

Graduate Student Handbook

**(LITERARY STUDIES, AND
TEACHING ENGLISH THROUGH LITERATURE)**

Department of English
Sogang University

July 2020

Graduate Student Handbook

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General Information

The rules and regulations in this handbook apply to students entering the graduate program starting in July 2020 and students who entered the program before 2009. New rules and regulations introduced in this handbook will not be applied retroactively to students who entered the program between 2009 and mid-2020, unless at the discretion of and with agreement between all Faculty members.

1. Department

A) Department Office

The Department of English office is located in J828 on the eighth floor of J Hall (정하상관). During semester, the office is open from Monday to Friday, 9am to 5pm.

B) Contact Information

- Phone number: (02)705-8290
- Fax number: (02)715-0705
- Email: sogang.english@gmail.com
- Homepage: <http://english.sogang.ac.kr/>

C) Graduate Committee

	Name	Office	Phone	Email
Department Chair	Kyung-Sook BOO	J816	(02) 9705-8302	kyungsook@sogang.ac.kr
ACS Graduate Director	Jae H. ROE	J818	(02) 9705- 8808	jhroe@sogang.ac.kr
LIT/TETL Graduate Director	Tai-Won KIM	J817	(02) 9705- 8305	twkim@sogang.ac.kr
Linguistics/TESOL Graduate Director	Yo-An LEE	J821	(02) 9705- 8298	yoanlee@sogang.ac.kr

D) Graduate Faculty

a. Full-Time Professors (19)

Name	Areas of Interest	Office	Phone	Email
Michael BARRIE	Linguistics	J829	(02) 9705- 7950	mikebarrie@sogang.ac.kr
Richard BONFIGLIO	19 th -Century British Literature, Gender, Cosmopolitanism	J814	(02) 9705- 8301	rpbonfig@sogang.ac.kr
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Seoyoung CHAE	Sociolinguistics	J815	(02) 9705- 8809	chaesy@sogang.ac.kr
Inkie CHUNG	Phonology, Morphology	J813	(02) 9705- 8844	inkiechung@sogang.ac.kr
Dan DISNEY	20 th - and 21 st -Century Poetry, Creative Writing	J803	(02) 9705- 8296	dandisney@sogang.ac.kr
Steffen HANTKE	Cultural Studies, Film Studies	J806	(02) 9705- 8810	steffenhantke@gmail.com
Eunju HWANG	20 th -Century American Literature	J824	(02) 9705- 8293	ejhwang@sogang.ac.kr
Ki Yoon JANG	Early and 19 th -Century American Literature, Gothic Studies	J810	(02) 9705- 8291	kyjang@sogang.ac.kr

Tai-Won KIM	Renaissance Literature, British Drama	J817	(02) 9705- 8305	twkim@sogang.ac.kr
Young-Joo KIM	20 th -Century British Literature	J825	(02) 9705- 8297	youngjoo@sogang.ac.kr
Chi Hun KIM	Romanticism, Ecotheology	J801	(02) 9705- 7998	chkimsj@sogang.ac.kr
Sungbom LEE	Semantics, Pragmatics	J820	(02) 9705- 8294	sblee@sogang.ac.kr
Yo-An LEE	Discourse Analysis, TESOL	J821	(02) 9705- 8298	yoanlee@sogang.ac.kr
Sangkee PARK	British Fiction, Theory and Criticism, Cultural Studies	J807	(02) 9705- 8306	skpark@sogang.ac.kr
Eun Sung PARK	Applied Linguistics, TESOL	J811	(02) 9705- 8303	eunsungp@sogang.ac.kr
Jae H. ROE	20 th -Century American Literature, Cultural Studies	J818	(02) 9705- 8808	jhroe@sogang.ac.kr
Kyungwon SHIN	18 th - and 19 th -Century British Literature	J802	(02) 9705- 8295	shin@sogang.ac.kr
Isaiah WonHo YOO	Corpus Linguistics, TESOL	J822	(02) 9705- 8340	iyoo@sogang.ac.kr

2. Funding Opportunities

A) University Funding

- Teaching Assistant (TA) Scholarship
- Research Assistant (RA) Scholarship
- Foreign Student Scholarship
- Sogang Family Fellowship (서강 가족 장학금)
- Da-so-ni Fellowship (대학원 다소니 장학금)
- Institute Assistant (IA) Scholarship
- Ji-kyung Scholarship (학교발전기금 지경장학금)
- Albatross Fellowship (알바트로스 장학금)
- English Department Graduate Student Presentation/ Publishing Reimbursements

B) Outside Funding

- LG Yeon-Am Scholarship (LG연암문화재단)
- Korea Student Aid Foundation Scholarship (KOSAF; 한국장학재단)
- Kwanjeong Educational Foundation Scholarship (IKEF; 관정이정환 교육재단 장학금)

C) Student Travel and Publications

Students who either travel to conferences or publish papers in peer-reviewed, indexed journals (KCI, SCI, SSCI, SCOPUS, AHCI) are eligible to have some of the associated costs defrayed. Application forms are available online at the department homepage:

<http://english.sogang.ac.kr/> > News > Graduate > [공지] 대학원 지원금 제도 안내)

Conferences

(1) Students may be awarded up to one grant per year to present at a conference.

(2) Students who wish to apply must submit the following documents to the graduate director of the appropriate program at least a month ahead of the presentation date:

- a completed 'Application for Graduate Student Presentation/ Publishing Reimbursements' form; and
- proof of acceptance to present at the conference; and
- the conference schedule (if available); and
- a 500-word abstract of the presentation.

(3) Students who are selected to receive funding support must submit the following documents to the graduate director of the appropriate program within a month of the presentation date:

- all relevant receipts (accommodations, transportation, and registration fees only); and
- the conference schedule with your name on it; and
- a full copy of the presentation.

(4) In instances where students present at a domestic conference or international conference in Korea, a maximum of 150,000 KRW will be reimbursed.

(5) In instances where students present at an international conference outside Korea, a maximum of 500,000 KRW will be reimbursed.

