of *The John Carroll Review*, the literary magazine published by the department.
- Assistance in the Visiting Writers Series.

Benefits

- Tuition remission for ten (10) graduate classes.
- Stipend paid bimonthly during the academic year.

- Office, desk, and telephone.
- Access to department workroom, photocopier, and fax.
- University computer account for email, LAN, Internet, etc.
- Faculty borrowing privileges in Grasselli Library.
- Faculty/staff discount in the bookstore.
- Faculty/staff parking permit.

Application Procedure and Deadlines

Interested persons may obtain application materials for admission and for Graduate Assistantships by contacting the Office of Graduate Studies at (216) 397-4282. Applicants may also obtain these forms at <http://www.jcu.edu/graduate/future/admission.htm>

Applicants for admission must submit the following directly to the John Carroll Office of Graduate Studies, not the Department of English:

1. Transcripts from all previous undergraduate and graduate work.
2. Two letters of recommendation
3. A statement of purpose outlining their vocational aims and reasons for undertaking graduate studies in English.
4. A critical writing sample. The applicant may use a paper previously submitted in an undergraduate English course as his or her critical writing sample, though careful revision of this work is advisable.
5. GRE General Test scores.

Applications for those not applying for GA positions may be submitted until two weeks before the start of the first semester of enrollment. **Applications for Graduate Assistantships, along with all supporting documents, are due by March 1.** Offers of assistantships beginning in the fall are made in early April. Applicants who accept assistantships are considered contractually bound after April 15, and one who wishes to be released from his or her contract after April 15 must request a written release from the Department of English. This policy is in keeping with the guidelines established by the Council of Graduate Schools "Resolution regarding Graduate Scholars, Fellows, Trainees, and Assistants," a copy of which is provided to each applicant at the time that the offer of an assistantship is made.

The English department requires that graduate students take the Graduate Record Exam (GRE). The Graduate Record Examination Subject Test in English Literature is not required but recommended for those applying for GA positions. While the Admissions Committee does not consider standardized test scores reliably predictive in isolation, the combination of scores with writing samples and transcript records aids the committee in reaching decisions. If an applicant has taken the Educational Testing Service's Graduate Record Exam and/or the Subject Test in English Literature, he or she should request ETS to send such scores to the Office of Graduate Studies. John Carroll's ETS code is 1342; the Department code is 2501. If the applicant has not taken either exam, information regarding testing dates and testing locations can be found in John Carroll's graduate office or on the Internet at www.gre.org or www.ets.org.

Housing

Except for those graduate students working as Residence Hall Directors, the University does not maintain campus housing for graduate students. The Office of Residence Life, however, keeps current a listing of off campus apartments and room and board situations that prospective graduate students may find useful. Copies may be obtained by contacting the

Office of Residence, Student Activities Center, John Carroll University, University Heights, OH 44118 or at (216) 397-4288. Other sources to check for housing include www.craigslist.com and the *Sun Press* (<http://www.cleveland.com/sun/sunpress>).

Information Resources

Questions regarding the Graduate Program in the Department of English that have not been answered in this handbook should be directed to the Department of English, John Carroll University, University Heights, OH 44118 or at (216) 397-4221. Additional information regarding the University may be found in the Office of Graduate Studies Bulletin and online at <http://www.jcu.edu/graduate/index.htm>. Requests for copies of the bulletin should be sent to the Office of Graduate Studies, John Carroll University, University Heights, OH 44118 or at (216) 397-4282. The Office of Graduate Studies oversees all graduate programs at the University.

Faculty members associated with the administration of the English Graduate program are as follows: Director of Graduate Studies and Admissions, Debby Rosenthal; Department Chairperson, Dr. John McBratney. Inquires to such persons should be made c/o Anna Hocevar, the Department of English secretary at (216) 397-4221.

Graduate Faculty

George Bilgere

Associate Professor. Ph.D., University of Denver
Creative writing, modern poetry

Emily Butler

Assistant Professor. Ph.D., University of Toronto
Medieval literature, History of the Book

Jeanne Colleran

Dean and Professor. Ph.D., The Ohio State University
Modern and contemporary drama and fiction

Kate Haffey

Visiting Assistant Professor. Ph.D., University of Wisconsin, Milwaukee
20th-Century British literature

Thomas L. Hayes

Assistant Professor. MA, John Carroll University
18th-and 19th-century novel, American literature

Peter J. Kvidera

Associate Dean and Associate Professor. Ph.D., University of Washington
19th and 20th century American literature

David M. LaGuardia

Professor. Ph.D., Kent State University
American romanticism, American realism, modern American literature

Brian K. Macaskill

Associate Professor. Ph.D., University of Washington
Literary theory, 20th-century Anglophone literatures, postcolonial literature

John S. McBratney

Professor and Chair of the English Department. Ph.D., University of California, Berkeley
19th-century British literature

Philip Metres

Professor. Ph.D., Indiana University
20th-century American literature, creative writing poetry.

