

ENGLISH DEPARTMENT GRADUATE HANDBOOK

Saint Louis University

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Students should consult the current [Graduate Education Catalog](#) for all general policy matters pertaining to graduate education at SLU. This handbook references policies specific to the College of Arts and Sciences and/or the graduate programs in English.

SECTION 1: PROGRAM OBJECTIVES

The graduate program provides students with scholarly training in English language and literature. Encountering courses that span the full experience of works in the English language – from Old English to Mark Twain and Gertrude Stein, and from Chaucer and Shakespeare to contemporary and postcolonial writing – students in the program have the opportunity to pursue specializations in a wide variety of literary fields and in the study of rhetoric and composition.

Responsive to interdisciplinary interests and to all of the theoretical discourses that connect the study of English language and literature to other literatures and cultures, the program is committed to equipping students with the disciplines and methods of literary and rhetorical analysis, as well as composition pedagogy, that will prepare them professionally for the careers they seek.

Graduate students have an active role in the program. Both our M.A. and Ph.D. students select their own examination advisors and have a prominent voice in shaping their examination and thesis committees. Reinforcing that voice is the English Graduate Organization (EGO), an active group that works with faculty to promote the professionalization of graduate students through workshops and participation in departmental committees. EGO also plans social events throughout the academic year.

Student Outcomes Assessment

The department deploys various forms of assessment to monitor the success of its degree programs in meeting programmatic goals. These assessment protocols, promulgated in 2015 and revised in 2017, are rooted in a broad spectrum of outcome-based evaluative measures, and include a proactive feedback loop that begins with issues raised in various fora, including EGO, runs through the department's graduate committee, and from there develops into policy proposals and programmatic change petitions that are considered and acted upon by the full tenure-track faculty acting as a committee of the whole.

SECTION 2: PROGRAM ADMINISTRATORS

Ms. Cathy Zimmer
Business Manager
Verhaegen Hall 320
314-977-2468
cathy.zimmer@slu.edu

Dr. Toby Benis
Chairperson
Adorjan Hall 127
314-977-3016
toby.benis@slu.edu

Dr. Jan Barber
Associate Dean for Graduate Education
Verhaegen Hall 220
314-977-2973
janet.barber@slu.edu

Dr. Rachel Greenwald-Smith
Director of Graduate Studies
Adorjan Hall 223
314-977-7130
rachel.g.smith@slu.edu

SECTION 3: PROGRAM ADMISSION POLICIES & PRACTICES

General

Degree-seeking graduate students are only admitted in the fall semester. The department's focus, over the past seven years, has been to accept high-ability, full-time students and to provide them with financial support in the form of a graduate assistantship. The department has no direct M.A. to PhD program, therefore, current master's students who wish to continue on into the PhD program must re-apply for admission. However, their applications receive special consideration. Part-time students are only admitted by exception; typically, part-time students would be members of the 1818 ACC teaching corps or SLU staff members seeking an advanced degree.

Prerequisites

For those seeking admission to the M.A. program, a B.A. in English (or at least 18 hours of successful work in upper-division English courses) is normally required. Applicants with different majors who possess strong backgrounds in English and American literature will also be considered.

The ordinary prerequisite for those seeking admission to the Ph.D. program is an M.A. in English, though students with M.A.s from other fields with strong backgrounds in English and American literature will also receive consideration. Only students who have completed or will soon be completing an M.A. degree will be considered for the Ph.D. program. Students who complete an M.A. at SLU may be considered for the Ph.D. program as internal candidates (see below).

Normative Expectations for Admission

The department seeks creative and ambitious graduate students who have achieved high levels of distinction and sophistication at well-regarded colleges and universities with rigorous B.A./M.A. programs. While the evaluation of candidate files is holistic, admitted students on the St. Louis campus typically have high GPAs (3.7 and above in English) from these institutions; have scored at or above the 90th percentile in the Verbal portion of the GRE General Test and/or 4.5 or above on the Writing portion of the test; and should be able to identify a field/area of study, a possible thesis/dissertation topic, and specific faculty in the department with whom the students would like to work.