(6) The decision will be made by a committee formed of the graduate directors of the department.

Publications

(1) Students publishing papers in KCI, SCI, or AHCI-listed journals are eligible to receive financial assistance, and may receive support an unlimited number of times per annum.

(2) Students who are eligible to receive financial assistance must submit a copy of their published paper's offprints to the graduate director of the relevant program within a month after publication.

(3) In the case of papers published in KCI-listed journals, students will be reimbursed for the publication fee. In the case of co-authorship of papers in KCI-listed journals, if the

“lead writer” is a graduate student with the English Department, that student is eligible to apply to be reimbursed the publication fees, except in instances when a co-author is a Faculty member, in which case the Faculty member is to pay the publication fees.

(4) In the case of papers published in SCI-, SSCI-, and SCOPUS-listed journals, students will receive 350,000 KRW for each paper.

(5) In case of papers published in AHCI-listed journals, students will receive 500,000 KRW for each paper.

(6) In the case of co-authored papers in SCI or AHCI-listed journals, papers will be divided into ‘shares’ and students registered with the English Department will receive the equivalent percentile of their share (2 writers = 50% of the entitlement; 3 writers = 33% of the entitlement, etc). Faculty members are not entitled to receive payments for published work that has been co-authored with a student.

KCI-listed Journals

For information about journals appearing on the Korean Citation Index (KCI), consult the following website: <https://www.kci.go.kr/kciportal/main.kci>.

SCI-listed Journals

For information about journals appearing on the Science Citation Index (SCI), consult the following website: <http://mjl.clarivate.com/cgi-bin/jrnlst/jlresults.cgi?PC=K>.

AHCI-listed Journals

For information about journals appearing on the Arts & Humanities Citation Index AHCI), consult the following website: <http://mjl.clarivate.com/cgi-bin/jrnlst/jloptions.cgi?PC=H>.

Literary Studies

<Master's Program, thesis track>

1. Coursework Requirements

A) LIT (thesis track) students should take a minimum of 27 credit hours. Students can take 3 credit hours a semester (and 9 credit hours in total) at other universities upon the thesis advisor's approval. All M.A. students will be temporarily assigned an advisor. All students should choose their thesis topic and advisor by the third semester.

B) LIT (thesis track) students should take 12 credit hours from ENG6001: Methodology for the Study of English Literature and from three pro-seminar courses in the following categories (one in each category):

-Early Modern British Literature:

ENG6002: Pro-seminar: English Literature from the Middle Ages to 1650

ENG6003: Pro-seminar: Restoration and 18th-Century British Literature

- Modern and Contemporary British Literature:

ENG6004: Pro-seminar: 19th-Century British Literature

ENG6005: Pro-seminar: 20th-Century British Literature

- Modern and Contemporary American Literature:

ENG6006: Pro-seminar: Early and 19th-Century American Literature

ENG6007: Pro-seminar: 20th-Century American Literature

Students can take the remaining 15 credit hours from the courses offered by American Cultural Studies, Linguistics, Literature, TESOL, or TETL majors. Individual Study Sessions are not available to Master's degree students.

2. Comprehensive Examinations

A) LIT (thesis track) students can apply for the Comprehensive Examination after taking a minimum of 21 credit hours and completing the third semester. Students who receive a C in two courses or more cannot apply.

B) LIT (thesis track) students should take the exam on three subjects in three categories (one subject in each category). The subjects and categories are the same as those for the pro-seminar courses. Students should take at least one subject that is relevant to the thesis topic. Students who receive a final grade of A+ in a pro-seminar do not need to take the comprehensive exam in that subject.

C) The exam usually consists of three parts: identifications (30 points), short essay questions (30 points), and essay question(s) (40 points). The final structure of the exam remains at the discretion of Faculty.

D) In order to pass a Comprehensive Examination, candidates should achieve a minimum grade of 70%. Students are able to sit Comprehensive Exams for each pro-seminar subject a maximum of 3 times.

E) Masters students who register to take Comprehensive Examinations are required to attend the exams. Unless extenuating circumstances exist, candidates registering to take an exam (or exams) who do not attend will receive a "fail" grade. Should extenuating circumstances exist, these must be communicated in timely fashion to the Graduate Director of the LIT program.

F) When a student at undergraduate level achieves a grade of "A+" in a pro-seminar class, this grade will carry over into graduate school, waiving the need for that student to sit the class again or take a Comprehensive Exam for that class.

3. Thesis

The thesis must be written in English, follow the MLA style (as outlined in the 8th edition of the *MLA Handbook*), be approximately 15,000 words long (inclusive of titles, chapter headings, and works cited), and address literary topics.

<Master's Program, non-thesis track>

1. Coursework Requirements

A) LIT (non-thesis track) students should take a minimum of 36 credit hours.

B) LIT students (non-thesis track) should take 12 credit hours which will include ENG6001: Methodology for the Study of English Literature and three pro-seminar courses in the following categories (one in each category):

-Early Modern British Literature:

ENG6002: Pro-seminar: English Literature from the Middle Ages to 1650

ENG6003: Pro-seminar: Restoration and 18th-Century British Literature

- Modern and Contemporary British Literature:

ENG6004: Pro-seminar: 19th-Century British Literature

ENG6005: Pro-seminar: 20th-Century British Literature

- Modern and Contemporary American Literature:

ENG6006: Pro-seminar: Early and 19th-Century American Literature

ENG6007: Pro-seminar: 20th-Century American Literature

Students can take the remaining 24 credit hours from courses offered by American Cultural Studies, Linguistics, Literature, TESOL, or TETL majors. Individual Study Sessions are not available to Master's degree students.

No comprehensive exams are taken by LIT (non-thesis track) students. However, students are required to maintain an overall minimum GPA of 3.3 every semester. At the conclusion of the final semester of the student's M.A. candidature, a committee of Faculty members will evaluate the student's academic transcripts and a writing sample from one of their courses to determine whether or not they may graduate.

Students intending to continue their studies at the PhD level are strongly advised to pursue the "thesis track" option. Other than in exceptional cases, the Masters (non-thesis track) program can generally be considered to offer a terminal degree.

