Guide to Graduate Studies in English (2012-2014)

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Information for the Graduate Student working toward the M.A. in English; the M.A.-TESOL; the M.A. Ed. in English or M.A. Ed.-TESOL, or the M.A.T. in English or M.A.T.-TESOL Degrees

GENERAL DESCRIPTION:
The goal of the WCU graduate program in English is to increase the breadth and depth of each student's knowledge of English. We offer both variety in course work and specialization, especially in writing a thesis. Course work is available in literature, rhetoric and composition, linguistics, teaching theory and practice, TESOL, and creative & professional writing. We encourage all candidates to learn as much as they can about all aspects of the field of English.

In our program, students receive individualized attention and have ample opportunity to interact and work with our graduate faculty. Our program is small enough to be personal, but our facilities support extensive faculty and graduate student research. The holdings in literature at Hunter Library are quite good, including a serials collection unmatched by major research institutes in the area. Additionally, students and faculty have quick access to holdings in the libraries at nearby UNC institutions (UNC–Asheville and Appalachian State), as well as the national interlibrary loan service. Hunter Library also houses a state of the art Media Center with over 50 Mac and PC networked computers, and ten different computer labs are spaced throughout the campus for student use. All WCU students have access to university network and websites.

The graduate degree in English helps prepare students for entry into Ph.D. programs, law and library schools, teaching positions, writing and editing positions, and a variety of other professional careers. One of our goals is to help prepare students for whatever profession they choose.

DEGREE REQUIREMENTS

Please be aware that every attempt has been made to accurately reflect policies covered in the current (2012-2013) Graduate Catalog, but students are responsible for consulting the Catalog as well as this Guide for questions and clarification with regard to their program of study. The Catalog can be accessed here: http://catalog.wcu.edu/index.php

From the 2012-2013 Graduate Catalog:

Six year time limit:

Work to be applied toward any master or specialist degree must be completed within six years immediately preceding the completion of requirements for the degree. Graduate credits to be accepted in transfer must have been earned within the six-year period.

Policies on Transfer of Credit:
Transfer credit refers to any credit transferred to WCU from another institution.

Policies regarding transfer credit vary according to the graduate program. Based on the following sliding scale (total number of hours in the graduate program) graduate students may transfer in hours (with a grade of B or better) with approval of the Program Director. Depending on the total hours required by the graduate program, students may transfer six to twelve semester hours of graduate credit earned with grades of B or better. 30-39 hours (up to 6 hours); 40-49 hours (up to 9 hours); 50+ hours (up to 12 hours).

Use of Credit in Two [WCU] Programs: Up to 9 hours (with a six year time limit) may be counted in meeting the requirements in two different graduate degree programs. Certain certificate programs allow application of certificate hours to specific degree programs.

Non-degree Credit: Non-degree graduate students who wish to be considered for admission into a graduate degree program may do so by following the instructions noted above in the Program Change section. Students should be aware that work completed in a non-degree status does not necessarily apply toward a degree, nor does being allowed to take courses imply acceptance into a degree program. If a student has taken courses in non-degree status and later is formally admitted as a degree candidate, the program may accept up to 9 non-degree credit hours. Admission as a non-degree graduate student does not guarantee admission into a graduate degree program. Non-degree students may not request transfer of credit.

English Program Requirements
ENGL 618 is required of all students seeking the M.A. in English with Concentration in Literature, Professional Writing, or Rhetoric and Composition. It is <u>not</u> required of students seeking the M.A.-TESOL, M.A. Ed.-TESOL, or M.A.T.-TESOL degrees.

*All candidates for the M.A. in English with Concentration in Literature, Professional Writing, or Rhetoric and Composition must pass a foreign language competency test or complete equivalent course work in a foreign language. Foreign Language competency is **not** required of those seeking the other degrees. For the M.A. in English, a thesis or writing portfolio/writing option is strongly encouraged, but is optional.*

All M.A. students with Concentration in Literature and all M.A. Ed. students are required to take comprehensive examinations covering both early and later literature. The revised, single LITERATURE READING LIST for these exams, as well as samples of the exams themselves, is included at the back of this <u>Guide</u>. M.A. students with Concentrations in Professional Writing, Rhetoric and Composition, as well as those seeking the M.A.-TESOL, M.A.T.-TESOL, or M.A. Ed.-TESOL degrees, are also required to take comprehensive examinations, but these examinations are based on separate Reading Lists, specifically tailored to these degrees and on content knowledge covered by the coursework. Reading Lists and sample examinations for these programs are included in the back of this <u>Guide</u>.

The exams for all degrees, except those involving TESOL, are offered three times a year: fall semester, on the Friday after Labor Day; spring semester, on the Friday after Martin Luther King Holiday; summer, the first Friday after the

beginning of the first summer term. TESOL exams are offered on a different schedule. Students in these degree programs should consult with the program advisor: Dr. Chandrika Balasubramanian.

Because of a mandate from General Administration, students must be enrolled during the semester that their degree is conferred. This mandate includes summer terms if a student plans to graduate in the summer.

Admissions
Candidates are admitted officially only after all the required materials are received by the Graduate School. These include the "Application for Graduate Studies," official GRE scores, official transcripts of undergraduate (and any graduate) work, three (3) letters of recommendation, and a writing sample. For the latter, a senior level analytical work that demonstrates ability to synthesize sources, posit and support an argumentative thesis, and provide close textual analysis is preferred, but other compositions are acceptable. Candidates' files are acted upon as soon as possible all year, but assistantships for the fall semester are usually assigned in late March. A few may become available later, but the majority are usually assigned in the spring.

For the English M.A., M.A.T, and M.A.-Ed., candidates who did not have an undergraduate degree in English may be admitted with the **provision** that they successfully complete some undergraduate course work. Undergraduate courses assigned should be completed as soon as scheduling allows. Graduate students enrolled in these courses are expected to receive grades of B or better as part of their provisional admission. These prerequisite courses do not count towards fulfilling graduate degree requirements.

Candidates who have not had course work as undergraduates (or as transfer students) in some area (Literature, Rhetoric and Composition, or Professional Writing) may be required as a **condition** of their admission to take courses in the area of their deficiency as part of their graduate coursework. Courses required in these three areas are NOT in addition to the required hours of class work that are part of the program.

Candidates who apply for any TESOL degree do not need to hold an undergraduate degree in English or linguistics.

Degree Options:

M.A.　　　Master of Arts in English, with Concentrations in Literature, Professional Writing, and Rhetoric and Composition.　 All are available with Thesis, Portfolio, or Non-Thesis Option.

M.A.-TESOL Offers Thesis and Non-Thesis Option; **M.A.T.-TESOL and M.A. Ed.-TESOL** are both Non-Thesis programs.

M.A. Ed.　　Master of Arts in Education, Comprehensive Education, English—Non-Thesis

M A.T.　　Master of Arts in Teaching, English—Non-Thesis

FINANCIAL ASSISTANCE:
Western Carolina University provides financial aid for a limited number of well-qualified students. The Graduate School administers financial aid in the form of Teaching Assistantships, Research

Assistantships, Chancellor's Fellowships, and Graduate School Study Grants, designed especially for part-time students. Students wishing to apply for a Graduate Assistantship or other aid must submit separate applications for each award to the Graduate School. Some candidates in English are offered assistantships that involve work in departments other than our own. The conditions of these awards are worked out independently with that department. The department is able to offer some in-state and some out-of-state tuition waivers on a limited basis.

For information on aid options other than those explained here, contact the Financial Aid Office, 218 HFR Killian Annex.; phone 828-227-7290. Veterans should contact the Veterans Affairs Certifying Office, Office of the Registrar, 206 Killian Annex; phone 828 227-7232.

TEACHING ASSISTANTSHIPS WITHIN THE ENGLISH DEPARTMENT:
All Graduate Assistants are expected to carry a nine-hour class load each semester in residence; they make take only six hours during their final semester. Graduate Assistants may take undergraduate courses (for example, in foreign languages or assigned prerequisites) to satisfy their nine-hour load requirement, but these undergraduate courses do no count toward the degree. Students enrolled in such courses are expected to complete them with a grade of "B" or higher. Financial aid may be affected by taking undergraduate courses. Students are encouraged to check with the Financial Aid Office before registering for undergraduate courses. All Graduate Assistants are expected to work 20 hours per week as assigned by the department.

During their first year, most Graduate Assistants in the department of English work as tutors in the Writing and Learning Commons (WaLC), whether or not they participate fully in the teaching apprenticeship program. In addition, a few graduate assistants, who so desire it, may be assigned to a professor as his or her research assistant.

For the 2012-2013 academic year, the Stipend is $8500 per academic year, which is competitive for graduate stipends for MA candidates in comparable English programs, both within the UNC system and elsewhere. Prospective students who wish to apply for a Graduate Assistantship must submit a separate application to the English Graduate Program Director along with the standard application for admission.

Teaching Assistantships
For the student holding a graduate assistantship in English, our program may serve as a professional apprenticeship in teaching. During the first year, we offer extensive training in which a student gets a thorough orientation to teaching writing and observes a beginning composition class in the fall and another in the spring, working closely with one of our experienced instructors. The student receives six hours of work credit each semester for this class observation. Students additionally work fourteen hours a week as a tutor in the WaLC. In rare cases the department may elect to use these assistants in some other capacity. Those in the apprentice program who plan to teach also must take the course "Fundamentals in Teaching Composition" (English 514), which is designed to provide both a theoretical base and practical pedagogical training. While this course is offered in both fall and spring, graduate assistants who plan to teach in their second year **must** take 514 during the **spring semester of their first year.** Usually in the second year, after completing eighteen hours of graduate English coursework, students gain classroom experience by teaching their own class under the mentorship of an experienced writing instructor. Although all Graduate Assistants are expected to work 20 hours per week to maintain their assistantships, six hours credit is given for classroom observation, so, in effect,

the student's workload is 14 hours per week. The second-year student who is teaching fulfills his/her work assignment through his/her teaching.

Research Assistantships
Some faculty may receive grants that enable them to employ graduate students to assist in their research. Research Assistantships are assigned at the discretion of faculty members receiving these grants.

Other Assistantships
Occasionally, assistantships are open in other departments or administrative units, such as Special Services, Anthropology (*The North Carolina Folklore Journal*), WaLC, the Coulter Faculty Commons, or the Graduate School, in which our graduate students might be placed. Graduate students working as research assistants or for other departments are given their work schedules by those employing them and so should contact the appropriate person.

Other Funding Sources
For more information about the following options, please go to: http://www.wcu.edu/263.asp

Chancellor's Fellowship   These merit-based awards encourage and assist superior students in pursuing graduate studies. Each fellowship has a value of $6,000 per academic year and carries no work requirement. You must be registered for a minimum of nine semester hours each semester. To apply, submit the application form along with supporting materials.

Graduate School Study Grant   Each academic year, the Graduate School awards a limited number of Graduate School Study Grants. Study Grants are awarded to exceptionally promising students in order to relieve financial pressures so they may devote more of their energy to study and research directed toward completing their graduate work. To apply, submit the application form.

Graduate Student Recruitment Grant   The Graduate School awards a limited number of Graduate Student Recruitment Grants to new first-time graduate students presenting exemplary academic qualifications for program admission. To apply, submit the application form.

Curriculum
Core Areas of Our Curriculum:
The English Graduate faculty recently revised its course offerings to provide the greatest variety of courses possible and to regularly offer courses in the four Concentrations: Literature, Rhetoric and Composition, Professional Writing, and ESL/TESOL, as well in the required Core. Projected (**tentative**) graduate course offerings for academic period of fall 2012- spring 2015 are as follows:

TENTATIVE COURSE ROTATION

(course offerings subject to change based upon staffing, budget, and student need)

	Fall 2012	Spring 2013	Fall 2013
GR			
PW	405/608 Adv Creative (C) 605 Tech Writing 608 Fiction writing	604 Writing for Web 603 Writing for Mktplce 609 Poetry	405/608 Adv Creative (C) 605 Tech Writing 606 Nonfiction
Lit	621 Med Lit (Avl) 677 Theory 670 Early 20th Brit	652 Victorian 673 PoCo 602 Af Am	631 Shakespeare 564 Native American 651 Romantics (or Victorian)
CR	514 Teach Comp 610 Hist Rhet(A) 694 Topics Rhet (Avl)	514 Teach Comp 694 Topics Rhet	514 Teach Comp 610 Hist Rhet 614 Contemporary Rhetoric
TESOL	616 Found ESL 635 Teach Gramm 628 Curric & Admin 683 TESOL Practicum All AVL	615 Ling Perspect 625 Applied Phon 626 Listen/Speak 627 Read/Writ 683 - TESOL Practicum	616 Found ESL 635 Teach Gramm 628 Curric & Admin 683 TESOL Practicum All AVL
Ed		517 Methods of Teaching Lit	
Other	618 Research Methods (WCU)		618 Research Methods (A)
	Spring 2014	**Fall 2014**	**Spring 2015**
GR			
PW	405/608 Adv Creative (C) 607 Breaking into Publishing 608 Fiction writing	405/608 Adv Creative (C) 605 Tech Writing 609 Poetry	405/608 Adv Creative (C) 604 Writ for Web
Lit	601 Gender 641 Milton 675 Modernism	620 Chaucer 677 Theory 571 Poetry/American	651 Romantic 673 PoCo 572 std Fiction
CR	514 Teach Comp 695 Contemp Comp Thry	514 Teach Comp 610 Hist Rhet 614 Contemporary Rhetoric	514 Teach Comp 694 Topics Rhet
TESOL	615 Ling Perspect 625 Applied Phon 626 Listen/Speak 627 Read/Writ 683 - TESOL Practicum	616 Found ESL 635 Teach Gramm 628 Curric & Admin 683 TESOL Practicum All AVL	615 Ling Perspect 625 Applied Phon 626 Listen/Speak 627 Read/Writ 683 - TESOL Practicum
Ed			517 Methods of Teaching Lit
Other		618 Research Methods (WCU)	

General Degree Requirements for Master's Degrees:

COMPREHENSIVE EXAMS—All M.A. in English candidates—whatever their Concentration, all M.A. Ed. in English candidates, and all M.A.-TESOL, M.A.T.-TESOL, and M.A. Ed.-TESOL degree candidates are required to take English Comprehensive Exams. These exams are closely tied to the student's particular Concentration or degree program and are made up by the relevant graduate faculty.

M.A.T. students, other than those seeking the M.A.T.-TESOL, are <u>NOT</u> required to take these exams.

- Comprehensive exams constitute a graduate level capstone experience that allows students to do the following:
  1. Demonstrate breadth of content knowledge;
  2. Demonstrate depth of content knowledge by making connections between different texts, historical periods, and theoretical approaches;
  3. Demonstrate ability to prepare independently in order to process key texts that are not specifically linked to course work.

  Students who take a wide variety of course work from a number of graduate faculty will most likely find themselves the best prepared, but graduate level coursework is not designed to "teach to the test." Students are expected to demonstrate content knowledge and to display critical and analytical skills while focusing on those texts that appear on the appropriate Reading List. These are printed later in this *Guide*.

