



California State University, Los Angeles

College of Arts and Letters

Department of English

Graduate Student Handbook

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Introduction

This handbook is a general guide to the graduate program in English at the California State University, Los Angeles, and serves as an authoritative description of the program requirements and of the Department's policies and procedures. Any specific questions not addressed in this handbook should be directed to the department's Advisement Coordinator or the Graduate Adviser.

Graduate Adviser

The department's principal graduate adviser supervises the progress of all students in the graduate program in English. Prospective students interested in the program can meet with the principal graduate adviser to learn more about the program. New students meet with the principal graduate adviser to develop a program of study. Continuing students meet with the principal graduate adviser to modify the program of study and to determine the appropriate culminating activity (comprehensive examination or thesis).

Students are encouraged to meet with the principal graduate adviser whenever they have questions about their program or their progress. Appointments with the principal graduate adviser can be made through the department's advisement office.

Calendar of Important Events

Listed below are deadlines and events that might be of interest to students in the CSULA graduate program. Please note that exact dates for events and deadlines should be verified for each academic year.

Winter term	David L. Kubal Memorial Lecture (and essay competition)
February (early)	Application deadline for university, college, and department scholarships
February	Application deadline for Chancellor's Doctoral Incentive Program (provides financial assistance for former CSU students planning to pursue a doctorate)
March (early)	Deadline for Submitting Papers for consideration to Significations: The CSU Graduate Student Conference
March (late)	Application deadline for California Pre-Doctoral Program (provides financial assistance and research opportunities for current CSU students planning to pursue a doctorate)
Spring term	Jean Burden Poetry Series Reading
Spring term	Significations: CSU Graduate Student Conference
April	Application deadline for Teaching Associate program (to begin the following Fall term)
May (early)	Spring Comprehensive Examination
May (late)	Fall Comprehensive Examination Part 2 text announced
September (mid)	Teaching Associate training workshops
November (mid)	Fall Comprehensive Examination
December (early)	Spring Comprehensive Examination Part 2 text announced

General Quarterly Pattern

The schedule of deadlines for registration and filing follows a relatively uniform pattern at CSULA. Listed below are deadlines that might apply to any quarter of the academic year. For specific dates, please refer to the published *Schedule of Classes*.

Third or Fourth Week of Previous Quarter	Fee Payment for next quarter registration begins
Start of Third Week of Previous Quarter	Graduation Application filing period begins (for those seeking to graduate at the end of the next quarter)
End of Fourth Week of Previous Quarter	Graduation Application filing period ends (for those seeking to graduate at the end of the next quarter)
Fifth or Sixth Week of Previous Quarter	Registration for next quarter opens for continuing students
One Week Prior to Start of Quarter	Last opportunity to drop all classes for a 100% refund
Start of First Week of Quarter	Instruction Begins
First Two Weeks of Quarter	Late registration and program adjustment for all students
End of First Week of Quarter	Last opportunity for “no-record drop” of classes
Start of Second Week of Quarter	Beginning of “W” withdrawal period (requires instructor and department chair signatures on Drop Request form, which must be submitted to Admin 146 to drop)
End of Second Week of Quarter	Last opportunity for partial refunds (reduction in unit load)
End of Seventh Week of Quarter	End of “W” withdrawal period
Start of Eighth Week of Quarter	Emergency withdrawal period starts (extenuating circumstances only; requires instructor, department chair and college dean signatures on Drop Request form submitted to Admin. 146 to drop)
End of Tenth Week of Quarter	Instruction Ends
Eleventh Week of Quarter	Final Examinations
Approximately One Week After the End of the Quarter (end of finals week)	Grade reports available on GET

Schedule of Important Events within the Program

Prior to First Term

- Meet with Graduate Adviser to set up a program of study

- Enroll in ENGL 501 and/or ENGL 502
- If necessary, enroll in UNIV 400 (Writing Proficiency Examination)

Prior to Each Subsequent Term (before completion of 16 units)

- Enroll in ENGL 501 or ENGL 502 (if necessary)

Prior to Each Subsequent Term

- If necessary, meet with Graduate Adviser to have course substitutions approved

During the Last Quarter of Coursework

- If taking the comprehensive examination,
 - Designate the Part 1 area in which you will be tested
 - File an application for graduation
 - Enroll in ENGL 596 in the next available term (Fall or Spring)
- If writing a thesis
 - Identify a thesis adviser
 - Enroll in ENGL 599 for the next term(s)
 - During the first quarter of ENGL 599, prepare the thesis proposal and have it approved by your thesis adviser and other committee members
 - Continue to enroll in ENGL 599 for 1 to 4 units each term until you have accumulated 5 units (maximum)
 - In the quarter prior to completing the thesis, file an application for graduation

Overview of the Graduate Program

The Master of Arts degree in English provides opportunities for advanced study in literature, criticism, language, creative writing, and composition and rhetoric. The program is offered with three options. The Literature option is designed for students planning to teach in a community college or to enter a doctoral program. The Creative Writing option is designed for students seeking to develop their skills as creative writers, to teach creative writing, or to pursue careers in the media or other areas where a combination of creative ability, communication skills, and critical faculties may be particularly valuable. The Composition, Rhetoric, and Language option is designed for students planning to teach writing at the school, community college, or university level, to work as professional writing consultants, or to enter doctoral programs.

Students preparing for the M.A. degree in English must select one of three options available: the Option in Literature, the Option in Composition, Rhetoric and Language, or the Option in Creative Writing. The following general information on admission to the program, requirements for the degree and the required core are the same for all three options. For information on the specific requirements of each option see the subsections titled

Option in Literature

Option in Composition, Rhetoric and Language

Option in Creative Writing

Requirements for the Degree (45 units)

A minimum of 45 units is required, with at least 23 units in 500-level courses. Students must have completed advanced course work in several major periods of British and American literature. Consult the Department of English for specific requirements and period descriptions.

Applicants for the Creative Writing option must submit a portfolio of writing for review by the department's creative writing faculty. For more on the portfolio, see "Admission to the Creative Writing Option" later in this section.

Students preparing for the M.A. degree in English must complete ENGL 501 or 502 prior to enrolling in ENGL 530, 541, 560, 570, 580, 590, and 598. ENGL 510 may be taken concurrently with ENGL 501 or 502. Both 501 and 502 must be completed in the first 16 units of the program.

Required Core (16 units)

ENGL 501 Theoretical Foundations of Literary Studies (4)

ENGL 502 Research Methods in Literary Studies (4)

ENGL 510 Proseminar in Literature (8)

Option in Literature (29 units)

Required Literature Core (12 units)

With adviser approval, students select from

ENGL 541 Seminar: Contemporary Critical Approaches (4)

ENGL 560 Seminar: British Literature (4)

ENGL 570 Seminar: American Literature (4)

ENGL 580 Seminar: World Literature (4)

ENGL 590 Seminar: Special Studies In Language In Literature (4)

With adviser approval, students select 12 additional units from 500-level ENGL courses. At least one course must be in the area of specialization selected for the comprehensive examination or thesis.