<Ph. D. Program>

1. Coursework Requirements

- A) Ph. D. students should take a minimum of 60 credit hours. (A minimum of 24 out of 60 credit hours should be taken from courses offered at, or approved by, the Literature major in the Sogang Department of English.) Students can take 3 credit hours a semester (and 9 credit hours in total) at other universities upon the thesis advisor's approval. All new students will be temporarily assigned an advisor. Students should choose their thesis topic and advisor and get the approval from the graduate director by the end of the second semester.
- B) Ph. D. students should take ENG6001: Methodology for the Study of English Literature if they have not written their M. A. thesis in English.
- C) Ph. D. students can take up to 9 credit hours of Individual Research (3 credit hours a semester).

2. Comprehensive Examination

- A) Ph. D. students can apply for the Comprehensive Examination after taking a minimum of 60 credit hours. Students who receive a C in two courses or more cannot apply. Unlike Masters-level students, Ph. D. students are required to take Comprehensive Exams irrespective of the results achieved in pro-seminar subjects.
- B) Ph. D. students should take the exam on two subjects: a major subject, and a minor subject. Major and minor subjects should be chosen among the six pro-seminar subjects.
- c) Ph. D. students will not be allowed to change the subjects after they fail. Students who fail three times cannot apply for the exam anymore.
- D) Ph. D. students who register to take Comprehensive Examinations are required to attend the exams. Unless extenuating circumstances exist, candidates registering to take an exam (or exams) who do not attend will receive a "fail" grade. Should extenuating circumstances exist, these must be communicated in timely fashion to the Graduate

Director of the LIT program.

3. Defense of Theoretical Methodology

Ph. D. students will be required to make an oral defense within a theoretical field specific to the dissertation. Advisors will compose a reading list for the oral defense, which will be scheduled to take place before the thesis proposal meetings (and after the Comprehensive Exams have been completed by the candidate). The defense will comprise of a 30 minute presentation, followed by a 30 minute Q&A session between the candidate and the committee (comprising of the advisor, the graduate director, and one other Faculty member).

4. Proposal Defense

A) LIT students who pass the Comprehensive Examination should submit a thesis proposal (about 20 pages) and an annotated bibliography to a thesis committee (chaired by a thesis advisor) and do the proposal defense. Details regarding the defense will be decided by the committee.

B) LIT students are strongly recommended to do the defense within a year after the exam.

5. Second Language Proficiency Test

LIT students should take the Second Language Proficiency Test. They can choose one language among German, French, Chinese, Spanish, Italian, Japanese, Russian, and Korean (the last option applicable only to international students).

6. Thesis

A) Ph. D. students who want to be eligible for a thesis defense should submit a full draft of the thesis to both the advisor and the graduate director by the end of the first week of the graduating semester.

B) The thesis must be written in English, follow the MLA style (8th edition), and address

literary topics.

C) Ph. D. students should have at least one publication in a KCI-level journal before submitting their thesis to the university.

Teaching English Through Literature

(Ph. D. program only)

1. Application

An applicant should have, or be scheduled to receive, the following materials at the time of application:

- a. An M. A. degree in English Literature, or
An M. A. degree in Linguistics with a focus on the English language, or
An M. A. degree in English Education, or
An M. A. degree in Humanities or Social Sciences from an English-speaking country
- b. A G. P. A. of 3.0 or above (on a scale of 4.3) at both the undergraduate and post-graduate levels
- c. An official test result report (verifiable copies acceptable) with a minimum of:

600 (paper & pencil)/ 250 (computer-based)/ 100 (Internet-based) in TOEFL, or
750 in TEPS, or
800 in TOEIC, or
7 in IELTS
- d. Transcripts (undergraduate and post-graduate)
- e. A statement of purpose (about 700 words in English)
- f. A writing sample in English (5-10 pages)
- g. A recommendation letter (either in English or in Korean) from the M. A. advisor or the undergraduate supervisor

2. Coursework Requirements (36 credit hours in total)

A) 24 credit hours from Literature courses

(N. B. TETL students should take at least one pro-seminar course.)

B) 6 credit hours from English-Education courses:

a. Required course (3 credit hours) - ENG6278: Methodology for Teaching ESL/EFL

b. Elective course (3 credit hours) - ENG6217: Second Language Acquisition, or any courses related to Language Testing, TESOL Grammar, TESOL Reading and Writing, or TESOL Speaking and Listening

C) 3 credit hours from Linguistics courses:

ENG6259: Studies in Applied Linguistics, or

ENG6405: Linguistics for English Teachers

D) 3 credit hours from ENG6400: Practicum: Teaching English Through Literature

(N. B. TETL Students must take ENG6400 while they are teaching a class (i. e. after finishing the coursework and before taking the Comprehensive Examination). Students will regularly meet with faculty members or experienced teachers to discuss the issues regarding teaching and get advice on their own teaching experience.)

E) If any of the above classes are not offered, the advisor will decide which classes the candidate is to take instead.

F) Provision: Under the condition of being approved by the graduate director and/or their advisor, TETL students may develop new course requirements reflecting their previous training and educational objectives.

3. Complementary Coursework Requirements

A) If a student has an M. A. degree either in Linguistics or English Education, s/he must take 9 extra credit hours of pro-seminar courses in Literature.

- B) If a student has an M. A. degree in English Education or a certificate of TESOL, s/he may be exempt from the requirement of English Education courses.
- C) If a student has an M. A. degree in Linguistics with a focus on the English language, s/he may be exempt from the requirement of Linguistics courses.
- D) If a student has an M. A. degree in Humanities or Social Sciences from an English speaking country, s/he will be required to take extra credit hours of pro-seminar courses in Literature.
- E) All exemptions should be approved by the graduate director.