Maryclaire Moroney

Associate Professor. Ph.D., Harvard University
Renaissance literature

Alissa M. Nutting

Assistant Professor. MFA, University of Alabama. PhD., University of Nevada, Las Vegas
Creative Writing

Tom Pace

Assistant Professor. Ph.D., Miami University
Rhetorical theory, composition studies, Renaissance literature

Chris Roark

Associate Professor Ph.D., State University of New York, Buffalo
Shakespeare, Renaissance literature, African American literature

Debra J. Rosenthal

Associate Professor and Director of Graduate Studies. Ph.D., Princeton University
19th-and 20th-century American literature, feminist literary criticism

Equal Opportunity Policy

In keeping with its traditions, John Carroll University maintains and enforces a policy of equal educational opportunity and does not discriminate on the basis of religion, race, color, ethnic considerations, socioeconomic status, sex, sexual orientation, age, national origin, political affiliation, or handicap respecting admission to the University, scholarship and loan programs, educational programs, or any of the activities which it operates. This policy, originally developed and enforced as a voluntary expression of the guiding philosophy of the University, is now required in many of its particulars by federal and state laws, to which the University is committed.

M.A. EXAM READING LISTS 2010-2015

The following lists are in effect for the spring 2009 to spring 2015 exams. If you began the program during or after the fall of 2009, these lists apply for your exam. If you began the program earlier consult the previous list.

Medieval period

Patristic period:

Boethius, *The Consolation of Philosophy*. (any modern English translation; e.g. the Penguin translation by Victor Watts, London 1999.)

Old English period:

Students are not required to read Old English for the MA exam, but those who have Old English are strongly advised to engage with the Old English texts of the assigned poems. All texts for this period are assigned in facing translations.

Beowulf: A Dual-Language Edition. Howell D. Chickering, Jr., ed. and trans. New York: Anchor Books, 1977.

The following texts as printed in *Old and Middle English: An Anthology*. Elaine Treharne, ed. Oxford: Blackwell, 2000.

Bede, *Life of Caedmon*
The Dream of the Rood
The Wanderer
The Battle of Maldon
The Seafarer
The Wife's Lament
The Husband's Message
The Ruin

Middle English period:

-All texts are to be read in Middle English.

-Translation from the Middle English is a requirement of the exam.

Geoffrey Chaucer: the following texts as printed in *The Riverside Chaucer*, 3rd edition. Larry D. Benson, ed. Boston: Houghton Mifflin, 1987.

The Parliament of Fowles
The Canterbury Tales:
General Prologue
The Knight's Prologue and Tale
The Miller's Prologue and Tale
The Wife of Bath's Prologue and Tale
The Clerk's Prologue and Tale
The Parson's Prologue and Tale.

The Pearl Poet. *Sir Gawain and the Green Knight* (any edition of the Middle English text; e.g. J.R.R. Tolkien's edition, Oxford: Clarendon Press, 1955.)

William Langland, *The Vision of Piers Plowman (B Text)*. Prologue and Passus I & II. A.V.C. Schmidt, ed. London: J. M. Dent; New York: E. P. Dutton, 1978

Middle English Lyrics

Margery Kempe, *The Book of Margery Kemp*.

Everyman and *The Wakefield Second Shepherd's Play*. In *Medieval Drama*, David Bevington, ed. Boston : Houghton Mifflin, 1975.

Sir Thomas Malory, *The Morte D'Arthur*. in *The Works of Sir Thomas Malory*. 3rd ed. Eugene Vinaver, ed.; revised by P.J.C. Field. Oxford: Clarendon Press, 1990.

Secondary Readings:

A Beowulf Handbook. Robert E. Bjork and John D. Niles, eds. Lincoln: University of Nebraska Press, 1997.

C.S. Lewis, *The Allegory of Love*. Oxford, Clarendon Press, 1936.

The Cambridge Chaucer Companion. Piero Boitani and Jill Mann, eds. Cambridge: Cambridge University Press, 1986.

The Renaissance

More, Thomas. *Utopia*. Ed. and trans. Edward Surtz. New Haven: Yale UP, 1964. Also available in *The Collected Works of St. Thomas More*, Yale, 1964-2000.

Philip Sidney, "Defense of Poesy" and *Astrophil and Stella* #s 1,2,5,6,7,9,10,15,16, 18, 20, 21, 28, 31, 37, 39, 41, 45, 47, 49, 52, 53, 56, 61, 69, 71, 72, 74, 81, 83, The Fourth Song, 87, 89, 91, The Eleventh Song, 108.

Queen Elizabeth I, "The Doubt of Future Foes," "On Monsieur's Departure," "Letter to Sir Amyas Paulet," "Letter to Henry III, King of France," "Speech to the Troops at Tilbury," "The 'Golden Speech.'"

Edmund Spenser, *The Faerie Queene*, ed. A.C. Hamilton (Longman, 1999). Read Books I-III and "Letter to Raleigh."