- For all exams except those involving TESOL, the schedule is as follows: (1) fall semester, on the Friday after Labor Day; (2) spring semester on the Friday after the Martin Luther King, Jr., Holiday; and (3) summer, the first Friday after the beginning of the first summer session in June. For the schedule of ESL/TESOL exams, students should consult the program director: Dr. C. Balasubramanian. Students are expected to take the exams at the scheduled times. Most students take the exams after completing a good portion of their course work (at least 18 hours), but faculty do expect students to have passed comprehensive exams before working on the thesis proposal or writing the thesis. Students should sign up to take the examinations <u>at least one month in advance</u> with Pam Pittman, the administrative assistant of the English department.

Comprehensive Exam Formats

PLEASE NOTE: Students must inform the administrative assistant, their program director, and the GPD of their decision to take comprehensive exams during the first two weeks of the semester that they plan to take exams. For students wishing to take exams during the summer, the deadline for declaring this intention is the same as for students planning to take exams in the spring: the second week of the spring semester.

M.A. in English with Concentration in Literature and M.A. Ed.

The examinations on Early and Later Literature are 3 hours each in length and are based on the single, revised LITERATURE READING LIST.

- Candidates must complete both portions of the exam, but may take each part independently.

- The examinations each include 15 brief response topics, of which 10 must be identified and discussed briefly. Most of these terms will be literary terms or critical concepts, often associated with a particular period or literary style. Good sources for these are the overviews of the literary periods in the relevant *Norton Anthology* and Harmon and Holman's *A Handbook to Literature.*

- Three essays are required, the last one being an explication of a poem. Sample exams are provided at the back of this *Guide.*

- Should a student fail either part of the examination, or both, he or she may retake the examination when comprehensive exams are next scheduled. The graduate faculty may stipulate additional course work before a student is allowed to retake an exam. However, the comprehensive examination may be taken only *two* (2) times, and if a student fails either part or both parts of the exam twice, he or she is dropped from the M.A. or M.A. Ed. in English program.

M.A. in English with Concentration in Professional Writing

- Students in the M.A. in English with Concentration in Professional Writing are required to take Comprehensive Exams. These exams are prepared by the teaching faculty in Professional Writing and are given on the same schedule as the Comprehensive Examinations in Literature, discussed above. The exams test material covered in the Professional Writing courses as well as content material from the discipline itself. A Reading List for this exam is now available, and sample exam questions are provided at the back of this *Guide.* Those taking this exam should consult with Professor Deidre Elliott (Director of the Professional Writing Program) before registering.

M.A. in English with Concentration in Rhetoric and Composition

- Students in the M.A. in English with Concentration in Rhetoric and Composition are required to take Comprehensive Exams. These exams are prepared by the teaching faculty in Rhetoric and Composition and are given on the same schedule as the Comprehensive Examinations in Literature, discussed above. The exams test material covered in the Rhetoric and Composition courses as well as material on the Rhetoric and Composition Reading List included at the back of this *Guide.* Those taking this exam should consult with Drs. Baker, Huber, and Kreuter before registering.

M.A.-TESOL, M.A.T.-TESOL, and M.A. Ed.-TESOL

- Students in the M.A.-TESOL, M.A.T.-TESOL, and M.A. Ed.-TESOL degree tracks are all required to take Comprehensive Exams. These exams are prepared by the teaching faculty in TESOL and are given on the different schedule than the other exams discussed above. Students in any of these programs should check with Dr. Balasubramanian for specific test dates and information. The exams test material covered in the TESOL required courses as well as material on the TESOL Reading List, included at the back of this *Guide*.

FOREIGN LANGUAGE COMPETENCY—All candidates for the M.A. in English (except those pursuing the M.A. in English with Concentration in ESL/TESOL) are required to demonstrate basic competency in a foreign language. Students seeking any other degree— M.A.T., M.A. Ed., M.A.-TESOL, M.A.T.-TESOL, or M.A. Ed.-TESOL—are NOT required to do this.

Students seeking the M.A. in English with Concentration in Literature, Professional Writing, or Rhetoric and Composition must develop and demonstrate reading competence in one modern foreign language, thereby extending their knowledge of language and literature in general. Entering graduate students who have completed foreign language study through the intermediate level (the equivalent of MFL 232 or 240 here at WCU) will be said to have satisfied the foreign language requirement. Normally, French, German, or Spanish is required of candidates, but students who wish to use other languages should get approval from the Director of Graduate Studies in English.

There are two other options for meeting this foreign language requirement:

- Students can take and pass the Graduate Reading Exam offered by the Department of Modern Foreign Languages. The exam is offered in early November. Specific dates are announced and posted approximately three weeks prior the test date, and students must sign up in the Department of Modern Foreign Languages at least one week prior to the test date. The Modern Foreign Language Office is located in 122 McKee (227-7241). Students are given one hour to translate a passage chosen by the faculty of them Modern Foreign Languages Department. The content of the passage varies, but students are expected to be able to read at approximately the level of writing found in *The Encyclopedia Britannica*. Results (Pass/Fail) are announced by letter within two weeks of the test. Samples of exams (in all three languages) are available from the MFL Office.

- Students may take and pass with a C or better 6 hours of intermediate level language courses.

The Master of Arts (M.A.) Degree (for All Students Entering Fall 2012 and After)

(Students admitted <u>before</u> this date should follow the requirements as listed in the *2010-2012 Guide to Graduate Studies in English*).

Depending on Concentration, The M.A. in English aims (1) to develop, at an advanced level, students' knowledge of literary theory, literary history, and literary works, their critical and interpretive abilities, and their writing and research skills; (2) to develop students' analytical abilities, critical thinking, and writing skills in both the creative and technical areas; (3) to develop students' knowledge of rhetorical and composition theory and practice, the discipline's history and current scholarship, as well as provide a sound grounding in methods of teaching and of conducting classroom-based research; or (4) to develop students' knowledge of linguistic principles, as well as theoretical and practical applications of TESOL to the classroom.

M.A. in English

DEGREE REQUIREMENTS: M.A. in English with Concentration in Literature, Professional Writing, and Rhetoric and Composition

The M.A. degree in English is awarded upon successful completion of the following requirements: **33** semester hour of graduate credit—12 hours of which constitute the CORE (ENGL 618, a rhetoric and composition course, a professional writing course, and a literature course) + 9 hours in one of three CONCENTRATIONS (Literature, Professional Writing, or Rhetoric and Composition) + *either* 6 hours of English ELECTIVES + a THESIS (6 hours) *or* 9 hours of English ELECTIVES + a Portfolio or other writing option (3 hours) *or* 12 hours of English ELECTIVES if the student chooses the Non-Thesis Option. In addition to the coursework, all M.A. in English students must successfully pass written Comprehensive Examinations based on Reading Lists and content knowledge, which are specific to each Concentration. Those writing a Thesis or completing a Portfolio must provide a final oral defense. For Reading Lists, sample exams, and other information on the M.A. in English, refer to the back of this *Guide*.

Literature Concentration

If a student selects the Literature Concentration, he or she must successfully complete both the 12 hour CORE, (described above) plus a 9 hour Literature CONCENTRATION (outlined above) plus *either* 6 hours of English ELECTIVES plus a THESIS (6 hours) *or* 9 hours of English ELECTIVES plus a Portfolio or other writing option (3 hours) *or*, if he or she elects the NON-THESIS OPTION, the 12 hour CORE plus a 9 hour CONCENTRATION plus 12 hours of English ELECTIVES. The student must successfully take and pass the M.A. Comprehensive Examination based on the single, revised LITERATURE READING LIST.

Professional Writing Concentration

If a student selects the Professional Writing Concentration, he or she must successfully complete both the 12 hour CORE, (described above) plus a 9 hour Professional Writing CONCENTRATION (outlined above) plus *either* 6 hours of English ELECTIVES plus a THESIS (6 hours) *or* 9 hours of English ELECTIVES plus a Portfolio or other writing option (3 hours) *or*, if he or she elects the NON-THESIS OPTION, the 12 hour CORE plus a 9 hour CONCENTRATION plus 12 hours of English ELECTIVES. The student must successfully take and pass the M.A. Comprehensive Examination based on either the Professional Writing Reading List) and on content knowledge specific to the Professional Writing Concentration (content knowledge to be emphasized by faculty teaching courses in the Concentration).

Rhetoric and Composition Concentration

If a student selects the Rhetoric and Composition Concentration, he or she must successfully complete both the 12 hour CORE, (described above) plus a 9 hour Rhetoric and Composition CONCENTRATION (outlined above) plus *either* 6 hours of English ELECTIVES plus a THESIS (6 hours) or 9 hours of English ELECTIVES plus a Portfolio or other writing option (3 hours) *or*, if he or she elects the NON-THESIS OPTION, the 12 hour CORE plus a 9 hour CONCENTRATION plus 12 hours of English ELECTIVES. The student must successfully take and pass the M.A. Comprehensive Examination based on the Rhetoric and Composition Reading List.

DEGREE REQUIREMENTS FOR THOSE STUDENTS CHOOSING TO DO A THESIS

Students are encouraged to write a thesis, either scholarly or creative, under the guidance of a faculty director, assisted by a committee of two other graduate English faculty members. A non-English graduate faculty member may be added if a particular thesis topic warrants his or her inclusion. The thesis should serve as a capstone experience for the program and should result from original thinking about material introduced in the coursework undertaken during the student's program of study. Normally, each student should first discuss a possible thesis with a faculty member who might serve as director; the director should be a faculty member with whom the student has taken coursework and should have some level expertise in the student's area of interest.

When the topic is well enough defined (which means formulating a clear argumentative approach as well as a general topic to investigate), the student should prepare a formal proposal, the guidelines for which are included in the *WCU Graduate Thesis Guide*, 7th ed., 2010, a pamphlet available through the Graduate School and online at http://www.wcu.edu/1169.asp. Appropriate length of graduate theses in English is between 50-60 pages. The Director of Graduate Studies should be consulted concerning the membership of the committee, but generally we have been able to honor the requests of the student concerning committee membership. It is recommended that the entire committee meet with the student, the Director of Graduate Studies and the Head of the English Department to discuss the proposal before it is submitted to the Graduate School for approval. Responsibility for such a meeting lies with the thesis director and the student.

Students are expected to have passed Comprehensive Exams before writing the thesis. Preparation for the exams is designed to give students a foundation of knowledge for the thesis.

Completed theses are bound and housed in Hunter library and in the faculty lounge (on the 4th floor of Coulter Hall) English department, and students are encouraged to review some of these before beginning their own work.

TRADITIONAL SCHOLARLY/ CRITICAL THESES:
Students may elect to write a scholarly or critical thesis. Whatever the emphasis, it is expected to demonstrate research skills. Scholarly approaches may include linguistic, historical, biographical, philosophical, bibliographical, textual, or pedagogical studies. Critical approaches may also vary: formalist, stylistic, structural, psychological, sociological, gender oriented, cultural, or comparative studies are among the possibilities. Students should discuss ideas and approaches thoroughly with a faculty member who might serve as the director and other faculty members before deciding on a topic.

CREATIVE THESES:

- The creative writing thesis should be a project that involves some clearly defined challenge to the student's own developing skills. It should also expand his or her critical awareness and analytical understanding.

- The creative thesis must, therefore, include as an introduction a substantial critical analysis or discussion of the creative work submitted. The introduction should discuss aspects of the creative process fully and offer a context in which the writing can be placed critically. See sample introduction at the end of this guide.

- Students preparing the creative thesis might begin by keeping a journal of their experiences during the process of writing, from which they might draw when writing their introduction. Some aspects of this experience to consider might be the following:

1. *Time.* Which generation or group of writers does the author identify with? Which writers and/or artistic and cultural movements were present in the author's formative and impressionable years? While writing, were any new influences important?

2. *Place*. Does the author's work reflect a particular region, or sub-region of the country? If so, what are the particular cultural and linguistic nuances, historically-rooted prejudices, religious beliefs, etc. that flavor and influence the work. What local legends and folktales have been used, as in the development of the story line?

3. *Other Authors and Works.* What writers and works has the author read and admired? Which of these played a part in shaping or defining the author's thesis? If more than one author or work have been models, all should be discussed. Whenever possible, give a specific explanation of how each work contributed or might contribute significantly to the author's style, themes, settings, etc.

4. *Unifying Principles.* Particularly in the case of a collection of short stories or poems, what themes or stylistic elements do the stories or poems have in common that give the collection unity?

5. *Category.* What type of work is this, or what category does it fall into? If fiction, could it be called realism? naturalism? fantasy? romance? etc. If poetry, could it be called confessional? etc. Obviously, a

given work could be categorized in several ways, and the student should identify those categories that are relevant.

THESIS DEFENSE

Students who write theses are expected to defend their work during oral examinations. Students will be expected to discuss in retrospect their original intentions (as set out in the prospectus) in the afterglow of their performance, to discuss critical issues raised by their work, be able to analyze their work, and be able to place their contribution within its tradition or context. The oral defense will not be administered until after the final draft of the thesis has been completed. Normally, the three readers will compose the examining committee; if for any reason that is not possible, the Head of the English Department will appoint substitute examiners from among the graduate faculty. Orals must be scheduled no later than the week before the thesis is due in the Graduate School Office. The results of the oral exam are due in the graduate school on a Monday, ten working days before the date of graduation. The thesis itself is also due in the graduate office two weeks before the date of graduation.

At the time of the oral defense, the thesis should be in completely finished form since the faculty who sign it are effectively saying that they approve of the thesis as it stands.

Submitting the Thesis:
The Graduate School now requires Electronic Theses and Dissertations (ETDs) instead of printed copies. In order for your final thesis to be approved by the Graduate School, you must submit a Portable Document Format (PDF) version to the Graduate School (via PROQUEST/UMI Dissertation Publishing www.etdadmin.com/wcu) and purchase one bound hard copy for WCU's Hunter Library. This submission must follow all the rules in the *WCU Graduate Thesis Guide.*

Procedures for completing a thesis, either traditional and scholarly, or creative:

Step 1: <u>Thesis Abstract</u>:

Students work with their thesis director and committee on a Thesis Abstract, which outlines the focus, methodology, and tentative bibliography of the thesis. The format of the abstract calls for the student to summarize work already done in this area and then make clear what his or her individual contribution will be. The abstract should next be submitted to the Head of the English Department and the Director of Graduate Studies in the department, both of whom must approve it before sending it on to the Dean of Research and Graduate Studies for approval.

The 2010 Thesis Guide stipulates that students submit a 1-5 page **abstract** (*not* counting the list of references) that includes the following components:

1. A tentative title
2. An explanation of the current state of scholarship on your topic
3. An explanation of the methodology and/or unique approach you will use

4. A tentative summary or outline of the proposed body text
5. A tentative list of sources (approved and checked by your director)
6. A signed Thesis Abstract Form

* The abstract from, which is called the "Thesis-Exhibition Abstract Form," can be downloaded here: http://www.wcu.edu/1169.asp

- Thesis abstracts must be submitted for approval <u>no later than three weeks prior to the end of a semester</u>. Any proposal submitted after this point may not be read and considered until the next semester.

