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Although we hope this handbook is of help, you should know that the governing document of the MA, MFA, and dual-degree program is the Chapman Graduate Catalog. Should you find any discrepancies between the handbook and the catalog, the catalog is authoritative.

If you have questions or need information that is not addressed in this handbook, you can seek guidance from the following individuals:

MA Graduate Advisor  
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James Blaylock  
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Graduate Faculty and Staff

PROFESSORS
Mark Axelrod (BA, MA, Indiana University, Bloomington; PhD, University of Minnesota, Twin Cities)
Fiction writing, screenwriting, 19th Century French literature, 20th Century Latin American literature
Richard Bausch (BA, George Mason University; MFA, Iowa Writers Workshop, University of Iowa)
Patrick Fuery (BA, Murdoch University; MA, Murdoch University; Ph.D., Murdoch University)
Jeanne Gunner (BA, Rutgers; Ph.D., Rutgers, the State University of New Jersey)
Martin Nakell (BA, Cal State University, Northridge; MA, San Francisco State; DA, SUNY Albany)
Poetry writing, fiction writing, 20th and 21st Century experimental literature and film, jazz
Richard Ruppel (BA, University of Michigan; MA, Duke University; PhD, University of North Carolina)
Early modernism, especially the work of Joseph Conrad; British colonial literature; queer theory
Myron Yeager (BA, Grace College; MA, PhD, Purdue University)
18th Century British literature, especially Samuel Johnson and Earl of Chesterfield

ASSOCIATE PROFESSORS
Ian Barnard (BA, University of Witwatersrand, So. Africa; MA, San Diego State University; PhD, University of California, San Diego) Rhet/Com
James Blaylock (MA, Cal State University, Fullerton)
Fiction writing, creative essay writing
Kevin O’Brien (BA, Bard College; MA, PhD, University of California, Berkeley)
19th and 20th Century British, European and Russian literature, Modernism, lyric prose, poem cycles, Tolstoy, Twentieth Century Russian avant-garde
Anna Leahy (BA, Knox College; MA, Iowa State, MFA, University of Maryland; PhD, Ohio University)
Poetry writing, contemporary American poetry, British Romantic poetry, women’s literature, creative writing pedagogy
Kent Lehnhof (BA, Brigham Young University; PhD, Duke University)
Early modern literature, Shakespeare, Milton, feminist theory
Joanna Levin (BA, Yale University; PhD, Stanford University)
American literature and culture, literary theory and criticism, feminism and gender studies
Tom Zoellner (BA, Lawrence University; M.A., Dartmouth College)
Journalism, Creative Non-Fiction

ASSISTANT PROFESSORS
Brian Glaser (BA, University of California, Berkeley; PhD, University of California, Berkeley)
Environmental writing, lyric poetry, psychoanalytic theory
Lynda A. Hall (BA, MA, Chapman University; PhD, Claremont Graduate University) 18th and 19th Century British Literature, 19th Century American Literature
Eileen Jankowski (BA, University of Illinois, Champaign; MA, PhD, University of California, Irvine)
Medieval literature, especially Beowulf and Chaucer
Mildred Lewis (B.A., Oberlin College, M.F.A., University of California, Los Angeles
M.A., University of California, Los Angeles) Screenwriting
Rei Magosaki (BA, Amherst College; PhD, University of Virginia)
20th Century U.S. literature and culture, U.S. multicultural literatures, Asian-American literature, contemporary women’s writing, theories of modernity and globalization
Jan Osborn (BA, Spring Arbor College; MA, University of Michigan, PhD, University of California, Riverside)
Rhetoric and composition, sociolinguistics, critical literacies
Justine Van Meter (BA, University of California, San Diego; MA, Cal State University, Dominguez Hills; PhD, Vanderbilt University) Comparative literature, Modern/Contemporary Irish literature, postcolonial theory and literature, cultural theory
LECTURERS
Alicia Kozameh Universidad Nacional de Rosario (UNR); Universidad de Buenos Aires (UBA):
Creative Writing
Morgan Read-Davidson (MA, MFA, Chapman University)
Rhetorical theory, new media theory, and composition pedagogy
Doug Sweet (BA, MA, Oregon State University)
Rhetorical theory and history, composition pedagogy, critical theory, ideological literacies
Course Descriptions

To enroll in English courses at the 500-level, students must be admitted to a graduate program in the department of English or receive permission of the instructor. In some cases, additional prerequisites apply. All courses are 3 credits, unless stated otherwise.

ENG 500 Advanced Rhetoric
In this advanced course on persuasive and expository prose, students investigate methods of invention and models of form and style in readings from discourse theorists as well as from established masters of the essay. (Offered fall semester.)

ENG 503 Techniques in Poetry Writing
Students learn, practice, and analyze the basic techniques necessary to write and revise poetry and to understand their options as members of the larger community of poets. Course topics may vary from year to year. Techniques of poetry may include sound, voice, imagery, metaphor, narrative, traditional forms, and writing processes. Lecture and workshop combined. (Offered annually.)

ENG 504 Techniques in Fiction Writing
Students learn the basic techniques necessary to produce publishable fiction. Course may vary by genre from semester to semester. Techniques of fiction may include plot development, viewpoint selection, three-dimensional characterization, effective dialogue, scene and summary, settings, and theme. Lecture and workshop combined. (Offered annually.)

ENG 505 Advanced Workshop in Poetry Writing
Students discuss, critique, and revise their writing in order to produce poems for possible publication in literary journals or book form. Students examine the conventions of various forms, poetry movements, approaches to the writing process, and individual poets to determine the areas within which they choose to work. May be repeated for credit. (Offered annually.)

ENG 506 Advanced Workshop in Fiction Writing
Students discuss, criticize, and evaluate their writing in order to produce a publishable work. Students work within their chosen genre and form, and the guidelines of various genres and forms are examined. May be repeated for credit. (Offered every semester.)

ENG 508 Thesis Preparation
Prerequisite, 33 credits in the MFA program, including completed and concurrent coursework and including at least nine (9) credits of ENG 505 and/or ENG 506. The thesis course is designed as the capstone experience of the MFA program and is required of all MFA candidates. The instructor serves as the candidate’s thesis advisor during completion of a novel or collection of short fiction. The course specializes in individual tutorials focused on polishing the thesis for final review and defense. (Offered every semester. May be repeated once.)
ENG 509 John Fowles Center Contemporary Writers
JFC Literary Forum course studies six contemporary authors and their work in conjunction with the lecture and reading series sponsored by the John Fowles Center for Creative Writing. Lectures and/or readings conducted by novelists, poets, critics, screenwriters, and creative non-fiction writers are held every year during the spring semester and the reading and analysis assignments are based on the visiting writers' works. This course will focus not only on the series' writers, but on contemporary writing in general. Previous authors have included Salman Rushdie, Luisa Valenzuela, Steve Katz, Raymond Federman, Alicia Kozameh, Gioconda Belli, Dacia Maraini, Giorgio Pressburger, Lawrence Ferlinghetti, Willis Barnstone, Fanny Howe, David Antin. May be repeated for credit. (Offered spring semester only.)

ENG 520 American Literature before 1870
This course traces the development of a new national literature from colonial enterprise in the "wilderness," to emerging democracy, to expanding nation-state faced with profound ideological conflict over such issues as liberty and slavery, environmentalism and materialism. Writers studied usually include Rowlandson, Franklin, Jacobs, Poe, Hawthorne, Melville, Emerson, Whitman and Dickinson.