Christopher Marlowe, *Tamburlaine the Great, part I*

Shakespeare, Sonnets #s 3, 12, 15, 18, 19, 20, 29, 30, 33, 35, 60, 65, 71, 83, 74, 87, 94, 97, 106, 107, 116, 129, 130, 135, 138, 144, 146, 147. *Twelfth Night, Henry 4 part 1, King Lear*

John Donne, from *Poems* (1633). All lyrics may be found in Witherspoon and Warnke, eds., *Seventeenth Century Prose and Poetry* (1982). "The Flea," "The Apparition," "The Good Morrow," "Valediction: Forbidding Mourning," "Song: Go and Catch," "The Ecstasy," "The Undertaking," "The Funeral," "The Sun Rising," "The Relic," "The Indifferent," "Love's Deity," "The Canonization," "Lecture Upon the Shadow," "Song: Sweetest Love," "Air and Angels," "Break of Day," "Valediction: Of Weeping," "Twickenham Garden," "Good Friday 1613: Riding Westward," "Love's Alchemy," "Hymn to Christ," "A Nocturnal," "Hymn to God my God," "The Bait," "Hymn to God the Father," "Elegies IX, XVI, and XIX, Satire III, Holy Sonnets #1, 2, 5, 7, 9, 10, 13, 14, 17 and 18.

Devotions Upon Emergent Occasions (1624): Meditations 4 and 17 Expostulation 19.

Sermons, ed. Potter and Simpson (9 vols., 1953-59): Sermon 23, "For now we see through a glass darkly." Also in Witherspoon and Warnke.

Ben Jonson, from *Epigrams*. All these poems may be found in Ben Jonson, ed. Ian Donaldson (1995). "To the Reader" "To My Book" "To King James" ("How, best of kings"), "On Something that walks somewhere," "To William Camden," "On My First Daughter," "To John Donne" ('Donne, the delight of Phoebus'), "On Sir Voluptuous Beast" "On Don Surly," "To Robert, Earl of Salisbury" ('What need hast thou'), "On My First Son" "To Fine Lady Would-Be," "On Lucy, Countess of Bedford" ('This morning, timely rapt'), "To Elisabeth, Countess of Rutland" ('That poets are far rarer'), "To Sir Thomas Roe." From *The Forest*: "Why I Write Not of Love," "To Penshurst," "To Sir Robert Wroth," "Song: To Celia ('Come, my Celia')," "Song: That Women are but Men's Shadows," "Song: To Celia ('Drink to me only') Also: "To the Memory of My Beloved, the Author, Mr William Shakespeare" (1623). *The Alchemist*

George Herbert, from *The Temple* (1633). All lyrics can be found in *The English Poems of*

George Herbert, ed. C.A. Patrides (1974). "The Altar," "Jordan (I)," "Redemption," "Jordan (II)," "Easter," "The H. Scriptures," "Easter Wings," "Church Monuments," "Sinne (I)," "The Quidditie," "Affliction (I)," "Prayer (I)," "The Windows," "The Holdfast," "Love (I)," "Deniall," "Vertue," "The Pulley," "The Pearl," "Paradise," "Affliction (IV)," "Man," "The British Church," "Time," "The bunch of grapes," "Love unknown," "The Collar," "Love (III),"

John Webster, *The Duchess of Malfi*

John Milton, *Complete Poems and Major Prose*, ed. Merrit Y. Hughes, *Paradise Lost*, "Areopagitica," and the Preface to Book 2 "The Reason of Church and Government"

Secondary readings:

Harry Berger, *Revisionary play: Studies in the Spenserian dynamics*

C.L. Barber, *Shakespeare's Festive Comedy* (chapters 1-4, 8, 10)

Stephen Greenblatt, *Renaissance Self-Fashioning: More to Shakespeare* (Introduction and chapters 1, 5), *Shakespearean Negotiations* (chapters 1, 3, 4)

Kastan, David Scott and Stallybrass, Peter (eds) *Staging the Renaissance* (ch. 1-10, 16, 23)

Annabel Patterson, ed., *John Milton* (Longman's Critical Reader)

Tiffany Stern, *Making Shakespeare: From Stage to Page (Accents on Shakespeare)*

Restoration & Eighteenth Century

For this list, the primary and secondary readings have been combined

John Dryden, "Absalom and Achitophel," "Mac Flecknoe," and "An Essay of Dramatic Poesy"

Jonathan Swift, *Gulliver's Travels*, Riverside Edition, ed. Louis Landa (including critical essays)

Alexander Pope, "An Essay on Criticism," "The Rape of the Lock," and "An Essay on Man"

Samuel Johnson, "The Vanity of Human Wishes," "The Preface to Shakespeare," Preface to the *Dictionary of the English Language*, and *Lives of the Poets: Milton and Pope*

Henry Fielding, *Tom Jones* (Norton Critical Edition, including critical essays)

Tobias Smollett, *The Adventures of Humphrey Clinker* (Norton Critical Edition, including critical essays)

William Congreve, *The Way of the World*

Oliver Goldsmith, *She Stoops to Conquer*

Richard Sheridan, *The School for Scandal*

Thomas Gray and Oliver Goldsmith, "Ode on a Distant Prospect of Eton College," "Elegy Written in a Country Churchyard," and "The Deserted Village"

Romantic and Victorian

William Blake, from *Songs of Innocence and of Experience* (all), "The Book of Thel," *The Marriage of Heaven and Hell*, and "Mock on, Mock on, Voltaire, Rousseau"

Percy Shelley, "Mont Blanc," "Ozymandias," "A Song: Men of England," "Ode to the West Wind," "Adonais," from *A Defence of Poetry*

