

English at Arcadia University

Global Perspectives...Personal Attention...Real-World Integrative Learning Experiences

Faculty

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About the Master of Arts in English Program

The Master of Arts in English affords students the flexibility to tailor their course of study to meet their individual wishes and professional goals. This highly versatile program offers three areas of emphasis—literary study, creative writing, and technical and professional writing. It stresses effective writing in a broad array of genres, critical thinking, and interpretive skills, even as it fosters the growth of initiative and self-confidence—qualities

much in demand in today's professional world. Small classes and the dedicated attention of graduate faculty ensure a nurturing environment for growth.

The program enables students to pursue a variety of goals: prepare for or advance in a career in teaching; embark on a professional career as a creative writer; pursue an advanced degree in literary study; or work in the fields of publishing, editing, and technical or professional writing. There are no “tracks” in the program to which students are limited; the three areas of emphasis are open to all students at all times throughout their studies. Each student meets with the Director of Graduate Studies to tailor an individualized program of coursework.

To enhance professional readiness, the student may undertake a Career Internship in English in any one of several fields related to the study of writing and literature. Available any time from the student's second semester on, the internship is an unpaid, 3-credit experience conducted under the supervision of the degree program's coordinator and an appropriate member of the English Department.

Students are further encouraged to consider study abroad as a component of their program. They may take up to 9 credits of work in English and related fields at foreign institutions through Arcadia's College of Global Studies or other venues for study abroad that the university offers. Short-term summer study is available to graduate students in several foreign countries, including the United Kingdom, Italy, and Greece; these options can be especially valuable for graduate students whose personal or professional circumstances prevent them from pursuing long-term study-abroad options.

Literary and Critical Studies

This is the principal “area of emphasis” in Arcadia's Master of Arts in English program. The richness and variety of its offerings attest to the breadth of the faculty's varied interests in literature, and can truly be said to be unusual in its scope. Students who aspire to go on for doctoral studies; current high-school and community college teachers; professionals from different backgrounds who hunger for the

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stimulation of literary study and serious critical thinking—these are among the individuals who come together in Arcadia’s graduate English classes. The range of offerings is impressive: it encompasses courses that cover sweeping historical epochs; courses that focus on a single great author or on a cluster of such authors; courses that revolve around a literary theme or genre; courses that look at a literary movement, or else focus on the literature of a given region, ethnic group, or cultural background; courses that reach out to farther corners of the world . . . and then there are interdisciplinary courses that look, for example, at the way film links literature in different countries of the world.

In all of the courses in this area of emphasis, effective writing is central. Proud of its pioneering role in the nation’s Writing Across the Curriculum movement, Arcadia—and specifically the Master of Arts in English program—stresses the centrality of rigorous critical thinking and refined interpretive skills to the serious study of literature.

Creative Writing

Both in its curriculum and in extra-curricular ways, Arcadia’s Master of Arts in English offers an exciting creative writing program. This area of emphasis does more than help students prepare themselves to become serious writers; it also strengthens their potential as teachers, both at the secondary and post-secondary levels, and deepens and enriches their appreciation of literature.

Throughout the calendar year, a multitude of options exists for studying creative writing. The spring and fall semesters and our shorter summer sessions regularly offer courses specifically devoted to the writing of fiction, poetry, creative-nonfiction, children’s and young adult literature, and memoir. A course in play-scripting and screen-scripting is offered through the Theatre program. The University’s Creative Writing Institute gives intensive craft courses in a variety of genres, including fiction, poetry, and writing for children. Independent study is available to more advanced students who wish to make progress on creative projects under the supervision of individual professors. Students who are emphasizing creative writing in their programs may also complete their degree work by undertaking their final project in a creative genre. Finally, students may enroll in the Umbrian Writers’

Residency, which is offered each summer in the heart of central Italy.

Technical and Professional Writing

This area of emphasis is valuable for those who want to work in the media or in the corporate sector. While it is generally the least emphasized of the three areas in this Master’s program, and does not feature studio courses in media training, it nonetheless offers an abundance of courses pertinent to the student’s interest: journalism; technical writing; writing and editing for magazines; writing for radio and television; writing for the health industry, for the web and the new media, and grant writing for non-profits. Such courses as these enhance the student’s preparation for professional work. Students pursuing this area of emphasis are especially encouraged to undertake a Career Internship in English to fortify their credentials for when they enter the marketplace.

Visiting Writers

Beyond the classroom, students in the program have exciting opportunities to meet professional writers and connect with them personally by participating in workshops open only to Arcadia students. Writers appear here in two different programs, The “Writers Return to Campus” Series and the “Visiting Writers Series.” The first of these programs invites back to campus former students of Arcadia who have achieved, or are achieving, notable literary success. Novelists, short-story writers, children and young adult literature writers, poets, playwrights, memoirists, creative-nonfiction writers, even former students who have become noted publishers or literary impresarios—all have been invited to conduct workshops for our students and to give readings of their works that are open to the public. Refreshments and books sales—and signings by the authors—regularly accompany these events. The motto of this program is “You can get there from here,” inasmuch as Arcadia has proved a fruitful training ground for literary ambition.