ENG 522 American Literature from 1870 to 1950
This course will survey the Modern period (from the late 1800s to the 1940s). Authors studied may include Twain, James, Chesnutt, Dreiser, Wharton, Frost, Stein, Eliot, W. C. Williams, Hemingway, Larsen, Faulkner, O'Neill, West, Hurston, Wilder, Chandler, Wright, and T. Williams. Individual instructors might focus on specific topics or narrower periods, including: The Gilded Age; Realism, Romance and Naturalism; The Jazz Age; or American Women Modernists.

ENG 524 American Literature since 1950
This course examines the causes and consequences of Cold War rhetoric, especially those that proclaim "American Freedom." Writers studied usually include, but may not be limited to O'Connor, Baldwin, Robinson, Everett, Kushner, O'Hara, DeLillo, Gatskill and Hejinian.

ENG 530 Medieval Literature
Students explore Anglo-Saxon and Middle English texts that form the foundation of English literature, 500-1500 CE. The course includes Beowulf, "The Wanderer," selections from Chaucer's Troilus and Criseyde and The Canterbury Tales, as well as Piers Plowman, writings by female mystics, poetry, and drama. (Offered fall semester, alternate years.)

ENG 531 Early Modern Literature
Intensive study of significant themes, genres, and/or authors of the early modern era (ca. 1550-1700). Topics vary by semester. Recent topics have been "Renaissance drama," "Renaissance epic," and "Sex and gender in the Renaissance." Course may be repeated for credit with a different focus.

ENG 532 Shakespeare
An intensive study of approximately ten of Shakespeare's major works.

ENG 533 Restoration and 18th Century Literature
In this study of British literature and its social, political, psychological, and artistic influences from the restoration of Charles II to the death of Johnson, special attention is paid to the ways writers sought to express themselves through existing models, especially those of classical Greece and Rome, and such new forms as the novel. Authors may include Defoe, Dryden, Addison, Steele, Pope, Fielding, Gray, Boswell, and Johnson. (Offered spring semester, alternate years.)

ENG 534 Romantic Literature
In this in-depth study of the Romantic revolution in English literature, such diverse Romantic writers as Blake, Burns, Wordsworth, Coleridge, Shelley, Keats, and Byron and the social, philosophical, and artistic sensibilities that characterize this explosive age are explored.

ENG 535 Victorian Literature
Examine the intellectual and cultural trends of the literature of Victorian England. Attention is given to such intellectual forces as the Oxford Reform Movement, the Tractarian Movement, Darwinism, and aestheticism. Writers may include Carlyle, Tennyson, Arnold, Browning, Newman, Mill, Eliot, Meredith, Swinburne, Wilde, and Hardy. (Offered spring semester, alternate years.)
ENG 536 Modern British Literature
A study of masterworks of British literary modernism and post-modernism, with emphasis on their origin and development, thematic and formal innovation, and cultural contexts and interchanges. (Offered alternate years.)

ENG 545 Major Author(s)
Students concentrate on the writings of either one or two significant authors who can be profitably studied together. Examples of major figures include but are not limited to Borges and Cortázar, Tolstoy and Dostoevsky, Fowles, Woolf, Joyce, Proust, Beckett.

ENG 546 Special Studies in Literature
Students concentrate on one area—such as Restoration and 18th century drama or the epic poem. Credit may be arranged with an instructor for travel in a foreign country while studying the literature of that country. The travel-study courses, Literary London and the London Tour, are offered for ENG 546 credit. 1-6 credits.

ENG 547 Topics in Comparative Literature
In this course, students investigate significant themes or movements in comparative literature. Recent themes have included "Poetics of the Novel," "Writers Writing from the Margins," "Women in Love and Other Emotional States." Courses that treat different themes may be repeated for credit.

ENG 550 Theories of Fiction
Prerequisites, ENG 503 and ENG 506. The course will challenge the student not only to read both experimental fiction and theory, but to respond/react/write about the texts in experimental ways. The course is both a creative reading and a creative writing course and includes readings of such authors as diverse as Diderot, Balzac, Machado de Assis, Bruno Schulz, Beckett, Calvino, Duras, Lispector, Sarduy, David Markson. (Offered fall semester.)

ENG 555 Shakespeare in England
Prerequisite, consent of instructor. This London-based travel course focuses on several of Shakespeare's works in print and in contemporary performance. Students will read, watch, and analyze between 8 and 12 plays while exploring the rich and vibrant city in which they were written and first enacted. Plays and venues vary, but often include productions at Shakespeare's Globe and at the National Theatre, as well as productions at Stratford-upon-Avon by the Royal Shakespeare Company. Fee: TBD. (Offered summer, alternate years.) 3 credits.

ENG 556 Literary Theory and Critical Practice: 1920-Present
Focusing on important critical questions (the social and political role of literature; the formation of a literary canon), students explore modern critical theories and methodologies, including New Criticism; Structuralism; Feminism, Gender and Sexuality Studies; New Historicism; Marxism; Psychoanalysis; Deconstruction; Multicultural and Post-Colonial Studies (Offered fall semester).

English 580 Teaching Composition
This seminar will focus on the theoretical and practical concerns implicated in the teaching of writing. Students will put various strategies we study into practice by evaluating the work of first year writing students in the context of the seminar. Students can expect to concentrate on teaching, evaluating and commenting upon student writing, as well as examining historical and current trends in writing pedagogy. (Offered every semester.)

ENG 581 Theory and Practice of Writing Tutoring and Conferencing
ENG 581 focuses on the theory and practice of writing conferences and writing center tutoring. Students in 581 will explore such topics as collaborative learning, social constructivist theories of composition, conference dynamics, tutoring strategies, the writing process, reflecting on writing conferences, discipline-specific writing, grammar as a rhetorical issue, responding to student writing, and the writing center's role in the university. As part of the course, students will observe and participate in student consultations at the Chapman writing center. In addition to preparing students to tutor in a writing center, this course will also benefit students planning to teach composition in schools and colleges. (Offered every year.)


ENG 587 Aspects of a Writer
This symposium covers the practical essentials of the writing life. The combined MFA faculty and outside speakers discuss the skills for the teaching of creative writing, the conventional procedures for submitting your work to journals, the art of public readings, the methods for acquiring an agent, the concept of “literary citizenship” and various strategies for cultivating the habit of writing. Typically offered in the fall. This course is a requirement for all MFA students.

ENG 590 Intern Program
Students gain experience in the fields of business, industry, or academe. Work assignments will relate to the major and may take place in law, editing, and business offices, print production and retail firms, newspapers, libraries, schools, or brokerage companies. P/NP. (Offered every semester.) 1-6 credits.

ENG 594 Seminar: Problems in Literary Analysis
Designed to introduce students to a variety of advanced forms of literary study of particular authors, this course will demonstrate the uses and limitations of scholarship, criticism, and aesthetics as tools of literary understanding. (Offered every semester.)

ENG 596 Seminar: Film and Literary Studies
An example of what this course may entail would be an advanced study of the processes by which literature is adapted to film and in which film is examined as literature. Students will analyze individual texts, their companion films and discuss the nature of the adaptation process and how the transformation from text to film alters meaning and/or form. Texts/films for study might include: Lolita, French Lieutenant’s Woman, Death in Venice, Lost Honor of Katherine Blum, Bladerunner.