Samuel Coleridge, "The Rime of the Ancient Mariner," "Kubla Khan," "Dejection: An Ode," *Biographia Literaria* (chs. 13, 17), from *Lectures on Shakespeare*

John Keats, "On First Looking into Chapman's Homer," "The Eve of St. Agnes," "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy," "To Autumn," letters to George and Thomas Keats and to Richard Woodhouse

Mary Shelley, *Frankenstein*

William Wordsworth, "Expostulation and Reply," "The Tables Turned," "Lines Composed a Few Miles above Tintern Abbey," from Preface to *Lyrical Ballads*, "A slumber did my spirit seal," "Michael," "Resolution and Independence," "Ode: Intimations of Immortality," "The world is too much with us," *The Prelude* (Book First and Book Fourteenth)

Matthew Arnold, "To Marguerite—Continued," "The Scholar Gypsy," "Dover Beach," "Stanzas from the Grande Chartreuse," from "The Function of Criticism at the Present Time"

Robert Browning, "My Last Duchess," "The Bishop Orders His Tomb," "Love Among the Ruins," "Childe Roland to the Dark Tower Came," "Fra Lippo Lippi," "Andrea Del Sarto," "Abt Vogler"

Christina Rossetti, "A Triad," "In an Artist's Studio," "An Apple-Gathering," "Winter: My Secret," "Up-Hill," "Goblin Market," "No, Thank You, John"

Alfred, Lord Tennyson, "The Lady of Shalott," "The Lotos-Eaters," "Ulysses," "Locksley Hall," from *In Memoriam* (all), "The Charge of the Light Brigade"

Thomas Carlyle, from *Sartor Resartus*

Charles Dickens, *Bleak House* or *Little Dorrit*

George Eliot, *Middlemarch* or *Daniel Deronda*

Charlotte Bronte, *Jane Eyre* or *Villette*

Secondary readings

M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*

Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*

Carol T. Christ, *Victorian and Modern Poetics*

Michael Wheeler, *English Fiction of the Victorian Period* (2nd ed.)

American Literature to 1900

Mary White Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary White Rowlandson*

Benjamin Franklin, *The Autobiography* (Parts I and II)

Edgar Allan Poe, "The Raven," "Annabel Lee," "Ligeia," "The Fall of the House of Usher," "William Wilson," "The Tell-Tale Heart," "The Purloined Letter," "The Cask of Amontillado," "The Black Cat"

Frederick Douglass, *Narrative of the Life of Frederick Douglass*

Nathaniel Hawthorne, *The Scarlet Letter*

Ralph Waldo Emerson, *Nature*, "The American Scholar," "Self-Reliance," "The Poet" "Fate"

Henry David Thoreau, *Walden*

Herman Melville, *Moby-Dick* and "Hawthorne and His Mosses"

Harriet Beecher Stowe, *Uncle Tom's Cabin*

Walt Whitman, "Song of Myself" (1881 version)

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Emily Dickinson, poems #s 49, 67, 130, 185, 199, 214, 216, 241, 249, 258, 280, 287, 303, 328, 341, 348, 435, 441, 448, 449, 465, 479, 501, 505, 510, 632, 640, 650, 712, 732, 754, 986, 1072, 1078, 1129, 1463, 1624, 1732

Mark Twain, *Adventures of Huckleberry Finn*

Henry James, "The Art of Fiction," and *Portrait of a Lady*

Kate Chopin, *The Awakening*
 Charles Chestnutt, "Wife of His Youth," "The Goophered Grapevine," "The Sheriff's Children"
 Sui Sin Far (Edith Maud Eaton), "Mrs. Spring Fragrance," "Leaves from the Mental Portfolio of a Eurasian"
 Gertrude Bonnin (Zitkala-sa), *Impressions of an Indian Childhood* (Norton Selections)
 Frances E. W. Harper, *Iola Leroy: Shadows Uplifted*
 Charlotte Perkins Gilman, "The Yellow Wallpaper"
 Theodore Dreiser, *Sister Carrie*
 Edith Wharton, *The House of Mirth*

Secondary Reading

F.O. Matthiessen, *American Renaissance*
 Jane Tompkins, " 'But Is It Any Good?': The Institutionalization of Literary Value,"
 from *Sensational Designs: the Cultural Work of American Fiction, 1790-1860*
 Amy Kaplan, *The Social Construction of American Realism*
 Karen Sanchez-Eppler, *Touching Liberty: Abolition, Feminism, and the Politics of the Body*
 Gillian Brown, *Domestic Individualism: Imagining Self in Nineteenth-Century American*
 David S. Reynolds, *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville*
 Leslie A. Fiedler, *Love and Death in the American Novel*
 Eric J. Sundquist, *To Wake the Nations: Race in the Making of American Literature*