Electives (12–17 units)

Select from 400 or 500-level ENGL courses with adviser approval (400-level ENGL courses limited to 8 units); 8 units may be in a related field. A maximum of 5 units in ENGL 598 is applicable toward the degree.

Comprehensive Examination or Thesis (0, 5 units)

ENGL 596 Comprehensive Examination (0) or ENGL 599 Thesis (5)

Students must successfully complete either the comprehensive examination or a master's degree thesis as the culmination of their program. Students are expected to have selected an area of specialization as reflected in course work in preparation for either the examination or the thesis.

Comprehensive Examination (0 units)

One section of the comprehensive examination will focus specifically on the student's chosen area of specialization and the other portion of the examination will assess the student's general critical skills and ability to elucidate and interpret a designated text.

The comprehensive examination (ENGL 596) may be taken no earlier than the quarter in which all course work for the degree is completed. Students must notify the department one quarter before they intend to take the examination.

Advancement to candidacy and approval of the department's Graduate Studies committee are required prior to taking the examination.

Thesis (5 units)

The thesis option entails writing a master's degree essay about a subject in the student's area of specialization. Students who choose to do a thesis are subject to the following requirements:

- advancement to candidacy,
- 3.5 or higher GPA in graduate program
- formal approval of the thesis proposal by a thesis director and by the graduate studies committee,
- enrollment in 5 units of ENGL 599,
- and an oral defense of the thesis.

(One unit of ENGL 599 is to be devoted to preparation of the thesis proposal. A student may not enroll in the remaining 4 units of ENGL 599 until the proposal has been approved.)

Option in Composition, Rhetoric, and Language (29 units)**Required Composition-Rhetoric Core (12 units)**

ENGL 504 Seminar: Theories of Composition and Rhetoric (4)

ENGL 505 Seminar: Language and Literacy (4)

ENGL 550 Seminar: Topics in Composition, Rhetoric, and Language (4)

Electives (12-17 units)

Select 400- or 500-level courses with advisor approval. Students are to select 4 units in literature and the remaining electives from courses in composition-rhetoric, linguistics, creative writing, or literature with particular relevance to their professional goals and interests. A maximum of 5 units of 598 may also be included.

Comprehensive Examination or Thesis (0, 5 units)

ENGL 596 Comprehensive Examination (0) or ENGL 599 Thesis (5) Students must successfully complete either the comprehensive examination or a master's degree thesis as the culmination of their program.

Comprehensive Examination (0 units)

One section of the comprehensive examination will focus on key texts in the field of Composition, Rhetoric, and Language, and the other portion of the examination will assess the student's general critical skills and ability to elucidate and interpret a designated text.

The comprehensive examination (ENGL 596) may be taken no earlier than the quarter in which all course work for the degree is completed. Students must notify the department one quarter before they intend to take the examination.

Advancement to candidacy and approval of the department's Graduate Studies committee are required prior to taking the examination.

Thesis (5 units)

The thesis entails writing a master's degree essay about a subject in the field of language, composition and rhetoric. Theses may be of two kinds, a critical essay or an empirical study. A critical essay might, for example, critique or reanalyze a particular body of research or the work of a single researcher, or present a rhetorical analysis of text. A theory-based empirical approach might test new hypotheses or replicate earlier studies with a different population.

Students writing a thesis are subject to the following requirements: advancement to candidacy, formal approval of the thesis proposal by a thesis director and two thesis committee members, enrollment in 5 units of ENGL 599, and an oral defense of the thesis. (One unit of ENGL 599 is to be devoted to preparation of the thesis proposal. A student may not enroll in the remaining 4 units of ENGL 599 until the proposal has been approved.)

Option in Creative Writing (29 units)

Required Creative Writing Core (12 units)

With adviser approval, select 12 additional units from creative writing courses, including at least 4 units of ENGL 507 or 508. The remaining 8 units may derive from some combination of the following courses: ENGL 406, 407, 408, 507, 508. ENGL 507 may be taken concurrently with ENGL 500.

Electives (12 units)

Select 400 or 500-level courses with adviser approval (400-level ENGL courses limited to 8 units). Students are to select courses in literature with particular relevance to the focus of their creative work. A maximum of 4 units of ENGL 598 may also be included.

Thesis (5 units)

Students selecting the Creative Writing Option must write a creative thesis typically consisting of three or more short stories of 3,000-5,000 words or a novella or a substantial portion of a novel, or two one-act plays, or a full-length play, or between 12 and 20 short poems. The thesis is to include a brief preface, stating the literary, ethical, or social concerns that have informed the student's work.

To begin work on the thesis the student must have been advanced to candidacy and must have formal approval of the thesis proposal by a thesis director and two additional thesis committee members. A student must complete 5 units of ENGL 599. (One unit of ENGL 599 is to be devoted to preparation of the thesis proposal. A student may not enroll in the remaining 4 units of ENGL 599 until the proposal has been approved.) The student will be required to defend the thesis before a committee of three, one member being the student's thesis director and one member being a member of the faculty from outside the creative writing area. The third member may be either from the creative writing area or from a different area.

Special Programs

36-Unit Requirement for Non-English B.A. Students

Students admitted to graduate study but who do not have a B.A. in English must meet the following 36-unit requirement prior to beginning work on the M.A. program. These 400-level undergraduate courses can be taken at CSULA. Credit for equivalent coursework taken elsewhere may be granted by the graduate adviser following a review of transcripts.

36-Unit Requirement

Area	Number of Units	CSULA Courses that Meet this Requirement
Literary Criticism	4	441 Major Critics
British Literature (two courses must be in literature before 1800)	12	Before 1800: 416 Chaucer 417 Shakespeare I 418 Shakespeare II 419 Milton 446 British Novel: Defoe to Hardy 460 Medieval English Literature 461 Dramatic Literature of the English Renaissance 463 The English Renaissance 464 Seventeenth Century Literature 465 The Augustan Age After 1800: 447 British Novel: Conrad to Present 467 The Romantic Age 468 The Victorian Age 469A Modern British Literature 469B Contemporary British Literature
American Literature	8	471 American Literature: Beginnings to 1860 472 American Literature: 1860–1914 473 American Literature: 1914–Present
World Literature	4	424 Greek and Roman Drama in Translation 425 Epic and Legend 427 Modern Drama: Continental, English, and American 428 Contemporary Drama: Continental, English, and American 482 The Bible as Literature 484 Folklore and Literature 485 Major Continental Fiction: Cervantes to Balzac 486 Major Continental Fiction: Stendhal to Tolstoy
Electives	8	Select two additional 400-level English courses with adviser approval (ENGL 340 also qualifies in this category)

Certificate Program in Teaching Writing

The Certificate in Teaching Writing provides advanced study in composition and rhetoric for current teachers at secondary, and post-secondary levels of education. The program of study provides in-depth study to supplement the more limited coursework in the teaching of writing that students have had in undergraduate and credential programs. In keeping with the State's emphasis on literacy across the curriculum in schooling at all levels, the certificate addresses writing instruction across the curriculum as well as in traditional English/Language Arts. It enables teachers who are required to teach writing in all

disciplinary areas but who often have had little or no training in writing instruction to incorporate writing instruction in their classes.