- A student must have his/her thesis abstract approved by the English Department and Dean of Research and Graduate Studies <u>the semester before</u> registering for Thesis Research (ENGL 699).

- The faculty want students to have passed comprehensive exams before submitting a proposal.

Step 2: <u>Writing the Thesis</u>

- To save time and trouble later, manuscripts should be prepared according to the specific guidelines in the Graduate School's *WCU Graduate Thesis Guide.*

- Students should give sections of the thesis to his/her director as they are completed. These will, at the discretion of the director, be passed on to the second and third readers of the committee. It is always best to give someone clean copy to read, so corrections should be made before copy is passed on to new readers.

- Students should have a clean, corrected copy of the completed thesis approved by the director in the hands of the other readers at least four weeks prior to the planned graduation date. Both readers should be given at least one week to read the completed thesis, and an additional week is needed to make final changes, corrections, and additions requested by the readers before the oral defense.

- The thesis itself is due in the graduate office as per the calendar in the Graduate Catalog.

Step 3: <u>Oral Defense</u>:

When the final draft of the thesis is completed to the satisfaction of the director and committee, and the completed manuscript prepared according to the Graduate School's *WCU Graduate Thesis Guide* (7th ed., 2010), the student is expected to defend his/her work during an oral examination. The student and committee may discuss the subject, argument, issues, methodology, or other aspects of the thesis. Students may feel relieved to know that this is a defense of the thesis proper and not a general examination.

- Students electing the creative thesis will be expected to discuss in retrospect their original intentions (as set out in the prospectus) in the afterglow of their performance, to discuss critical issues raised in their work, and to be able to analyze and relate their work to the writing of others—especially those they have listed as models in their final bibliography.

- The oral exam will not be administered until after the final draft of the thesis has been completed. At the time of the oral, the thesis should be in completely finished form since the faculty who sign it are effectively saying that they approve of the thesis as it stands.

- Normally, the three readers will compose the examining committee; if for any reason that is not possible, the head of the English Department will appoint substitute examiners from among the graduate faculty.

- The oral defense must occur no later than within the week before the final copy is due in the Graduate School Office. Students are *strongly* encouraged to schedule the defense before this deadline, however.

- The results of the oral are due in the graduate school on a Monday, ten working days before the date of graduation. The director of the thesis may want to fill out the new form certifying the completion of the thesis immediately after the oral is complete and should remember to change the students IP grades with the registrar (which must be done before graduation).

DEADLINES (a cautionary sermon)
Students should be aware that writing a thesis is not quite the same as writing a paper in a course, though many theses do originate in term papers. The chief difference is that the course paper, finally, for better or worse, is "finished" when it is turned over to the beneficent consideration of a teacher, whereas the thesis must be corrected. Although strange spellings and even stranger margins are somehow accommodated by the teacher in evaluating an otherwise decent term paper, such seemingly petty details (where great ideas are involved!) cannot be ignored in a thesis. That means time, and usually time at the end of the process—is needed for rewriting--when most good students are not in the habit of giving it. Furthermore, candidates should not presume that their projects will have precedence over all the other responsibilities of the graduate faculty. "April is the cruelest month!" Those candidates expecting to finish in the summer should be aware that many faculty are not in residence all summer and the problems of completing the thesis at that time tend to be compounded. Obviously, we have made and will continue to make accommodations for students trying to finish their work, and it may not take two weeks once the final draft is given to readers. But readers must be given time, and the final responsibility for meeting deadlines lies with the students, not with the faculty. Getting work in early is the best way to assure graduation at the desired time.

Step 4: <u>Final Copies</u>:
Ultimately, two bound copies of the thesis must be provided: one for Hunter Library, and one for the Department of English. It is also a courtesy to present the thesis director with a bound copy. All of

these copies should conform to the current format outlined by the Graduate School *WCU Graduate Thesis Guide* (7th ed., 2010).

Upon successful completion of the oral defense, the student must still do a number of things. See pp. 16 and 17 of the *WCU Graduate Thesis Guide* (7th ed., 2010) for information about submitting your thesis electronically and submitting copies. After you have submitted your thesis, you will immediately receive an email verifying your submission. The Graduate School is also notified via email of your submission.

The Graduate School *must approve the thesis* before it can be published in the ProQuest/UMI database.

After your thesis has been reviewed, you will receive an email regarding the Graduate School's approval or denial of your submission. You will be notified of any changes that must be made. To make changes,
· Log in to your PROQUEST/UMI account
· Go to "Revise Submission".
· *Submit your changes as directed.*

After all changes and verifications are complete, your thesis should be available online in Western's database within 8–12 weeks.

If you have additional questions that are not answered here, please visit the PROQUEST/UMI site (www.etd.admin/wcu) and visit Support & Training or Resources & Guidelines.

Once the final, approved version of your thesis has been submitted, paid for, and approved by the Graduate School, you are clear to graduate (upon completion of all other university and programmatic requirements).

· You must apply for graduation for the semester you wish to graduate.

· You must be enrolled at WCU in the semester in which you graduate.

· See your program director for details regarding application for graduation and continuing enrollment.

One bound copy will be sent directly to Hunter Library. If you ordered extra copies, these will be mailed directly to you. It is your responsibility to deliver copies required by other people or departments (such as your academic department or thesis advisor).

DEGREE REQUIREMENTS FOR THOSE STUDENTS CHOOSING TO DO A PORTFOLIO

Students choosing to compile a portfolio, as opposed to choosing a traditional thesis will register for a section of English 688 (3 hours) in the semester in which they are working on the project.

Portfolio Research Objectives

The student will:

- · Develop a professional portfolio of written work
- · Synthesize theory and practice related to professional writing, composition, rhetoric, and/or pedagogy
- · Demonstrate advanced writing and editing skills at a level congruent with a MA level education
- · Situate his or her own work within a theoretical context that draws upon current and historical literature of the student's chosen area of concentration

Guidelines for Graduate Student Portfolios

The MA in English offers a portfolio option for students who do not wish to write a traditional academic or creative thesis. Whereas a thesis counts as six hours toward the 33 graduate hours necessary to complete the program, the portfolio counts as three.

The committee: Students who choose to produce a portfolio will work with two faculty members of their choosing, one who directs the project and one who serves as a second reader for the project. The director will work with the student to formulate an appropriate project and will establish guidelines for completion of the portfolio. By signing a signature sheet, which will be kept in the student's file in the English Department, these two faculty members, as well as the Director of Graduate Studies and the Department Head, will indicate that the student has successfully completed the portfolio. There will be an oral defense of the portfolio.

Theoretical introduction: The portfolio *may* consist of materials produced over the course of the student's graduate study, but the placement of these materials in the portfolio must be contextualized and explicated in a theoretical and scholarly introduction that situates the project within a larger frame of reference and a broader body of work. The project must contain an introduction that

1. Provides a rationale for the inclusion of the chosen materials
2. Explicates the linkages between the chosen materials
3. Situates chosen materials within a theoretical context that draws upon the literature of the student's chosen area of concentration (Composition and Rhetoric, Professional Writing, or Literature)

M. A. candidates who have completed their required course work but wish to use the library or the services of faculty in order to complete their thesis must register either for a course or for English 799 (two hours) each semester until they finish the degree. M.A.T. and M.A. Ed. candidates and those taking the M.A. non-thesis option should register for 779 (one hour) but should confer with either their English advisor or their advisor in the College of Education. Students must be registered for a course, 799 or 779 in the semester in which they plan to graduate.

M.A.-TESOL, M.A. Ed.-TESOL, and M.A.T.-TESOL Degrees

MA-TESOL

This degree combines a strong theoretical foundation in applied linguistics with practical training in the teaching of English to speakers of other languages. The principal goals of the program are to provide the linguistic theory necessary for ESL teachers, to equip teachers with practical skills of language

teaching, and to prepare students for further study in English Language Teaching and Applied Linguistics.

This program is for students not interested in licensure to teach at the public school system. These students would be qualified to teach anywhere (but the North Carolina public school system), or pursue further graduate work. They will take the following **36 total hours**:

- 24 hours of required ESL/TESOL courses:
  ENGL 615 - Linguistic Perspectives Credits: 3
ENGL 616 - Foundations of ESL and Language Learning Credits: 3
ENGL 625 - Applied Phonetics and Pronunciation Teaching Credits: 3
ENGL 626 - ESL Methodology: Listening and Speaking Credits: 3
ENGL 627 - ESL Methodology: Reading and Writing Credits: 3
ENGL 628 - ESL Curriculum and Administration Credits: (3)
ENGL 635 - Teaching Grammar, Reading and Writing to ESL Students. Credits: 3
  ENGL 683 - TESOL Practicum Credits: 3

  Electives:
  Twelve hours of electives, which may include a thesis (6 hours of credit). Electives chosen upon approval of the advisor, to suit the student's specific interests and goals (e.g., the doctorate).

  Examinations:
  Passing Comprehensive Examinations in 3 subject areas during the final semester of study. Exams are offered in the following five areas:

Curriculum and Administration
Grammar
Methods of Reading and Writing
  Methods of Speaking and Listening
  Sociolinguistics

M.A. Ed.- TESOL

The proposed M.A. Ed. in TESOL program caters to those students who currently are licensed and teach within the public school system, and who now seek a graduate degree in teaching ESL. The M.A. Ed.-TESOL program is similar in structure to other existing M.A. Ed. programs.

Professional Core - 12 Hours
The Professional Core is common to all M.A.Ed. Programs.

Leadership Capstone (3 hours)
EDCI 616 - Advanced Studies in Teacher Leadership Credits: 3

Assessment Core Theme (3 hours)
 Select 3 hours from:

  EDRS 609 - Classroom Assessment Credits: 3

ELMG 601 - Assessment in the Elementary & Middle Grades Credits: 3
PSY 621 - Advanced Educational Psychology Credits: 3
SPED 631 - Assessment of Exceptional Learners in the General Curriculum Credits: 3

Differentiation/Diversity Core Theme (3 hours)
Select 3 hours from:

ELMG 614 - Responsive Instruction in the Elementary & Middle Grades Credits: 3
SPED 620 - Education in a Diverse Society Credits: 3
SPED 640 - Universal Design for Learning Credits: 3

Research Core Theme (3 hours)
Select 3 hours from:

- EDRS 602 - Methods of Research Credits: 3
- *(EDRS 602 is required for all Elementary & Middle Grades candidates.)*
- EDRS 610 - Quantitative Research Methods in Education Credits: 3
- EDRS 611 - Foundations of Qualitative Research Credits: 3
- EDRS 620 - Action Research Credits: 3
- ELMG 602 - Qualitative Research Methods in the Elementary & Middle Grades Credits: (3)
- PE 621 - Research in Health and Human Performance Credits: 3
- SPED 682 - Research in Special Education Credits: 3

Technology Core Theme (0 hours)
Select three Technology Seminar offerings during the program.

Teaching English to Speakers of Other Languages (TESOL) concentration: (24 hours)

TESOL methods courses: (9 hours)
ENGL 616 - Foundations of ESL and Language Learning Credits: 3
ENGL 628 - ESL Curriculum and Administration Credits: (3)
ENGL 683 - TESOL Practicum Credits: 3

Graduate Linguistics: (9 hours)
ENGL 615 - Linguistic Perspectives Credits: 3
ENGL 625 - Applied Phonetics and Pronunciation Teaching Credits: 3
ENGL 635 - Teaching Grammar, Reading and Writing to ESL Students. Credits: 3

Methods: (6 hours)
ENGL 626 - ESL Methodology: Listening and Speaking Credits: 3
ENGL 627 - ESL Methodology: Reading and Writing Credits: 3

M.A.T-TESOL

The program leading to the M.A.T. in Teaching English to Speakers of Other Languages (TESOL) is open to students from any undergraduate major and, pending satisfactory completion of state-required

licensure examinations, leads to licensure in TESOL. The requirements of the program (**42 hours**) are as follows:

Professional Core - 18 Hours
Initial Professional Education Core (9 hours)
   EDCI 607 - Foundations of Teacher Leadership in a Diverse Society Credits: 3
   PSY 621 - Advanced Educational Psychology Credits: 3
   SPED 639 - Teaching Exceptional Learners in Inclusive Classrooms Credits: 3

Advanced Professional Education Core (9 hours)
Teacher Leadership
 Three hours, must take:

   EDCI 616 - Advanced Studies in Teacher Leadership Credits: 3

Research
Three hours, select from:

   EDRS 602 - Methods of Research Credits: 3
   EDRS 610 - Quantitative Research Methods in Education Credits: 3
   EDRS 611 - Foundations of Qualitative Research Credits: 3
   EDRS 620 - Action Research Credits: 3
   ELMG 602 - Qualitative Research Methods in the Elementary & Middle Grades Credits: (3)
   PE 621 - Research in Health and Human Performance Credits: 3
   SPED 682 - Research in Special Education Credits: 3

Assessment
Three hours, select from:

- EDRS 609 - Classroom Assessment Credits: 3
- ELMG 601 - Assessment in the Elementary & Middle Grades Credits: 3
- SPED 631 - Assessment of Exceptional Learners in the General Curriculum Credits: 3

Technology Core Theme
Three Technology Seminars, select three Technology Seminars offered during the program.

Teaching English to Speakers of Other Languages (TESOL) Concentration (27 hours)
Twenty-four hours in addition to the eighteen hour Professional Core. **Note**: This concentration requires 6 hours above the MAT minimum requirement. **Licensure**: Leads to a recommendation for K-12 licensure:

   EDCI 617 - Methods and Practices for Teaching in Content Areas Credits: 3
   ENGL 615 - Linguistic Perspectives Credits: 3
   ENGL 616 - Foundations of ESL and Language Learning Credits: 3
   ENGL 625 - Applied Phonetics and Pronunciation Teaching Credits: 3
   ENGL 626 - ESL Methodology: Listening and Speaking Credits: 3
   ENGL 627 - ESL Methodology: Reading and Writing Credits: 3
   ENGL 628 - ESL Curriculum and Administration Credits: (3)

ENGL 635 - Teaching Grammar, Reading and Writing to ESL Students. Credits: 3
ENGL 683 - TESOL Practicum Credits: 3

Neither a thesis nor foreign language proficiency is required for either of these M.A.Ed. degree programs.

MA Ed. Comprehensive Education, English

The program leading to the M.A.Ed. degree in comprehensive education requires a minimum of 36 semester hours of graduate study consisting of a professional core of 12 semester hours and a concentration of 24 hours. Each of the concentrations leads to a recommendation for Advanced Competencies licensure from the North Carolina Department of Public Instruction. Concentrations may have additional requirements for admission specific to the concentration. Completion of degree requirements includes a satisfactory portfolio demonstrating advanced competencies for all concentrations. Candidates with current National Board Certification in the concentration area have demonstrated advanced competencies and are exempted from the required portfolio.

