**M.A. in English Comprehensive Exam Contract for Creative Writing Concentration**

Name (please print)

Oral Examination Date

Check here if you will seek Rank II/I certification

Thesis Title (If applicable)

Committee Chair

Committee Member

Committee Member

Note: All three committee members should be graduate faculty.

By completing and signing this contract, candidates commit themselves to a two-hour oral exam covering their reading in the following areas:

1. graduate course work

2. general outline of British and American literary periods

3. major trends in post-1965 critical literary theory

4. literary terminology

5. thesis (if applicable)

6. texts on the attached reading list.

7. Rank II/I candidates should also be prepared to discuss pedagogy and their portfolio.

You should prepare your reading list in consultation with your committee members. Signed copies of this contract and the attached reading list must be given to your committee members and the graduate advisor at least four months prior to taking the exam.

**Signatures**

Committee Chair: Date

Committee member: Date

Committee member: Date

MA candidate: Date

**Student Responsibilities**

**Choose and meet with your committee**. At least one semester before you plan to take your exam, ask a graduate faculty member in your concentration area to serve as your committee chair. Meet with him/her to discuss your reading list choices and who the other members of your committee will be. You will meet with each committee member to discuss your reading list.

For students pursuing any concentration other than teaching, the committee should consist of one literature faculty member and two faculty members from their concentration. Those with the teaching concentration should choose two English faculty members (at least one in literature) and one Education faculty member. All committee members must be graduate faculty.

**Set a date.** Email your committee members with a list of at least four dates and times when you would be available take the exam. (Check TopNet to ensure that you are not suggesting times when your committee members are teaching class.) Once you have a date when everyone is available, let them know and schedule a room (the RPW room if it is available) for the exam with Kimberly Boswell in Cherry 100.

**Distribute copies of your contract and reading list** to your committee members and the graduate advisor at least four months before the exam date.

**Teaching Portfolios** (Rank II/I applicants only) should be distributed to the committee at least two weeks before the exam date. One copy should be provided to the graduate advisor before or immediately after the exam.

**Send a reminder email** to your committee members one week before the exam.

**Turn in one research paper from a literature class** to your exam chair on the day of the exam. This should be an essay from one of your last classes, one that you feel represents your best work. It should include a bibliography in MLA format. This essay will be used for departmental assessment.

**Faculty Chair Responsibilities**

Consult with the student regarding the reading list and formation of the exam committee.

On the day of the exam, get an exam grade sheet from the Cherry Hall 134 vestibule. (They’re in the hanging file on top of the two-drawer filing cabinet next to the door to CH 134). Obtain a copy of Form E from Kimberly Boswell. She will give you both a Pass and a Pass with Distinction form. At the end of the exam, sign the appropriate form, have the other committee members sign it, and give it, the exam grade sheet, and the student’s research paper to Kimberly or to the graduate advisor.

**Reading List for MA Candidates with a Creative Writing Concentration**

List authors and titles. For poets, the list of poems should be sufficient to be representative of the poet and the period.

**I. British and Anglophone Literature**

**Poetry**

Two poets from different historical periods

**Drama**

One play

**Prose**

(Note: In this section, “text” refers to a novel, short story collection, or major prose work; at least one novel must be chosen.)

Two texts from different centuries

**II. American Literature**

**Poetry**

(Note: for poets, list titles of poems as well as author’s name.)

Two poets from different centuries

**Drama**

One play

**Prose**

(Note: In this section, “text” refers to a novel, short story collection, or major prose work; at least one novel must be chosen.)

One nineteenth-century text

One twentieth-century text

One twenty-first century text

**III. Creative Writing (Updated 9/23/11)** Choose five of the following.

Alexander, Elizabeth. *Power and Possibility*

Alvarez, Julia. *Something to Declare*

Baxter, Charles. *Burning Down the House*

Baxter, Charles (ed.). *The Business of Memory*

Bly, Carol. *The Passionate, Accurate Story*

Bly, Robert. *American Poetry: Wildness and Domesticity*

Bly, Robert. *Leaping Poetry*

Burt, Stephen. *Close Calls with Nonsense*

Butler, Robert Olen. *From Where You Dream*

Dickey, James. *Babel to Byzantium*

Dobyns, Stephen. *Best Words, Best Order*

Doty, Mark. *The Art of Description*

Finch, Annie and Katherine Varnes (eds.). *An Exaltation of Forms*

Forster, E.M. *Aspects of the Novel*

Friebert, Stuart and David Young (eds.). *A Field Guide to Contemporary Poetry and Poetics*

Fussell, *Paul. Poetic Meter and Poetic Form*

Gardner, John. *On Becoming a Novelist*

Gioia, Dana, David Mason, and Meg Schoerke, eds. *Twentieth-Century American Poetics*

Gornick, Vivian. *The Situation and the Story*

Graves, Robert. *The White Goddess*

Grimes, Tom. *Mentor*

Hampl, Patricia. *I Could Tell You Stories*

Hass, Robert. *Twentieth Century Pleasures*

Hoagland, Tony. *Real Sofistikashun: Essays on Poetry and Craft*

Hollander, John. *Rhyme’s Reason*

Hugo, Richard. *The Triggering Town*

Lammon, Martin, ed. *Written in Water, Written in Stone*

Lehman, David. *The Last Avant Garde*

Lazar, David. *Truth in Nonfiction*

Levine, Philip. *Don’t Ask*

Lorde, Audre. *A Burst of Light*

Montaigne. *The Essays*

Morrison, Toni. *Playing in the Dark*

O’Connor, Flannery. *Mystery and Manners*

Ostriker, Alicia. *Writing Like a Woman*

Pinsky, Robert. *The Situation of Poetry*

Rich, Adrienne. *What Is Found There*

Shields, David. *Reality Hunger*

Skelton, Robin. *The Shapes of Our Singing*

Slater, Lauren. *Lying*

Stafford, William. *Writing the Australian Crawl*

Steele, Timothy. *Missing Measures: Modern Poetry and the Revolt against Meter*

Turco, Lewis. *The Book of Forms*

Welty, Eudora. *One Writer’s Beginnings*

Young, Dean. *The Art of Recklessness*