To enter the program, students must possess an undergraduate degree in any field and meet the admission requirements of the University for post-baccalaureate study. The certificate consists of six required courses (24 units): Two 400-level courses which provide a foundation in language and composition, and four 500-level courses which provide advanced, in-depth, and specialized study.

Students must achieve a 3.0 GPA in the certificate program. Students may apply 12 units of the certificate program (not including ENGL 401) towards the MA in the Composition, Rhetoric, and Language option. Students must satisfy the Graduation Writing Assessment Requirement (GWAR) within the first two quarters.

Requirements for the Certificate (24 units)

Required Courses

- ENGL 401 English Language in America (4)
- ENGL 410 Writing in the Schools (4)
- ENGL 504 Theories of Composition and Rhetoric (4)
- ENGL 505 Language and Literacy (4)
- ENGL 550 Topics in Composition, Rhetoric and Language (4)
- ENGL 555 Principles and Projects in Teaching Writing (4)

Admission to the Creative Writing Option

To be admitted to the Creative Writing Option, students must first apply and be accepted by the Graduate School at CSULA.

Once accepted by the University, students apply directly to the Creative Writing Option in the English Department by first meeting the requirements for admission to the Master's Program in English and then by submitting a portfolio of their best creative work for consideration by the department's creative writing faculty.

Students are admitted to the Creative Writing Option by the department's creative writing faculty based on the strength of the writing in the students' portfolios.

The Portfolio

The portfolio should contain:

1. A maximum of 20 pages of fiction (one or two short stories, or a novel excerpt that includes a one-page synopsis), or about eight pages of poetry.
2. A description of the creative writing courses the student has taken, where and when they were taken, and with whom.
3. A list of any publications or awards, with the date of publication or award.
4. A one-page essay explaining why the student wants to pursue a graduate degree in creative writing at CSULA, what he or she hopes to get out of the time spent here, and what the student thinks he or she can contribute to the program.

All of the above documents should be typed or word processed and double-spaced.

Please include your name, address, and telephone number, and allow at least three weeks for a response. If you wish your portfolio returned, please enclose a self-addressed stamped envelope.

Graduate Courses

400-Level Courses

All 400-level ENGL courses may be applied towards the master's degree requirements, subject to limits established by the department and approval of a graduate adviser.

Graduate Courses (500-Level Courses)

Classified graduate standing is required for admission to all 500-level courses

ENGL 501 Theoretical Foundations of Literary Studies (4)

Prerequisite or corequisite: ENGL 441. Introduction to the basic concepts and methods of contemporary trends in literary and critical theories.

ENGL 502 Research Methods in Literary Studies (4)

Prerequisite or corequisite: ENGL 441. Advanced research methods, literary analysis, and essay writing; emphasis on practical strategies for interpreting literary texts.

ENGL 504 Seminar: Theories of Composition and Rhetoric (4)

Prerequisite or corequisite: ENGL 401. Theory and research in composition and rhetoric.

ENGL 505 Seminar: Language and Literacy (4)

Prerequisite: ENGL 401. Theories of language structure as they apply to contemporary usage.

ENGL 506 Seminar: The Writing Process (4)

Writing and editing instructional, administrative, and professional materials. Emphasis on developing English skills needed to teach writing at secondary school or community college level or to perform as staff writer or editor.

ENGL 507 Seminar: Writing Fiction (4)

Prerequisites: ENGL 407; or instructor consent. Advanced workshop in writing fiction. In-class critiques by students and instructor. May be repeated for a maximum of 12 units.

ENGL 508 Seminar: Writing Poetry (4)

Prerequisites: ENGL 408; or instructor consent. Advanced workshop in writing poetry. In-class critiques by students and instructor. May be repeated for a maximum of 12 units.

ENGL 510 Proseminar in Literature (4)

Prerequisite or corequisite: ENGL 501 or ENGL 502. Variable topic reading seminar focusing on selected works from a literary period or genre. May be repeated as subject matter changes.

ENGL 530 Seminar: Children's Literature and Folk Literature (4)

Prerequisite: ENGL 501 and 502. Selected topics in children's literature and folk literature, as announced in *Schedule of Classes*. May be repeated as subject matter changes.

ENGL 541 Seminar: Contemporary Critical Approaches (4)

Prerequisite: ENGL 501 and 502. Variable topic seminar focusing on selected contemporary critical approaches to study of English language and literature. May be repeated as subject matter changes.

ENGL 550 Seminar: Topics in Composition, Rhetoric, and Language (4)

Prerequisite: ENGL 504 or 505. Variable topic seminar focusing on selected issues in composition, rhetoric, and language, as announced in *Schedule of Classes*. May be repeated as subject matter changes.

ENGL 555 Principles and Strategies in Teaching Writing (4)

Prerequisites: ENGL 504, 505, 550, (ENGL 410 for students in the Certificate Program in Teaching Writing). Advanced study of theoretical models and pedagogical strategies for teaching writing to diverse groups of students, culminating in a reflective portfolio.

ENGL 560 Seminar: British Literature (4)

Prerequisite: ENGL 501 and 502. Study of one or more major writers or of selected significant works in British literature, as announced in *Schedule of Classes*. May be repeated as subject matter changes.

ENGL 570 Seminar: American Literature (4)

Prerequisite: ENGL 501 and 502. Study of one or more major writers or of selected significant works in American literature, as announced in *Schedule of Classes*. May be repeated as subject matter changes.

ENGL 580 Seminar: World Literature (4)

Prerequisite: ENGL 501 and 502. Study of one or more major writers or of selected significant works in world literature, as announced in *Schedule of Classes*. May be repeated as subject matter changes.

ENGL 590 Seminar: Special Studies in Language in Literature (4)

Prerequisite: ENGL 501 and 502. Study of selected genres, intellectual movements, or literary ideas in representative works, as announced in *Schedule of Classes*. May be repeated as subject matter changes.

ENGL 596 Comprehensive Examination (0)

See the Comprehensive Examination in the requirements for the Masters Degree section of this chapter.