ENG 597A MFA Thesis (See Guidelines)
ENG 597B MA Thesis (See Guidelines)

ENG 599 Independent Study in Literature or Language
Directed reading and/or research designed to meet specific needs of graduate students. (Offered every semester.) ½-6 credits.

Department of English, Chapman University

SAMPLE TIMELINE FOR MFA THESIS WORK

First Semester (Fall): Enroll in ENG 587: Aspects of a Writer, which includes an overview of the Thesis process and an introduction to graduate faculty who can direct a Thesis.

Second Semester (Spring): Before completing 18 credits toward the MFA, submit Thesis Proposal to the requested Thesis Director.

Third Semester (Fall): Changes to the Thesis Proposal (genre, project, director, etc.) can be made as the student drafts the Thesis.

Fourth Semester (Spring): Enroll in ENG 597A with the Thesis Director; complete the Thesis, including the Thesis Defense.

THESIS PROPOSAL

Due Date
Fall: November 20 / Spring: April 20
By the due date in the semester when the student is scheduled to complete 18 credits (toward the end of the first year of coursework), the Thesis Proposal must be submitted to the Thesis Director who will oversee that student’s thesis work.
Statement of Purpose
The proposal must include a 1-page statement of purpose that outlines the thesis project.

Sample of Work
The proposal must include a complete short story, first chapter of a novel, a complete essay, a first chapter of a nonfiction book, or ten pages of poetry. This sample must be intended to be part of the thesis.

Proposal Approval
Within three weeks of receiving the Thesis Proposal, the Thesis Director should indicate to the student in writing that the Thesis Proposal is approved or indicate what revisions are needed before resubmitting. If the Thesis Director is unable to take on the student, he or she should suggest an alternative member of the creative writing faculty to which the student should submit the Thesis Proposal.

Thesis Reading List
At the discretion of the Thesis Director, during the semester after the Thesis Proposal is submitted and approved, a formal Reading List or informal reading suggestions will be given to the student. When a reading is assigned or suggested, those texts can be used as reference during ENG 597A and the defense.

THESIS REQUIREMENTS

Thesis Course Enrollment
During the semester in which the student intends to complete and defend the Thesis (usually the last semester of study), the student must enroll in ENG 597A with his or her individual Thesis Director.

Thesis Committee Form
The Thesis Committee form must be submitted to the Department of English within the first two weeks of the semester during which the student is enrolled in ENG 597A. The student should request two additional faculty members to serve on his/her thesis committee. All three committee members must sign the form agreeing to serve on the Thesis Committee.

The Thesis Director and at least one other committee member must come from the full-time creative writing faculty (Axelrod, Bausch, Blaylock, Kozameh, Leahy, Nakell, Zoellner). The third member of the committee may be an any member of the full-time English faculty or, with permission of the Thesis Director and the Chair of English, a full-time faculty member of another department or a creative writing adjunct in English. No faculty member can serve as a member on more than six committees in a single semester and, especially if directing one or more Thesis projects, should limit participation to four.

Thesis Contents & Page Limits
Fiction: A collection of short stories, novella(s), or a novel-in-progress of 150-250 pages.
Poetry: A collection of poems no fewer than 48 pages and no more than 80 pages.

If the Thesis is a novel or nonfiction book for which the total pages represent a partial draft, the Thesis should include an outline for the remaining portion of the project. Collections of stories or essays should be complete.

In addition, each Thesis must include a Critical Statement of 7-10 pages at the end of the document. This statement should contextualize the work, examine the aesthetic approach, and/or discuss thematic or formal aspects of the work. Assigned or suggested reading may inform this statement.
Thesis Format
The thesis formatting guidelines are available at Leatherby Libraries as the Dissertation/Thesis Checklist. For an MFA Thesis, some guidelines are optional; check with the individual Thesis Director and the library’s Thesis Administrator with any specific questions about formatting.

Thesis Defense Deadline
Fall: November 20 / Spring: April 20

After the student has confirmed three committee members and submitted the Thesis Committee Form to the Department of English, the student should email all members of the committee to set an agreed-upon date and time. Once that date and time is agreed upon, the student should ask the Administrative Assistant in the Department of English to reserve a room for two hours for the defense. Ideally, these arrangements should be confirmed at least four weeks before the defense.

Thesis Submission to Committee
The complete thesis must be submitted to all members of the committee at least two weeks prior the defense, unless all committee members negotiate a different timeframe. Faculty on multiple committees may need additional time to prepare for closely scheduled defenses.

Thesis Defense
Each committee member is expected to prepare no fewer than three questions related to the work, plus a written commentary or marginal notes about the work that the candidate can retain. The Thesis Director may request that the student begin the defense by reading a short excerpt of the Thesis aloud.

All committee members must complete the required assessment rubrics before leaving the defense. The Thesis Director must collect these forms and submit them to the Director of Creative Writing within two workdays of the defense.

The Thesis Director must send an email to the Chair of English indicating the name and ID number for the student who completes the defense successfully.

As time allows, the student may make changes to the defended thesis based on the committee’s suggestions.

Thesis Submission for Graduation
Within five days of the successful defense, the student must submit the defended thesis, along with the signed Thesis Approval Form, as a pdf to the Department of English.

Within five days of the successful defense, the student must also submit the defended thesis, along with the signed Thesis Approval Form, in hard copy to Leatherby Libraries. Unless the student orders additional copies, no fee is charged.

Refer to the library’s website for the Steps for Print Submission (for submission procedures and contact info) and for the Dissertation/Thesis Checklist (for formatting), along with templates and FAQs. Contact the library’s Thesis Administrator with any questions. Review by the library of the thesis is a multi-step process that can take up to two weeks; the library may request quick corrections if any formatting errors are found. If the student has not heard from the library’s Thesis Administrator within two weeks, the student should contact that person to confirm the thesis met the library’s requirements.

The library’s Thesis Administrator must email the Chair of English when the final hard copy of the Thesis is submitted and approved; this should be done at least 48 hours prior to Commencement and should include the student’s name, the title of the thesis, and the student’s ID number.
The Chair of English cannot confirm Thesis completion with the Registrar’s Office until the final thesis is submitted to the department office as a pdf and to the library according to their guidelines.

**ADDITIONAL UNIVERSITY POLICIES**

If a student does not defend the Thesis during the semester in which he or she is enrolled, that student must register for one credit of continuing enrollment to work with the Thesis Director, use other university resources, and defend the Thesis in a subsequent semester.

Refer to the Catalog and to the Registrar’s Office for additional university policies. For example, the university sets deadlines for the Application for Degree Conferral; these deadlines often fall before the semester in which you intend to graduate.

**NOTES**

Do not submit the only copy of any document. A student should retain a copy of the Thesis Proposal, Thesis Committee Form, Thesis Approval, Thesis (defense copy & final copy), and so on.

Questions about the Thesis guidelines should be addresses to the Chair of English (Dr. Joanna Levin) or the Director of Creative Writing (Prof. Jim Blaylock). Questions about an individual Thesis should be addressed to the Thesis Director.

**MA Examination**

*(Option for those who entered before 2014)*

The MA exam is given each fall and spring semester, administered on the day designated for "Graduate Comprehensive Examinations" on the university calendar (www.chapman.edu/academics/calendars.asp). Students are eligible to take the exam once they have completed 15 credits of coursework. Students must register with the department to take the MA exam in any given semester.