Modernism

Samuel Beckett, *Waiting for Godot*
 Henrik Ibsen, *The Wild Duck*
 Eugene O'Neil, *Long Day's Journey into Night*
 Anton Chekhov, *The Cherry Orchard*
 E.M. Forster, *Howard's End*
 Joseph Conrad, *Heart of Darkness* or *Secret Agent*
 Virginia Woolf, "The Novel of Consciousness" and *Mrs. Dalloway* or *To the Lighthouse*
 James Joyce, *A Portrait of the Artist as a Young Man* and "The Dead"
 William Faulkner, *The Sound and the Fury* or *Absalom! Absalom!*
 Ernest Hemingway, *A Farewell to Arms* or *The Sun Also Rises*
 Gertrude Stein, *Autobiography of Alice B. Toklas*
 T.S. Eliot, "The Love Song of J. Alfred Prufrock," "The Waste Land," "Burnt Norton" from *Four Quartets*, and "Tradition and the Individual Talent"
 W.B. Yeats, "The Lake Isle of Innisfree," "Easter 1916," "The Second Coming," "On a Political Prisoner," "Sailing to Byzantium" "Byzantium," "Leda and the Swan," "Among School Children," "Prayer for My Daughter," "Crazy Jane Talks with the Bishop," "Lapis Lazuli," "The Circus Animals' Desertion," and "Three Things"¹
 Ezra Pound, "Portrait d'Une Femme," "The Sea Farer," "The Garden," "A Pact," "In a Station of the Metro," "The River Merchant's Wife: A Letter," "Hugh Selwyn Mauberley," *Cantos* I, II*, and III, "Vorticism" from *A Memoir of Gaudier-Brzeska*

Wallace Stevens, "Of Modern Poetry," "Sunday Morning," "Thirteen Ways of Looking at a Blackbird," "Anecdote of the Jar," "The Snow Man," "The Emperor of Ice-Cream," "The Idea of Order at Key West"

William Carlos Williams, "Tract," "Spring and All," "The Pot of Flowers," "To Elsie," "The Red Wheelbarrow," "At the Ball Game," "Poem," "This is Just to Say," "The Yachts," "The Young Housewife," "The Poor," "The Descent"

W.H. Auden, "Thanksgiving," "Spain," "Easily, my dear, you move," "Musee des Beaux Arts," "Petition," "Lullaby," "In Memory of W. B. Yeats," "In Praise of Limestone," "The Shield of Achilles"

Secondary readings:

Hugh Kenner, *The Pound Era*

Malcolm Bradbury and James McFarland, eds. *Modernism*

Cleanth Brooks, "The Heresy of Paraphrase" from *The Well-Wrought Urn* and "Irony as a Principal Form of Structure" in *Critical Theory Since Plato*, ed. Hazard Adams

Contemporary

Bertold Brecht, *Mother Courage and Her Children*

Caryl Churchill, *Cloud Nine*

Harold Pinter, *The Homecoming* or *Ashes to Ashes*

Vladimir Nabokov, *Lolita*

Toni Morrison, *Sula*

Alasdair Gray, *Poor Things*

J.M. Coetzee, *Disgrace and Lives of Animals*

Arundhati. Roy, *God of Small Things*

Salman Rushdie, *Midnight's Children*

A.S. Byatt, *Possession*

Don DeLillo, *White Noise*

Short Story: James Baldwin, "Sonny's Blues"; Raymond Carver, "What We Talk about When We Talk about Love," "Cathedral," "A Small, Good Thing"; John Cheever, "Good-Bye, My Brother," "The Country Husband," "The Swimmer"; Flannery O'Connor, "A Good Man is Hard to Find," "Everything That Rises Must Converge," "Good Country People"

Poetry: Robert Lowell, "The Quaker Graveyard in Nantucket," "Memories of West Street and Lepke," "To Speak of Woe That is in Marriage," "Skunk Hour," "For the Union Dead"

Philip Larkin, "Church Going," "MCMXIV," "Talking in Bed," "Ambulances," "High Windows," "Sad Steps," "The Explosion," "Aubade," "Mr. Bleaney," "The Whitsun Weddings," "Here," "Sunny Prestatyn," "Essential Beauty," "Arundal Tomb"

Seamus Heaney, "Digging," "The Forge," "Punishment," "Casualty," "The Skunk," "Station Island" "A Ship of Death," "Churning Day," "The Graubelle Man," "An Open Letter"

Sylvia Plath: "Daddy," "Lady Lazarus"

Elizabeth Bishop: "In the Waiting Room," "One Art"

Allen Ginsberg: "Howl," "Kaddish"

Frank O'Hara: "The Day Lady Died"

Robert Hass: "Meditation at Lagunitas"

John Ashbery: "They Dream Only of America"

Adrienne Rich: "An Atlas of the Difficult World"

Rita Dove: "Parsley"

Secondary readings:

Edward Said, "Orientalism" in *The Post-Colonial Studies Reader*

Jean-Francois Lyotard, *The Postmodern Explained*

Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism"

Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences" in *Critical Theory Since Plato*, ed. Hazard Adams and also *The Structuralist Controversy*, eds. Macksey and Donato

Ihab Hassan, "Toward a Concept of Postmodernism" in *The Postmodern Turn*

Creative Writing

All readings from The Norton Anthology of Theory and Criticism except otherwise noted.