Specific admission requirements may vary over time, including the application deadline. These requirements may be found on the departmental website. Currently, application requirements include:

- An official transcript of one's undergraduate record and, for applicants to the Ph.D. program, graduate record.
- GRE General Test results (the GRE Subject Test is *not* required).
- A recent *curriculum vitae*.
- Three letters of recommendation assessing the applicant's promise in graduate studies.
- A statement, in 750 words or less, of the applicant's professional and intellectual goals, and interest in graduate studies in English. This statement should address four points: the specific field of English studies in which one is interested; how the applicant would like to contribute to existing research and criticism in his/her area of interest; the critical and scholarly approaches to literature the applicant has found most productive; and the SLU faculty members with whom one is looking to work. While an individual's plans may well change as a result of further study, this statement will help the graduate committee assess the applicant's grasp of the field as well as the applicant's ability to describe his/her ideas coherently and compellingly.

- A 10-page writing sample which demonstrates competence in analyzing literary texts or researching a topic within rhetoric & composition studies, and which may be an excerpt from a longer piece.

Protocol for SLU Master's Students Seeking to Transition to the Ph.D. Program

Current master's students seeking to transition to the Ph.D. program are required to provide four documents: 1. [a petition to apply to the Ph.D. program](#) 2. a one-page statement of intention that includes the doctoral track the student wishes to pursue and the faculty member(s) under whom the person wishes to write his/her dissertation 3. a writing sample from the student's master's program, preferably in the intended area of doctoral study and 4. a current curriculum vita. Recommendation letters and transcripts are not required. The Director of Graduate Studies will obtain the student's M.A. transcript and will also conduct an informal poll of both the student's M.A. instructors and any other departmental faculty members who have interacted with the student in a substantial way and wish to comment on his/her admissibility. All application materials are submitted directly to the Director of Graduate Studies, not through the application portal. The graduate committee will review these materials, along with the four documents mentioned above.

Policy for 1818 ACC Teachers

As noted above, certain exceptions are made for high school teachers who participate in the university's 1818 ACC dual-credit program in recognition of the fact that these teachers are offering college-level work to their students under the SLU banner. The application process for 1818 ACC English instructors seeking admission to Saint Louis University is described below in three categories:

- **Those Wishing to Take One or Two Courses.** 1818 ACC English instructors seeking to take one or two graduate classes in English at Saint Louis University may do so on a space-available basis, with permission of the instructor.
- **Those Wishing to Take 18 Hours for the Purpose of Teacher Certification.** Two 1818 ACC English instructors per year seeking to take 18 graduate hours in English for the purpose of teacher certification may be admitted for this explicit purpose following recommendation by the 1818 ACC Program director and concurrence by the department's 1818 ACC liaison, director of graduate studies, and chairperson. Applicants seeking admission for this expressed purpose are required to complete ENGL 5000, 5010, and 5110 as part of their program of study and should submit a current c.v. as well as a signed letter in which they request admission and indicate that they understand the limited scope of their prospective enrollment.
- **Those Wishing to Pursue Either an MA or a Ph. D Degree.** 1818 ACC English instructors seeking admission to the master's or doctoral program in English should, in general, follow the admission guidelines that appear on the departmental website. However, in consideration of candidates' experience in the 181 ACC program, they will not be required to provide academic transcripts.

SECTION 4: CURRICULAR OVERVIEW

Master of Arts

The M.A. in English requires 30 hours of coursework beyond the B.A and is normally a two-year program. There are three options for the M.A. degree: a coursework-only M.A., for those who seek a terminal M.A. degree; an M.A. including an essay, and an M.A. including a thesis, both of which are meant for those who plan to go on to doctoral study. In the coursework-only option, students take 30 hours of coursework. In the essay option, students substitute an essay for 3

hours of coursework. In the thesis option, students substitute a thesis for six hours of coursework select a topic in consultation with a director, have their completed work reviewed by a committee consisting of the director and two other faculty readers, and are examined orally on both the thesis and the general M.A. reading list in separate one-hour examinations.