The MA exam committee is a rotating committee, comprised of three members of the graduate faculty. This committee generates and distributes a list of six texts prior to the exam. The book list is distributed via email once it has been developed. The book list for the September exam is typically generated in April. The book list for the February exam is typically generated in October. The exam consists of three essay questions, focused on the assigned texts. The questions are graded according to the following rubric:

**High Pass, Pass, or Fail**

1. The essay provides brief introductory material that includes a thesis statement and that anticipates at least most of the major points raised in the body of the essay.
2. All major claims are well supported.
3. The essay reflects a solid understanding of the work(s).
4. The essay responds directly and thoroughly to the question.
5. The essay is informed by relevant criticism and theory. (You needn’t refer to specific critics, criticism, theorists, or theories. But your response should reveal some acquaintance with criticism and theory.)
6. Overall, the essay is persuasive.
A student must receive passing marks on at least two of the three questions to pass the exam; however, the student MUST answer all three questions. Failure to answer all three questions will result in a failure of the exam. A student who receives HP scores on all three questions passes “with highest distinction.” A student receiving HP scores on two of the three questions passes “with distinction.”

Students who receive failing marks on two or three of the questions fail the exam and must retake it if they are to earn the MA degree. If a student receives failing marks on one of the questions, his or her entire exam is reviewed by the MA exam committee, plus the director of graduate studies. This group collectively decides whether the student shall pass.

Sample exam (Spring 2013)
Sandra Gilbert and Susan Gubar, eds., Feminist Literary Theory and Criticism
Mary Elizabeth Braddon and Lyn Pykett, Lady Audley’s Secret
Calvino, Italo, If on a winter’s night a traveler
Sylvia Plath, Ariel: The Restored Version
Toni Morrison, Beloved
William Shakespeare, As You Like It

Respond to each of the following prompts. Be sure to support your claims with specific references to the work(s), and ground your response as much as possible in relevant criticism and theory.

1. In the chapter entitled “Infection in the Sentence, The Woman Writer and the Anxiety of Authorship,” Sandra M. Gilbert and Susan Gubar examine the role of the woman writer in the nineteenth century:

   Even the most apparently conservative and decorous woman writers obsessively create fiercely independent characters who seek to destroy all the patriarchal structures which both their authors and their authors’ submissive heroines seem to accept as inevitable. Of course, by projecting their rebellious impulses not into their heroines but into mad or monstrous women (who are suitably punished in the course of the novel or poem), female authors dramatize their own self-division, their desire both to accept the strictures of patriarchal society and to reject them. (Madwoman 77-78)

   In Lady Audley’s Secret, Mary Elizabeth Braddon introduces Lucy Graham as a passive agent in her own future:

   It was a tacitly understood thing in the surgeon’s family that whenever Sir Michael proposed, the governess would quietly accept him; and indeed, the simple Dawsons would have thought it something more than madness in a penniless girl to reject such an offer. (14)

   But once Lady Audley’s true identity is revealed, the hint of madness returns:

   Lady Audley’s face was no longer pale. An unnatural crimson spot burned in the centre of each rounded cheek, and an unnatural lustre gleamed in her great blue eyes. She spoke with an unnatural clearness, and an unnatural rapidity. She had altogether the appearance and manner of a person who has yielded to the dominant influence of some overpowering excitement. Phoebe Marks stared at her late mistress in mute bewilderment. She began to fear that my lady was going mad. (266)

   In Toni Morrison’s twentieth-century novel, Beloved, however, the “the strictures of patriarchal society” are complicated by race and slavery. The power structure of the white slave-owner sees Sethe’s value in what she can do and what she can produce:

   Right off it was clear, to schoolteacher especially, that there was nothing there to claim. The three (now four—because she’d had the one coming when she cut) pickaninnies they had hoped were alive and well enough to take back to Kentucky, take back and raise
properly to do the work Sweet Home desperately needed, were not. Two were lying open-eyed in sawdust; a third pumped blood down the dress of the main one—the woman schoolteacher bragged about, the one who made fine ink, damn good soup, pressed his collars the way he liked besides having ten good breeding years left. But now she’d gone wild, due to the mishandling of the nephew who’s overbeat her and made her cut and run. (175-176)

Sethe’s point of view, however, contains much more agency:
“I did it. I got us all out. Without Halle too. Up till then it was the only thing I ever did on my own. Decided. And it came off right, like it was supposed to. We was here. Each and every one of my babies and me too. I birthed them and I got em out and it wasn’t no accident. I did that. I had help, of course, lots of that, but it was still me doing it; me saying, Go on, and Now. Me having to look out. Me using my own head. But it was more than that. It was a kind of selfishness I never knew nothing about before. It felt good. Godo and right. I was big, Paul D, and deep and wide and when I stretched out my arms all my children could get in between.” (190).

Consider the passages above (and others you might recall from these two novels), write an essay in which you discuss the juxtaposition of the “submissive heroine” and the “mad or monstrous woman” character in these novels. How does each author use this construct to support or reject the “strictures of patriarchal society?”

2. In her essay “Is Female to Male as Nature is to Culture?”, Sherry B. Ortner argues that while traditionally “women are being identified or symbolically associated with nature, as opposed to men, who are identified with culture” (355), females actually occupy a more “intermediate position between nature and culture” (364). Ortner explains that while motherhood and the domestic realm appear to “make women appear rooted more directly and deeply in nature,” in actuality women find themselves more often occupying an intermediate position as those who must fully participate in cultural practices to socialize themselves and their children into that “higher” (male) sphere (364). For example, women have thus been ascribed “subversive feminine symbols (witches, evil eye, menstrual pollution, castrating mothers) and the feminine symbols of transcendence (mother goddesses, merciful dispensers of salvation, female symbols of justice)” (365). Ortner goes on to characterize the result of this intermediate position:

We can begin to understand then how a single system of cultural thought can often assign to woman completely polarized and apparently contradictory meanings, since extremes, as we say, meet. That she often represents both life and death is only the simplest example one could mention. (365)

Susan Van Dyne also remarks on this polarized ambiguity in her essay “More Terrible Than Ever She Was”: The Manuscript of Sylvia Plath’s Bee Poems.” Van Dyne proposes that, like

so many women writers before her, Plath felt her poetic authority was destructive of personal relationships; similarly, the imagery of these conclusions confesses a familiar female ambivalence about whether the self can survive once these relational bonds have been burnt, peeled off, or abandoned. (977)

Analyze the imagery Plath employs in “The Moon and the Yew Tree” and one additional poem from those provided below as you discuss the nature and function of the ambiguity readers often find in Plath’s poetry. What effect does Plath produce by juxtaposing specific images within each poem?

[Full text of both poems included on the exam sheet but not reproduced here]
3. Male/Female in Two Texts: *As You Like It* and *If on a winter’s night a traveler*

General Directions: This question has a common topic (gender relations) but gives you a choice. You may write *either* on *As You Like It* or *If on a winter’s night a traveler*.