ENGL 598 Graduate Directed Study (1-4)

Prerequisites: ENGL 500 (may be taken concurrently), instructor consent to act as sponsor, approval of principal graduate adviser. Independent study of advanced topics in field; regular conferences with sponsor. May be repeated to maximum of 5 units with maximum of 4 units allowed in any quarter. Graded CR/NC.

ENGL 599 Thesis (1-5)

Prerequisites: Advancement to candidacy, formal approval by department. Independent study resulting in a critical essay. Oral examination about master's essay required. Must be repeated to total of 5 units. Graded CR/NC.

Comprehensive Examination and Thesis

Students must successfully complete either the comprehensive examination or a master's degree thesis as the culmination of their program.

The Master's Examination in English

The Master's examination in English, commonly referred to as the Comprehensive Exam or comps, is composed of two parts. For students in the Literature option, Part I is designed to test a student's grasp of a specific historical period. For students in the Composition, Rhetoric and Language option, Part I tests a student's grasp of all three components of the option. Part II of the exam is the same for all students and tests their ability to treat formal, critical problems.

Part I (Literature Option): Examination on a Historical Period

No later than two quarters before the student sits for the examination, she or he must select a historical period from the list provided by the Department and inform the Graduate Studies Committee of his/her choice. The student may either prepare the texts recommended by the Committee or may substitute equivalent texts of her or his choosing. All substitutions must be approved by the Committee at the time of the original selection. After approval of a revised list, no other substitution may be made without petitioning the Committee, and no changes may be made during the quarter in which the student sits for the examination. The historical portion of the examination is three hours.

The student is not only accountable for the texts listed for each period, but is also, and more importantly, responsible for an understanding of the nature of the particular historical period itself. The selected texts, then, are to be considered as foci or exemplars by means of which the student will demonstrate her or his broader knowledge. In no sense does the Committee wish to suggest that a thorough knowledge of any period can be achieved by merely preparing the selected items. The pursuit of the objective of acquiring a "sense of the past" can be gained only through investigating other diverse sources, including social, intellectual, and literary histories; critical studies; and other primary texts of the authors of the period. See the current list of selected texts for each historical period.

Part I (Composition, Rhetoric and Language Option)

The examination is divided into two areas: (1) Composition and Rhetoric and (2) Language and Literacy. A list of selected texts, representing a comprehensive range of theories, research, and issues in the field, has been constructed for each area. To prepare for the examination, students, in consultation with the Composition, Rhetoric and Language adviser, select five to seven texts from each area list for a total of ten to fourteen primary texts. Questions will not, however, be based on specific texts; rather, students are expected to use the selected texts (as well as any others that may be relevant) to demonstrate a broad understanding of issues in the field and way in which rhetorical and literacy theories and composition/linguistic research inform their understanding of these issues. The three-hour examination is divided into two ninety minute segments, one for Composition and Rhetoric and one for Language and Literacy. Copies of the Composition, Rhetoric and Language reading lists are available in the Advisement Office.

Part II: Critical Analysis of Texts

The second portion of the Master's examination focuses on critical analysis of a specific text or group of related texts. The emphasis in this portion is on the student's ability to elucidate and interpret primary texts. Thus, although the student is expected to be familiar with significant theories, what matters in this portion is not so much to what extent the student "knows" theories but how well she or he can use theoretical insights and suitable discourse(s) to explicate the "content of the text's form" and/or to re-evaluate and re-envision the text. In the spirit of contemporary theory, critical thinking or active reading skills are, therefore, crucial. Whether the critical method is rhetorical, formalist, structuralist, psychoanalytical,

Marxist, feminist, narratologist, post-colonial, deconstructionist, or, as is often the case, a combination of two or more methods, the student must bring to light, through "close reading" of the text's rhetorical strategies or semiotic codes, its artistic, social, historical, and cultural implications and may critique certain values embodied in the form.

At least two quarters before the examination, the Committee will announce the primary text or texts for this portion of the examination. The formal portion of the examination is three hours long.

Reading Lists for Comprehensive Examination on a Historical Period (Part 1)

Standard Reading Lists for Historical Period Portion of the Comprehensive Examination

American Literature: Beginnings to 1860

American Literature: 1860-1914

American Literature: 1914 to present

British Literature: Medieval

British Literature: Renaissance

British Literature: Restoration and Eighteenth Century

British Literature: Nineteenth Century

British Literature: Twentieth Century

World Literature: European: Classical

World Literature: European: Middle Ages to 1600

World Literature: European: 1600-1800

World Literature: European: 1800-1900

World Literature: European: 1900-1945

World Literature: European: 1945 to present

World Literature: Third World/Post-Colonial: Classical (up to 1660)

World Literature: Third World/Post-Colonial: Age of Independence (1660-1947)

World Literature: Third World/Post-Colonial: Independence and After (1947 to present)

American Literature: Beginnings to 1860

Edwards, *Personal Narrative*, "Sinners in the Hands of an Angry God"

Franklin, *Autobiography*

Hawthorne, *The Scarlet Letter*, "Young Goodman Brown," "The Artist of the Beautiful," "Rappaccini's Daughter," "My Kinsman, Major Molineux," "Ethan Brand," "The May-Pole of Merry Mount"

Thoreau, *Walden*

Melville, *Moby Dick*, *The Confidence Man*, "Bartelby, the Scrivener," "Billy Budd," "Paradise of Bachelors and Tartarus of Maids," "Hawthorne and His Mosses"

Poe*

Cooper, *The Pioneers*

Emerson*

Whitman* and *Song of Myself*

Irving, *Sketch Book*

Stowe, *Uncle Tom's Cabin*

Bradstreet, *Contemplations*

Brown, *Wieland*

* all selections in the *Norton Anthology of American Literature*

American Literature: 1860-1914

Dickinson*

Twain, *Adventures of Huckleberry Finn*, *A Connecticut Yankee in King Arthur's Court*, *The Tragedy of Pudd'nhead Wilson*, *The Mysterious Stranger*

James, *The Portrait of a Lady*, *The Ambassadors*, *Selected Tales*: "Daisy Miller," "The Turn of the Screw," "The Aspern Papers," "The Art of Fiction"

Crane, *The Red Badge of Courage*, "The Open Boat," "The Blue Hotel," "The Bride Comes to Yellow Sky"

Adams, *The Education of Henry Adams*

Howells, *The Rise of Silas Lapham*
Dreiser, *Sister Carrie*
Norris, *The Octopus*
Cable, *The Grandissimes*
Wharton, *House of Mirth*
E. A. Robinson*
Chopin, *The Awakening*
Jewett, *Country of Pointed Firs*
Frederic, *The Damnation of Theron Ware*
* all selections in the *Norton Anthology of American Literature*