Aristotle. *Poetics*

Horace. "On the Art of Poetry"

Longinus. "On the Sublime"

Sidney. "An Apology for Poetry"

Dryden. "An Essay of Dramatic Poesy"

Wordsworth. "Preface to the Lyrical Ballads"

Shelley. "A Defence of Poetry"

Emerson. "The Poet"

Poe. "The Philosophy of Composition"

Freud. From *Interpretation of Dreams* and "The Uncanny"

Virginia Woolf. "A Room of One's Own"

Gertrude Stein. "Composition as Explanation"

T.S. Eliot. "Tradition and the Individual Talent"

Zora Neale Hurston. "Characteristics of Negro Expression"

Langston Hughes. "The Negro Artist and the Racial Mountain"

Mikhail Bakhtin. From *Discourse in the Novel*

Roland Barthes. "Death of the Author"

Northrop Frye. "The Archetypes of Literature"

Edward Said. From *Orientalism*

Gayatri Spivak. "Can the Subaltern Speak?"

Margaret Atwood. *Negotiating with the Dead*

John Gardner. *The Art of Fiction*

Jane Smiley. *13 Ways of Looking at the Novel*

Francine Prose. *Reading Like a Writer*

Susan Sontag. "On Style"

Zadie Smith. "Two Directions for the Novel." From *Changing My Mind*

Charles Olson. "Projective Verse." *Postmodern American Poetry: A Norton Anthology*

Frank O'Hara. "Personism: A Manifesto." *Postmodern American Poetry: A Norton Anthology*

Adrienne Rich. *What is Found There: Notebooks on Poetry and Politics.*

Dana Gioia. "Can Poetry Matter?"

Lyn Hejinian. From "The Rejection of Closure." *Postmodern American Poetry: A Norton Anthology*

Jerome Rothenberg. "New Models, New Visions: Some Notes Toward a Poetics of

Performance.” *Postmodern American Poetry: A Norton Anthology*
 Jerome Rothenberg. “Pre/Face.” From *Technicians of the Sacred*
 Marilyn Nelson. “Owning the Masters.” online
 Charles Bernstein. *Artifice of Absorption. A Poetics*
 Tony Hoagland. *Real Sofistikashun*

Secondary Readings:

Kim Addonizio. *Ordinary Genius*
 Charles Baxter. *Burning Down the House: Essays on Fiction*
 Forster, E.M. *Aspects of the Novel*
 Richard Hugo. *The Triggering Town*
 Stephen King. *On Writing*
 Anne Lamott. *Bird by Bird*

Rhetoric and Composition

History and Theory

Aristotle, *On Rhetoric: A Theory of Civic Discourse*. Trans: George A. Kennedy. New York: Oxford UP, 1991.
 Bartholomae, David. “Inventing the University.”
 Bartholomae and Elbow Debate
 Bartholomae, “Writing with Teachers: A Conversation with Peter Elbow”
 Elbow, “Being a Writer vs. Being an Academic: A Conflict in Goals.”
 Bartholomae and Elbow, “Interchanges: Responses to Bartholomae and Elbow.”
 Berthoff, Ann E. *The Making of Meaning: Metaphors, Models, and Maxims for Writing Teachers*.
 Bizzell, Patricia. “Cognition, Convention, and Certainty: What We Need to Know About Writing.”
 Bruffee, Kenneth. “Collaborative Learning and the ‘Conversation of Mankind.’”
 Butler, Paul. *Out of Style: Reanimating Stylistic Study in Composition and Rhetoric*.
 Elbow, Peter. From *Everyone Can Write*. New York: Oxford UP, 2000.
 “The Shifting Relationship Between Speech and Writing.”
 “Reflections on Academic Discourse”
 “The War Between Reading and Writing and How to End it”
 Emig, Janet. “Writing as a Mode of Learning.”
 Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*
 Flower, Linda and John Hayes. “A Cognitive Process Theory of Writing”
 Hairston, Maxine. “Diversity, Ideology, and Teaching Writing”
 Jarratt, Susan. “Rhetorical Power: What Really Happens in Politicized Classrooms”
 Jarratt, Susan. “Feminism and Composition: The Case for Conflict”
 Lamb, Catherine. “Beyond Argument in Feminist Composition”
 Meiland, Jack. “Argument as Inquiry and Argument as Persuasion”
 Miller, Richard E. “The Arts of Complicity: Pragmatism and the Culture of Schooling”
 Murphy, James M., ed. *A Short History of Writing Instruction: From Greece to Twentieth Century America*.
 Payne, Michelle. “Rend(er)ing Women’s Authority in the Writing Classroom”

Ronald, Kate and Hephzibah Roselyn. *Reason to Believe: Romanticism, Pragmatism, and the Teaching of Writing*.

The Composing Process

Bizzell, Patricia. "Composing Process: An Overview"

Booth, Wayne C. "The Rhetorical Stance"

Ede, Lisa and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy"

Freire, Paulo. *Pedagogy of the Oppressed*.