(A) Directions for *As You Like It* option:

In Judith Butler’s essay, “Imitation and Gender Insubordination” she states:

Drag is not the putting on of a gender that belongs properly to some other group, i.e., an act of *expropriation* or *appropriation* that assumes that gender is the rightful property of sex, that “masculine” belongs to “male” and “feminine” belongs to female. There is no “proper” gender, a gender proper to one sex rather than another, which is in some sense that sex’s cultural property. Where that notion of the “proper” operates, it is always and only *improperly* installed as the effect of a compulsory system. Drag constitutes the mundane way in which genders are appropriated, theatricalized, worn, and done; it implies that all gendering is a kind impersonation and approximation. If this is true, it seems, there is no original or primary gender that drag imitates, but gender is a kind of *imitation for which there is no original* [...] 

If gender is drag, and if it is an imitation that regularly produces the ideal it seems to approximate, then gender is a performance that produces the illusion of an inner sex or essence or psychic core…

You may choose to agree with or dispute Butler’s thesis above; in either case, use her statement to discuss the following scene from *As You Like It*, Act Four, scene 1: [Extended lines from this scene included on the exam sheet, but not reproduced here]

(B) Directions for *If on a winter’s night a traveler* section:

Critic Beno Weiss has said of *If on a winter’s night a traveler*:

In the Italian version the terms Lettore (Reader) and Lettrice (Other Reader) are used; the first denotes a generic or male reader and the second a female reader. This is significant because of the pronounced sexual connotations regarding the act of reading in which Calvino’s text abounds. In fact, by stating that reading results in a “substantial pleasure of the consummation of the act” (9) and that a book must be “properly bound, so we won’t be interrupted right at the climax” (31), the author echoes the connection between reading and lovemaking…found in Roland Barthes’ *The Pleasure of the Text*. Indeed, Calvino stated quite categorically that literature is for him “the only aphrodisiac” and that “reading is a possession, a march toward a possession. It has many degrees of eroticism. It can be a caress or a complete intercourse.” [“Visiting Italo Calvino, *NY Times Book Review*, 21 June 1981]. Nonetheless, the entire reading experience of both male and females readers will turn out to be a classical example of coitus interruptus because every time they think they have gotten hold of a complete novel, at the very moment of excitement their reading is suddenly interrupted…

Use Weiss’s statement as a basis for discussing Calvino’s novel. I am providing two passages from the novel which can be used to help anchor your exploration, but you should feel free to bring up any scenes or aspects of the text which seem relevant. [Extended passages included, but not reproduced here]
Department of English, Chapman University

SAMPLE TIMELINE FOR MA THESIS WORK

First Semester (Fall): Enroll in ENG 556: Introduction to Critical Theory, which includes an overview of the Thesis process and an introduction to faculty who can direct a Thesis.

Second Semester (Spring): Students who wish to write a thesis on a topic that is not addressed in regular coursework should consider enrolling in ENG 599: Independent Study or ENG 682: Student Research with an appropriate faculty member (the faculty instructor will advise on the appropriate course number). Such a preparatory course should be taken before and not concurrently with ENG 597B: MA Thesis. Summers and Interterms are also good times for engaging in the reading and research that will culminate in the MA Thesis.

Third Semester (Fall): Submit Thesis Proposal to the requested Thesis Director.


THESIS PROPOSAL

*For those wishing to take the thesis course Fall 2014, there will be a more informal process. If you wish to do the thesis, you should enroll in ENG 597B and inform both the Chair, Dr. Joanna Levin (jlevin@chapman.edu) and a potential Thesis Director.

Due Date
Fall: November 20 / Spring: April 20
The Thesis Proposal must be submitted to the potential Thesis Director. The Thesis Proposal is due the semester before the student plans to enroll in ENG 597B: MA Thesis.

Statement of Purpose
The proposal must include a 250-500 word statement of purpose that outlines the thesis project. The proposal should be submitted on the MA Thesis Proposal Form, which is available in the Department of English and on the English Department website (under “graduate student forms”).

Proposal Approval
Within three weeks of receiving the Thesis Proposal, the Thesis Director should indicate to the student in writing that the Thesis Proposal is approved or indicate what revisions are needed before resubmitting. If the Thesis Director is unable to take on the student, he or she should suggest an alternative member of the literature or rhetoric faculty to which the student should submit the Thesis Proposal.

Thesis Reading List
At the discretion of the Thesis Director, during the semester after the Thesis Proposal is submitted and approved, a required reading list may be given to the student. When readings are assigned, those texts can be used as reference during ENG 597B and the defense.

THESIS REQUIREMENTS

Thesis Course Enrollment
During the semester in which the student intends to complete and defend the Thesis (usually the last semester of study), the student must enroll in ENG 597B with his or her individual Thesis Director.

**Thesis Committee Form**
The Thesis Committee form must be submitted to the Department of English within the first three weeks of the semester during which the student is enrolled in ENG 597B. The student should request two additional faculty members to serve on his/her thesis committee. All three committee members must sign the form agreeing to serve on the Thesis Committee. The committee will consist of the Thesis Director, the Second Reader, and the Third Reader. The Third Reader is not required to participate in the Thesis Defense. The Chair of English will be available to serve as Third Reader for all MA theses (unless the Chair is serving as Thesis Director or Second Reader).

The Thesis Director must come from the full-time literature and rhetoric faculty. The Second and Third Reader may be any member of the full-time English faculty or, with permission of the Thesis Director and the Chair of English, a full-time faculty member of another department or an adjunct instructor in English. No faculty member can serve as a member on more than six committees in a single semester and, especially if directing one or more thesis projects, should limit participation to four.

**Thesis Contents & Page Limits**
The thesis should be 6,000-10,000 words. The appropriate length will be determined in consultation with the Thesis Director (and the word count does not include the endnotes and bibliography). The Thesis must demonstrate the following MA Program Learning Outcomes:

- Students will demonstrate the ability to situate their projects within broader historical, critical, social, cultural and/or philosophical contexts
- Students will demonstrate a polished writing style (free of major mechanical errors) that enables them to present ideas and evidence at a high scholarly level
- Students will demonstrate in-depth knowledge of key critical/theoretical debates relevant to their topic.
- Students writing about literary texts will attend to relevant literary movements and genres.

With the permission of the Chair of English and the Director of Graduate Studies, students can develop alternative Thesis Projects, including Digital Humanities Projects.

**Thesis Format**
The thesis formatting guidelines are available at Leatherby Libraries as the Dissertation/Thesis Checklist. For an MA Thesis, some guidelines are optional; check with the individual Thesis Director and the library’s Thesis Administrator with any specific questions about formatting.

**Deadline for Scheduling the Thesis Defense**
Fall: November 20 / Spring: April 20

After the student has confirmed three committee members and submitted the Thesis Committee Form to the Department of English, the student should email all members of the committee to set an agreed-upon date and time (though the Third Reader is not required to participate in the Thesis Defense). That date and time must be finalized by the dates listed above; the student should then ask the Administrative Assistant in the Department of English to reserve a room for two hours for the defense. Ideally, these arrangements should be confirmed at least four weeks before the defense.
If the Thesis Director and/or student determine that the thesis is not yet ready for the defense, the student can enroll in a one-unit continuous enrollment class, ENG 598B: MA Thesis II, and defend the thesis during another semester.

**Thesis Submission to Committee**
The complete thesis must be submitted to all members of the committee at least two weeks prior to the defense, unless all committee members negotiate a different timeframe. Faculty on multiple committees may need additional time to prepare for closely scheduled defenses.