The “Visiting Writers” Series attracts well-established professionals whose works have already gained wide recognition. A host of the best-known writers in our culture have been our guests in this program, which seeks to celebrate breadth and diversity. Pulitzer Prize-winning poet Gwendolyn Brooks and novelist Richard Russo; American Poet Laureate Ted

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Kooser; National Book Award-winning poets Gerald Stern and Jean Valentine; Marilyn Robinson, National Book Award for fiction; renowned novelists, memoirists, and short-story writers John Edgar Wideman and Tobias Wolff; Rome Prize winner Karl Kirchwey; lauded fiction writer Robin Black; blind poet and essayist Steven Kuusisto; novelists Brad Watson and Tom Franklin most recently . . . the list of distinguished guests goes on.

The workshops that students get to attend with these writers enable the participants (limited to ten in each of the workshops) to submit, in advance, a sample of their work in the appropriate *genre* for the visiting writer to read and respond to. The workshops are “closed-door” experiences for our students, who may be undergraduates or graduate students; no one—no “guests,” no professors—are permitted in the room with the writer and ten students. What results is a remarkable experience for our students: the chance to go one-on-one with a real “pro.”

Master of Arts in English Admissions Requirements

In addition to the general admission requirements, the following requirements must be met:

1. A graduate application, including personal statement, to be completed online at www.arcadia.edu/gradapp.
2. A bachelor's degree from an accredited institution with a recommended GPA of 3.0 or better. The undergraduate major should be in one of the traditional liberal arts or in a professional or pre-professional field and accompanied by strong undergraduate training in English.
3. One official transcript from each college, university or professional school attended. Transfer credits included on a transcript must include grades earned; if not, an official transcript from the original school must be submitted. Transcripts must be sent from the issuing school in a sealed envelope and contain the appropriate signatures and seals to be considered official.
4. Two letters of recommendation. The letters must be of a professional not personal nature. If the student has

been out of school five years or less, at least one letter must come from a professor.

5. A personal interview with the program Coordinator.
6. A writing sample, if deemed necessary by the program Coordinator.
7. International applicants should visit www.arcadia.edu/international for detailed information on admission requirements and application procedures. Official results from the TOEFL or IELTS are required for all students for whom English is a second language or who have not earned degrees or diplomas from post-secondary institutions in English-speaking countries (e.g. the United States, Canada, England, Ireland, Australia and New Zealand). A course-by-course evaluation of all transcripts by an independent evaluation service based in the United States also is required.

All application materials must be sent to the Office of Enrollment Management.

Rolling Admission: Completed applications are reviewed on a rolling basis throughout the year. Students may start in the Fall, Spring or Summer semester.

Expenses

Tuition for 2012-13: \$695 per credit

Fees:

Deferred Payment— \$40

Audit— \$695 per course

Parking

- Full-time (9 or more credits): \$60 per year
- Part-time (less than 9 credits): \$30 per semester
- Evening Parking (attending class after 4 p.m.): No charge

Financial Aid: Graduate students who have been accepted into a degree program and are enrolled for at least 6 credits per semester are eligible to apply for financial aid. Please visit www.arcadia.edu/financialaid for information regarding required forms and documents, most of which can be submitted online.

Graduate assistantships are available to all students registered for at least 9 credits per semester, or 6 credits throughout the summer session. Students may apply for assistantships upon acceptance and registration. Questions

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regarding graduate assistantships should be directed to the College of Graduate Studies at 215-572-2925.

Federal Loans: Graduate students are eligible to borrow through the federal Stafford Loan and federal PLUS Loan programs. Arcadia University, in partnership with AES/PHEAA, offers the no-fee Arcadia University Preferred Stafford Loan Program, which provides students with benefits that include:
Origination and guarantee fee waivers
Interest rate reduction during repayment
Superior administration and servicing
All financial aid paperwork not submitted online should be sent to the Office of Enrollment Management/Financial Aid. Please e-mail finaid@arcadia.edu or call **1-877-ARCADIA** (1-877-272-2342) with additional questions.

Study Abroad Transfer Credit: In addition to policies regarding transfer credit, students may request transfer of a maximum of 9 credits of graduate study earned through the Arcadia University College of Global Studies (CGS), with prior written approval of their faculty adviser. Students who transferred credits taken prior to admission may transfer a total of 9 credits, including those taken through the CGS.

For example:

- 0 entry-level transfer credits: Arcadia accepts 9 CGS credits.
- 3 entry-level transfer credits: Arcadia accepts 6 CGS credits.
- 6 entry-level transfer credits: Arcadia accepts 3 CGS credits.