Fulwiler, Toby. "Provocative Revision"

Welch, Nancy. "Toward an Excess-ive Theory of Revision"

Responding to and Evaluating Student Writing

Delpit, Lisa. "The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children"

Elbow, Peter. "Ranking. "Ranking, Evaluating, and Linking"

Flynn, Elizabeth. "Composing as a Woman"

Harris, Muriel and Katherine E. Rowen. "Explaining Grammatical Concepts"

Hartwell, Patrick. "Grammar, Grammars, and the Teaching of Grammar"

Haswell, Richard H. "Minimal Marking"

Ronald, Kate. "Style: The Hidden Agenda"

Shaughnessy, Mina P. "Diving In: An Introduction to Basic Writing"

Sommers, Nancy. "Responding to Student Writing"

Williams, Joseph. "The Phenomenology of Error"

Writing Center Theory and Practice

Brooks, Jeff. "Minimalist Tutoring: Making Students Do All the Work"

Freed, Stacy. "Subjectivity in the Tutorial Session: How Far Can We Go?"

Harris, Muriel. "Cultural Conflicts in the Writing Center: Expectations and Assumptions of ESL Students"

Lunsford, Andrea. "Collaboration, Control, and the Idea of a Writing Center"

Neff, Julie. "Learning Disabilities and the Writing Center"

Sherwood, Steve. "Censoring Students, Censoring Ourselves: Constraining Conversations in the Writing Center"

North, Stephen N. "The Idea of a Writing Center"

COURSE OFFERINGS

401. ADVANCED POETRY WRITING WORKSHOP 3 cr. Intense, advanced work in crafting poems.

402. ADVANCED FICTION WRITING WORKSHOP 3 cr. Intense, advanced work in crafting short stories.

403. SPECIAL TOPICS WRITING WORKSHOP 3 cr. Topic of special writing projects announced in advance.

- 404. ADVANCED CREATIVE NON-FICTION WORKSHOP 3 cr.** Intense, advanced work in creative non-fiction prose.
- 411. STUDIES IN MEDIEVAL LITERATURE 3 cr.** Selected issues, authors, and genres of literature of the Middle Ages; specific topic announced in advance.
- 412. MEDIEVAL DRAMA 3 cr.** Detailed examination of medieval drama.
- 416. CHAUCER 3 cr.** Detailed examination of the “first English poet.”
- 421. STUDIES IN RENAISSANCE LITERATURE 3 cr.** Selected issues, authors, and genres of the Renaissance period; specific topic announced in advance.
- 422. STUDIES IN SHAKESPEARE 3 cr.** Selected studies of Shakespearean drama and/or poetry; specific topic announced in advance.
- 425. MILTON 3 cr.** Detailed examination of the major poetry and selected prose.
- 430. STUDIES IN EIGHTEENTH-CENTURY LITERATURE 3 cr.** Specialized study of issues, authors, and genres of literature of eighteenth-century England; specific topic announced in advance.
- 431. DRAMA OF THE RESTORATION AND EIGHTEENTH CENTURY 3 cr.** English drama from Davenant to Sheridan, with emphasis on the stage as a reflection of the period.
- 432. THE ENGLISH NOVEL: DEFOE THROUGH AUSTEN 3 cr.** History, changing patterns, and techniques of English novel writing in the eighteenth and early nineteenth centuries.
- 441. STUDIES IN ROMANTIC LITERATURE 3 cr.** Specialized study of Romantic literature; specific topic announced in advance.
- 445. BRITISH WOMEN WRITERS SINCE 1800 3 cr.** Examination of formal experiments and thematic concerns of major artists, with particular attention to the nineteenth and early twentieth centuries.
- 453. KEATS 3 cr.** Examination of the poetry of John Keats.
- 454. STUDIES IN VICTORIAN LITERATURE 3 cr.** Specialized study of Victorian literature; specific topic announced in advance.
- 458. DICKENS 3 cr.** The major novels, with a study of their backgrounds, art, and language.
- 459. THE ENGLISH NOVEL: DICKENS THROUGH HARDY 3 cr.** Examination of nineteenth-century British fiction, particularly the novel.
- 460. STUDIES IN MODERN BRITISH LITERATURE 3 cr.** Specialized study of twentieth-century literature; specific topic announced in advance.
- 461. STUDIES IN CONTEMPORARY BRITISH LITERATURE 3 cr.** Specialized study of contemporary British literature; specific topic announced in advance.
- 470. STUDIES IN NINETEENTH-CENTURY AMERICAN LITERATURE 3 cr.** Specialized study of nineteenth-century American literature; specific topic announced in advance.
- 471. STUDIES IN TWENTIETH-CENTURY AMERICAN LITERATURE 3 cr.** Specialized study of twentieth-century American literature; specific topic announced in advance.
- 472. STUDIES IN AFRICAN AMERICAN LITERATURE 3 cr.** Specific topic announced in advance.
- 473. FAULKNER 3 cr.** Examination of his major writings as well as their background and cultural context.
- 474. AMERICAN POETRY 3 cr.** Major American poets from Whitman to the present.
- 480. STUDIES IN POSTCOLONIAL LITERATURES 3 cr.** Study of literary texts from formerly colonized nations in Africa, Asia, or elsewhere; specific topic announced in advance.
- 481. STUDIES IN IRISH LITERATURE 3 cr.** Specific topic announced in advance.
- 482. STUDIES IN CONTEMPORARY POETRY 3 cr.** Specific topic announced in advance.
- 483. STUDIES IN CONTEMPORARY THEATRE 3 cr.** Specific topic announced in advance.
- 484. STUDIES IN CONTEMPORARY FICTION 3 cr.** Specific topic announced in advance.
- 485. CONTEMPORARY ENGLISH GRAMMAR 3 cr.** Study of contemporary theories of English grammar. Focuses on ways of learning and thinking about grammar with respect to contemporary English usage.
- 486. STUDIES IN MODERN DRAMA 3 cr.** Prerequisite: A 200-level literature course. Specific topic announced in advanced.
- 488. HISTORY OF THE ENGLISH LANGUAGE 3 cr.** Study of the sounds, forms, and syntax of Early, Middle, Early Modern, and Modern English.
- 489. STUDIES IN RHETORIC AND COMPOSITION 3 cr.** Study of rhetoric, composition theory, and pedagogy, including a practicum.
- 490. HISTORY OF LITERARY THEORY AND CRITICISM 3 cr.** Elements of literary theory, and a survey of the major theorists from Plato to the present.
- 491. FEMINIST LITERARY CRITICISM 3 cr.** Study of various theories of feminist literary criticism.
- 495. CRITICAL PRACTICE 3 cr.** Survey of options available to literary critics of the twentieth century, and practice in the application of criticism to literary texts.