**Thesis Defense**
The Thesis Defense provides an opportunity for an in-depth discussion of the thesis, the research that went into the thesis, and how the thesis relates to the larger field(s) in which it is situated. The Thesis Director and Second Reader are expected to prepare no fewer than three questions related to the work (the questions will not be given to the student in advance of the defense), plus a written commentary or marginal notes about the work that the candidate can retain. One of the primary purposes of the Defense is to provide students with detailed feedback on the thesis.

The Thesis Director and Second Reader must complete the required assessment rubrics before leaving the defense. The Thesis Director must collect these forms and submit them to the Chair of English within two workdays of the Thesis Defense.

The Thesis Director must send an email to the Chair of English indicating the name and ID number for the student who completes the defense successfully, as well as the date on which the Thesis Defense occurred.

As time allows, the student may make changes to the defended thesis based on the committee’s suggestions.

**Thesis Submission for Graduation**
Within five days of the successful defense, the student must submit the defended thesis, along with the signed Thesis Approval Form, as a pdf to the Department of English.

Within five days of the successful defense, the student must also submit the defended thesis, along with the signed Thesis Approval Form, in hard copy to Leatherby Libraries. Unless the student orders additional copies, no fee is charged.

Refer to the library’s website for the Steps for Print Submission (for submission procedures and contact info) and for the Dissertation/Thesis Checklist (for formatting), along with templates and FAQs. Contact the library’s Thesis Administrator with any questions. Review by the library of the thesis is a multi-step process that can take up to two weeks; the library may request quick corrections if any formatting errors are found. If the student has not heard from the library’s Thesis Administrator within two weeks, the student should contact that person to confirm the thesis met the library’s requirements.

The library’s Thesis Administrator must email the Chair of English when the final hard copy of the Thesis is submitted and approved; this should be done at least 48 hours prior to Commencement and should include the student’s name, the title of the thesis, and the student’s ID number.

The Chair of English cannot confirm Thesis completion with the Registrar’s Office until the final thesis is submitted to the department office as a pdf and to the library according to their guidelines.

**ADDITIONAL UNIVERSITY POLICIES**
If a student does not defend the Thesis during the semester in which he or she is enrolled, that student must register for one credit of continuing enrollment to work with the Thesis Director, use other university resources, and defend the Thesis in a subsequent semester.

Refer to the Catalog and to the Registrar’s Office for additional university policies. For example, the university sets deadlines for the Application for Degree Conferral; these deadlines often fall before the semester in which you intend to graduate.

NOTES
Do not submit the only copy of any document. A student should retain a copy of the Thesis Proposal, Thesis Committee Form, Thesis Approval, Thesis (defense copy & final copy), and so on.

Questions about the Thesis guidelines should be addressed to the Chair of English (Dr. Joanna Levin) or the Director of Graduate Studies (Dr. Mark Axelrod). Questions about an individual Thesis should be addressed to the Thesis Director.

John Fowles Center for Creative Writing

The John Fowles Center for Creative Writing is the brain child of Dr. Mark Axelrod, who serves as its director. The John Fowles Center brings to campus distinguished writers from around the world to read their work and promote student writing. Some of the writers who have been brought to campus include: Claudio Magris, Giorgio Pressburger, Salman Rushdie, Luisa Valenzuela, Lawrence Ferlinghetti, John Ashbery, Gioconda Belli, Alicia Partnoy, Hiber Conteris, Zulfikar Ghose, Karen Yamashita, Steve Katz, Raúl Zurita, Elizabeth George, Charles Bernstein, Larry McCaffery, Willis Barnstone, Dacia Maraini, Francesca Duranti, and Giuseppe Conte. Well into its second decade, the John Fowles Center for Creative Writing has not only become a Chapman University institution but has also gained regional, national and international notoriety and has become a draw for students and community alike. The Fowles Center also collaborates with the Institute for Italian Culture, Los Angeles to bring prominent Italian authors to Chapman on an annual basis.

More information about the Fowles Center can be found at www1.chapman.edu/fowles/index.html

JOHN FOWLES CENTER FOR CREATIVE WRITING 2015 LITERARY FORUM SERIES

All events are free and open to the public, take place in the Henley Reading Room on the Second floor of the Leatherby Libraries (UNLESS OTHERWISE ANNOUNCED), and begin at 7:00 PM. Books are sold before and after the readings. Receptions begin at 6.30pm.

FALL ’14 Readers

LAN CAO OCTOBER 13

ILONA ZIOK NOVEMBER 3

WINTER/SPRING ’15 READERS

AJLA TERZI BOSNIA FEBRUARY 16
TIBOR FISCHER  HUNGARY  ■  MARCH 30  
GIORGIO PRESSBURGER  HUNGARY  ■  APRIL 13  
MUHAREM BAZDULJ  BOSNIA  ■  MARCH 2  
KENAN TREBINCEVIC  BOSNIA  ■  APRIL 6  

SPECIAL GUEST:  
DACIA MARAINI  FEBRUARY (TBA)  

JFC Young Writers Workshops

MA and MFA students are encouraged to work with the John Fowles Center’s Young Writers Workshops which is a partnership between the Fowles Center and Orange High School’s Literacies Program. This opportunity not only allows you to help Orange High School students develop their own creative writing, but gives you an opportunity to develop your own teaching skills that may, in fact, be important after you graduate from Chapman. You will work with a small group of high school students as they create and revise their own poetry and short stories culminating in a student community reading each May. If interested in being part of this community project, please contact Jan Osborn at josborn@chapman.edu sometime in the fall term.

John Fowles Center Literary Arts Award

Each year the John Fowles Center for Creative Writing gives awards to distinguished work by graduating Chapman University MFA students. All MFA students who will be graduating in May or who have graduated in the previous December are eligible for consideration. Students may submit one of the following:

- A completed chapter(s) from a novel (no more than 25 pages)
- A short story (no more than 25 pages)
- A selection of poems (no more than 15)

Manuscripts should contain only the title of the work and should not contain your name anywhere on the manuscript. The manuscript should be preceded by a cover sheet containing the following information:

- Name
- Address
- Phone
- Email
- Title of Work
- Page Length

FICTION manuscripts should be submitted to Jim Blaylock.
POETRY manuscripts should be submitted to Anna Leahy.
To be considered, students must submit their work by April 1, 2015.

The Center reserves the right not to give the award if there are no manuscripts worthy of the award. Winners will be announced in May, 2015.
Tabula Poetica: The Center for Poetry

Tabula Poetica: The Center for Poetry at Chapman University is dedicated to creating an environment to celebrate poetry in a variety of forms and venues. Here, we foster a culture of poetry appreciation by engaging and supporting the veteran writer, the novice poet, the student, and the general reader in an effort to share poems and conversation about this art form.

Chapman University's poetry project melds the ideas of tabula rasa (or the blank slate) and ars poetica (or the art of poetry) to make a poetry table around which we can gather. Tabula Poetica is the slate upon which we’ve decided to enter the ongoing, larger cultural conversation about poems and their roles. Pull your chair up to our poetry table to enjoy the feast and the discussion here.

Tabula Poetica encompasses an array of activities. The Center hosts an annual series of poetry readings and lectures each fall semester, showcases new and established talent, shares poems and information about poetry, and encourages a collaborative exchange of ideas about all things poetry. The reading series has featured poets such as Rae Armantrout, Tony Barnstone, Victoria Chang, Kate Gale, Kate Greenstreet, Mark Jarman, Allison Joseph, and William Stobb, among others. Other projects have included Poetry Week in April 2011, a Chapman University student book review contest in conjunction with Leatherby Libraries, and the mid-level judging of the California Coastal Commission K-12 Poetry Contest. Tabula Poetica is an evolving endeavor built on the interests and involvement of faculty, students, and the wider poetry community.