English Comprehensive Exams based on the M.A. in English with Literature Concentration single, revised Reading List included at the back of this *Guide* and a Professional Teaching Comprehensive Exam (or portfolio) in Education are also required. For more specific information on requirements for the M.A. Ed., consult the Graduate Catalog.

Professional Core - 12 Hours

Leadership Capstone (3 hours)
EDCI 616 - Advanced Studies in Teacher Leadership Credits: 3

Assessment Core Theme (3 hours)
Select 3 hours from:

EDRS 609 - Classroom Assessment Credits: 3
ELMG 601 - Assessment in the Elementary & Middle Grades Credits: 3
PSY 621 - Advanced Educational Psychology Credits: 3
SPED 631 - Assessment of Exceptional Learners in the General Curriculum Credits: 3

Differentiation/Diversity Core Theme (3 hours)
Select 3 hours from:

ELMG 614 - Responsive Instruction in the Elementary & Middle Grades Credits: 3
SPED 620 - Education in a Diverse Society Credits: 3
SPED 640 - Universal Design for Learning Credits: 3

Research Core Theme (3 hours)
Select 3 hours from:

- EDRS 602 - Methods of Research Credits: 3
- *(EDRS 602 is required for all Elementary & Middle Grades candidates.)*
- EDRS 610 - Quantitative Research Methods in Education Credits: 3

- EDRS 611 - Foundations of Qualitative Research Credits: 3
- EDRS 620 - Action Research Credits: 3
- ELMG 602 - Qualitative Research Methods in the Elementary & Middle Grades Credits: (3)
- PE 621 - Research in Health and Human Performance Credits: 3
- SPED 682 - Research in Special Education Credits: 3

Technology Core Theme (0 hours)
Select three Technology Seminar offerings during the program.

English Concentration (24 hours)
In addition to the Professional Core

Methods
Six hours are required.

   ENGL 514 - Fundamentals of Teaching Composition Credits: 3
   ENGL 517 - Methods of Teaching Literature Credits: 3

British Literature
Three hours of British Literature are required. Choose any British Literature Course (500 or higher)

American Literature
Three hours of American Literature are required. Choose any American Literature Course (500 or higher)

Other Literature
Three hours of other literature courses are required and must be chosen from the following list.

   ENGL 564 - Native American Literature Credits: 3
   ENGL 601 - Gender Studies Credits: 3
   ENGL 602 - African American Literature Credits: 3
   ENGL 615 - Linguistic Perspectives Credits: 3
   ENGL 663 - Environmental Literature Credits: 3
   ENGL 673 - Global and Postcolonial Literature Credits: 3
   ENGL 674 - Transnational Literature Credits: 3
   ENGL 677 - Twentieth-Century Literary Criticism and Theory Credits: 3

Guided Electives

Nine hours of guided electives in English are required. Elective courses are chosen in consultation with the program director.

Master of Arts in Teaching (M.A.T.), English
The MAT was designed to enable students holding degrees other than education degrees to study in selected teaching programs at the advanced graduate level. The program leading to the MAT degree in comprehensive education requires a minimum of 39 semester hours of graduate study. The MAT requires students in all concentrations to complete 18 semester hours in the professional core. A full-time, semester-long internship or the equivalent is required. The specific requirements for each

concentration are listed in each concentration area. Pending satisfactory completion of state-mandated licensure requirements, the program leads to a recommendation for an initial and advanced license from the North Carolina Department of Public Instruction. Completion of degree requirements includes satisfactory completion of the Comprehensive Portfolio (may be waived for National Board certification).

Initial Professional Education Core (9 hours)
- EDCI 607 Foundations of Teacher Leadership in a Diverse Society Credits: 3
- PSY 621   Advanced Educational Psychology Credits: 3
- SPED 639 Teaching Exceptional Learners in Inclusive Classrooms Credits: 3

Advanced Professional Education Core (9 hours)
Teacher Leadership
- EDCI 616 Advanced Studies in Teacher Leadership Credits: 3

Research. Select 3 hours from:
- EDRS 602 Methods of Research Credits: 3
- EDRS 610 Quantitative Research Credits: 3
- EDRS 611 Qualitative Research Credits: 3
- EDRS 620 Action Research Credits: 3
- ELMG 602 Qualitative Research Methods in the Elementary and Middle Grades Credits: 3
- HPE 621 Research in Health and Human Performance Credits: 3
- SPED 682 Research in Special Education Credits: 3

Assessment. Select 3 hours from:
- EDRS 609 Classroom Assessment Credits: 3
- ELMG 690 Assessment in the Elementary and Middle Grades Credits: 3
- SPED 631 Instructional Assessment Credits: 3

Technology Core Theme
Three Technology Seminars, select three Technology Seminars offered during the program.

English Concentration (24 hours)
Twenty four hours in addition to the eighteen hour Professional Core. Six hours of Advanced Methods courses, nine hours of Literature courses as indicated, three hours of Guided Electives, and six hours of Internship & Seminar courses are required. **Note**: This concentration requires 3 hours above the MAT minimum requirement. **Licensure**: Leads to a recommendation for 9-12 licensure.

Advanced Methods
Six hours, must take:

ENGL 517 - Methods of Teaching Literature Credits: 3
EDCI 617 - Methods and Practices for Teaching in Content Areas Credits: 3

British Literature
Three hours of British Literature are required. Choose any British Literature Course (500 or higher)

American Literature

Three hours of American Literature are required. Choose any American Literature Course (500 or higher)

Other Literature
Three hours of other literature courses are required and must be chosen from the following list:

    ENGL 564 - Native American Literature Credits: 3
    ENGL 601 - Gender Studies Credits: 3
    ENGL 602 - African American Literature Credits: 3
    ENGL 615 - Linguistic Perspectives Credits: 3
    ENGL 663 - Environmental Literature Credits: (3)
    ENGL 673 - Global and Postcolonial Literature Credits: 3
    ENGL 674 - Transnational Literature Credits: 3
    ENGL 677 - Twentieth-Century Literary Criticism and Theory Credits: 3

Internship & Seminar
Six hours, must take:

    EDCI 695 - Seminar in Reflective Practice in Teaching Credits: 3
    EDCI 689 - Internship in Secondary Education and Special Subjects Areas Credits: 3, 6 or 9, R12

Neither a thesis nor foreign language proficiency is required, and, **with the exception of those students seeking the M.A.T.—TESOL degree**, **there is no English Comprehensive Exam requirement.**

Professional Education: M.A.T. students should check with the Department of Administration, Curriculum, and Instruction for further information about any professional education exams or the option of preparing a portfolio rather than taking the exam.

MASTER'S COMPREHENSIVE EXAMINATIONS READING LISTS

COMPREHENSIVE EXAMINATIONS IN LITERATURE SINGLE READING LIST FOR M.A. IN ENGLISH WITH LITERATURE CONCENTRATION AND FOR M.A. Ed. IN ENGLISH STUDENTS (EITHER TRACK)

Part I Early Literature

Anglo-Saxon:
Beowulf
"Dream of the Rood,"
 "The Wanderer,"
"Bede's Account of Caedmon," "Caedmon's Hymn"

Middle English:
Chaucer,
Canterbury Tales: "Prologue,"
"The Miller's Tale,"
"The Wife of Bath's Tale,"
 "The Nun's Priest's Tale,"
"The Pardoner's Tale,"
Chaucer's "Retraction"
Troilus and Criseyde

Everyman
The Second Shepherd's Play
"Sir Gawain and the Green Knight"
Le Morte D'Arthur, Book XXI
The Book of Margery Kempe, Book I, Chapters 1-14; Book II
*A Book of Showings to the Anchoress Julian of Norwich, Long Te*xt (read Revelation 14 from this)

Early Modern
More*, Utopia*
Bacon: "Of Truth," "Of Friendship," "Of Studies,"
Marlowe, *Dr. Faustus*
Jonson, *Volpone*

Shakespeare
    Macbeth or *Hamlet*
    Romeo and Juliet
    The Tempest
    Twelfth Night
    Richard III or *Richard II*

Sonnets: Sidney's "Astrophel and Stella" # 1, 2, 5
    Spenser's "Amoretti" # 1, 75
    Shakespeare's # 12, 18, 29, 30

Ben Jonson, "On My First Daughter," "On My First Son," "To Penshurst"
Aemilia Lanyer, "The Description of Cooke-ham"
Katherine Philips, "On the Death of My First and Dearest Child, Hector Philips"
Andrew Marvell, "To His Coy Mistress," "The Garden"
John Donne, "A Valediction: Forbidding Mourning," "The Flea," "The Good Morrow," Holy Sonnet 5, Holy Sonnet 10, Holy Sonnet 14
George Herbert, "The Pulley," "The Collar," "Easter Wings"
Anne Bradstreet, "Before the Birth of one of her Children," "The Author to Her Book"
 Edward Taylor, "The Preface" from *God's Determinations,* "Huswifery,"   Meditations 8, 16 (1st series)

Milton, *Paradise Lost*
 "Lycidas,"
Areopagitica

Restoration & 18th Century
Congreve, *The Way of the World*
Dryden, "MacFlecknoe," "Absalom and Achitophel"
Pope, *An Essay on Man,* Epistles 1 and 2*;* "The Rape of the Lock."
Swift, "A Modest Proposal," *Gulliver's Travels,* Book IV
Johnson, *Rasselas*
Franklin's *Autobiography,* Parts 1 and 2; *"*The Way to Wealth"
Dafoe, *Moll Flanders*
Goldsmith, *The Deserted Village*
Crabbe, *The Village*

Romantic (British and American)
Blake*, Songs of Innocence and Songs of Experienc**e*
Austen, *Pride and Prejudice*
Shelley*, Frankenstein*
Wordsworth, "Preface" to *Lyrical Ballads,* "Tintern Abbey," "Ode: Intimations of Immortality," "My Heart Leaps Up," "The World Is Too Much With Us," "I Wandered Lonely as a Cloud," *The Prelude*, Books I, XII, XIII, XIV
Coleridge, *Biographia Literaria,* Chs. 13, 14, 17, "The Rime of the Ancient Mariner," "Kubla Khan," "Dejection: An Ode," "Frost at Midnight."
Shelley, "Ode to the West Wind," "To A Skylark," "Hymn to Intellectual Beauty."
Keats, "Ode to a Nightingale," Ode on a Grecian Urn," "To Autumn," "Ode to Melancholy," "On First Looking Into Chapman's Homer," "La Belle Dame San Merci."

Whitman, *Song of Myself*, "When Lilacs Last in the Dooryard Bloom'd"
Dickinson, Johnson numbers 49, 303, 324, 401, 1078, 1129, 1624, 1732.
Emerson, "The American Scholar," "The Poet"
Thoreau, *Walden*
Hawthorne, *The Scarlet Letter*
Melville, *Moby-Dick*
Poe, "The Fall of the House of Usher," "The Cask of Amontillado."

Part II   Later Literature

Victorian
C. Rossetti, "Goblin Market"
Arnold, "Dover Beach," "The Scholar Gypsy"
Browning, "Andrea del Sarto," "Fra Lippo Lippi," "The Bishop Orders His Tomb," "My Last Duchess"
Tennyson, *In Memoriam,* "The Lady of Shalott," "Ulysses"
Dickens, *Hard Times*
Eliot, *The Mill on the Floss*
C. Bronte, *Jane Eyre*
Carlyle, "The Everlasting No," "Centre of Indifference," "The Everlasting Yea," and "Natural Supernaturalism" from *Sartor Resartus*
Arnold, *Culture and Anarchy,* Chapters 1 and 2

Mill, *On Liberty,* Chapter 3

American Realism
Stowe, *Uncle Tom's Cabin*
Chopin, *The Awakening*
Twain, *Huckleberry Finn*
Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Chapters I, VII, X, XIV, XXI, XLI
Frederick Douglass, *Narrative of the Life*
James, *The Turn of the Screw*
Crane, "The Open Boat"

Modern (British and American)
Yeats, "The Lake Isle of Innisfree," "Sailing to Byzantium," "An Irish Airman Foresees His Death,"
      "The Second Coming," "Easter 1916"
Eliot, *The Waste Land*, "The Love Song of J. Alfred Prufrock"
Stevens, "Sunday Morning," "The Idea of Order at Key West," "The Snow Man"
Frost, "After Apple-Picking," "Mending Wall," "Design," "Birches"
Conrad, *Heart of Darkness*
Joyce, *A Portrait of the Artist as A Young Man,* "The Dead"
Lawrence, "Odor of Chrysanthemums," "The Horse-Dealer's Daughter*"*
Woolf, *A Room of One's Own*
Langston Hughes, "The Negro Speaks of Rivers," "The Weary Blues"
Gwendolyn Brooks, "kitchenette building," "the mother," "We Real Cool"
Faulkner, *As I Lay Dying,* "Barn Burning"
Hemingway, *The Sun Also Rises;* "Hills Like White Elephants*"*
H.D., "The Walls Do Not Fall" from *Trilogy*
O'Connor, "Good Country People," "A Good Man Is Hard To Find"
Warren, *All the King's Men*
Hurston, *Their Eyes Were Watching God*
Miller, *The Crucible*
Wright*, Native Son*
Morrison, *Beloved*
Alice Walker, *The Color Purple*
Silko, *Ceremony*
Louise Erdrich, *Love Medicine*

Postmodern, World, and Postcolonial Literature
Dickey, *Deliverance*
Swift, *Waterland*
Stoppard*, Arcadia*
Ginsburg, *Howl*, "A Supermarket in California"
Bishop, "The Fish," "In the Waiting Room"
Lowell, "Skunk Hour," "For the Union Dead," "Quaker Graveyard"
Rich, "Living in Sin," "Diving Into the Wreck"
Plath, "Lady Lazarus," "Daddy"

Achebe, *Things Fall Apart;* "An Image of Africa"
Coetzee, *Waiting for the Barbarians*

Bessie Head, "Life"
Nadine Gordimer, "Town and Country Lovers"
Kincaid, "Girl"
Rushdie, *Midnight's Children*
Markandaya, *Nectar in a Sieve*
Jhumpa Lahiri, "A Temporary Matter"
Kingston, *Woman Warrior*
Borges, "The Garden of Forking Paths"
Marquez, "A Very Old Man with Enormous Wings"
Atwood, *Surfacing*

Sample Master's Comprehensive Examination in English based on READING LIST FOR M.A. in English with Concentration in Literature and M.A. Ed. in English students (Two-Year College Teaching and Comprehensive Education tracks) This List becomes effective for students who are admitted to the Graduate Program in English in August, 2006 and after.

Master's Comprehensive Examinations in English—Part I: Early Literature

Time: you will be given three (3) hours for this examination. This means that you will have approximately 45 minutes for each of the four things you are being asked to do. Plan you time accordingly.

Part I: Brief Answers: select <u>ten</u> (10) of the following items and discuss them enough to clarify them. If the term is associated with a particular period, writer, or work, identify that. If the term is a critical term, define it carefully and then explain in what contexts it may figure. If the term seems fairly general, give its specifically literary association or connotation.