Master of Arts in English Degree Requirements (M.A.E.)

36 credits of graduate-level coursework are required for completion of the degree program.

1. Required Foundation Courses (9 credits)
EN 500 Critical Writing for Success
EN 510 Theories of Writing
EN 543 The History and Teaching of Rhetoric
2. Elective courses (21-24 credits)

Either seven or eight courses in English and related Humanities disciplines chosen in consultation with the program advisor. These may include a maximum of two graduate-level courses taken among the following Humanities disciplines: History; Philosophy; Religion; International Studies; International Peace and Conflict Resolution; Art History; Music; Theatre; and courses identified specifically as Humanities courses (e.g., The Introductory Humanities Seminar, The Philadelphia Seminar, and the Humanities Colloquium).

Students in the program are allowed to take up to two Independent Study research projects (EN 689) under the supervision of qualified and willing professors during their degree work. Application for the approval of independent studies must be made in writing to the Department of English ahead of the semester in which the Independent Study is to be undertaken. Students may *not* undertake Independent Study during their first semester in the program. Again, a Career Internship in English (EN 670) may be undertaken once in the course of the student's program, pending the approval of the Director of Graduate Studies in English, who must be consulted prior to the beginning of the internship. As with Independent Study, the Career Internship in English may not be pursued during the student's first semester in the program. The Internship is a graded course, as are all the other courses offered in the program. No courses are offered on a Pass/fail basis.

3. Culminating Activity (3–6 credits)
EN 698 Master's Project (3 credits)
or EN 699 Master's Thesis (6 credits)

Students in the program are normally expected to complete degree requirements by undertaking a 3-credit culminating project

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under the supervision of one or more members of the Department. Under exceptional circumstances, students will be granted the opportunity to write a master's thesis for 6 credits under the supervision of one or more members of the Department. To undertake a thesis, students must submit a thesis proposal and accompanying documents as required by the Department. Students do not automatically have the right to write a thesis; they may do so only if their application for the thesis is approved.

Students who do not complete the thesis or master's project at the end of their coursework, or at the end of the semester or session in which they are enrolled in a departmental thesis or culminating project course, are required to enroll in an ongoing non-credit thesis writing course until all work is completed and approved (EN 697). A fee equivalent to 1 graduate credit for a 3-credit culminating master's project and 2 graduate credits for a 6-credit culminating thesis will be assessed for each semester or part thereof during which the thesis or capstone project is incomplete. (For these purposes, all the summer sessions together will count as one semester.)

Course Offerings:

- Writing and Editing for Magazines
- Technical Writing
- Writing for the Health Industry
- Journalism II
- Studies in Classical and Medieval Europe
- Renaissance and Enlightenment Literature
- Modern British Literature
- Modern American Literature
- The Discovery of Adulthood in British and American Fiction
- William Faulkner
- Narrative Form in Fiction and Film
- Black Cinema
- Literature of London
- Teaching English as a Second Language
- Introduction to Linguistics and History
- The Black Arts Movement
- Special Topics in American Literature
- Disaster, Death, and Madness
- The Slave Narrative
- Ireland in 20th Century Film and Literature
- Writing for Children
- Literature and the Law
- Russian Fiction
- Language and Violence
- International Film
- Major Authors Seminar
- Jane Austen
- Alfred Hitchcock's American Films
- Mark Twain
- Literature After War
- Contemporary American Autobiography
- Modern Drama
- A Few Great Novels
- Modernism and Postmodernism
- The Lyric
- The Contemporary Moment
- Kerouac and His Sources
- Tell it Slant: Memoir Writing Workshop
- Young Adult and Children's Writing Workshop (Intermediate Level)
- Writing for Law
- Grant Writing for Non-Profits
- Fiction Writing Workshop
- Writing for the Web and New Media
- Advanced Editing Workshop
- Poetry Writing Workshop
- Corporate Writing
- Critical Writing for Success
- Theories of Writing
- Special Studies in Discourse
- Teaching the Writing of Fiction
- The History and Teaching of Rhetoric
- Teaching Writing
- American Humor
- From Romanticism to Modernism
- Shakespeare's Jacobean Dramas
- Crime and Deviance in Renaissance England
- The American Short Story
- British and American Poetry
- The Search for Self and Identity in the West Indian Novel
- Lawrence, Joyce and Woolf
- Willa Cather
- Shakespeare and the Self
- World Literature in English
- The Harlem Renaissance
- Southern Fiction
- Tragedy: Forms and Philosophy
- Myth and Literature: Verbal Forms of the Unconscious

ENGLISH COURSES

Courses that are offered fully or partially on-line are so designated in the listing of courses offered in a given semester.