4. Non-Credit Requirements

- A) Workshop participation (a minimum of 50 hours in total)
- B) Teaching experience (a minimum of 6 hours per week for one semester)

5. Comprehensive Examination

- A) The Comprehensive Examination is composed of Literature (60%), Applied Linguistics (20%), and English Education (20%).
- B) For the exam on Literature, in addition to the mandatory areas of 20th-Century British Literature and 20th-Century American Literature, the student can choose one area from the following:
 - Middle Ages and Renaissance Literature
 - Restoration and 18th-Century British Literature
 - 19th-Century British Literature
 - Early and 19th-Century American Literature
 - Literary and Critical Theories
 - Children's Literature
- C) As for the area of Applied Linguistics, the student may either be given a set of questions/topics in advance based on the related course(s) they have taken, or assigned a textbook in the field. If the student has a Masters degree in Linguistics, they may be exempt from the exam on Applied Linguistics.
- D) As of the area of English Education, the student may either be given a set of

questions/topics in advance, or assigned a textbook from the related courses they have taken. If the student has a Masters degree in English Education, they may be exempt from the exam on English Education.

6. Thesis

The thesis must be written in English, follow the MLA style (8th edition), and address TETL issues or literary topics.

Reading Lists for Comprehensive Examinations

1. M.A. in Literary Studies

(also applied to TETL students)

● Middle Ages and Renaissance Literature

Beowulf (modern translation)

Geoffrey Chaucer, *General Prologue*, *The Knight's Tale*, *The Miller's Prologue and Tale*; *The Wife of Bath's Prologue and Tale* *Everyman*

Sir Thomas More, *Utopia*

Sir Thomas Wyatt, "Whoso List to Hunt"; "They Flee from Me"

Earl of Surrey, "The Soote Season"; "Th'Assyrians' King"

Sir Philip Sidney, *Astrophil and Stella* (1, 2, 39, 61); *A Defense of Poetry*

Edmund Spenser, *The Shepheardes Calender* ("October")

Christopher Marlowe, *Doctor Faustus*

Thomas Dekker, *The Shoemaker's Holiday*

William Shakespeare, *Sonnets* (1, 18, 20, 29, 30, 55, 63, 64, 65, 129, 130, 144-47); *Richard III*, *Hamlet*, *King Lear*; *Julius Caesar*; *The Winter's Tale*

Ben Jonson, *Volpone*; "To Penshurst"

John Donne, "The Flea"; "The Good Morrow"; "The Canonization"; "A Valediction: Forbidding Mourning"; "Elegy 19"; *Holy Sonnets* (4, 6)

Lady Mary Wroth, *Pamphilia to Amphilanthus* (1, 40)

Andrew Marvell, "The Garden"; "To His Coy Mistress"; "An Horatian Ode"

John Milton, "L'Allegro"; "Il Penseroso"; "Lycidas"; *Paradise Lost* (Book 4)

● Restoration and 18th-Century British Literature

John Dryden, "Mac Flecknoe"

Aphra Behn, *Oroonoko*

Oliver Goldsmith, *She Stoops to Conquer*

Daniel Defoe, *Robinson Crusoe*; *Moll Flanders*

Henry Fielding, *Joseph Andrews*

Samuel Richardson, *Pamela*

Laurence Sterne, *A Sentimental Journey*

Alexander Pope, *The Rape of the Lock*, "Epistle: To a Lady," "Epistle to Dr. Arbuthnot"; *An Essay on Criticism* (selections); "Eloisa to Abelard"

Jonathan Swift, *Gulliver's Travels*, "The Lady's Dressing-Room"; "Verses on the Death of Dr. Swift."

Samuel Johnson, *Rasselas*

Charlotte Lennox, *The Female Quixote*

- **19th-Century British Literature**

William Blake, *Songs of Innocence and of Experience*

William Wordsworth, "Preface to Lyrical Ballads" (1802), "Tintern Abbey", "Simon Lee," "Ode: Intimations of Immortality"

S. T. Coleridge, "The Rime of the Ancient Mariner," "This Lime-tree Bower my Prison"

John Keats, "Ode on a Grecian Urn," "Ode to a Nightingale," "To Autumn"

Lord Byron, *Manfred*

Jane Austen, *Emma*, *Persuasion*

P. B. Shelley, "Ode to the West Wind," "Mont Blanc"

Mary Shelley, *Frankenstein*

Anna Lætitia Barbauld, "Washing Day," "Autumn"

John Clare, "To an Insignificant Flower, Obscurely Blooming In a Lonely Wild," "Ant," "I am"

Alfred Tennyson, "Mariana"; "The Lotos-Eaters"; "The Lady of Shalott"

Robert Browning, "Porphyria's Lover"; "My Last Duchess"; "Childe Roland to the Dark Tower Came"

Christina Rossetti, "Goblin Market"

Charlotte Brontë, *Jane Eyre*

Emily Brontë, *Wuthering Heights*

Charles Dickens, *A Tale of Two Cities*, *Great Expectations*

George Eliot, *The Mill on the Floss*

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Thomas Hardy, *Tess of the D'Urbervilles*

Oscar Wilde, *The Importance of Being Earnest*

Bernard Shaw, *Mrs. Warren's Profession*

- **20th-Century British Literature**

Joseph Conrad, *Heart of Darkness*

Thomas Hardy, "Hap"; "Neutral Tones"; "Channel Firing"

E. M. Forster, *A Passage to India*

James Joyce, *A Portrait of the Artist as a Young Man*

D. H. Lawrence, *Women in Love*

T. S. Eliot, "The Love Song of J. Alfred Prufrock"; "Tradition and the Individual Talent"; *The Waste Land*

Virginia Woolf, *To the Lighthouse*; *A Room of One's Own*

W. B. Yeats, "Easter 1916"; "The Second Coming"; "Sailing to Byzantium"; "Leda and the Swan";

"A Dialogue of Self and Soul"; "Lapis Lazuli"

Dylan Thomas, "The Force That through the Green Fuse Drives the Flower"; "Do Not Go Gentle into That Good Night"

W.H. Auden, "Musée des Beaux Arts"; "The Unknown Citizen"; "In Memory of W.B. Yeats"; "September 1, 1939"; "Epitaph on a Tyrant"; "Lullaby"

Carol Ann Duffy, "Havisham"; "Salome"; "Anne Hathaway"; "Elvis's Twin Sister"