1. dream vision

2. conceit

3. Metaphysical poetry

4. the picaresque tradition

5. soliloquy

6. pastoral

7. transcendentalism

8. epic

9. Gothic novel

10. "suspension of disbelief"

11. Shakespearean sonnet

14. "negative capability"

15. mock epic

II. Select <u>one</u> (1) essay topic from both A and B, <u>two</u> essays total. There will also be a poem for you to explicate (Part III), so watch your time.

A.
1. "The True test of comedy is that it shall awaken thoughtful laughter."
                                        --George Meredith

    Choose a novel, play, or long poem in which a scene or character awakens "thoughtful laughter" in the reader. Write an essay in which you show why this laughter is "thoughtful" and how it contributes to the meaning of the work as a whole.

2. In his essay "Walking," Henry David Thoreau offers the following assessment of literature:

          In literature it is only the wild that attracts us.
          Dullness is but another name for tameness. It is the
          uncivilized free and wild thinking in *Hamlet* and *The Iliad*,
          in all scriptures and mythologies, not learned in schools,
          that delights us.

    From the works you have read, choose a novel, play, or epic poem that you may have initially thought was conventional and tame but that you now value for its "uncivilized free and wild thinking." Write an essay in which you explain what constitutes its "uncivilized free and wild thinking" and how that thinking is central to the value of the work as a whole. Support your ideas with specific references to the work you choose.

3. Works of literature often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a substantial poem, a play, or a novel that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole.

II.

B. Select <u>one</u> (1) of the following and write a clear, well-developed essay on that topic:

1. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, an epic, or a

play that you know well and show how the author's manipulation of time contributes to the effectiveness of the work as a whole.

2. A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude. Select a literary work that produces this "healthy confusion" and write an essay in which you explain the sources of the "pleasure and disquietude" experienced by readers of the work.

3. Obviously, overt didacticism was favorably accepted during both the Old and Middle English periods. What lessons about the proper conduct of life was a reader (or auditor) expected to learn from the following works: *Beowulf*, *The Second Shepherds' Play*, *Everyman*, *Sir Gawain*, and *Troilus and Criseyde*.

III.   Explication of a poem: explicate the following poem, drawing attention to all aspects of the poem you see as significant: its diction, prosody, figures of speech, especially patterns of metaphor, symbols, form (genre), and theme(s). Whenever possible, make connections between the content of this poem and the larger themes and issue of its historical period and (if known) other poems by the same author. (You may mark up the copy of the poem given here, but try to make your explication itself self-contained with clear references to the poem.)

The Collar

1 I struck the <u>board</u>, and cried, "No more!	board: table.
2 I will abroad.	
3 What! shall I ever sigh and pine?	
4 My lines and life are free; free as the road,	
5 Loose as the wind, as large as <u>store</u>.	store: abundance.
6 Shall I be still <u>in suit</u>?	in suit: pertaining.
7 Have I no harvest but a thorn	
8 To let me blood, and not restore	
9 What I have lost with <u>cordial fruit</u>?	cordial: medicinally stimulating.
10 Sure there was wine	
11 Before my sighs did dry it; there was corn	
12 Before my tears did drown it.	
13 Is the year only lost to me?	
14 Have I no <u>bays</u> to crown it?	bays: the wreath of honour.
15 No flowers, no garlands gay? all blasted?	
16 All wasted?	
17 Not so, my heart; but there is fruit,	
18 And thou hast hands.	
19 Recover all thy sigh-blown age	
20 On double pleasures; leave thy cold dispute	
21 Of what is fit and not; forsake thy cage,	
22 Thy rope of sands,	
23 Which petty thoughts have made, and made to thee	
24 Good cable, to enforce and draw,	
25 And be thy law,	

26   While thou didst <u>wink</u> and wouldst not see.   wink: close eyes.
27   Away! take heed;
28   I will abroad.
29   Call in thy death's-head there; tie up thy fears;
30   He that forbears
31   To suit and serve his need
32   Deserves his load."
33   But as I rav'd, and grew more fierce and wild
34   At every word,
35   Methought I heard one calling, "Child";
36   And I replied, "My Lord."

Master's Comprehensive Examinations in English
Part II: Later Literature

Time: you will be given three (3) hours for this examination. This means that you have approximately
45 minutes for each of the four things you are being asked to do. Plan your time accordingly.

Part I: Brief Answers: select <u>ten</u> (10) of the following and discuss them full enough to clarify them. If
the item is associated with a particular period, writer, or work, identify that. If the term is a critical
term, define it carefully and then explain in what contexts it may figure. If the term or item seems
fairly general, give its specifically literary association or connotation.

    1. "sweetness and light"

    2. stream of consciousness

    3. realism

    4. Pre-Raphaelites

    5. confessional poetry

    6. New Criticism

    7. epiphany

    8. dramatic monologue

    9. slave narrative

    10. "angel of the house"

    11. postmodernism

    12. magical realism

13. colorism

14. Southern Gothic

15. free verse

II. Select <u>one</u> (1) essay topic from both A and B, <u>two</u> essays total. There will also be a poem for you to explicate (Section III), so watch your time.

    A.
1. Following the critical position of Zola, late nineteenth century naturalism was dominated by its commitment to some form of determinism (Darwin—with his "survival of the fittest" idea; Marx—with his ideas of economic determinism and class struggle, and, later, Freud—with his ideas of the effects on human action of the unconscious) and consistently tended to focus on the working class or the marginalized in society and to treat them as victims of powerful forces. Discuss, first, how specific aspects of naturalism are manifested in specific writers of the late nineteenth or early twentieth century
and, second, point out elements of naturalism you see still being used by writers in mid or late twentieth century fiction.

2. One of the important developments of the Victorian Period was the development of a political labor movement. In 1880 three Labor candidates won seats in Parliament for the first time. America was racked by labor unrest like the Pullman strike in Chicago. While some artists turned away from all this completely, others tried to deal with issues of work and economics—however partially. Discuss the treatment of the subject in such writers as Charlotte Bronte, George Eliot, Charles Dickens, Virginia Woolf, T. Carlyle, and Kate Chopin, using at least two for your discussion.

3. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, a play, or a short story, and show how the author's manipulation of time contributes to the effectiveness of the work as a whole.

II.   B. Select <u>one</u> (1) of the following and write a clear, organized essay on the topic:

1. *Home sapiens* is a communal species, and, as such, needs some form of government and authority whether he likes it or not. And with authority comes its twin offspring: duty and conduct. In a good essay, discuss the treatment of authority and resistance to authority in at least three writers of the 19th and 20th centuries. You might think of Twain's *Huckleberry Finn*, Chopin's *The Awakening*, Woolf's *A Room of One's Own*, Joyce's *A Portrait of the Artist as a Young Man,* Faulkner's "*Barn* Burning," the narratives of Jacobs and Douglass, and Miller's *The Crucible*, for example.

2. Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Choose a novel or a play that contrasts two such places, and write an essay in which you demonstrate the meaning and significance of the contrasted places to the work as a whole. You might think of Conrad's *Heart of Darkness*, Bronte's *Jane Eyre*, Douglass' *Narrative*, Chopin's *The Awakening*, Crane's "The Open Boat," Warren's *All the King's Men*, Twain's *Huckleberry Finn*, Hurston's *Their Eyes Were Watching God*, and Kingston's *Woman Warrior*, for example.

3. One definition of madness is "mental delusion or the eccentric behavior arising from it." But Emily Dickinson wrote

> Much madness is divinest Sense—
> To a discerning Eye—

Novelists and playwrights have often seen madness with a "discerning Eye." Select a novel or a play in which a character's apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the "madness" to the work as a whole. You might consider Faulkner's *As I Lay Dying*, Morrison's *Beloved*, Silko's *Ceremony*, Conrad's *Heart of Darkness*, Wright's *Native Son*, and Swift's *Waterland*, for your discussion.

III..Explication of a prose passage: explicate the following passage, drawing attention to all aspects of the piece you see as significant: its point of view, style, diction, metaphors, theme, symbolism, setting, characterization, and figures of speech. Whenever possible, make connections between the content of this passage and the larger themes and issue of its historical period and (if known) other writing by the same author. (You may mark up the copy of the passage given here, but try to make your explication itself self-contained with clear references to the passage.)

> The Commissioner went away, taking three or four of the soldiers with him. In the many years in which he had toiled to bring civilization to different parts of Africa he had learned a number of things. One of them was that a District Commissioner must never attend to such undignified details as cutting a hanged man from a tree. Such attention would give the natives a poor opinion of him. In the book which he planned to write he would stress that point. As he walked back to the court he thought about that book. Every day brought him some new material. The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph at any rate. There was so much else to include, and one must be firm in cutting out details. He had already chosen the title of the book, after much thought: *The Pacification of the Primitive Tribes of the Lower Niger.*

COMPREHENSIVE EXAMINATIONS READING LIST FOR M.A. IN ENGLISH WITH RHETORIC AND COMPOSITION CONCENTRATION

This List becomes effective for students who are admitted to the Graduate Program in English in August, 2006 and after.

M.A. IN ENGLISH – RHETORIC AND COMPOSITION CONCENTRATION READING LIST FOR COMPREHENSIVE EXAMS

Required:

CLASSICAL RHETORIC (in chronological order)

Gorgias. Encomium of Helen*
Isocrates. from Antidosis*; from Against the Sophists*
Plato. Gorgias*; Phaedrus*
Aristotle. Rhetoric. Any translation mentioned in introduction to Aristotle in The Rhetorical
      Tradition* (read Aristotle's entire text)
Locke, John. from An Essay Concerning Human Understanding*
Nietzsche, Friedrich. "On Truth and Lies in a Nonmoral Sense"*

CONTEMPORARY RHETORIC (in chronological order)

Bakhtin, Mikhail. from Marxism and the Philosophy of Language*; from The Problem of Speech
      Genres*
Richards, I. A. from The Philosophy of Rhetoric*
Burke, Kenneth. from A Grammar of Motives*; A Rhetoric of Motives*; Language as Symbolic
      Action: Essays on Life, Literature, and Method*
Foucault, Michel. "Panopticism." from Discipline and Punish: The Birth of the Prison. New York:
      Vintage Books, 1995; from The Order of Discourse*
Derrida, Jacques. "Signature Event Context"*
Booth, Wayne C. Modern Dogma and the Rhetoric of Assent. Chicago: U of Chicago P, 1974. (read
      entire book)
Cixous, Helene. "Laugh of the Medusa"*

COMPOSITION STUDIES (in alphabetical order)

Berlin, James A. Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985.
      Carbondale, IL: Southern Illinois UP, 1987. (read entire book)
Berthoff, Ann E. "Killer Dichotomies: Reading In/Reading Out." Farther Along: Transforming
      Dichotomies in Rhetoric and Composition. Eds. Kate Ronald and Hephzibah Roskelly.
      Portsmouth, NH: Boynton/Cook, 1990.
---. "Recognition, Representation, and Revision." Journal of Basic Writing Fall/Winter (1981).

Bruffee, Kenneth A. "Collaborative Learning and the Conversation of Mankind." College English 46.7 (1984).

Delpit, Lisa D. "The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children." Harvard Educational Review 58.3 (1988). Rpt. in Landmark Essays on Basic Writing. Eds. Kay Halasek and Nels P. Highberg. Mahwah, NJ: Hermagoras, 2001.

Ede, Lisa and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." CCC** 35 (1984).

Elbow, Peter. "Embracing Contraries in the Teaching Process." Embracing Contraries: Explorations in Learning and Teaching. New York: Oxford UP. 1986. 141-59.

---. "Ranking, Evaluating and Liking: Sorting Out Three Forms of Judgment." College English 55.2 (1993).

Faigley, Lester. Introduction, Chapter 1, and Chapter 2. Fragments of Rationality: Postmodernity and the Subject of Composition. Pittsburgh: U of Pittsburgh P. 1992.

Freire, Paulo. Chapters 1 and 2. Pedagogy of the Oppressed. Rev. ed. New York: Continuum. 1993.

Huot, Brian. "Toward a New Theory of Writing Assessment." (Re)Articulating Writing Assessment for Teaching and Learning. Logan: Utah UP, 2002. 81-108.

Murray, Donald M. "Teaching Writing as Process and Product." Cross-Talk in Comp Theory: A Reader. 2nd ed. Ed. Victor Villanueva. Urbana, IL: NCTE, 2003.

Rose, Mike. Chapters 1, 2, 3, and 4. Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared. New York: Penguin, 1989.

Selfe, Cynthia L. "Technology and Literacy: A Story about the Perils of Not Paying Attention." CCC** 51 (1999).

Smith, Frank. Chapter 1. Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read., 6th ed.. Hillsdale, NJ: Lawrence Erlbaum Associates, 2004.

Nancy Sommers. "Between the Drafts." CCC** 43 (1992).

---. "Responding to Student Writing." CCC** 33 (1982).

*Available in Bizzell, Patricia and Bruce Herzberg, eds. The Rhetorical Tradition: Readings from Classical Times to the Present. 2nd ed. Boston: Bedford/St. Martin's. 2001.

**CCC = College Composition and Communication

Optional:

SECONDARY READINGS

Bizzell, Patricia and Bruce Herzberg, eds. The Rhetorical Tradition: Readings from Classical Times to the Present. 2nd ed. (Introductions to authors and periods)

Kennedy, George. Classical Rhetoric and Its Christian and Secular Traditions from Ancient to Modern Times.

Lindemann, Erika. Rhetoric for Writing Teachers. 4th ed.

Lucaites, John Louis, Celeste Michelle Condit, and Sally Caudill, eds. Contemporary Rhetorical Theory: A Reader.

Tate, Gary, Amy Rupiper, and Kurt Schick. A Guide to Composition Pedagogies.

Villanueva, Victor, ed. Cross-Talk in Comp Theory: A Reader. 1st or 2nd eds.

Sample MA/Composition Rhetoric Questions

Exam One: Rhetoric Section

Rhetorical theorists from Gorgias to Nietzsche to Foucault have debated the nature of truth, knowledge, and reality. Choose any two authors from your reading list – two from one period or one from each – and discuss how they define the relationship among these three important ideas.

Choose two rhetorical theorists from different time periods who you believe to be at practical or philosophical polar opposites. Define the differences you perceive between them, and explain the practical and/or philosophical consequences of these differences.

Exam Two: Composition Section

Choose three composition theorists and make an argument for their ideas or concepts as theoretical or philosophical grounding for teaching writing.

Discuss what you see as <u>one</u> (or at the most, two) of the most significant changes in writing instruction from before the 1960s, when composition studies became a field, to after the 1960s. Be sure to include in your discussion the implications of this change for writing and teaching writing.

Third Question on Each Exam:

Each exam will also include a question that requires students to make connections across the two reading lists—for example:

Which rhetorician from the rhetoric reading list has the most in common with contemporary composition studies, speaking in terms of theory as well as practice?