414

Writing and Editing for Magazines

The course offers a practical introduction to the consumer magazine industry and aims to equip students with the basic skills and understanding necessary to pursue a full-time or freelance career as a magazine writer or editor. Students examine all forms of magazine writing from short front-of-book items to department stories to features, perform critical analyses of individual magazines, learn how to develop story ideas into compelling magazine prose, and write effective query or pitch letters. In addition to an overview of the industry, the course also provides an understanding of the basic structure of magazines, the different types of stories magazines publish, and the economic forces driving magazine publishing today.

415

Technical Writing

This intensive study of technical documents for various careers covers catalogue descriptions, descriptions of mechanisms, instructional and procedural manuals, bids, requests for bids, proposals, reports, memos and letters responding to customer inquiries. It emphasizes preparation of effectively written documents for various audiences (from expert to non-expert) and purposes. It presents the integration of graphic and copy elements in well-structured and designed documents. It includes individual and group assignments from a problem-solving approach. It requires portfolios of work in progress and two spoken presentations.

416

Writing for the Health Industry

In this intensive writing workshop which gives an overview of the health care communications field, students become familiar with research tools (including online databases), interview techniques, and the integration of graphics to enhance text. They also develop an understanding of audience and an appreciation for the knowledge base of the intended reader. This course covers the writing and editing of peer-reviewed technical journal articles as well as marketing materials, press releases, newsletter articles, feature and advertising copy.

418

Journalism II

Students learn the setup of the newsroom, practice the conventions of news and news features, such as profiles and issue-oriented

stories. Fieldwork includes coverage of some live events with emphasis on writing the more complex story, with style, color, flair.

420

Studies in Classical and Medieval Europe

This course is a selective study and appreciation of texts from Western antiquity and the Middle Ages that remain influential and alive in our own time. These texts are considered within the cultural contexts from which they sprang and to which they helped give definitive shape. Typically, readings include plays and epics of ancient Greece, Roman authors such as Virgil, Augustine, and Boethius, and such medieval works, genres and authors as Beowulf, the Arthurian romances, Dante and Chaucer.

421

Renaissance and Enlightenment Literature

This course is a selective study and appreciation of texts from 16th, 17th, and 18th century European literature with a focus on the English tradition and a consideration of the historical contexts of the works studied. Readings are drawn from Renaissance essayists and novelists such as Thomas More, Montaigne, Bacon and Cervantes, Jonson, Shakespeare, and Webster; Wyatt, Sidney, Spenser, Donne, and Marvell; major works from later 17th century and Restoration authors such as Milton, Dryden, Congreve, Pope, Swift, Voltaire, Defoe, Fielding and Sterne.

422

Modern British Literature

Critical readings are of major British works of the 19th, 20th, and 21st centuries in the context of cultural history. Writers include Wordsworth, Coleridge, Shelley, Keats, Bronte, George Eliot, Conrad, Woolf, and others.

423

Modern American Literature

Critical readings are of major American works of the 19th, 20th, and 21st centuries, approaching the texts as products of a specific place and historical experience. Authors include Emerson, Thoreau, Hawthorne, Melville, Douglass, Jacobs, Twain, Dickinson, James, Faulkner, Miller, Sexton, Bogan, Morrison and others.

427

Discovery of Adulthood in British and American Fiction

This course will explore, through novels and short stories, the cognitive, moral, social and psychological complexities of adolescent and early adult experience. It will also deal with the literary problems involved in portraying these stages of human development. The aim both of the readings and of the class activities will be to enhance awareness of the magnitude of change

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implied in the term “growing up.” While the overall focus will be thematic in nature, the specific day-to-day focus will be primarily literary, although there will be some brief side-excursions into related fields, especially psychology.

428

William Faulkner

In this intensive study of the work of one of America’s most important fiction writers, readings include five major novels and several short stories. In addition to understanding Faulkner’s extraordinary achievement as an experimental novelist, students look at his presentation of themes such as race, slavery, family and the natural world.

429

Narrative Form in Fiction and Film

This study is of narrative forms and structures in film and fiction. Close reading of texts reviews conventional and experimental form guided by narrative theory. There are opportunities for critical and creative responses.

430

Black Cinema

This course examines the cinematic productions of Black filmmakers, including works from Africa and the Caribbean by such filmmakers as Oscar Micheaux, Camille Billops, Ngozi Onwurah, Spike Lee, Julie Dash, Jon Singleton, and Tsitsi Dangaremba. Students analyze and critique the films for their artistic and thematic value, while interrogating the politics of production and distribution specific to black filmmaking.

431

Literature of London

This is an intensive study of literary works about London. Readings include masterpieces by English literary greats such as Charles Dickens, T.S. Eliot and Virginia Woolf, who lived in and wrote about the capital city.

433

Teaching English as a Second Language

This is an introduction to ESL teaching methods that provides background in lesson planning, cross-cultural communication, selecting English-as-a-second-language materials, and conducting lessons. Field tutoring experience in practicum with adult literacy learners or international students.