Seamus Heaney, "Digging"; "The Toome Road"; "The Tollund Man"; "Casualty"

Wilfred Owen, "Dulce et Decorum Est"; "Anthem for Doomed Youth"; "Strange Meeting"

Stevie Smith, "Not Waving but Drowning"; "God the Eater"; "Oh Grateful Colours, Bright Looks"

Samuel Becket, *Waiting for Godot*

Jean Rhys, *Wide Sargasso Sea*

Caryl Churchill, *Cloud Nine*

Doris Lessing, "To Room Nineteen"

Kazuo Ishiguro, *The Remains of the Day*

Angela Carter, *The Bloody Chamber*

● Early and 19th-Century American Literature

William Bradford, *Of Plymouth Plantation*

John Winthrop, "A Model of Christian Charity"

Anne Bradstreet, *The Tenth Muse, Lately Spring Up in America*

Cotton Mather, *The Wonders of the Invisible World*

Jonathan Edwards, "Sinners in the Hands of an Angry God"

J. Hector St. John de Crèvecoeur, *Letters from an American Farmer*

Benjamin Franklin, *The Autobiography of Benjamin Franklin*

William Hill Brown, *The Power of Sympathy: or, The Triumph of Nature*

Susanna Rowson, *Charlotte Temple: A Tale of Truth*

Washington Irving, *The Sketch Book of Geoffrey Crayon, Gent.*

Thomas Jefferson, "The Declaration of Independence" (from *The Autobiography of Thomas Jefferson*)

James Fenimore Cooper, *The Last of the Mohicans*

Edgar Allan Poe, *Tales of Mystery and Imagination*; "The Philosophy of Composition"; "The Poetic Principle"

Ralph Waldo Emerson, *Nature*; "The American Scholar"

Henry David Thoreau, "Resistance to Civil Government"; *Walden*

Nathaniel Hawthorne, *Mosses from an Old Manse*; *The Scarlet Letter*

Margaret Fuller, "The Great Lawsuit. Man *versus* Men. Woman *versus* Women"

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*

Herman Melville, *Moby-Dick; or, The Whale*; "Bartleby the Scrivener"

Harriet Beecher Stowe, *Uncle Tom's Cabin: Or, Life Among the Lowly*
 Harriet Jacobs, *Incidents in the Life of a Slave Girl*
 Walt Whitman, "Song of Myself"
 Mark Twain, *Adventures of Huckleberry Finn*
 Emily Dickinson, *The Complete Poems of Emily Dickinson*
 Henry James, *The Portrait of a Lady; The Turn of the Screw*
 Mary Eleanor Wilkins Freeman, *A New England Nun and Other Stories*
 Charlotte Perkins Gilman, "The Yellow Wallpaper"

● **20th-Century American Literature**

T. S. Eliot, *The Waste Land*; "The Love Song of J. Alfred Prufrock"; "Hysteria"
 Robert Frost, "Home Burial"; "After Apple-Picking"; "The Road Not Taken"; "Stopping by
 Woods on a Snowy Evening"
 William Carlos Williams, "Spring and All"; "The Red Wheelbarrow"; "This Is Just to Say"; "To a
 Poor Old Woman"; "A Sort of a Song"
 Wallace Stevens, "The Snow Man"; "The Emperor of Ice-Cream"; "Sunday Morning";
 "Anecdote of the Jar"; "Thirteen Ways of Looking at a Blackbird"
 Langston Hughes, "The Negro Speaks of Rivers": "The Weary Blues"; "I, Too"; "Mulatto";
 "Harlem"; "Let America Be America Again"
 Charles Bernstein, "Lift Off"; "untitled (every lake has a house)"; "Azoot d'Puund"
 Marianne Moore, "Poetry"; "A Grave"; "The Monkeys"
 Charles Olson, "Cross-legged, the Spider and the Web"; "May 31, 1961"
 Allen Ginsberg, "Howl"; "America"; "A Supermarket in California"
 W. B. Du Bois, *The Souls of Black Folk*
 Sylvia Plath, "Lady Lazarus"; "Daddy"; "Child"; "Mushrooms"; "Ariel"
 Ernest Hemingway, *The Sun Also Rises*
 F. Scott Fitzgerald, *The Great Gatsby*
 William Faulkner, *Light in August*
 Leslie Marmon Silko, *Ceremony*
 Toni Morrison, *Beloved*
 Maxine Hong Kingston, *The Woman Warrior*
 Don DeLillo, *White Noise*
 Arthur Miller, *Death of a Salesman*
 David Henry Hwang, *M. Butterfly*

2. Ph. D. in Literary Studies

● **Theory and Criticism**

Louis Althusser, "Ideology and Ideological State Apparatuses"

Aristotle, *The Poetics*

Matthew Arnold, "The Function of Criticism at the Present Time"

Roland Barthes, "The Death of the Author"

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

Homi Bhabha, "The Commitment to Theory" (from *The Location of Culture*)

Judith Butler, "Bodily Inscriptions, Performative Subversions" (from *Gender Trouble*)

Hélène Cixous, "The Laugh of the Medusa"

S. T. Coleridge, "Wordsworth's Theory of Diction"

Jacques Derrida, "Structure, Sign, and Play in the Discourse of the Human Sciences"

John Dryden, "An Essay of Dramatic Poesy"

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

Frantz Fanon, "On Violence" (from *The Wretched of the Earth*)

Michel Foucault, "Panopticism" (from *Discipline and Punish*)

Sigmund Freud, "The Uncanny"

Henry Louis Gates, Jr. , "Writing, 'Race,' and the Difference It Makes"

Clifford Geertz, "Deep Play: Notes on the Balinese Cockfight"

Horace, "The Art of Poetry"

Henry James, "The Art of Fiction"

Frederic Jameson, "The Cultural Logic of Late Capitalism" (from *Postmodernism*)

Julia Kristeva, "Approaching Abjection" (from *Powers of Horror*)

Jacques Lacan, "The Mirror Stage"

Claude Lévi-Strauss, "The Structural Study of Myth"

Longinus, "On the Sublime"

Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Friedrich Nietzsche, *The Birth of Tragedy*

Plato, *The Republic* (Book X)

Alexander Pope, "An Essay of Dramatic Poesy"

Edward Said, "Introduction" (from *Orientalism*)

Eve Kosofsky Sedgwick, "Introduction: Axiomatic" (from *Epistemology of the Closet*)

Sir Philip Sidney, *The Defense of Poetry*

Gayatri Chakravorty Spivak, "Can the Subaltern Speak?"