For more information, visit Tabula Poetica at www.chapman.edu/poetry.

FALL 2014 TABULA POETICA POETRY READING SERIES

All events are free and open to the public. The Poetry Talks take place in Wilkinson Chapel in the Fish Interfaith Center at 1:00 P.M. The Poetry Readings take place in the Henley Reading Room on the Second floor of the Leatherby Libraries at 4:00 P.M. Free refreshments and books for purchase are available at the evening events.

FALL 2014 TABULA POETICA POETRY READING SERIES

CLAUDIA EMERSON
LORENDE DELANY-ULLMAN
BIN RAMKE
TESS TAYLOR

STUDENT POETRY READINGS

TAB: The Journal of Poetry & Poetics

TAB: A Journal of Poetry & Poetics is a national and international journal of creative and critical writing. This literary journal’s mission is to discover, support, and publish the contemporary poetry and writing about poetry; to provide a forum in which the poetic tradition is practiced, extended, challenged, and discussed by emerging and established voices; and to encourage wide appreciation of poetry and expand the audience for poems and writing about poetry.


TAB launched in January 2013 with a print issue featuring Tabula Poetica visiting writers. Innovatively designed print issues appear annually in January. If you’d like a copy of the most recent print issue, please stop by the department office to pick one up. Monthly electronic issues run February through December. The two formats allow us to experiment with design and materiality in this age in which print and electronic dissemination coexist. The electronic issues often include audio of poets reading their work. Please read the Design Statement in the Front Matter of the electronic issues for additional explanation of our approach. Dr. Anna Leahy serves as Editor, Prof. Claudine Jaenichen from the Department of Art serves as Creative Director, Dr. Brian Glaser is Criticism Editor, and Prof. Alicia Kozameh is Translation Editor.

MFA students who have completed a poetry-writing course have opportunities to serve as book reviewers or initial readers of submissions. MFA students cannot submit work other than assigned book reviews. Alums or former faculty or staff are welcome to submit three years after completing their degree or any other affiliation with the university. TAB welcomes submissions of poems from established and emerging poets as well as critical essays, creative nonfiction, interviews, and reviews. Recent contributors include poets Hadara Bar-Nadav, Robin Behn, Mary Biddinger, Diane Glancy, Susan Johnson, Laura McCullough, Oliver de la Paz, and Evie Shockley and literary critics Marjorie Perloff and Paul Sohar. TAB reaches an audience of poets, poetry readers and appreciators, poetry scholars and critics, and students of poetry.

For more information about TAB, visit www.chapman.edu/TAB-Journal.

Calliope

The literary magazine of Chapman University welcomes submissions from graduate students and participation in the editorial selection process. The magazine is published twice each year under the sponsorship of the English Department and is an entirely student-governed publication. Applications for the editorial board are typically processed in April for the upcoming academic year. An open call for submissions is typically held in September and October for the fall issue and in February and March for the spring issue. Calliope publishes poetry, short fiction and nonfiction exclusively from enrolled Chapman undergraduate and graduate students.

Sigma Tau Delta

Graduate students with a GPA of 3.0 or higher are eligible to become members of Alpha Zeta Iota, Chapman’s chapter of Sigma Tau Delta, the international English honor society. Recent chapter activities have included creative writing workshops, meet-and-greet gatherings with the faculty, sponsorship of a campus visit by the screenwriter Andrew Davies, and a regional conference. Members are eligible to apply for university funding to attend the society’s annual convention, and they may submit to the organization’s critical journal (Sigma Tau Delta Review) and creative magazine (The Rectangle).

As noted on the national Sigma Tau Delta webpage, the Society strives to:

- Confer distinction for high achievement in English language and literature in undergraduate, graduate, and professional studies
- Provide, through its local chapters, cultural stimulation on college campuses and promote interest in literature and the English language in surrounding communities
- Foster all aspects of the discipline of English, including literature, language, and writing
- Promote exemplary character and good fellowship among its members
• Exhibit high standards of academic excellence
• Serve society by fostering literacy

More information about the honor society can be found at www.english.org/sigmatd/
There is an induction dinner for new members each semester. For information about membership in Chapman’s chapter, write to Brian Glaser: bglaser@chapman.edu

Iluminación Writing Program

The Iluminación Writing Program builds collaborative partnerships between Chapman University students and the community, including local area high school students. Through ongoing writing workshops, the program works to address the gap between high school and college writing, demystify the college experience, and connect Chapman University participants to our vibrant local communities through collaboration. Graduate students are given opportunities to design and teach writing workshops within the community. For more information, please contact the director of Iluminación, Morgan Read-Davidson at readdavi@chapman.edu.

Faculty Sponsored Student Scholarly/Creative Grants

STUDENT SCHOLARLY/CREATIVE GRANTS

Each year, the chancellor’s office makes funds available to foster the scholarly and creative activities of undergraduate and graduate students. These funds can be used in a number of ways. Past winners of the awards have used the money to travel to travel to conferences, to participate in workshops, to purchase equipment/supplies/services, to mount exhibits, and to perform surveys or studies. The funds are distributed competitively, and the maximum amount of each award is $750. Students wishing to be considered need to fill out an application and request a letter of recommendation from a sponsoring faculty member. There are two application cycles, one in the fall and one in the spring. Graduates students may only apply in the fall. The fall applications are typically due in mid-October, and winners are typically notified in mid-November. More information can be found under the heading “Faculty Grants” at the chancellor's website: http://www.chapman.edu/research-and-institutions/graduate-research/index.aspx

Writing Center Tutors

Each semester Chapman's Writing Center hires graduate students to assist Chapman students with all aspects of the writing process. Writing Center tutors are paid at an hourly rate. (Inquire at the department office for the current rate.) To be selected as a tutor, students must fill out an application. Graduate students who have successfully completed ENG 581 (The Theory and Practice of Writing Tutoring and Conferencing) have priority in the application process. For more information, please contact the Writing Center Director, Brian Glaser.
Graduate Assistants

Each semester, a limited number of graduate students are selected to work as Graduate Assistants, assigned to a specific faculty member. The GA's principal function is to assist the faculty member with his or her scholarly, creative, teaching, or administrative activities. GAs are often asked to perform tasks of a secretarial or editorial nature. GAs typically work between 8-10 hours per week and are paid at an hourly rate. (Inquire at the department office for the current rate.)

To be considered for a graduate assistantship, students should fill out an application in the department office. GAs are typically assigned at the start of each semester. For full consideration, applications should be submitted at least two weeks before the semester starts.

FAQs

Where is the department office, and when is it open?
Wilkinson Hall, 217. The office is typically open M-F from 8:00-5:00.

Where are the faculty boxes?
In the English Department office: Wilkinson Hall, 217.

What should I do to make sure I'm on course to graduate?
Use the Program Evaluation on WebAdvisor to plan your courses. Review your Program Evaluation with your advisor on a regular basis. Prior to the semester in which you will complete your degree requirements, use WebAdvisor to fill out and submit an Application for Degree or Certificate Conferral.

Who is my advisor?
The graduate advisor is the official advisor for all graduate students. All other members of the graduate faculty can provide additional mentoring.