434

Introduction to Linguistics and History

This examination of the historical development of the English language and the various approaches to acquisition and use of language includes psycholinguistics, sociolinguistics, dialectology, phonology, morphology, schools of grammar, semantics, syntax and stylistics. It surveys

contemporary theories, such as speech act theory, concerning the interpretation of language.

435

Special Topics in American Literature

In this advanced course in American Literature, topics vary. Possibilities include Transcendentalism, Race in the Literary Imagination, Literature of the Early 20th Century, The Jewish Novel, Between the World Wars, American Women Poets, and others.

437

Disaster, Death and Madness

The central objective of this course is to help students to enter imaginatively into the condition of people caught in extremis by disaster, death, or madness—or any combination of the three. The course is an intensely collaborative experience for the student and the instructor. Students give a seminar report on a public disaster that has been researched, review drafts of fellow-students’ work, write an original play, and participate in the production of the “class play.” The three common texts used in the course are John Hersey’s familiar *Hiroshima*; Kai T. Erikson’s *Everything in Its Path*; and Norman Maclean’s powerful—and posthumously published—*Young Men and Fire*.

441

The Slave Narrative

Students in this course read major slave and neo-slave narratives of the 19th and 20th centuries and examine these works from the dual perspectives of social testimony and literary phenomena. Some of the issues addressed include the genre’s evolving response to the conditions of slavery and to the Abolitionist movement, the relation of the slave narratives to the rise of realism in American fiction, and the influence of the slave narrative’s form on the evolution of African American fiction.

442

Ireland in 20th Century Film and Literature

This is an intensive study of the myths and realities of 20th century Ireland as represented by seminal works of film and literature. In addition to its examination of the culture of Dublin over the past 100 years, the course guides students through cinematic and literary works exploring such themes as migration and the myth of the West, colonial and post-colonial political struggles, and the role of women in Irish culture.

443

Writing for Children

This is an intensive writing workshop focused on the production of publishable fiction and nonfiction for the children’s market. The course provides an exploration of the creative process, including invention techniques, drafting, and

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revision. Plotting, characterization, and the writing of dialogue and description are examined. Students also engage in an in-depth study of the magazine and book publishing markets so they can effectively target their writings to specific publishers. The course includes such practical considerations as the writing of query letters, working with editors and agents, and preparing manuscripts for submission.

444

Special Studies Seminar

This seminar on advanced topics in literature provides an opportunity for intensive study in areas of special interest. Topics vary.

445

International Literature

This is an introduction to the works of representative Third World writers in English from Africa, India and the Caribbean. It studies characteristics of post-colonial discourse.

446

Russian Fiction

This is a survey of Russian fiction, of its themes and narrative techniques, with special emphasis on works of Pushkin, Gogol, Dostoevsky, Tolstoy, Turgeniev, Babel, Pasternak, and Solzhenitsyn. Russian history, from the founding of the Kievan State to the emergence of the new Russian Republic, is studied. The course approaches individual works as cultural artifacts of their times.

447

Language and Violence

This course examines the phenomenon of language and harm from the point of view of contemporary theories in linguistics and rhetoric. Topics include language and violence in literature, hate speech, cursing, verbal conflict, interrogations, and negotiations. Students are exposed to a variety of theories on the subject, including speech act theory and other theories of conversational logic.

450

Major Authors Seminar

This in-depth study of the significant work of one or more authors focuses on an author's literary development, as well as the relationship between the author's life and his or her work. May be taken more than once when topics vary.

451

Jane Austen

A study of Austen's six major novels with attention to the culture of Regency England, the enduring popularity of Austen's works and the growing library of film adaptations of the novels. This course may be taught in a traditional classroom format or fully online.

452

Alfred Hitchcock's American Films

This is an intensive study of the major film works of one of the best 20th century studio directors, Alfred Hitchcock. Focusing on the cinema produced in his American period, 1943-1963, the course guides students through discussion and analysis of such important films as *Shadow of a Doubt*, *Strangers on a Train*, *Rear Window*, *Vertigo*, *Psycho*, and *The Birds*, examining them both as works of cinematic art and as documents reflecting the culture of mid-century America.

453

Mark Twain

In this intensive study of one of America's most famous writers, students read a selection of his novels, stories and essays to get a sense of how complicated a writer he was. The course also views Ken Burns' documentary. This course may be taught in a traditional classroom format or fully online.

459

Literature After War

This course focuses on literature written after wars in the 20th century. Some of the texts are about experiences in war, but many are not, instead reflecting the perspective of the war time or post-war writer on mortality, moral decision-making, concepts of heroism, marriage, sex, politics, patriotism, race relations, psychic health, and in general the mood of the community.