William Wordsworth, "Preface to *Lyrical Ballads*"

(Ph.D. students will be tested on the M.A. lists in addition to the following texts.)

● **Medieval Literature**

Beowulf (E. Talbot Donaldson's prose translation)

The Wanderer (E. Talbot Donaldson's translation)

Sir Orfeo

Marie de France, "Lanval"

Sir Gawain and the Green Knight

Geoffrey Chaucer, *The Clerk's Tale*

William Langland, *Piers Plowman* (Prologue, Passus 1-7 & 18; E. Talbot Donaldson's translation)

The Book of Margery Kempe (Penguin translation)

The Second Shepherds' Play

● **Renaissance Literature**

Sir Thomas Wyatt ("The Long Love That in My Heart Doth Harbour"; "My Galley Charged with Forgetfulness"; "Mine Own John Poins")

Earl of Surrey, "Love, That Doth Reign and Live within My Thought"; "Wyatt Resteth Here"

Sir Philip Sidney, *Astrophil and Stella* (1, 2, 5, 10, 20, 34, 39, 45, 53, 61, 72, 106, 108)

Edmund Spenser, *The Shepheardes' Calender* ("Januarie," "May," "October"); *The Faerie Queene* (Book 1)

Christopher Marlowe, *Edward II*

William Shakespeare, *The Tempest*, *The Merchant of Venice*, *Twelfth Night*, *Henry V*, *Antony and Cleopatra*

Thomas Nashe, *The Unfortunate Traveler*

Ben Jonson, *Every Man in His Humour*

Aemilia Lanyer, "The Description of Cookham"

Elizabeth Cary, *The Tragedy of Mariam*

John Donne, *Holy Sonnets* (1, 4, 6, 10, 14), "An Anatomy of the World: The First Anniversary"

Lady Mary Wroth, *Pamphilia to Amphilanthus* (1, 16, 25, 40, 68, 77, 103)

George Herbert, "Affliction [1]"; "Jordan [1]"; "Affliction [3]"; "Virtue"; "Love [3]"

John Webster, *The Duchess of Malfi*

Thomas Middleton, *The Changeling*

John Milton, *Paradise Lost* (Books 1 and 4)

(Ph.D. students will be tested on the M.A. lists in addition to the following texts.)

● **Restoration and 18th-Century Literature**

John Dryden, "Absalom and Achitophel"

William Congreve, *The Way of the World*
 Henry Fielding, *Tom Jones*
 Samuel Richardson, *Pamela*
 Laurence Sterne, *Tristram Shandy*
 Horace Walpole, *The Castle of Otranto*
 Oliver Goldsmith, "The Deserted Village"
 George Crabbe, "The Village"
 Samuel Johnson, "Vanity of Human Wishes"
 Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (Section VII "Of the Sublime"; Section X "Of Beauty"; and Section XXVII "The Sublime and Beautiful Compared")

(Ph.D. students will be tested on the M.A. lists in addition to the following texts.)

● **19th-Century British Literature**

Edmund Burke, *Reflections on the Revolution in France* (Norton selections)
 Mary Wollstonecraft, *A Vindication of the Rights of Woman* (Norton selections)
 William Blake, *The Marriage of Heaven and Hell*
 William Wordsworth, *Michael*, *The Prelude*
 S. T. Coleridge, "Frost at Midnight," "Eolian Harp," "Kubla Khan"
 Lord Byron, *Childe Harold's Pilgrimage*
 P. B. Shelley, *Prometheus Unbound*
 Charlotte Smith, *Elegiac Sonnets and Other Poems*
 Felicia Hemans, Records of Woman ("Gertrude," "Indian Woman's Death Song," "Madelaine, A Domestic Tale")
 Thomas Carlyle, *Sartor Resartus* ("The Everlasting No"; "Centre of Indifference"; "The Everlasting Yea"); *Past and Present* ("Democracy"; "Captains of Industry")
 John Stuart Mill, *On Liberty*
 Alfred Tennyson, "Ulysses"; "Locksley Hall"; *In Memoriam*
 Robert Browning, "Meeting at Night"; "Parting at Morning"; "Love Among the Ruins"; "Fra Lippo Lippi"; "The Last Ride Together"; "Andrea del Sarto"; "A Grammarian's Funeral"
 Gerard Manley Hopkins, "God's Grandeur"; "The Windhover"; "Pied Beauty"
 Matthew Arnold, *Culture and Anarchy*
 Charlotte Brontë, *Villette*
 Charles Dickens, *Oliver Twist*; *Hard Times*; *David Copperfield*
 Elizabeth Gaskell, *North and South*
 Wilkie Collins, *The Woman in White*
 George Eliot, *Middlemarch*

Thomas Hardy, *Jude the Obscure*
 Oscar Wilde, *The Picture of Dorian Gray*
 Bram Stoker, *Dracula*

(Ph.D. students will be tested on the M.A. lists in addition to the following texts.)