American Literature: 1914-present

Eliot, *Selected Poems* and from *Selected Prose* "Tradition and the Individual Talent," "Hamlet," and "The Metaphysical Poets"
Frost, *Robert Frost: Selected Poems*
O'Neill, *Long Day's Journey into Night*, and Williams, *The Glass Menagerie*
Hemingway, *The Sun Also Rises*
Faulkner, *Light in August*
Ellison, *Invisible Man*
Bellow, *Herzog*
Lowell*, Roethke*, Wilbur*
Nabokov, *Lolita*
N. West, *Day of the Locust*
Pound*, Stevens*, W. C. Williams*
Cather, *My Antonia*
F. O'Connor, *Three* by Flannery O'Connor, and Welty, *Thirteen Stories*
Morrison, *The Song of Solomon*
Fitzgerald, *The Great Gatsby*, and Pynchon, *The Crying of Lot 49*
* all selections in the *Norton Anthology of American Literature*

British Literature: Medieval

Old English

Beowulf

Texts in *The Anglo Saxon World*, Ed. Kevin Crossley-Holland

Middle English

Lawman, the *Brut*

Sir Orfeo and the English *Lanval*

Chaucer, *Canterbury Tales*

Chaucer, Shorter Poem and Dream Visions, including *Book of the Duchess*, *Parliament of Fowles*, *House of Fame*, *Legend of Good Women*

Chaucer, *Troilus and Criseyde*

Langland, *Piers Plowman*

Julian of Norwich, *Book of Showings*

Book of Margery Kempe

Works of the *Pearl* Manuscript

Gower, *Confessio Amantis*

And entire play cycle, either Wakefield or York

Morality Plays: *Everyman* and *Mankind*

Malory, *Mort d'Arthur*

World Literature: European: 1945 to present

Camus, *The Plague* or *The Stranger*, "The Myth of Sisyphus"

Sartre, *No Exit and Other Plays* (Vintage), "Black Orpheus"

Borges, *Labyrinths* or *Ficciones*
Neruda, *Selected Poetry*
Beckett, *Waiting for Godot* and *Endgame*
Genêt, *The Blacks*
Handke, *Kaspar*
Nabokov, *Lolita*
Singer, *The Family Moskat*
Grass, *The Tin Drum*
Kundera, *The Unbearable Lightness of Being*
Brodsky, *Selected Poems*
Havel, *The Memorandum of Largo Desolato*
Fuentes, *The Old Gringo*
Marquez, *One Hundred Years of Solitude*
Rushdie, *Midnight's Children*
Selected Poetry of Cavafy
Appelfeld, *Badenhelm 1939* or *The Age of Wonders*
Primo Levi, *The Periodic Table*

British Literature: Restoration and Eighteenth Century

Milton, *Paradise Lost*
Dryden, *Absalom and Achitophel*
Defoe, *Moll Flanders*
Swift, *Gulliver's Travels*
Fielding, *Joseph Andrews*
Pope*
Smollett, *Humphrey Clinker*
Sterne, *Tristram Shandy*
Goldsmith, *The Vicar of Wakefield*
Johnson*
Boswell, *Life of Johnson* (Penguin, abridged)
Burke, *Reflections on the Revolution in France*
Sheridan, *School for Scandal*
Congreve, *The Way of the World*
Richardson, *Pamela*
* all selections in the most recent edition of the *Norton Anthology of English Literature*

British Literature: Nineteenth Century

Blake*
Wordsworth*
Keats* and Shelley*
Byron, *Don Juan*
Austen, *Emma* or *Pride and Prejudice*
Brontë, *Wuthering Heights*
Tennyson, *In Memoriam*
Dickens, *Bleak House*
Arnold, *Culture and Anarchy*
Browning*
Eliot, *Middlemarch*
Hardy, *Jude the Obscure*
Hopkins*
Pater, *Selected Writings*
Carlyle, *Past and Present*
* all selections in the most recent edition of the *Norton Anthology of English Literature*

British Literature: Twentieth Century

Conrad, *Nostramo*
Hardy, *Selected Poems*
Lawrence, *Women in Love*
Shaw, *Major Barbara*
Joyce, *Ulysses*
Yeats*
Auden* and Thomas*
Orwell, *1984* and *Animal Farm*
Forster, *Passage to India*
Larkin*, Heaney*, and Gunn*
Woolf, *Mrs. Dalloway*
Murdoch, *The Bell*
Huxley, *Point Counter Point*
Beckett, *Waiting for Godot* and *Endgame*
Stoppard, *Rosencrantz and Guildenstern Are Dead*
Orton, *Loot*

* all selections in the most recent edition of the Norton Anthology of English Literature

World Literature: European: Classical

Homer, *The Iliad* or *The Odyssey* (either the Lattimore or the Fitzgerald translation)
Aeschylus, *The Oresteia*
Euripides, *The Bacchae* or *Medea*
Plato, *The Apology*, *Cratylus*, *Phaedo*
Aristophanes, *The Clouds*
Virgil, *The Aeneid* (Indiana / Humphries tr. or Fitzgerald tr.)
Aristotle, *Poetics*
Sophocles, *Antigone*
St. Augustine of Hippo, *The Confessions* (selections)
Tacitus, *Annals* (selections)
Ovid, *Metamorphoses*
Petronius, *Satyricon* ("Dinner at Trimaichio's"; Penguin / Sullivan tr.)
New Testament (Gospel According to Matthew)
Old Testament (Genesis, The Book of Job)
The Epic of Gilgamesh (Penguin)

World Literature: European: Middle Ages to 1600

Dante, *Inferno*
Boccaccio, *The Decameron*, selections (Penguin)
Petrarch, *The Sonnets*, selections (Croft Classics)
Machiavelli, *The Prince*
Rabelais, *Gargantua and Pantagruel*, Book I
Montaigne, *Selected Essays*
Cervantes, *Don Quixote*
Calderon de la Barca, *Life is a Dream* (Hill and Wang)
Tristan and Iseult
The Song of Roland (Penguin)
Lope de Vega, *The Sheep Well*

World Literature: European: 1600-1800

Molière, *The Misanthrope* (tr. Wilbur) or *The Middle-class Gentlemen*
Racine, *Phaedra* (tr. Lowell)
Voltaire, *Candide*
Laclos, *Les Liaisons Dangereuses* (Penguin)

Diderot, *Rameau's Nephew*
Schiller, *Maria Stuart*; "On the Aesthetic Education of Man"
Goethe, *Faust*, Part One
Pushkin, *Eugene Onegin*, Cantos 1 and 2 (tr. Walter Arndt)
Holderlin, Hugo, Heine, *Selections*
Corneille, *Le Cid*
Mme. de La Fayette, *The Princess of Cleves*
Kleist, *The Prince of Homburg*
Buchner, *Danton's Death* or *Woyzeck*
Beaumarchais, *Figaro's Marriage*