460

Contemporary American Autobiography

This course introduces students to the important genre of the memoir. It explores how the memoir explicates childhood, alienation in a multicultural land, alternative (and mainstream) sexuality, homelessness, mental illness and aging. Readings include a selection of recent American autobiographies and memoirs. Students may practice writing their own memoirs.

461

Seminar: Modern Drama

This exploration of the styles and techniques of modern theater includes selected British, American and Continental plays by modern dramatists, such as Ibsen, Strindberg, Chekhov, Shaw, Synge, O'Neill, Pirandello, Brecht, and Pinter.

462

A Few Great Novels

This exploration of the novel as a literary genre that has eluded precise definition focuses on works that represent major stages in the evolution of the genre. Readings may include works by Austen, James, Conrad, Joyce, Woolf, Faulkner, Morrison, Pynchon and Byatt, Ellison and essays by modern theorists who have

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attempted to identify the generic characteristics of the novel.

463

Seminar: Modernism and Postmodernism

This course is a critical reading of selected texts, both artistic and rhetorical, to explore the differences between modern and postmodern styles, methods and attitudes in the 20th century. It includes such modernist works as Joyce's *Ulysses* (selections), Eliot's *The Wasteland*, poems by Yeats and Stevens and Beckett's *Waiting for Godot*, as well as essays by Wimsatt and Jung; postmodern works by poets W.C. Williams, R. Lowell, Plath, Levertov and Rich; film directors Fellini, Resnais, W. Allen and essays by Altieri, Fish and Barthes.

464

Seminar: The Lyric

This exploration of lyric poetry from the ancient world to the present, with emphasis both on what makes language poetry and on the theory of the lyric form, includes a historical survey of highlights of the English lyric. Students write critical and analytic papers and some poetry.

465

The Contemporary Moment

This course introduces upper-level undergraduate and graduate students to today's literary scene with works by exciting writers who are currently practicing their craft. The course focuses primarily on American writers, although British writers and authors of other nationalities writing in English also may be considered. Students in this course get to help shape contemporary literary taste. The genres covered are the novel, the short story, poetry, memoir, and the creative nonfiction essay.

466

Kerouac and His Sources

A study of central works of Jack Kerouac and several key literary sources he drew on. Includes *On The Road*, *The Dharma Bums* and the poetry collection *Mexico City Blues*. Influences include others in the Beat Movement like Allen Ginsberg, Gary Snyder, Diana di Prima, American predecessors like Ernest Hemingway, Jack London and Walt Whitman; the French Symbolist poets (in translation) Arthur Rimbaud and Charles Baudelaire; and finally the Romantic visionary William Blake.

468

Tell It Slant: Memoir Writing Workshop

This course focuses on the writing and reading of memoir and the cultural issues surrounding this genre. Through the study of writing elements and craft, students have the opportunity to shape memoirs that will be meaningful for the writers themselves and their audiences. In addition,

students enrich the course through creating a presentation project on a chosen established memoirist.

469

Young Adult and Children's Writing Workshop (Intermediate Level)

This course further develops writing skills and knowledge of the children's and young adult markets with a concentration on the student's own work-in-progress. This course differs from the introductory course in several ways: by offering more intensive, full-class peer review; by providing additional technique workshops and one-on-one conferencing; and by being more student-directed via journaling and student-teacher conferencing. The emphasis is on the student's own writing output, as well as on distinct characteristics of the genre.

472

Special Studies in Writing

In this advanced seminar course in writing, topics vary according to the needs and interests of students and faculty. Possibilities include poetry writing workshop, feature writing, editing, professional writing and critical writing.

473

Writing for the Law

This course teaches students the basics of legal research, reasoning and writing. Students learn how to conceptualize, research and write various forms of legal documents, including objective legal memoranda, case briefs, client correspondence, research exercises and persuasive legal briefs. Students review the intricacies of the judicial system and statutory interpretation.

474

Grant Writing for Non-Profits

This course introduces the elements of fundraising through grant proposal writing for nonprofit organizations. Students identify and work with a nonprofit organization to produce a viable grant proposal. In the process, students develop skills in the areas of needs assessment, program development, budgeting, conflict resolution and negotiation, development planning, and discerning organizational strengths and weaknesses. The course also develops an understanding of the philosophy and practice of philanthropy in the United States. Instructional formats include lecture, group work, writing practice, guest speakers, media analysis, online discussion, and field experience.

475

Fiction Writing Workshop

Students critique one another's works-in-progress, consider works of fiction by professional writers, and participate in workshops

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on the fine points of writing fiction. Each student must complete a body of work that comprises four finished short stories as well as a series of exercises required of all students.