- 496. FRAMED NARRATIVES: NOVEL AND CINEMA 3 cr.** Structural and thematic functions of pictorial and narrative frameworks in film and novel.
- 497. HOPKINS SEMINAR 3 cr.** Advanced, special seminar in literature or creative writing taught by the visiting Hopkins Professor; specific topic announced in advance.
- 498. INDEPENDENT STUDY 1-3 cr.** Consent of project advisor and department chair. Special projects in literature or creative writing. Projects must be approved before registration. See chair for forms and guidelines.
- 499. SPECIAL STUDIES 1-3 cr.** Selected topics announced in advance.
- 501. ADVANCED POETRY WRITING WORKSHOP 3 cr.** Intense, advanced work in crafting poems.
- 502. ADVANCED FICTION WRITING WORKSHOP 3 cr.** Intense, advanced work in crafting short stories.
- 503. SPECIAL TOPICS WRITING WORKSHOP 3 cr.** Topic of special writing projects announced in advance.
- 504. ADVANCED CREATIVE NON-FICTION WORKSHOP 3 cr.** Intense, advanced work in creative non-fiction prose.
- 510. READINGS IN OLD ENGLISH 3 cr.** Selected prose and poetry, with requisite linguistic study.
- 511. STUDIES IN MEDIEVAL LITERATURE 3 cr.** Prose and poetry of the later Middle Ages. Study of selected works, emphasizing literary and linguistic development.
- 520. STUDIES IN SIXTEENTH-CENTURY LITERATURE 3 cr.** Critical examination of selected authors against the literary and philosophical background of the Renaissance.
- 522. STUDIES IN SHAKESPEARE 3 cr.** Study of the plays, poetry, and criticism; specific topic announced in advance.
- 524. EARLIER SEVENTEENTH CENTURY 3 cr.** Critical examination of selected poets and prose writers of the period 1603-1660.
- 533. ENGLISH LITERATURE, 1660-1798 3 cr.** Representative selections from neo-classicism and other eighteenth-century movements, including drama and fiction.
- 540. STUDIES IN THE ROMANTIC PERIOD 3 cr.** Literature of the Romantic period.
- 550. STUDIES IN THE VICTORIAN PERIOD 3 cr.** Selected readings in poetry, prose, and drama.
- 560. STUDIES IN MODERN BRITISH LITERATURE 3 cr.** Major British writers, from 1890 to 1950.
- 561. STUDIES IN CONTEMPORARY BRITISH LITERATURE 3 cr.** Literature since 1950.
- 565. STUDIES IN MODERN POETRY 3 cr.** Critical reading of selected British and American poetry since 1900.
- 570. STUDIES IN NINETEENTH-CENTURY AMERICAN LITERATURE 3 cr.** Selected studies in the works of American authors of the nineteenth century.
- 572. STUDIES IN AMERICAN REALISM 3 cr.** Selected studies in the period 1860-1900.
- 573. STUDIES IN MODERN AMERICAN LITERATURE 3 cr.** Selected readings in poetry, drama, and fiction since 1900.
- 580. SPECIAL TOPICS 1-3 cr.** In-depth study of a special topic in either classroom or workshop form or as an individual project under supervision. Department approval required.
- 589. STUDIES IN RHETORIC AND COMPOSITION 3 cr.** Study of rhetoric, composition theory, and composition pedagogy, including a practicum.
- 590. HISTORY OF LITERARY THEORY AND CRITICISM 3 cr.** Elements of literary theory, and a survey of the major theorists from Plato to the early twentieth century.
- 595. CRITICAL PRACTICE 3 cr.** Survey of options available to literary critics of the twentieth century, and practice in the application of criticism to literary texts.
- 596. FRAMED NARRATIVES: NOVEL AND CINEMA 3 cr.** Structural and thematic functions of pictorial and narrative frameworks in film and novel.
- 598. INDEPENDENT STUDY 3 cr.** Consent of project advisor and department chair. Special projects in literature, creative writing, or composition/rhetoric. Projects must be approved before registration. See chair for forms and guidelines.
- 599. MASTER'S THESIS 6 cr. upon approval.**