● **20th-Century British Literature**

Thomas Hardy, "Drummer Hodge"
 Joseph Conrad, *Lord Jim*
 James Joyce, *Dubliners*
 E. M. Forster, *Howards End*
 D. H. Lawrence, "Piano"; "Snake"; *St. Mawr*; "Humming-Bird"; "Kangaroo"; "The Ship of Death"
 T. S. Eliot, "The Metaphysical Poets"; *The Four Quartets*
 A. E. Houseman, "When I Was One-and-Twenty"; "To an Athlete Dying Young"
 Virginia Woolf, "Modern Fiction"; *Mrs. Dalloway*
 W. B. Yeats, "The Stolen Child"; "A Coat"; "Crazy Jane Talks with the Bishop"; "Under Ben Bulbin"; "The Wild Swans at Coole"
 Dylan Thomas, "A Refusal to Mourn the Death, by Fire, of a Child in London"; "Fern Hill"
 Seamus Heaney, "Casualty"; "Death of a Naturalist"
 Thom Gunn, "Autobiography"; "Epigraph"; "To Isherwood Dying"
 Ted Hughes, "October Salmon"; "Second Glance at a Jaguar"; "The Thought-Fox"
 Patrick Kavanagh, "Epic"; "Inniskeen Road: July Evening"; "Kerr's Ass"
 Philip Larkin, "This Be the Verse"; "I Remember, I Remember"
 Louis MacNeice, "Charon"; "Reflections"; "Night Club"; "Birmingham"
 Andrew Motion, "Sparrow"; "Death of Harry Patch"
 Carol Rumens, "Stealing the Genre"; "The Impenitent"
 Harold Pinter, *The Birthday Party*
 John Osborne, *Look Back in Anger*
 Evan Boland, "Anorexic"; "Mise Eire"; "The Women"
 Graham Swift, *Waterland*
 Chinua Achebe, *Things Fall Apart*
 Angela Carter, *Nights at the Circus*
 Salman Rushdie, *Midnight's Children*

(Ph.D. students will be tested on the M.A. lists in addition to the following texts.)

● **Early and 19th-Century American Literature**

Roger Williams, *A Key into the Language of America*

Edward Taylor, *The Poems of Edward Taylor*
 Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*
 Thomas Paine, *Common Sense*
 Hannah Webster Foster, *The Coquette; or, The History of Eliza Wharton*
 Charles Brockden Brown, *Wieland; or, The Transformation: An American Tale*
 William Cullen Bryant, *The Poems of William Cullen Bryant*
 Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*
 Nathaniel Hawthorne, *The House of the Seven Gables*
 Herman Melville, *Pierre; or, The Ambiguities*
 Harriet Wilson, *Our Nig*
 Louisa May Alcott, *Little Women*
 William Dean Howells, *The Rise of Silas Lapham*
 Henry James, *The American; Daisy Miller: A Study, The Wings of the Dove, The Ambassadors*
 Stephen Crane, *Maggie: A Girl of the Streets, The Red Badge of Courage*
 Sarah Orne Jewett, *The Country of the Pointed Firs*
 Kate Chopin, *The Awakening*
 Frank Norris, *McTeague: A Story of San Francisco*
 Theodore Dreiser, *Sister Carrie*
 Edith Wharton, *The House of Mirth*
 Henry Adams, *The Education of Henry Adams: An Autobiography*

(Ph.D. students will be tested on the M.A. lists in addition to the following texts.)

● **20th-Century American Literature**

Ezra Pound, "In a Station of a Metro"; "A Pact"; *The Cantos* (I, XLV); "Fan-piece
 for Her Imperial Lord"; "Alba"; "The Encounter"; "The Picture"
 Robert Frost, "Mending Wall"; "Desert Places"; "Design"
 H. D., "Sea Rose"; "Sheltered Garden"; "Oread"; "Eurydice"; "Calypso"; "Helen"; "The Walls Do
 Not Fall" (1-6, 20-24, 39-43)
 William Carlos Williams, "Dedication for a Plot of Ground"; "The Great Figure"; "Paterson: The
 Falls"
 Wallace Stevens "The Idea of Order at Key West"
 Langston Hughes, "Madam, and Her Madam"; "Madam's Calling Cards"; "Merry-Go-Round";
 "Theme for English B"; "Island"
 Allen Ginsberg, "Sunflower Sutra"; "Ego Confession"
 Sylvia Plath, "Blackberrying"
 Elizabeth Bishop, "The Fish"; "In the Waiting Room"; "The Moose"; "One Art"
 Louise Glück, "Dedication to Hunger"; "For My Mother"; "The Wild Iris"

Robert Hass, "State of the Planet"; "Tall Windows"; "Meditation at Lagunitas"
Denise Levertov, "Come into Animal Presence"; "Elusive"; "In California During the Gulf War"
Robert Lowell, "Skunk Hour"; "Waking in the Blue"; "For the Union Dead"
John Crowe Ransom, "Blue Girls"; "Here Lies a Lady"
Ernest Hemingway, *A Farewell to Arms*
F. Scott Fitzgerald, *Tender Is the Night*
William Faulkner, *The Sound and the Fury*
Nella Larsen, *Passing*
Zora Neale Hurston, *Their Eyes Were Watching God*
Richard Wright, *Native Son*
Ralph Ellison, *Invisible Man*
Thomas Pynchon, *The Crying of Lot 49*
Maxim Hong Kingston, *Tripmaster Monkey*
Tennessee Williams, *A Streetcar Named Desire*
Edward Albee, *Who's Afraid of Virginia Woolf?*
Sam Shepherd, *Buried Child*
Sophie Treadwell, *Machinal*
Elmer Rice, *The Adding Machine*

3. TETL

- **Literature** (see above for the list for the M. A. in Literature)

- **Education of Language and Literature**

Brumfit, Christopher, and Ronald Carter, eds. *Literature and Language Teaching*. Oxford: Oxford UP, 1986.

Chiu, Ching-hsien. *Learn to Love Reading: Testing the Influence of Young Adult Literature on Literacy Development*. Saarbruecken: VDM Verlag Dr. Mueller e.K., 2007.

Collie, Joanne, and Stephen Slater. *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: Cambridge UP, 1987.

Eagleton, Terry. *How to Read a Poem*. Malden, MA: Blackwell, 2007.

Freire, Paulo, and Donaldo Macedo. *Literacy: Reading the Word and the World*. South Hadley, MA: Bergin & Garvey, 1987.

Hadaway, Nancy L. *Literature-Based Instruction with English Language Learners, K-12*. Boston: Allyn & Bacon, 2001.

Hall, Geoff. *Literature in Language Education*. New York: Palgrave, 2005.