World Literature: European: 1800-1900

Balzac, *Père Goriot*, "Preface" to *The Human Comedy*
Gogol, *Dead Souls*, Part I
Flaubert, *Madame Bovary*
Stendahl, *The Red and the Black*
Maupassant, selected short stories
Strindberg, *Miss Julie*
Turgenev, *Fathers and Sons*
Baudelaire, Mallarmé, Rimbaud
Dostoevsky, *Notes from the Underground* and *Crime and Punishment* or *The Brothers Karamazov*
Tolstoy, *Anna Karenina*
Zola, *Germinal*
Ibsen, *The Master Builder* or *Ghosts*
Chekhov, *The Cherry Orchard*, selected short stories, including "The Kiss," "Gooseberries," and "The Lady with the Pet Dog"
Machado de Assis, *Epitaph of a Small Winner*

World Literature: European: 1900-1945

Mann, *Buddenbrooks*
Proust, *Swann's Way*
Kafka, *Selected Stories*
Rilke, *Selected Poetry* (Oxford)
Brecht, *Galileo* or *Mother Courage*
Gide, *The Counterfeiters*
Malraux, *Man's Fate*
Babel, *Selected Stories*
Selected Poems of Akhmatova, Mandelstam, Pasternak, and Tsvetayeva
Pirandello, *Six Characters in Search of an Author*
Lorca, *The House of Bernardo Alba*
Breton, "What is Surrealism?"
Colette, *Chéri* and *The Last of Chéri*

World Literature: Third World/Post-colonial: Classical (up to 1660)

St. Augustine of Hippo, *The Confessions*
Cao Xuequin, *The Dream of the Red Chamber* (Indiana/Hawkes)
Coffin, Tristram, ed., *Indian Tales of North America* (Univ. of Texas Press)
The Mahabharata (beginning and the "Bhagavadgita") or selections from Valmiki's *The Ramayana*
Kalidasa, *Shakuntala*
Omar Khayyam, *The Rubaiyat* (tr. Edward Fitzgerald)
Rig Vedas (selections)
Gbadamasi, Babare, and Ulli Beler, ed., *Not Even God is Ripe Enough* (Heinemann)
Cronise, Florence M. and Henry Y. Ward, *Cunnie Rabbit, Mr. Spider and other Beef: West African Folk Tales* (Metro Books)

The Koran (selections)
The Arabian Nights Tales in Arabian Literature, ed. Epiphanius Wilson (Telegraph Books)
Eduardo Galeano, *Genesis* from the trilogy *Memory of Fire*

World Literature: Third World/Post-colonial: The Age of Imperialism (1660-1947)

Lady Murasaki, *The Tale of the Genji*
Bowen, J. C., Ed., *The Golden Pomegranate* (selected poetry of the Mogul State, State Mutual Book)
The Interesting Narrative of Olaudah Equiano, or Gustavus Vassa, the African, available as Equiano's
Travels (Heinemann)
Parsons, Elsie, ed., *Folklore of the Antilles, French and English* (selections; Kraus Reprint)
Eduardo Galeano, *Faces and Masks* and *Century of Wind* from the trilogy *Memory of Fire*
Peters, Jonathan A., *A Dance of Masks: Senghor, Achebe, Soyinka* (Three Continents Press)
Jenner, W. J., ed. and tr., *Modern Chinese Stories* (Oxford)
Cesaire, Aime, *Return to My Native Land* in *Aime Cesaire: The Collected Poetry*, tr. Clayton Eschleman
and Annette Smith (Univ. of California Press)
Jose Enrique Rodo, *Ariel*
Rene Maran, *Batouala*
Tagore, *Gitanjali*

World Literature: Third World/Post-colonial: The Independence and After (1947 to present)

Selected Poetry of Cavafy
Tutuola, *The Palm Wine Drinkard*
Achebe, *Things Fall Apart, No Longer at Ease*
Bessie Head, *When Rainclouds Gather*
Emecheta, *The Joys of Motherhood*
Walcott, selected poetry from *Derek Walcott: Collected Poems, 1948-1984, Dream on Monkey Mountain*
V. S. Naipaul, *A House for Mr. Biswas, El Dorado*
Harris, *The Palace of the Peacock*
Fanon, *Black Skin, White Masks*
Marquez, *One Hundred Years of Solitude*
Poetry of Alejo Carpentier, Cesar Vallejo, Pablo Neruda and Amilcar Cabral
Fuentes, *The Old Gringo*
Eldritch, *Love Medicine*
Mishima, *The Sailor Who Fell from Grace with the Sea*
Rushdie, *Midnight's Children*

Thesis Guidelines

These guidelines are designed to aid graduate students as they begin the thesis, and include a detailed section on preparing the thesis proposal. The expectations for the thesis and the thesis proposals vary in the three thesis-options (Literature, Creative Writing, and Composition, Rhetoric, and Language). Students, therefore, should always consult directly with their thesis directors.

Overview of the Thesis in Each Program Option

The Thesis in Literature

Although not exclusively a research paper in the sense of a heavily footnoted and documented report, the thesis in the Literature Option must be comprehensive in regard to primary and secondary research. The premium is on independent critical thinking, reading, and writing. The final text must be soundly interpreted, clearly argued, accurately documented, and composed with effectiveness and cogency. Ideally, the master's thesis would approach the model of published essays found in reputable scholarly periodicals.

As a general rule, theses should range between 40 to 70 pages, though there is no absolute page limit and the length of the thesis is ultimately determined by the subject.

The Thesis in Creative Writing

It is the expectation of the department that theses in Creative Writing reflect both the student's creative abilities as well as a familiarity with literary tradition. Inasmuch as the Creative Writing Option is a part of an M.A. in English, the Creative Writing thesis must include an introduction that places the student's writing in a literary or a critical context. Accordingly, the Creative Writing thesis proposal should include both a description of the proposed creative content and an articulation of the literary context within which, out of which, or against which the writing is born.

The Thesis in Composition, Rhetoric, and Language

Theses in Composition, Rhetoric, and Language are generally of two kinds: an empirical study or a critical essay. Within these two general areas, many different sorts of thesis projects are possible. A theory-based empirical study might be a case study or an ethnographic study of literacy or language practices; it might test new hypotheses or replicate earlier studies with a different population; or it might be a rhetorical or linguistic analysis of text or discourse. A critical essay might critique or reanalyze a particular body of research or the work of a single researcher; or it might combine or contrast two theories to consider application to a specific population. These are only examples of the wide range of possible thesis projects in the Composition, Rhetoric, and Language option. Samples of proposals are available in the Advisement Office.

Getting Started—Selecting the Committee and Writing the Proposal

Selecting the Committee

Thesis Director: The first step in developing and completing a thesis is obtaining the agreement of a faculty member to act as Thesis Director. The choice of Thesis Director can be both personal and important, and so students are encouraged to consider their choice carefully and if necessary seek advice from the principal graduate adviser.