COMPREHENSIVE EXAMINATION FOR M.A. IN ENGLISH WITH PROFESSIONAL WRITING CONCENTRATION

PROFESSIONAL WRITING READING LIST

Professional Writing includes creative writing, business writing, and technical writing. A sample of representative works from these categories includes:

FICTION

The Art of the Short Story edited by Dana Gioia and R. S. Gwynn
Collected Stories by Flannery O'Connor
Open Secrets: Stories by Alice Munro
Individual short stories such as:
"A Rose for Emily" by William Faulkner
"A Good Man Is Hard to Find" by Flannery O'Connor
"A Small Good Thing " by Raymond Carver
"Cathedral" by Raymond Carver
"Shiloh" by Bobbie Ann Mason
"Everyday Use" by Alice Walker
"The Lottery" by Shirley Jackson
"The Dead" by James Joyce

CREATIVE NONFICTION:

In Short: A Collection of Brief Creative Nonfiction edited by Judith Kitchen and Mary Paumier Jones
Modern American Memoirs edited by Cort Conley and Annie Dillard
Individual creative nonfiction work such as:
"In the Face" by Richard Ford
"In Bed" by Joan Didion
"Silent Dancing" by Judith Ortiz Cofer
 "What They Don't Tell You About Hurricanes" by Philip Gerard
"The Courage of Turtles" by Edward Hoagland
"Mother Tongue" by Amy Tan
"The Search for Marvin Gardens" by John McPhee
"Buckeye" by Scott Russell Sanders
"The Clan of One-Breasted Women" by Terry Tempest Williams

BUSINESS AND TECHNICAL WRITING:
Orality and Literacy by Walter J. Ong
Techniques for Technical Communicators by Carol Barnum & Saul Carliner
Line By Line: How to Edit Your Own Writing by Claire K. Cook
        Writing at Work: Professional Writing Skills for People on the Job
        by Edward Smith & Stephen Bernhardt

Sample business/technical/web writing questions
- Discuss the rhetorical strategies used on the following web site and suggest revisions based upon professional standards of readability and usability.
- When developing a manual, which layout and design issue do you feel is most important with respect to the content of the manual?
- Discuss the creation of a house style.

Sample creative writing questions
- Discuss free verse from Walt Whitman to the present.
- Discuss two examples of ekphrastic poetry, one before and one after 1800.
- Discuss the role of primary research in developing character (use references to at least two short fiction authors).
- Stream of consciousness: why/not

Length of exam as well as type and number of questions will be determined by the student in consultation with the PW advisor. The exams will be administered according to the same schedule as the other English MA comprehensive exams. The student **must**:
- inform the Director of Graduate Studies in English who that student's PW advisor will be;
- work with the advisor to develop the reading list well in advance of the exam;
- allow the advisor sufficient time to create the exam.

COMPREHENSIVE EXAMINATIONS READING LIST M.A. FOR M.A.-TESOL, M.A. Ed.-TESOL, and M.A.T.-TESOL

1. Mesthrie, Rajend, Joan Swann, Andrea Deumert, and William Leap. (2000). <u>Introducing sociolinguistics</u>. Philadelphiia: John Benjamins.
2. Wolfson, Nessa. (1989). Perspectices: <u>Sociolinguistics and TESOL</u>. Newbury. – out of print – available used
3. Bailey, K., Curtis, A., & Nunan, D. (2001). <u>Pursuing Professional Development: The Self as Source</u>. Boston: Heinle and Heinle.
4. Finegan, Edward. (1999). Language: Its Structure and Use. Third Edition. Boston: Heinle & Heinle.
5. Frommer, Paul and Edward Finegan. <u>Looking at Languages</u>. Second Edition.
6. Biber, Conrad, Leech. (2002). <u>Longman student grammar of spoken and written English.</u> Longman.
7. Conrad, Biber, Leech. (2002). <u>Workbook for the Longman student grammar of spoken and written English.</u> Longman.
8. Biber, et al. (1999). <u>Longman grammar of spoken and written English</u>. Longman.
9. Greenbaum and Quirk. (1990). <u>A student's grammar of the English language</u>. Longman.
10. Brown, H. D. (2000). <u>Principles of language learning and teaching</u>, 4th edition. New York: Longman.
11. Celce-Murcia, M., (Ed.). (2001). <u>Teaching English as a second or foreign language</u>, 3rd edition. Boston: Heinle & Heinle/Thomson Learning.

12. Lightbown, P. and Spada, N. (1999). <u>How languages are learned</u>, 2nd edition. New York: Oxford University Press.
13. Avery, P., & Ehrlich, S. (1992). <u>Teaching American English pronunciation.</u> Oxford: Oxford University Press.
14. McCarthy, M. (1998). <u>Spoken language and applied linguistics</u>. Cambridge: Cambridge University Press.
15. Mendelsohn, D., & Rubin, J. (1995). <u>A guide for the teaching of second language listening</u>. San Diego, CA: Dominie Press.
16. Celce-Murcia, M. (Ed.). (2001). <u>Teaching English as a second or foreign language</u> (3rd ed.). Boston: Heinle & Heinle.
17. Grabe, W. (Ed.) (1998). <u>Annual Review of Applied Linguistics, 18: Foundations of second language teaching.</u>
18. McDonough, J., & Shaw, C. (2003). <u>Methods and materials in ELT: A teacher's guide</u>. Cambridge, MA: Blackwell.
19. Celce-Murcia, M. (Ed.). (2001). <u>Teaching English as a second or foreign language</u> (3rd ed.). Boston: Heinle & Heinle. (C-M)
20. Grabe, W., & Kaplan, R. B. (1996). <u>Theory and practice of writing: An applied linguistic perspective</u>. New York: Longman. (G & K)
21. Grabe, W., & Stoller, F. L. (2002). <u>Teaching and researching reading</u>. New York: Longman.
22. Stahl, S. A. (1999). <u>Vocabulary development</u>. Cambridge, MA: Brookline Books.
23. Ur, P. (1988). <u>Grammar practice activities: A practical guide for teachers</u>. New York: Cambridge University Press.
24. Christison, M.A., & Stoller, F. L. (Eds.). (1997). A handbook for language program administrators. Burlingame, CA: Alta Book Center.
25. Graves, K. (Ed.). (1996). Teachers as course developers. New York: Cambridge University Press.
26. Richards, J. C. (2001). Curriculum development in language teaching. NY: Cambridge University Press.
27. Hughes, Rebecca. (2003). Teaching and Researching Speaking. New York: Pearson.
28. Hyland, Ken. (2001). Teaching and Researching Writing. New York: Pearson.
29. Rost, Michael. (2001). Teaching and Researching Listening. New York: Pearson
30. Biber, Douglas. (1992). Variation across speech and writing. Cambridge: Cambridge University Press
31. Biber, Douglas. (1995). Dimensions of Register Variation. Cambridge: Cambridge University Press
32. Holmes, Janet. (2001). An Introduction to Sociolinguistics. New York: Pearson
33. Labov, William. Language in the Inner City: Studies in the Black English Vernacular.

Sample Examination Questions for M.A.-TESOL, M.A.T.-TESOL, and M.A. Ed.-TESOL Tracks

Methodology (Remember this section includes Foundations)

1. Discuss at least three sources of differences between the language learning processes and outcomes observed in young children versus adults. Cite related research, and explain implications for classroom instruction for each group of learners.
2. Select two skill areas from the following list which can be integrated in classroom instruction: reading, writing, speaking, and listening. Then discuss those skill areas by answering these questions:
   a. Explain the theoretical rationale and language learning theories underlying the skill areas you have selected.
   b. With reference to a specific teaching situation that you have faced or might expect to face, describe 1) the instructional issues related to integration of these skills; 2) appropriate teaching techniques and classroom activities; 3) selection of materials; 4) student and teacher roles.

Sociolinguistics

1. The following two texts come from different sources: the first from an academic journal, and the second from a personal essay in a popular magazine. Compare the situational and linguistic characteristics of the two texts based on the framework of register variation.

Text 1
There are few figures in literature or modern culture that surpass the stepmother for her capacity to evoke consistently negative associations. Like all good narratives, the stepmother story is a compelling one. It offers a vivid antagonist, a simple but gripping plot, and a moral lesson; furthermore, it moves us. The story, that of a pernicious stepmother doing harm to her good and helpless children, is so powerful that it has survived at least 10 centuries and transcends country and culture (Wald, 1981). The dilemma for many women is the lack of congruency between their own lived stepparenting experience and those of the legendary stepmother. There are also few alternative stories depicting caring, committed stepmothers, and this dearth of positive role models may lead to cognitive tension and role strain for both stepmothers and their families. Thoughts about the influence of the stepmother story and ways of counteracting it gave rise to the focus of this article: facilitating a stepmother support group that is based on narrative theory and technique.

(Ann C. Jones, Transforming the Story: Narrative Applications to a Stepmother Support Group. *Families in Society* 85 (1): 129-138, 2004.)

Text 2
I wish there were some term in our language for my relationship to Pam. Saying "my husband's ex-wife" is a bit long. I know some stepmoms have much more colorful names for the mother of their

husband's children. I've often heard "the ex," usually said with disdain. Anyone, even a child, could hear the hate. I mostly just refer to her as "Pam," maybe "the kids' mom" if it's someone who doesn't already know her. I say it like I'm talking about a friend, which sometimes confuses people. We're not best buddies or anything, since, besides Dave and their kids, there's not that much we have in common. But the children (two boys and a girl, ages 14, 12, and 10) provide us with lots of material to talk about, and lots of reason for treating each other with kindness. After watching the movie "Stepmom," I felt very fortunate that my relationship with Pam was so good. At one point, early on in our relationship, she turned to me and said: "I hope my daughter grows up to be just like you." I almost cried. I'd hoped she wouldn't worry about leaving the children with us some weekends, and that she wouldn't say anything too unkind about me to her children. She blew me away.

(Mary Putnam, "What do I call my husband's ex? Friend." *Newsweek*, March 18, 2002.)

2. Compare and contrast the framework of variationist sociolinguists (exemplified by the work of Labov and others; geographic variation studies, social variation studies) with some other major areas of research within sociolinguistics (e.g., conversation analysis, discourse analysis, register variation). Include discussion of the underlying theoretical assumptions as well as methodological issues or assumptions. In your discussion, identify strengths and weaknesses of each approach, citing relevant authors and their work when appropriate.

Grammar

1. Analyze the following sentences by diagramming them. In your diagrams, label the forms, grammatical functions, and word classes of all words and constituents in each sentence.
   a. What is the relationship between teachers' beliefs about students and the purpose of literature?
   b. He prepared for the competition in Phoenix by studying his training book.
   c. My coffee is cold and I'm told it's time to get back to work.
   d. The social sciences continue to justify their legitimacy by the claim that they are sciences.
   e. One of the things that the World Health Organization is interested in knowing his whether people have ever gone to a physician.

2. The clause is a major unit of grammatical analysis. One important distinction for dependent clause types relates to the concept of "finiteness." Identify and illustrate the structural and functional differences between finite and non-finite dependent clauses. In addition, identify and illustrate 4 specific dependent clause types: 2 finite clause types, and 2 non-finite clause types.

Curriculum and Program Administration

Imagine that you have just been hired in a language program that endorses, at most of its levels of instruction, a grammar-based approach. Faculty and student discontent have inspired program administrators and faculty to rethink the curriculum. You have been hired specifically to assist them in the curriculum-renewal process.

What are the steps that you would take as part of the curriculum-renewal process? For each step, describe the process in detail, providing a rationale for the step, a description of the actions that you would take, and a discussion of considerations that might come to play. List relevant literature when appropriate.

SAMPLE OF TRADITIONAL SCHOLARLY THESIS ABSTRACTS

1. Literature

ABSTRACT

for

"Wilde above Rule or Art": Creative Disorder in *Paradise Lost*

by

Jennifer R. Wallace

1.   **Present State of Scholarship Relative to this Topic**:

Traditionally, Milton studies have focused on the divine order found in *Paradise Lost*: the order of the cosmos, of the angels, of Adam and Eve's relationship, of the relationship between God and His creations, and of The Creation itself. However, recent scholarship on *Paradise Lost* has made new insights into Milton's portrayal of Eden and the act of creation. Scholars have noted that rather than presenting Eden as ordered, pristine, and uncomplicated, Milton describes it as lush and wild. Similarly, they have observed that acts and states of creation in *Paradise Lost* are often complex and unpredictable. While contemporary scholars do recognize these disorders, they generally either reduce them to comprehensible patterns or dismiss them as surface weaknesses of a predominant, underlying order. Yet where some critics attribute disorder to Milton's poetic license or even poetic inadequacy, others recognize Milton's treatment of disorder as deliberate and innovative. For example, in attempting to explain Milton's nontraditional use of biblical and theological sources, which most critics dismiss as his muddled interpretations, Regina Schwartz suggests that patterns exist in that disorder which we are only just now beginning to recognize. Other critics, such as Murray Roston, label Edenic disorder as a verbal rendering of a basic principle of Baroque art: the twisting and fusing of diverse art forms into one unified vision. Another scholar, Barbara Lewalski, sees rhetorical disorder as Milton's cry against deceptive oratory and his insistence that Truth be represented in unornamented language. Still other scholars, such as Roland Mushat Frye and Diane McColley, explore *Paradise Lost*'s iconographic disorder and its parallels in seventeenth-century painting and architecture. However, while many scholars have and are exploring the disorder in *Paradise Lost*, most stop short of viewing this characteristic as systemic or purposeful.

2.   **The Distinctive Contribution I Hope To Make**:

Reviewing such scholarly investigations has led me to conclude that one crucial key to understanding Milton's epistemology is his treatment of disorder. I will therefore demonstrate that not only is disorder implicit in Milton's concept of Eden and in all acts of creation, but it is also, to Milton, the natural state of perfection. Milton's innovative view of disorder as a state of perfection contrasts sharply with traditional conceptions of the Edenic state. Instead of simply adopting an image of Eden as a place of leisure without care or as a place of structured order, Milton's *Paradise Lost* paradoxically contains systems of wildness, chaos, and excess. I stress, however, that Milton's ideology does not disregard, diminish, or undermine the traditional understanding of Eden and the act of creation. Rather, my examination of disorder's real importance will provide a new insight and dimension to *Paradise Lost* that actually complements traditional views rather than threatens them.

In Milton's view of creation, order and perfection are not synonymous. I will demonstrate that Milton envisioned the genesis of any beneficial and divine creation to stem from a state of disorder. Although

many others had and have described creation as springing from a chaos, Milton's embedding of chaotic qualities within prelapsarian Eden differs widely from ordered portrayals in earlier art, literature, and theology. While disorder is used in other genres, such as drama, to describe social and psychological states, Miltonists have not sufficiently investigated its use to describe the Edenic state of *Paradise Lost*. Though drama may lend itself to such ideas of disorder, I will show that Milton's use is original in the epic genre.

As Milton's God creates the cosmos from the *prima materia* of Chaos, He also engenders a creation possessing similar disordered qualities. By endowing Eden with a lushness and wildness similar to the material of Chaos, the divinely created beings (Adam and Eve) are given their own *prima materia* with which to create. They are commanded to bring order from disorder by way of their active virtue and active reason. In *Paradise Lost*, human actions are creative acts. Thus, to Milton creation is a continual, generative process of forming order out of disorder--a disorder not undesirable or evil but perfect and beneficial. I will denote this as "Disordered Creativity."