Hirsch, E. D., Jr. *Cultural Literacy: What Every American Needs to Know*. New York: Vintage, 1987.

Hirvela, Alan. *Connecting Reading and Writing in Second Language Writing Instruction*. Ann Arbor: U of Michigan P, 2004.

Hunt, Peter, ed. *Understanding Children's Literature*. London: Routledge, 1999.

Kao, Shin-Mei, and Cecily O'Neill. *Words into Worlds: Learning a Second Language through Process Drama*. London: Ablex, 1998.

Lazar, Gillian. *Literature and Language Teaching: A Guide for Teachers and Trainers*. Cambridge: Cambridge UP, 1993.

Lehman, Barbara A., and Janet Hickman. *Children's Literature and Learning: Literary Study Across the Curriculum*. New York: Teachers College P, 2007.

Rosenblatt, Louise M. *Literature as Exploration*. New York: Modern Language Association of America, 1995.

Rous, Emma Wood. *Literature and the Land: Reading and Writing for Environmental Literacy, 7-12*. Portsmouth, NH: Boynton/Cook, 2000.

Sell, Roger D., ed. *Children's Literature as Communication*. Amsterdam: John Benjamin, 2002.

Showalter, Elaine. *Teaching Literature*. Malden, MA: Blackwell, 2003.

Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology*. Boston: Bedford, 1997.

Winch, Gordon, et al, eds. *Literacy: Reading, Writing and Children's Literature*. Oxford : Oxford UP, 2006.

- **Linguistics for English Teachers & ELT**

- Bernhardt, E. B. *Reading Development in a Second Language: Theoretical, Empirical, and Classroom Perspectives*. Norwood, NJ: Ablex, 1991.
- Brown, H. Douglas. *Teaching by Principles: An Interactive Approach to Language Pedagogy*. 3rd ed. White Plains, NY: Pearson Education, 2007.
- Carter, Ronald, and Michael McCarthy. *Cambridge Grammar of English: A Comprehensive Guide*. Cambridge: Cambridge UP, 2006.
- Celce-Murcia, M., ed. *Teaching English as a Second or Foreign Language*. Boston: Heinle & Heinle, 2001.
- Celce-Murcia, Marianne, Donna M. Brinton, and Janet M. Goodwin. *Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages*. Cambridge: Cambridge UP, 1996.
- Celce-Murcia, Marianne, and Larsen-Freeman, Diane. *The Grammar Book: An ESL/EFL Teacher's Course*. Boston: Heinle & Heinle, 2001.
- Ellis, R. *The Study of Second Language Acquisition*. Oxford: Oxford UP, 2008.
- Gass, S., and L. Selinker. *Second Language Acquisition: An Introductory Course*. New York: Routledge, 2011.
- Griffiths, Patrick. *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh UP, 2006.
- Harmer, J. *The Practice of English Language Teaching*. 4th ed. London: Longman, 2007.
- Hinkel, E. *Second Language Writers' Text: Linguistic and Rhetorical Features*. Cambridge: Cambridge UP, 2002.
- Kasper L. F., ed. *Content-Based College ESL Instruction*. Mahwah, NJ: Erlbaum, 2000.
- Lantolf, J. P., ed. *Sociocultural Theory and Second Language Learning*. Oxford: Oxford UP, 2000.
- Larsen-Freeman, D. *Techniques and Principles in Language Teaching*. Oxford: Oxford UP, 2000.
- Lightbown, P., and N. Spada. *How Languages Are Learned*. Oxford: Oxford UP, 2006.
- Richards, J.C., and T.S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge UP, 2001.
- Roach, Peter. *English Phonetics and Phonology: A Practical Course*. Cambridge: Cambridge UP, 2001.
- Rowe, Bruce M., and Diane P. Levine. *A Concise Introduction to Linguistics*. 2nd ed. Boston: Allyn & Bacon, 2008.
- Street, B. V., *Literacy and Development: Ethnographic Perspectives*. New York: Routledge, 2001.

● **Children's & Young Adult's Literature**

Alcott, Louisa May. *Little Women*

Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*

Barrie, J. M. *Peter Pan*

Baum, Frank. *The Wonderful Wizard of Oz*

Brown, Margaret Wise. (Picture Books) *Goodnight Moon; The Runaway Bunny; Two Little Trains; The Little Island*

Browne, Anthony. (Picture Books) *Voices in the Park; My Mom; My Dad; Piggybook; Into the Forest; Gorilla; Changes; Zoo; The Tunnel*

Burnett, Frances Hodgson. *The Secret Garden*

Carroll, Lewis. *Alice's Adventures in Wonderland; Through the Looking Glass*

Clements, Andrew. *Frindle*

Cormier, Robert. *The Chocolate War*

Dahl, Roald. *James and the Giant Peach; Charlie and the Chocolate Factory*

DiCamillo, Kate. *Because of Winn-Dixie*

Grahame, Kenneth. *The Wind in the Willows*

Haddon, Mark. *The Curious Incident of the Dog at Night-time*

Hesse, Karen. *Out of the Dust*

Hinton, S. E. *The Outsiders*

Lewis, C. S. *The Lion, the Witch, and the Wardrobe*

Lowry, Lois. *The Giver; Number the Stars*

Milne, A. A. *Winnie-the-Pooh*

Morpurgo, Michael. *War Horse*

Nesbit, E. *The Railway Children*

Norton, Mary. *The Borrowers*

Paulsen, Gary. *Hatchet*

Pullman, Philip. *Golden Compass*

Sachar, Louis. *Holes*

Salinger, J. D. *Catcher in the Rye*

Scieszka, Jon (Picture Book). *The Stinky Cheese Man and Other Fairly Stupid Tales.*

Selden, George. *The Cricket in Times Square*

Sendak, Maurice. *Where the Wild Things Are*

Schlitz, Laura Amy. *Good Masters! Sweet Ladies!*

Shipton, Paul. *Bug Muldoon and the Garden of Fear*

Travers, P. L. *Mary Poppins*

White, E. B. *Charlotte's Web, The Trumpet of the Swan*