476

Writing for the Web and New Media

Writing for the Web and New Media draws on current usability research and explores key differences in print vs. electronic writing, details rhetorical strategies for new media formats, and helps students understand how to integrate visual and written elements. Students analyze, construct and write multimedia text in various assignments, creating a portfolio of electronic writing samples

477

Advanced Editing Workshop

The Advanced Editing Workshop aims to develop understanding of grammar and rhetoric in varied written applications (academic, creative, professional), with particular emphasis on editing techniques for these different types of writing. Workshops focus on appropriate editing styles applied to student work.

478

Poetry Writing Workshop

This course equips students with the fundamental tools needed to write effective poetry and to read poetry intelligently. Emphasizing the craft of poetry in a workshop setting where students' efforts are critiqued, the course also includes a careful consideration of the works of accomplished poets, poetic theory, and the rules of prosody.

479

Corporate Writing

An intensive study of rhetorical and structural principles of the larger, more complex documents of business and industry, the course covers business plans and proposals, grant proposals, reports, and more. A study of critical essays enhances understanding of rhetorical principles and informs students about the workings of non-profit organizations.

486

Creative Writing Institute

This is an intermediate to advanced course wherein students refine their skills in poetry, fiction, creative non-fiction or a combination of the above. The students and faculty meet in person for one weekend to participate in workshops, lectures and presentations. Then the course continues online for the following four weeks and includes peer-review workshops on Blackboard and one-on-one work with a professor.

500

Critical Writing for Success

Intended to strengthen students' critical writing skills for graduate-level work, this course combines intensive practice in the art of writing literary criticism with some introduction to contemporary critical theory. It gives students an opportunity to consolidate their technical command of the written language. This course counts as a foundation course in the M.A. in English program and can be taken as an alternative to Linguistics and Language History.

510

Theories of Writing

This course is an exploration of current theories and research in written communication and university composition. It examines writing as a process, a form of communication, a technology and a social practice. It emphasizes independent student research.

540

Special Studies in Discourse

This is a seminar course that offers an opportunity to study intensively either a specific kind of discourse or a specific aspect of discursive production. Topics vary in response to the needs and interests of both students and faculty. Possible topics include Contemporary Critical Discourse: From Poetics to Rhetoric; Writing in Business and Industry; The Small Press in America; Editorial Practices; and Advanced Technical Seminar in Fiction Writing. May be taken more than once when topics vary.

542

Teaching the Writing of Fiction

This is an intensive introduction to the art of fiction writing, designed to address both the needs of serious writers and the pedagogical interests of high-school and college teachers who wish to introduce fiction writing into their curricula. Students do varied exercises in fiction writing, produce a final portfolio of four short stories, read and critique stories by professional writers, and submit their fiction to their peers for discussion and judgment. No prior fiction writing experience is required.

543

The History and Teaching of Rhetoric

This survey of rhetoric, composition, speech, literature and occupational writing includes readings from Aristotle, Kenneth Burke, Chaim Perlman and others. Pedagogical projects are optional.

546

Teaching Writing

This investigation of some important theoretical and practical problems in the teaching of writing

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as a process includes such issues as designing assignments, sequencing assignments, evaluating writing, teaching invention, teaching revision and teaching editing.

625

American Humor

This course is a survey of the folk origins, the rhetorical features, and the literary influence of American humor, examining ephemeral publications and works of literature.

626

From Romanticism to Modernism

This is an intensive study of the major characteristics of the poetry of Romanticism, Symbolism and Modernism. Insights into the complex connections between Romanticism and Modernism are gained through reading, analysis and critical writing.

633

Shakespeare's Jacobean Dramas

This is an intensive study of Shakespeare's plays written during the first years of the reign of King James I, including three of his greatest tragedies: *Othello*, *King Lear* and *Macbeth*. It includes reading and discussion of selected critical commentaries, along with some library research, reports and short papers involving historical and biographical background and theatre history.

634

Crime and Deviance in Renaissance England

This graduate-level seminar uses both prose and dramatic literature and critical responses to these texts to explore how Early Modern English society maintained and disseminated standards of conduct and behavior. Students read closely to unpack the role that these texts, as well as theater and literature in general, played in this process. They pay close attention to three different forms of crime or social deviance: roguery, cross-dressing and witchcraft.

638

The American Short Story

This chronological examination of some of the best examples of the American short story from its beginnings to the present day emphasizes an historical perspective of changing forms and expressions of the genre and tests the validity of contemporary critical methods. It concentrates on prominent works of the following writers: Irving, Poe, Hawthorne, Melville, James, Crane, Hemingway, Fitzgerald, Porter, Oates and others.

640

Special Studies in Literature

This is a seminar course that offers an opportunity to study intensively either a period of literature, a genre, or a major author's canon.

May be taken more than once when topics vary.

641

British and American Poetry

A survey of the thematic and formal developments in British and American poetry from Gerard Manley Hopkins to Sylvia Plath and Ted Hughes. Readings include theoretical essays by some modernists. The course approaches poems in their historical and cultural contexts before considering contributions of individual figures.