The course requirements have changed since I arrived. Which requirements do I need to fulfill?
The set of requirements you need to fulfill is determined by the graduate catalog of the year you enrolled. Your WebAdvisor Program Evaluation will indicate (near the top) which catalog year you are on. The graduate catalogs can be accessed online (by year) at www.chapman.edu/academics/catalogs.asp.

May I switch to the requirements of a newer catalog?
You may switch to a newer catalog by filling out a Change of Major form in the department office and submitting it to the Registrar. (The form is also available on the Registrar's website.)

Why won't WebAdvisor allow me to enroll in a course?
WebAdvisor blocks registration when a class has reached its enrollment limit, when prerequisites have not been met, and when a business hold is in place. Business holds need to be resolved with the Registrar's Office. Enrollment limits and prerequisites may be waived in specific situations, if the professor feels it is warranted. In these cases, you need to fill out an Add/Drop form (available in the department office), secure the professor's signature, and submit it to the Registrar.

How do I add a course that has been closed in WebAdvisor?
Once the semester begins, WebAdvisor blocks enrollment in all courses that have reached their
enrollment caps, even if seats are subsequently freed up. To add a course that has been closed, you need to fill out an Add/Drop form, secure the professor's signature, and submit it to the Registrar.

**How do I develop and register for an Independent Study or Reading and Conference course?**
If you wish to do an Independent Study or Reading and Conference course with a member of the graduate faculty, you should contact that faculty member directly to discuss the possibility. Once you and a faculty member have agreed on an Independent Study or Reading and Conference course, you will need to fill out a form in the department office.

**Is it possible to substitute another course for a required course?**
Substitutions are generally allowed when there is a compelling reason why the required course cannot be taken or why the substituted course would be of greater benefit to the student. Substituted courses should be comparable in rigor and content to the required course. To substitute one course for another, you will need to fill out a Revision to Program Requirements form in the department office, secure the signature of your advisor and the department chair, and submit the form to the Registrar.

**Where can I get forms, such as an MFA Thesis Defense form or a Revision of Program form?**
Most forms are available in the department office. The few forms that are not available there can be found online or at the Registrar's Office. The administrative assistant is the best place to start if you need a form.

**When should I form my MFA thesis committee?**
Students should begin thinking about their committee early on. It is best to approach prospective committee members at least one or two semesters in advance.

**How soon before my defense should I submit my MFA thesis to the members of my committee?**
It is wise to submit the thesis at least a month prior to the defense. If you plan to graduate in December, the thesis should be submitted no later than **November 1**; if June, no later than **April 1**.

**How do I get a room for my thesis defense?**
The administrative assistant will reserve one for you, upon receiving your Thesis Defense Form.

**When is the MA exam offered?**
The MA exam is offered at the start of each semester on the day set aside on the university calendar for "Graduate Comprehensive Examinations." See [www.chapman.edu/academics/calendars.asp](http://www.chapman.edu/academics/calendars.asp)

**How do I sign up for the MA exam?**
Email the administrative assistant.

**How do I get the book list for the MA exam?**
The book list for the MA exam is distributed through email when it has been developed. The book list for the September exam is typically generated in April. The list for the February exam is typically generated in October. If you don’t receive the list by these dates, contact the administrative assistant.

**How can I work in the Writing Center?**
Contact Brian Glaser, the of the writing program, at glaser@chapman.edu

**How can I become a GA (Graduate Assistant)?**
Fill out an application and talk with the administrative assistant about specific openings. (The posting and filling of GA positions is done by the English department, not the Student Employment office.)

**What is the policy for receiving an incomplete?**
According to university policy, incompletes can be given only if extenuating circumstances prevent a student from completing a small portion of the assigned coursework. Incompletes may not be given unless a student has completed the majority of the assigned coursework. If you take an incomplete, you must
work out with the professor when the missing coursework will be submitted. The maximum amount of
time to complete an incomplete is one year from the time the course began (not the time it ended).

**What if I want to switch from a single degree to a dual degree?**
Seek approval from the graduate and then contact Carolyn Dunlavy in the Registrar's office to complete
the requisite paperwork: dunlavy@chapman.edu

**What if I need to take a leave of absence?**
If, for acceptable reasons, you need to interrupt progress toward your degree for more than one semester,
a leave of absence may be granted. A leave of absence permits you to resume your studies with the degree
requirements in effect at the time of your leave, or to adopt the requirements in effect at the time of your
reenrollment. Leaves of absence are granted for one year, with a possible renewal of one additional year.
Failure to reenroll by the specified time is considered withdrawal from Chapman University. Students who
break enrollment for more than one semester are required to apply for re-admission through the Office
of Admissions. Please note that graduate students must complete their degree requirements within seven
years of their first matriculating. Leaves of absence do not suspend or extend this seven-year clock. For
more information, see [www.chapman.edu/RegOffice/leaveAbsence.asp](http://www.chapman.edu/RegOffice/leaveAbsence.asp)

**How do I apply for a leave of absence?**
A student must be in good academic standing to apply for a leave of absence. He or she must fill out and
submit a Graduate Petition form, spelling out the reasons for the leave and bearing the signatures of the
graduate program as well as the dean of Wilkinson College. (If you are interrupting enrollment before the
end of the term, you must also follow the steps to withdraw from your courses.) Please note that leaves of
absence cannot be approved retroactively.

**How do I re-enroll after a leave of absence?**
If you break enrollment for more than one semester, you must apply for readmission through the Office
of Admission. Applicants for readmission will be held to the admission requirements in effect at the time
of their return. If you are returning after an absence of four years or more, you will need to submit a new
set of official transcripts and (if your GPA warrants it) current examination scores.

**Can I receive transfer credit for coursework taken during a leave of absence?**
In some cases, transfer credit may be awarded. To receive transfer credit, you must provide transcripts to
the Registrar's Office prior to reenrollment. (Note: unsatisfactory performance may nullify reenrollment.)

**What if I need extra time to complete my thesis after finishing my coursework?**
Students who need extra time to finish their theses may register for ENG 508 a second time for credit.
Students who require even more time may continue working on their thesis by paying a continuous
enrollment fee for each additional semester. The continuous enrollment fee allows students to remain in
active status and retain access to university resources. Students electing not to pay the continuous
enrollment fee will lose active status and library privileges unless they make special arrangements. Whether
active or inactive, however, no student may take longer than seven years from the time of first enrollment
to complete all the requirements for his or her degree.

**What if I file an Application for Degree Conferral but become unable to finish in time?**
If you have applied for your degree and will not be able to complete some aspect of your program (e.g.,
coursework, thesis, MA comprehensive exam), you need to send an email to conferral@chapman.edu and
request that your graduation date be moved to a later time.

**When are graduation exercises?**
The date of commencement is indicated on the university calendar. The conferral of graduate degrees typically takes place in the afternoon. See http://www.chapman.edu/academics/calendars.asp

**How do I buy academic regalia for graduation?**

Once you submit your Application for Degree or Certificate Conferral (via WebAdvisor), you will be added to an email notification list that will advise you of the deadlines for walking in the graduation ceremony and the process for buying robes and hoods. If you have not received this information by February, please contact Susanna Branch in the Chancellor’s office: branch@chapman.edu

**Is there anything else I should know?**

If in doubt about anything, consult the Chapman University Graduate Catalogue related to the year you started your coursework.