Proposal ENGL 599: Once the student has a Thesis Director and has completed their forty units of coursework, the student can enroll in one unit of ENGL 599 to develop the thesis proposal. (With approval by the principal graduate adviser, students can enroll in one unit of ENGL 599 during the quarter in which they are completing the last of their course work.) Specific guidelines for thesis proposals are discussed in “Guidelines for Thesis Proposals” later in this section.

Thesis Advisement Workshop in the Library: Please note that students must also attend a Thesis Advisement Workshop in the Library. The schedule of these workshops is posted on the graduate bulletin board each quarter.

Thesis Committee: Either before enrolling in the Proposal ENGL 599 or shortly after, the student in consultation with the Thesis Director selects two additional faculty members to serve on the thesis committee. The entire committee must approve the proposal and all must sign the Thesis Proposal Title Page before the proposal is submitted to the Graduate Advisement Office. As with the Thesis Director, the members of the thesis committee should be chosen carefully. Generally, once the proposal has been approved by the thesis committee changes in the committee membership are allowed only in very unusual circumstances.

Guidelines for Thesis Proposals

This section is designed to aid students in preparing thesis proposals. The Graduate Studies Committee recognizes that different topics may require different treatments. For instance, a thesis on a neglected writer or subject is apt to have a much shorter bibliography than one on a major figure or popular topic. Nevertheless, the committee believes that the following guidelines will apply to most proposals. Samples of successful proposals are also available in the advisement office.

A proposal should sum up the key ideas and issues of the proposed thesis as clearly and as precisely as possible. It is not always possible, however, to specify the conclusions that will be reached or even the exact arguments that will be developed until later stages of research and writing have been completed. Nevertheless, students should be able to define the central subjects of inquiry and to present preliminary arguments, including working hypotheses, in order to demonstrate their ability to undertake the project.

Although proposals will vary widely in emphases, most will enable the Thesis Committee to answer the following questions related to the following basic issues:

1. **Purpose and Working Hypotheses**

What is the central purpose of your thesis? What are the main issues you plan to explore? What significant assertions or insights do you intend to develop that make this project worth undertaking? What claim does your work make for the attention of the reader? What are the tentative conclusions or expected outcomes?

2. **Scope**

Is the scope of the project reasonable? Is the topic important enough to warrant a 50-page essay? Is the subject too large for the master's thesis? Has the topic been defined carefully enough so that your work can be completed within two or three quarters?

3. **Critical Background**

Have you clearly explained the underlying theory or methodological framework? Does your proposal demonstrate sufficient preliminary understanding of the theory and issues? Does your proposal, and especially your bibliography, demonstrate a familiarity with other relevant criticism and scholarship? How does your study build on previous work? How does it differ from the work that has already been published and avoid simply repeating the conclusions of others?

4. **Timetable**

How much work have you already done, and when do you expect to be able to finish?

Length: The length of proposals may vary somewhat according to the complexity of the topic, but most successful proposals average about 1,500 words or six to eight typed double-spaced pages plus bibliography.

Bibliography for Theses in Literature: The bibliography should be annotated and selective. The annotations, which should be no longer than a sentence or two, should demonstrate your general familiarity with each book or article cited. The Thesis Committee will not expect that you have read every single book cited, but it will expect that you have spent enough time with cited books to be aware of their content and relevance to your thesis topic. In many cases, it will not be possible to cite all the relevant material, and it is usually not necessary to cite more than 15 to 20 items. A selective bibliography should list the editions of the primary texts you are using, any annotated bibliographies or reference guides that are related to your topic, and the most important secondary sources. Your selection of secondary material will serve as evidence of your expertise on the topic and your readiness to begin the thesis.

Bibliography for Theses in Composition, Rhetoric, and Language: The bibliography is a preliminary, working bibliography. It should be thorough enough to demonstrate that the project is grounded in theory and scholarship. Approximately 20 entries should be annotated, usually with no more than a sentence or two. Although you need not have read all of the works cited, the annotations should show that you have spent enough time with the cited works to be aware of their content and relevance of your thesis topic.

Completing the Thesis

Students may not register for additional Thesis units until the Thesis Proposal has been approved by the students' Thesis Committee and the GS-12 is signed.

The student must register for the remaining four units of ENGL 599 in consecutive quarters, excluding summers, but has the option of registering for as little as one unit per quarter. If the student desires, the

whole project could be completed in two quarters (one unit the first quarter, four the second). No student may register for more than one unit in the first quarter.

The Thesis Director works directly with the student in developing the proposal and later in developing and modifying the thesis, and has primary institutional responsibility for the process. Students are strongly encouraged to work closely with their Thesis Directors to develop a review cycle that works most effectively for the student, the Thesis Director and the other members of the thesis committee. For example, one Thesis Director might insist that drafts of the thesis be submitted only to him or her and not to other members of the committee. When the Thesis Director believes the thesis is ready for the other committee members, he or she will instruct the student to distribute it to them. Alternatively, another Thesis Director might insist that all committee members review all drafts. The choice is finally an individual one, and it is in the student's best interest to clarify such review preferences with the Thesis Director prior to circulating drafts of the thesis.

The Oral Defense

After the student's Thesis Committee agrees that the student's progress is sufficient to warrant the scheduling of the Oral Defense, the student follows this procedure:

- By the seventh week of the quarter in which the student plans to defend the thesis, the student presents the Thesis Committee with three typed drafts of the thesis including a bibliography.
- The actual oral defense, presided over by the student's Thesis Committee, will be scheduled not later than the tenth week.

After successfully defending his or her thesis, the student presents three final typed drafts, incorporating all changes and suggestions resulting from the criticism of the previous draft by the Thesis Committee; one final draft goes to the English Department Advisement Office, and two copies go to the Librarian at the JFK Library in charge of filing M.A. Theses. This must be done by the stated Library deadline.

Students must file for graduation a quarter in advance during the designated filing period printed in the Schedule of Classes.

Opportunities

Teaching Assistantships

The English Department at California State University, Los Angeles offers qualified graduate students in English an opportunity to support their MA studies and gain valuable teaching experience by serving as Teaching Associates in the freshman writing program. Students may apply for an assistantship when they seek admission to the Graduate School, but to be admitted to the TA program they must have attained classified graduate standing in English.

Application and Eligibility

Graduate students will apply by writing to the Department Chair. The letter of application should include mention of any special preparation or qualification for teaching composition work (e.g. courses in composition theory or language, holding a credential, tutoring, composition workshops, etc.) and be accompanied by transcripts of undergraduate and/or graduate work, a writing sample, and three letters of recommendation (including at least one from a CSULA English Department faculty member if applicant has enrolled in or completed course work in the Department).