642

The Search for Self and Identity in the West Indian Novel

The course traces the development of the West Indian novel from the 1930s to the present, focusing on the Caribbean's search for self-definition. The novel reflects the growth of anti-colonial sentiment in the island societies, and the development of a philosophy that ranges from protest through Negritude and creolite to the present-day attempts at an Antillean literature and perspective.

643

Lawrence, Joyce and Virginia Woolf

This seminar is devoted to a modernist reading of the major works of two or three of these authors. The course emphasizes textual analysis, with special reference to the theme and form of the works prescribed. Some background reading is a requirement.

644

Willa Cather

This course is devoted to a study of six principal works of Willa Cather—*O Pioneers!*, *My Antonia*, *The Song of the Lark*, *The Professor's House*, *Death Comes for the Archbishop*, and the shorter novel, *A Lost Lady*. Students consider various aspects of Cather's literary career and investigate different facets of the world about which she wrote.

645

Shakespeare and the Self

This is an exploration of the characteristics of composition in Shakespeare's 400-year-old plays and the Postmodernist concerns of a de-centered self. The course investigates contemporary critical inquiry into how Shakespeare represented models of the self at the beginnings of modernity.

649

World Literature in English

A survey of the classics of English fiction from the old British colonies—Nigeria, Kenya, South Africa; India, Australia, Caribbean, and Canada. The course considers the postcolonial issues of identity, trans-cultural hybridity, diasporic writing,

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and globalization as aftereffects of Imperialism. Besides the works of three Nobel laureates (Wole Soyinka, Nadine Gordimer, and V.S. Naipaul), the course includes well-known texts of Chinua Achebe, Ngugi wa Thiong'o, Salman Rushdie, George Lamming, Jamaica Kincaid, Margaret Laurence, and Margaret Atwood.

651

The Harlem Renaissance

This course is a consideration of the social, political and literary factors leading to the flowering of black genius in the arts. Texts include classics by and about the Black Manhattan to be examined from the political as well as the aesthetic perspective. Writers include Jean Toomer, Langston Hughes, Claude McKay, Zora Neale Hurston, Nella Larsen, W.E.B. DuBois, Alain Locke, Countee Cullen, Rudolph Fisher and Sterling Brown.

655

Southern Fiction

An exploration of the fiction of the American South, this course focuses on recurring themes in Southern literature. Authors may include Mark Twain, Faulkner, O'Connor, Lee, Warren, Hurston, Wright, Walker, Styron, Welty, and Jones.

658

Tragedy: Forms and Philosophy

This interdisciplinary approach to the idea of tragedy in life and literature considers the questions of evil, free will, undeserved suffering and their literary expressions. It examines selected works of Aristotle, Hume, Nietzsche, Sartre, Hegel, Freud, Sophocles, Shakespeare, Tolstoy, Melville, Shaw and O'Neill.

659

Myth and Literature: Verbal Forms of the Unconscious

This is a survey of myth theories of Frazer, Durkheim, Jung and Malinowski, followed by the study of select stories, poems, plays, novels and folklore. It examines various forms and functions of myth in ancient and modern literature

670

Career Internship in English

This is a graduate-level internship in a place of business that enables an M.A.E. student to explore a professional opportunity or field of work that is related to the discipline of English. Teaching positions are not acceptable for this internship. Student must have the approval of the Director of the M.A.E. program at registration time prior to the beginning of the internship. Limited to 3 credits. Students must have taken 9 credits of coursework in the M.A.E. program before they are eligible to apply for this internship.

689

Independent Research

This is directed Individual study and research on an author, genre, or theme, culminating in a substantial paper. Available to students who wish to undertake advanced work following their first semester in the program.

Prerequisites: Two graduate courses in literature at Arcadia University and approval of the Department. Not open to Special Status students.

697

Thesis Research and Writing Variable credits

Students who do not complete the thesis/culminating project at the end of their coursework, or at the end of the semester or session in which they are enrolled are required to enroll in an ongoing thesis writing course until the work is completed and approved (1 credit for a 3-credit culminating project course, 2 credits for a 6-credit thesis course). A fee equivalent to 1 part-time graduate credit will be assessed for each semester or part thereof during which the thesis/culminating project is incomplete. (For these purposes, all the summer sessions together will count as one semester.)

698

Culminating Project

The Culminating Project is undertaken on an individual basis under the supervision of a full-time member of the English Department.

Prerequisite: Permission of the program coordinator.

699

Master's Thesis in English

This is an individually initiated and directed set of experiences involving the writing of an acceptable proposal, the carrying out of a research project and the writing of a manuscript of professional quality. It is designed especially for students who wish to pursue advanced study beyond the master's level.

Prerequisites: 21 credits of graduate study and permission of the adviser and the Department. Obtain guidelines from Office of Graduate Studies.