God's command for Disordered Creativity and, further, for active creation and active living is found not only in *Paradise Lost* but also in his earlier prose work, *Areopagitica* (1644). Here Milton first communicates his conviction that all humanity must live as generative and energetic co-creators: "I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed"(11). Thus, later in *Paradise Lost*, he presents an Adam and Eve that are "Authors to themselves in all" (III. 122) and are consequently "Sufficient to have stood, though free to fall" (III. 99). They are given the choice to actively mold Creative Disorder or to regress into a state of destructive disorder as Satan does. Thus, Milton's ideology of Creative Disorder underlies his entire artistic presentation.

I will focus on the role of Creative Disorder in *Paradise Lost* by exploring three significant ways in which this concept manifests itself in the poem:
1. the image of Eden's innocence and perfection as a state of disorder "tending to wild" (Books IV, V, VII);
2. the disorder of the poem's total narrative structure (for example, the Creation is presented in fragments by three different people in three different books and must be reassembled by an active reader); and
3. Satan's destructive rather than creative use of disorder (Books I, II, VIII, and IX).

I will augment my analysis of the poem by considering relevant portions of two of Milton's prose works, *Areopagitica* and *De Doctrina Christiana*.

3. **Tentative Outline and Chapter Titles:**

   I. "Say First": Milton and the Tradition of Disorder
   II. "Tending to Wild": Edenic Disorder and the State of Perfection
   III. Narrative Disorder in the Structure of Paradise Lost
   IV. "A Broad and Beat'n Way Over the Dark Abyss": Satan's Destructive Disorder versus Creative Disorder
   V. "By Decision More Imbroiles the Fray": Conclusions About the Relationship Between Order and Disorder

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2. Creative Writing

ABSTRACT
for
A Twilight Reel
by
Michael Cody

1.   **A statement of the project**:

I propose to write a full-length collection of short stories set in the Appalachian town of Runion, North Carolina. From an opening story tentatively titled "In the Bleak Midwinter," the collection will progress through a year in the lives of those who live in Runion and among its surrounding hills. Although each story will be flavored by the distinct seasons in these mountains, this steady progression through such a definite block of time should not dominate the structure. I hope instead to manipulate this passage through a year so that it will be a subtle reinforcement of my chief thematic purpose, which is to try to capture a sense of the transitions taking place in the social and cultural spirit of Appalachia.

As distinctly, and at the same time almost as unobtrusively, as these seasons change, life here is slowly moving from its traditional isolated state--where accents could change from hollow to hollow and hill to hill, where a person born in one place remained a native of that place no matter how much of his or her life was spent elsewhere--to some backwoods version of the global community. Satellite dishes pimple the hillsides behind weather beaten mobile homes; stand, eyeing the heavens, among the mossy gravestones of hilltop family cemeteries; perch on the ridgepoles of rusty-dusty barns. Of course, I do not mean to imply that satellite dishes are bad in and of themselves, but in this proposal they may serve a synecdochic purpose in trying to understand why traditions are being lost.

Two of the stories—"Overwinter" and "Jamboree"--are already drafted. Drafts of three others--"In the Bleak Midwinter," "A Poster of Marilyn Monroe," and "Grist for the Mill"--are beyond the midway point. Other tentative titles are "The Day that It Rained Forever," "An Ageless Fire," "Decoration Day," and "Two Floors Above the Dead." Characters that appear in the stories already drafted range from several elderly women and men down through the ages to an eleven year old boy, a range that should work nicely with my idea of traditions in transition. The collection should be further unified by the fact that some characters will move in and out of various stories in the same way people move in and out of each other's lives in a small town like Runion. I hope this will take my work beyond the scope of the average contemporary short story collection, adding to its unity and, at the same time, giving it some of the qualities of an episodic novel.

2.   **The challenge to my developing craft**:

In the early part of this century the actual Runion hung on a hill above the French Broad River between Marshall and Hot Springs in Madison County. A sawmill town of over sixty houses, it died when the mill shut down with the rest of the country in the early 1930s. Today some scattered concrete foundations and a single line of jonquils blooming in what once was somebody's yard are all that remain of Runion.

What I am attempting to do is recreate this Runion. It should become something like Faulkner's Jefferson, Hawthorne's Boston Concord-Salem, and, in this collection in particular, Joyce's Dublin and Anderson's Winesburg. Creating the community at large, as this group of stories will force me to do, will be immensely helpful in whatever else I write for which Runion could serve as a setting. (I have in mind at least two other novels to be set there).

Of course, the very nature of such a project will aid me in the development of my own particular voice, allowing me to experiment with slightly different textures from story to story. An overall unity in the voicing of the narratives will help maintain the unities of theme, setting, and tone.

I see this collection fitting into the tradition of the many other writers, some of whom are listed above, who have established a place in their fiction, a place they come to know so well they are able to use it as a canvas on which all of their other ideas can be explored. But I realize this involves more than just creating a blueprint of a town or a county or a geographical area. Only through knowing the spirit of the place and its people (and the time, too), can a writer create wonderful art from the blueprints in their minds.

Since the stories in my collection will be set in a contemporary time frame, the actual style will be influenced by those current writers I admire most: among them Cormac McCarthy, Toni Morrison, Thomas Pynchon, Louise Erdrich, Jim Harrison, and Richard Hugo (a poet of place). McCarthy's use of language intrigues me. Morrison's blending of past and present in *Beloved* is also something I'm interested in experimenting with. Certainly many other things I have read will affect my writing in ways I will not even be aware of.

My reasons for proposing a creative thesis are many, but chiefly I am excited about the benefits of the close readings and learned criticism my work will receive from my thesis director and the other readers. My goal is to come to the end of this project with a publishable manuscript in hand.

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3. Rhetoric and Composition

Rain Newcomb

Inbetween Word and Image: Dialectical Reading Strategies in Comics

I. Intent

I intend to undertake a rhetorical study of comics, exploring the question of how this hybridized medium combines words and images to create meaning. How do you read a comic? How do literary and visual reading strategies apply to the medium? In what ways do comics require new reading methods? Just as a written text requires specific reading techniques and has developed its own set of conventions, visual art also requires specific reading techniques and has a different set of conventions. In combining the two, comics create the necessity of finding new reading strategies and new ways of negotiating between these strategies. I will be investigating the question of how comics are read by combining well-established reading theory with contemporary comics scholarship, against a background of relevant rhetorical theory. I hope to discover how reading comics require different choices on the part of the reader, choices that are based on how the language of comics reflects and deflects the reality they seek to share with the reader. The sets of choices the reader must make to read a comic crystallize and become a fixed part of the discursive formation of both comic creators and readers. Then individual artists push against the discursive formation, creating ambiguity for the reader and transforming the way comics are read, starting the whole process in motion again. After figuring all this out, I will apply my findings to two specific comic books.

II. Current State of Study on this Topic

In the past 20 years, the field of comics scholarship has taken off. New journals, conferences, and graduate-level degree programs have sprung up to explore this emerging field. For the first time this year, the MLA conference convened a discussion list for the study of comics. As comics become texts in more and more classrooms, from middle school to college and beyond, the question of how comics are read becomes increasingly important. Because comics is an inherently interdisciplinary medium, there are a number of different disciplinary approaches to studying comics. Generally, the approaches break down into four main categories: historical, cultural, aesthetic (theoretical considerations of medium/form), and literary. In proposing a rhetorical approach to understanding comics, I will necessarily draw from all four of these categories, since rhetoric is interested in how history, culture, and language (which in comics means both the artistic and literary languages that co-exist) interact.

Although the definition of comics is ambiguous, owing to the heterogeneous nature of the medium, many scholars agree that there is something intrinsically important to the ambiguity of definition. Comics scholar Joseph Witek posits the definition I will be using for this thesis. In 2009, Witek wrote that a comic is "a historically contingent and evolving set of reading protocols that are applied to texts, that to be a comic text means to be *read* as a comic" (149). From this starting point, the question of how readers make meaning from a comic becomes crucial. Witek also examines the way comics employ new reading strategies as the medium develops over time. Scott McCloud and Will Eisner helped lay the foundation for American comics scholarship. From the perspective of comics creators, their work begins to examine how the combination of words and images create meaning.

In the past fifteen years, many American scholars have brought various criteria and theoretical approaches to the study of comics. The work of these scholars frequently touches on the question of how comics are read. Thierry Groensteen, a French scholar whose book *A System of Comics* was recently translated, discusses how comics achieve meaning. Amy Kiste Nyberg's historical research

unintentionally shows how the unique reading strategies required by comics exacerbated the culture war in the 1950s. The anthology *A Comics Studies Reader* contains relevant scholarship, including the essay in which Witek proposes his definition of comics.

Reading theorists and rhetoricians don't talk a lot about comics, but their theories are very applicable. Mikhail Bakhtin, writing in defense of the novel (another medium that was poorly-received at its inception and criticized for many of the same reasons comic books are criticized), says novels require a distinct set of criteria for reading because of the ways they use language. Similarly, comics cannot be examined using the criteria of another medium. Kathleen McCormick theorizes about how a text constructs its reader, and how a reader is constructed by a multitude of texts. The emerging field of visual rhetoric will also contribute meaningfully to my thesis. This field uses rhetorical principles to study how people interact with visual images, and then flips the question to see how these forms of new media affect rhetorical principles. Rather than completely re-inventing this scholarship, I will draw upon the work that has already been done in visual rhetoric, such as that of W. J. T. Mitchell and Edward Tufte.

III. Approach

I will be applying rhetorical theory, reading theory, and comics theory to the question of how readers make meaning from a comic. Although comics scholars frequently brush up against rhetorical theory, the nature of their inquiry and the demands of their disciplines keep them from fully exploring the rhetorical implications of their work. After developing a theory of how readers make meaning from comics, I will apply it to Alison Bechdel's *Fun Home* and David Mazzucchelli's *Asterios Polyp*. Both of the comics I propose to study won Eisner awards (the most prestigious award in the field), one in 2008 and the other in 2010. Bechdel and Mazzucchelli have been working in the field for almost 30 years. While Bechdel spent most of her career writing and illustrating comic strips, Mazzucchelli established his career illustrating superhero comic books. The creators' backgrounds, history, and community all affect how they develop and utilize reading strategies.

IV. Distinctive Contribution

Using a rhetorical approach to study comics brings up a number of important questions generally unasked by the field of comics scholarship. Inversely, comics scholarship sheds new light on and adds interesting new dimensions to a number of long-standing rhetorical concerns. While much of reading theory can be adapted to comics, I have not yet come across a reading theorist that talks about reading comics. Reading comics creates a new a new type of reader, so the old forms of media must adjust. Similarly, the comics medium must also constantly readjust to its new readers.

V. Summary/Outline

Chapter 1: In Which a Few Questions Are Addressed

In this chapter, I will answer questions such as "What is a comic?" "What is reading?" and define other important terms. Although these questions seem simple, the debate they have sparked in their respective fields is considerable. I will discuss the reasons for the debate and stake out the most pragmatic position for my particular study. Having done so, I will also recognize the limits of my project, including the fact that I am only looking at single-creator, American comics that are generally classified as alternative comics. I will briefly discuss how these limitations may affect my project and how I will account for them. Finally, I will set up how a rhetorical approach to comics will work, why it is different, and the kinds of questions that one asks of comics when one assumes the rhetorical position.

Chapter 2: But What Do You Mean, Bakhtin?

In this chapter, I will discuss the theoretical framework for reading that Bakhtin sets up in *The Dialogic Imagination.* As Bakhtin calls for a new set of criteria to be applied to the distinctive reading strategies used by novels, so comics require their own criteria for being read and analyzed. How do these strategies need to be adapted for a text that combines words and images? I will figure out how Bakhtin's theories inform the strategies used in reading comics, and try to create a dialogic relationship with the theories put forth by comics theorists such as McCloud and Groensteen. I will also bring in other theorists whose ideas clarify and build on the work of Bakhtin, McCloud, and Groensteen. I will have to define the specific terms I will be using in my thesis, since the discursive formations of reading theory and comics theory are sometimes difficult to move between.

Chapter 3: Can't Get My Mind Out of the Gutter

This chapter will address the specific conventions of comics and what they mean both rhetorically and in terms of reading comics. Here, I will be primarily concerned with the gutter (the space between the panels). What happens when you read the gutter? Two rhetorical theorists wrestle with the concept of a "blank space" from a rhetorical standpoint. McCormick discusses how readers negotiate metaphorical gaps in texts. Cheryl Glenn examines the rhetoric of silence, which is what the gutter represents. However, the gutter has a materiality that demands a deeper application, and possible transformation, of these theorists' ideas. In the field of comics, much more study has been done on the gutter. McCloud sparked interest in this area of study with *Understanding Comics.* I will use all of these theorists, combined with the theoretical framework developed in Chapter 2, to figure out what happens when one reads the gutter and what that means for reading.

Chapter 4: Praxis Makes Perfect

In this chapter, I will apply the theoretical framework I have developed to two comics, Alison Bechdel's *Fun Home* and David Mazzucchelli's *Asterios Polyp.* These book-length comics use two different approaches to the medium, and ask the reader to make different sets of choices in negotiating the work. I will be examining how, why, and to what end these reading strategies are used. I will support my analysis with the scholarship that has been done on these particular comics. While the studies that have been done on Bechdel's *Fun Home*, with the exception of one piece by Adrielle Mitchell that applies Groensteen, are not overtly related to my topic of reading theory, they are examples of how different scholars have read this comic. Considerably less scholarship has been done on Mazzucchelli's comic because it was published so recently. However, there are a number of reviews (particularly one by Charles Hatfield) and interviews with the artist that will support my research. Juan Menses wrote an essay using Bakhtin to study two other comics.

Chapter 5: In Which Many Questions Will Be Asked, But Few Answered

After figuring out what reading theory means for comics, I will figure out what comics means for reading theory. Bakhtin was clear that, after developing a new set of reading criteria appropriate to a new medium, the new criteria must be applied to the old medium. How does reading comics create a new reader? And how must the old media adjust? Will comics change when the reader becomes aware of how she is reading?

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Activities for Graduate Students in English

Sigma Tau Delta: WCU' English Honor Society, inducts both undergraduate and graduate students who have demonstrated a high level of excellence in English studies.

Literary Journal: NOMAD, the literature and arts journal published by WCU's English Department, features poetry, prose, short fiction, and screenplays. *NOMAD* is published once a year. Check with Dr. Deidre Elliott for additional information about submissions and deadlines.

Graduate Research Symposium
Each year the Graduate School solicits research papers from graduate students across the campus. Papers are usually nominated or selected by graduate faculty members as either individual papers or put together as panels. Papers exhibiting superior research in their field are presented at the annual Graduate Research Symposium in April and are recognized at the Annual Graduate Awards Reception, at the conclusion of the Symposium itself. The symposium is an excellent opportunity for students to gain conference experience and to exchange ideas and research with their peers.