To be admitted to the program, applicants must have a 3.50 GPA on either:

- their master's program, or
- their undergraduate English major, or
- their 36-unit qualifying program

To be given an assignment a TA must:

- have classified graduate standing in English
- have completed at least 8 units on his/her CSULA English MA program
- have earned a minimum 3.50 GPA in work on his/her CSULA English MA program
- have participated in a training workshop conducted by the TA Coordinator

Selection and Evaluation

To be eligible for selection as Teaching Assistants, graduate students should

- have completed ENGL 504, Theories of Composition and Rhetoric, at the time of selection, or
- take ENGL 504 during the tutoring quarter (described in section 3)

Students will be selected to work as Assistants based on the quality of their academic work in the MA program and their promise of success as writing instructors. Applications will be reviewed by the Graduate Studies Committee.

Once potential TAs have been selected, they will serve for one quarter as tutors in the developmental writing program, under the guidance of a mentor-instructor, and in the University Writing Center. They will attend an orientation provided through the English Department and the Writing Center and any subsequent tutor development workshops provided by the Writing Center.

After successfully completing the Tutor phase of the program, TAs will be assigned a writing class. In the week preceding the Fall Quarter, TAs will attend a 2-day orientation where they will have assistance in working out their syllabus, develop lesson plans for the first few weeks, discuss aspects of classroom management and presentation and other practical issues as appropriate.

During their first teaching quarter the TAs will meet in bi-weekly practicum workshops with the Coordinator of the TA Program. Here TAs will give occasional reports or presentations on their teaching and research. Other activities might include videotaping lessons for group feedback. TAs must attend the practicum workshop during their first quarter of teaching. They are certainly welcome to come at any time.

The T.A. Coordinator will form an evaluation committee drawn from appropriate faculty, Writing Center staff, the Composition Committee, and the Graduate Studies Committee. This evaluation committee will develop appropriate procedures for recommending whether or not TAs be assigned classes. Graduate Studies will then review these recommendations and provide the Chair with a list of TAs who may be assigned classes. It is understood that while the TA's teaching is part of his or her own learning experience and, therefore, some allowance for growth is part of the evaluation, the TA will not be given subsequent course assignments if to do so would clearly and seriously jeopardize the writing students' learning or the TA's own graduate work.

The Coordinator will provide written evaluation of the teaching of the TAs when they are in the classroom setting.

During the first quarter of teaching, each TA will be visited twice for the purposes of diagnosis and evaluation by the TA Coordinator; thereafter, the TA will be visited at least once a quarter.

The TA Coordinator should consult with the Composition Coordinator (when different) and the Chair of the Department as part of the overall evaluation process.

Each quarter the Department Chair shall consult with the TA Coordinator before offering a teaching assignment to any TA. TAs not recommended by the TA Coordinator and the GSC shall not be eligible for an assignment.

TAs must maintain a 3.50 GPA on their master's program in order to remain in the program and eligible for assignments. Students who fall below that level will need to re-apply to the Graduate Studies Committee for reinstatement as TAs when their cumulative GPA returns to a 3.50.

Terms of Award

- TA assignments will depend on the number of classes available.
- TAs may receive course assignments in no more than 6 quarters. These 6 quarters must occur within 10 quarters of receiving the first assignment.
- Graduate students recommended to receive TA awards will be hired at Teaching Associate Range 1 for their first three quarters of teaching and at Teaching Associate Range 1 for the subsequent three quarters.
- TAs will be assigned no more than one section of either 096 or 101 in their initial quarter and no more than two sections in any subsequent quarter, TAs will not be offered two sections unless recommended by the TA Coordinator.
- During each quarter of employment, the TA will be required to enroll in ENGL 398 for 1 unit and two sections of ENGL 499 for one unit each.
 - The credit for the 398 will be earned by the work as instructor.
 - The credit for 499 will be earned by the TAs participation in training workshops prior to and during the quarter of employment.
- TAs will average at least 4 units per quarter of work on their programs (ENGL 398 and 499 do not count on MA programs) or be enrolled in at least one unit of thesis work (ENGL 599) during the period of their serving as teaching assistants. (The aim here is to ensure that assistants make progress toward the completion of their MA degrees, but allow them to alternate quarters of teaching with quarters of course work.)
- TAs will not be given assignments during quarters when they are employed full-time elsewhere unless a formal written appeal has been made and approved by the TA Coordinator and the Department Chair.

Significations: The Graduate Student Conference of the CSU

The Department of English at CSU Los Angeles annually hosts Significations: The CSU Graduate Student Conference. The conference promotes the work of graduate students throughout the California State University system.

The annual CSU Graduate Conference will examine the significations of language, word, and image, as well as literary representations of meaning and experience. We invite papers from all periods and genres of literary, linguistic, and visual culture. In addition, we welcome investigations of the ideological implications of these issues and their representations. Accepted papers will be published in a volume of conference proceedings.

Frequently Asked Questions

How do I apply to only the Creative Writing option? or only the Composition, Rhetoric and Language option? or only the Literature option?

Applicants can indicate their interest in a specific option by using the space provided on the application for specifying an "option, emphasis, or concentration." However, applicants cannot apply directly to the Creative Writing option. Admission to the Creative Writing option is limited to current students in the English Graduate Program who are in good standing and whose portfolio of creative work has been positively reviewed by the department.

Do I have to take the courses on my program of study in a particular sequence?

Either or both ENGL 501 and 502 should be taken in the first quarter in which the student is eligible to take 500-level courses. Within the first 16 units, both ENGL 501 and 502 must be completed. Other than 501 and 502, however, students can choose to take courses on their program of study in whatever sequence they choose. Also, students do not need to complete their program of study in sequence. In other words, a student does not need to complete all of his or her coursework in Section A (The Required Core) prior to taking courses in Section B (The Required Option Core), and so on.

How do I change my program of study?

When formally admitted into the graduate program in English, each student in consultation with the graduate adviser sets up a program of study. This program becomes the basis for evaluating the student's eligibility for receiving the degree. Changes in the program of study can be made only with the approval of the graduate adviser and the Dean of Arts and Letters. To make changes in your program of study, make an appointment to meet with the graduate adviser.

Can I take courses that are not on my program of study?

While students can enroll in courses of interest to them, only those courses listed on the program of study can be counted towards fulfilling the requirements for the Master's degree. If you want the course to be considered as part of your program of study, you must meet with the graduate adviser as soon as possible to request the addition of the course to your program and the deletion of some other course.

Please note that a course can not be added to or deleted from a master's degree program after it has been taken. Any change in the master's degree program must be approved in advance by the graduate adviser, the department, and the college graduate dean.

Why does my program of study indicate that I must take the comprehensive examination?

The comprehensive examination is automatically designated as the culminating experience for all newly admitted students. After making sufficient progress and maintaining a GPA in their program of at least 3.5, students can opt to write a thesis instead of taking the comprehensive examination. To switch to the thesis option, the student must meet with the graduate adviser.