WCU ENGLISH GRADUATE FACULTY

FACULTY MEMBER	AREAS OF SPECIALIZATION

Dr. Mary Adams
   Associate Professor
   Ph.D., University of Houston
	Professional Writing/Poetry
	17th Century

Dr. James C. Addison, Jr.
   Professor
   Ph.D., Tennessee
	Fairy and Folktales
	James Joyce
	Rhetoric

Dr. Marsha L. Baker
   Associate Professor
   Ph.D., UNC-Greensboro
	Rhetoric
	Composition Theory and Practice

Dr. Chandrika Balasubramanian
   Associate Professor &
   Director of TESOL
   Ph.D., Northern Arizona
	Linguistics
	 ESL/TESOL

Dr. Michael Boatright
   Assistant Professor
   Ph.D., University of Georgia
	Emerson
	Reading Pragmatism

Dr. Catherine Carter
   Associate Professor &
   Director of English Education
	Education Methods
	Poetry

Ph.D., Delaware

Dr. Mae Miller Claxton
  Associate Professor
  Ph.D., University of Georgia
	Southern literature, Appalachian literature,
	American Literature

Dr. Annette Debo
  Associate Professor &
  Director of Graduate Studies
  Ph.D., University of Maryland
	Theory
	Afro-American Literature

Professor Pamela Duncan
  Assistant Professor
  M.A., N.C. State
	Creative Writing
	Appalachian Literature

Professor Deidre Elliott
  Associate Professor
  M.F.A., University of Arizona
	Nonfiction
	Creative Writing

Dr. Mimi Fenton
  Professor
  Ph.D., Kentucky
	Milton
	Restoration and 18th C

Dr. Brian Gastle
  Professor &
  Department Head (til Jan. 2013)
  Ph.D., University of Delaware
	Professional Writing
	Medieval Literature

Dr. Elizabeth Heffelfinger
  Associate Professor &
  Coordinator of Motion Picture
  Studies
  Ph.D., Carnegie-Mellon
	Film History
	Film Theory
	Documentary Film

Dr. Beth Huber
  Assistant Professor
  Ph.D., Missouri-Kansas City
	Rhetoric

Dr. Brent Kinser
  Associate Professor &
  Director of Undergraduate Literature
  Ph.D., UNC-Chapel Hill
	19th Century British
	Carlyle

Dr. Nathan Kreuter
  Assistant Professor
  Ph.D., University of Texas at Austin
	Rhetoric and Composition Theory
	Visual and Digital Rhetoric

Dr. Diane Martinez	Global Communication

| Assistant Professor | Scientific Rhetoric and Communication |
| Ph.D., Utah State University | |

Dr. Eleanor Petrone   Linguistics
  Assistant Professor   ESL/TESOL
  Ph.D., UNC-Chapel Hill

Dr. Brian Railsback   20th Century American Literature
  Professor &   John Steinbeck
  Dean of the Honors College
  Ph.D., Ohio University

Dr. Laura Wright   Postcolonial Literature
  Associate Professor   Ecocritical Theory
  Ph.D., Massachusetts—Amherst

HOW TO DO WELL ON THE M.A. COMPREHENSIVE EXAMS:
A Brief Guide

1. Try to take a variety of coursework so that you are prepared for questions across the full spectrum of your Concentration—whether Literature, Professional Writing, Rhetoric and Composition, or TESOL. **Remember, however, that courses at the graduate level are not designed to "teach to the test." You will certainly encounter some of the works that appear on your reading list in your courses, but you are responsible for reading broadly** *outside* **of your coursework as well.**

2. If you are taking the Literature Examination, familiarize yourself with the Introductions to each period within *The Norton Anthology of English Literature* and/or *The Norton Anthology of American Literature*. Also, read the introductions to relevant authors and works.

3. If you are taking the Literature Examination, as you read, group works by **genre**. Note possible connections within a genre across literary periods or across the Atlantic Ocean.

4. If you are taking the Literature Examination, make yourself familiar with key literary or critical terms. These are contained in many of the period introductions, mentioned above, as well as in Harmon and Holman, A *Handbook to Literature*.

5. If you are taking the Literature Examination, contact Dr. Annette Debo. If you are taking any TESOL Examination, contact Dr. Chandrika Balasubramanian. If you are taking the Professional Writing Examination, contact Professor Deidre Elliott. If you are taking the Rhetoric and Composition Examination, contact Dr. Marsha Lee Baker.

6. Be aware of the **Scoring Rubric** with which your exam is evaluated.

M.A. Examination Readers' Scoring Rubric for Essay Portion

This scoring guide should be useful for most of the essay responses you read. The score you assign (**Pass with Distinction**, **Pass**, or **Fail**) each student's examination should reflect your judgment of its quality as a whole. You should reward students for what they do well in response to the questions. Remember that students are under time pressure and high stress and the resulting essays are not necessarily finished or polished pieces. All examinations, even those scored **Pass with Distinction** are likely to exhibit occasional flaws in analysis or prose style and mechanics; such lapses should enter into your holistic judgment of the exam's quality.

Pass with Distinction: a superior exam

- is a clearly focused response to the topic in fluent prose
- is well organized and developed
- has unified and coherent paragraphs
- incorporates specific textual references and examples to support and illustrate its main points
- displays an awareness of the overall significance of the work, how it relates to other works which might be usefully compared or contrasted, and how it relates to the literary or historical period in which it appeared.
- shows, when appropriate, some familiarity with the important criticism concerning the work or works being discussed

Pass: an adequate exam

- demonstrates a thoughtful response to the topic within an overall plan, even if the treatment of some points is only perfunctory
- logically develops ideas in ordered paragraphs
- provides adequate textual references to support and clarify its ideas but occasionally fails to develop their significance or to connect them to the writer's points
- may have lapses in providing transitions between ideas
- may occasionally rely on unsupported assertions and generalizations

Fail: an inadequate exam

- is overly brief or undeveloped
- discusses the topic only generally or does not respond directly to the topic
- does not follow a reasonable or appropriate pattern of development
- lacks specific textual support for assertions and generalizations
- fails to develop appropriate examples or to connect them to the writer's points
- does not demonstrate an awareness of the work's overall significance or of its place within its historical or literary context

M.A. Examination Readers' Scoring Rubric for Identification Portion

This scoring guide should be useful for most of the identification responses you read. The score you assign (**Pass with Distinction**, **Pass**, or **Fail**) each student's response should reflect your judgment of its quality as a whole.

Pass with Distinction: a superior response

- **is accurate**
- **is cogent**
- **is complete**

Pass: an adequate response

- **is mostly accurate**
- **is reasonable**
- **is basically complete**

Fail: an inadequate response
- **is inaccurate**
- **is unconvincing**
- **is overly brief**

M.A. Examination Readers' Scoring Rubric Samples

Pass with Distinction: a superior exam, samples:

Sample 1

Mr Tulliver's quarrel with Mr. Wakem

In George Elliot's novel The Mill on the Floss, *Mr. Tulliver's quarrel with Mr. Wakem is over the rights to the mill, which has been in Mr. Tulliver's family for generations, but the rights to which are now threatened due to Mr. Tulliver's financial difficulties. Eventually, this quarrel leads to a physical fight, and this creates a rift between the two families which Tom Tulliver views as reason enough for Maggie, his sister and the novel's heroine, to end her relationship with Mr. Wakem's son, Phillip.*

Sample 2

The Bowre of Bliss

In Book II of Spenser's The Faerie Queen, *Guyon shows his adherence to the virtue of Temperance by winning a battle in the Bower of Bliss. This book represents Temperance, one of the twelve classical virtues; Spenser intended to frame the whole of* The Faerie Queen *around these twelve virtues, but he only completed six books.*

Sample 3

"Bow, stubborn knees, and heart, with strings of steel,
    Be soft as sinews of a new-born babe.
    All may be well."

This is a quotation taken from Shakespeare's Hamlet. *The lines are what Claudius says as he prepares to send Hamlet with Rosencrantz and Guildenstern to meet his death. Claudius, throughout the play, is torn by what he must do since his first crime (the murder of King Hamlet) demands that he keep taking actions. In this scene, Claudius tries to pray in hopes that through prayer he can save himself, his salvation being his main concern. Though he loves Gertrude, he allows her to drink the poisoned wine because, otherwise, he himself would have to fall, and that he finds unacceptable.*

Sample 4

Peter Giles, Raphael Hythloday, and Master More

These are the major figures in More's Utopia. *Peter Giles, a real-life friend of More, introduces the character More to Raphael Hythloday, whose name means "talker of nonsense." Hythloday tells More about his visit to Utopia, which means "no place," a country founded by Utopus.* Utopia *serves as More's critique of his society in the early 16th century, and also represents his ideal society based on commonwealth (no private property). Ironically, it is the subject of private property that incited the debate between More and Hythloday.*

Pass: an adequate exam, samples:

Sample 1

Peter Giles, Raphael Hythloday, and Master More

Peter Giles, Raphael Hythloday, and Master More are characters from Utopia. *In this text, More sought to create an ideal society which would be void of problems faced in the real world.*

Sample 2

The Bowre of Blisse

The Bowre of Blisse is from The Faerie Queen. *During his encounter with the dragon, Redcrosse was thrown into the Bowre of Blisse. Rather than being weakened further, Redcrosse was rejuvenated, which gave him the strength needed to overcome the dragon and save Una's parents, the king and queen.*

Sample 3

The spiritual autobiography of a medieval laywoman

The Book of Margery Kempe *is the first known autobiography of a woman in English. The autobiography is diarylike and is about Kempe's struggle with being a prophet (God speaks to her, she believes) and trying to get across God's message to unbelievers who chastise her.*

Sample 4

Falstaff

Sir John Falstaff is a character in Shakespeare's historical play, Part I Henry IV. *The play uses for the first time, a mix of serious and comedic plot lines. Falstaff is the trickster of the play. He acts as a foil to Hotspur throughout. He is most famous for his soliloquy on the uselessness of honor.*

Fail: an inadequate exam, samples:

Sample 1

The spiritual autobiography of a medieval laywoman

"The spiritual autobiography of a medieval laywoman" is referring to "The Wife of Bath's Tale" from the Canterbury Tales by Chaucer. The narrator of this tale addressed the group of storytellers in her prologue by saying that she had had many husbands and that none pleased her until her last. She explained how she belittled her husbands' inadequacies. She finally found happiness in compromise.

Sample 2

"Bow stubborn knees, and, heart with strings of steel,
      Be soft as sinews of the new-born babe.
      All may be well."

This line is taken from American Puritan writer Anne Bradstreet. Bradstreet's strong Puritan beliefs are depicted in all poetry she wrote, showing her sense of loyalty to God, her husband, and her children. This poem was written before the birth of one of her children.

Sample 3

Jemmy Legs and Baby Budd

Jemm*y Legs and Baby Budd are elements of American poet Melville's novel* Billy Budd.

Sample 4

"Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree. . .
Sing, Heav'nly Muse. . ."

This quote is spoken by Milton's Satan in Paradise Lost *as Adam and Eve fall from consuming the fruits of the tree of knowledge. He wants them to eat it because he knows they will fall and disappoint God.*

7. If you are taking an examination in Rhetoric and Composition, contact Dr. Beth Huber. Ask for productive ways to approach the Reading List.

8. If you are taking an examination in Professional Writing, contact Professor Deidre Elliott.

9. If you are taking an examination in TESOL, contact Dr. Chandrika Balasubramanian.

10. For whichever examination you are taking, the following will be probably be useful:

    - Skim the whole exam and lightly mark, if relevant, the I.D.s and essay topics you feel most confident about and intend to do.

    - Be sure to follow the directions (answer the right number of questions, etc.).

    - As you read the prompts for the essays, mark key words and phrases to help guide and to use in your response (the quickest way to write an inadequate exam is to write off the assigned topic (i.e., not respond to the question being asked). Make sure you understand what is being asked before you begin.

    - This is your chance to show—and prove—that you are familiar with and in control of the subject matter—whether in Literature, Professional Writing, Rhetoric and Composition, or ESL/TESOL. Using specific details and examples helps you to accomplish this, and so does the organization or structure of your response.

    - Especially if you are taking the Literature Examination, write for a dual audience, of readers who do know and of readers who don't necessarily know the subject matter of the topic; doing so will make you be accurate for the first group and more through in explaining/identifying for the second.

    - Provide a clear introduction that uses key words and phrases from the essay prompt and that, if possible, suggests your essay's point as well as its direction. Using the 5-paragraph essay construct can be a desirable thing.

    - As for helpful hints from graduate students, who might now be visiting instructors, who have completed earlier examinations in your Concentration. Ask them about their study materials, their test-taking techniques, things to watch out for, etc.

Where Do Our Graduate Students Go?

Esther Godfrey, M.A. in English, 1998, has completed the Ph.D. in English at The University of Tennessee, Knoxville. She has taken a job as assistant professor of English at the University of South Carolina, Spartanburg.

Leah Hampton, M.A. in English 2001, is Associate Director of the Writing and Learning Commons at WCU.

Heather Hollifield-Hoyle, M.A., Ed., 2002, is teaching English at Western Piedmont Community College in Morganton, NC.

Ellen Welles, M.A. in English, 2003, teaches English as a Second Language at Haywood Community College in Clyde, NC.

Laura Jones. M.A.-TESOL 2006 teaches at Valley Springs Middle School and has been nominated to serve on a panel to discuss ESL standards for the State of North Carolina.

Colin Christopher, M.A. in English, 2008, is pursuing a Ph.D. in literature at the University of Kansas.

Marshall Peck, MA-TESOL 2007 is teaching EFL to both adults and children in Poland.

Tim Hendrix, M.A.-TESOL 2007 teaches ESL and linguistics full time at Greenville University in South Carolina.

Eric Newsome, M.A. in English, 2007, is pursuing a Ph.D. in professional writing at Rensselaer Polytechnic Institute in New York.

Jacob Babb, M.A. in English, 2007, is pursuing a Ph.D. in composition and rhetoric at the University of North Carolina at Greensboro.

Tad Daggerhart, M.A. in English 2008, is pursuing an MFA in screen writing at the University of Southern California.

Jennier Doyle-Corn, M.A. in English 2009, is pursuing a Ph.D. at Florida State University.

Aggeliki Alimonos, M.A.T.-TESOL 2009, works at Johnston Elementary in Buncombe County.

Kelley Villota, M.A.-TESOL 2010, works at Wake Tech, Foreign Language Coordinator/Instructor.

Brian Graves, M.A. in English 2012, is a Lecturer in Literature & Language at the University of North Carolina at Asheville.

Some Ph.D. programs to which our Students have been accepted:

University of Kentucky	**University of South Florida**
Texas A&M	**Rensselaer Polytechnic Institute**
Florida State University	**University of Southern California**
University of Tennessee	**University of Kansas**
University of South Carolina	**University of Nebraska**
University of North Carolina at Greensboro	**University of Massachusetts-Amherst**