Required Courses for the M.A.

Regardless of which option they select, all master's students are required to:

- Take the following three courses, preferably in their first year: Methods of Literary Research (ENGL 5000), Literary Theory (ENGL 5110), and Teaching Writing (ENGL 5010) (the latter only if they are graduate teaching assistants).
- Take 12 hours of coursework in four of the following five fields: Anglo-Saxon and/or Medieval Literature; Renaissance / Early Modern Literature; Literature of the long 19th century; Modern and/or contemporary literature; and Rhetoric and/or Composition.
- Submit an electronic coursework dossier, to the director of graduate studies just before their oral exams, which should include either their best two seminar papers or their thesis. This is needed in order to facilitate program assessment.
- Pass a one-hour oral examination, near the end of their second year, on works drawn from a list that is made available to them at the outset of their program of study.

M.A. Distributive Requirements

Note: these requirements are in addition to the **two** required courses that all master's students must take namely, ENGL 5000, and ENGL 5110.

- All master's students must take 12 (of the 30 required) hours in *four* of the following five fields:
 1. Anglo-Saxon and/or Medieval Literature (3 hours).
 2. Renaissance / Early Modern Literature (c. 1500-1800. (3 hours).
 3. Literature of the long 19th century (c. 1789-1914): British, American, African American, or Transatlantic (3 hours).
 4. Modern and/or contemporary literature: British, Irish, American, African American, Transatlantic, or Postcolonial (3 hours).
 5. Rhetoric and/or Composition exclusive of ENGL 5010 (3 hours).

Doctor of Philosophy

The Ph.D. requires a minimum of 24 hours of coursework beyond the M.A., and is normally a five-year program. All doctoral students are required to:

- Take the following three courses, preferably in their first year: Methods of Literary Research (ENGL 5000), Literary Theory (ENGL 5110), and Teaching Writing (ENGL 5010) (the latter only if they are graduate teaching assistants). *Note: This is a requirement only for those doctoral students who have not taken those courses as part of their master's degree coursework.*
- Take 9 hours of coursework in three of the following five fields: Anglo-Saxon and/or Medieval Literature; Renaissance / Early Modern Literature; Literature of the long 19th century; Modern and/or contemporary literature; and Rhetoric and/or Composition. *Note: This is a requirement only for those doctoral students who have previously taken courses in four of those five areas as part of their master's degree coursework. Those doctoral students who have not previously taken courses in four of those five areas as part of their master's degree coursework must take 12 hours of coursework in four of the above five fields.*
- Complete their foreign language requirements, prior to taking their doctoral competency exam. All Ph.D. candidates must display reading proficiency in one modern foreign language relevant to their research; those concentrating in Medieval or Renaissance literature also need

to demonstrate competence in either Latin or classical Greek. More detailed information about the language requirement may be found in Section 7 of this handbook.

- Take ENGL 5899, The Professionalization Practicum, when they are nearing degree completion. Doctoral students are encouraged to review the [Graduate Education Process](#) for Students Pursuing a Doctor of Philosophy.

Required Courses for the Ph.D.

- As noted above, successful completion of, or concurrent enrollment in, ENGL 5010, The Teaching of Writing, or its equivalent, is required before a graduate student may be given a teaching assignment.
- All entering doctoral students who have not taken ENGL 5000, 5010, and 5110—or their equivalents—are required to take those three courses.
- Before doctoral students enter the job market, they are required to take ENGL 5899, the Professionalization Practicum.

Ph.D. Distributive Requirements

- Note: these requirements are in addition to the **three** required courses that all doctoral students must take (or must have had prior courses in as master's students. namely, ENGL 5000, ENGL 5010, and ENGL 5110.
- Doctoral students who have prior coursework, as master's students, in four of the five fields listed below must take 9 (of their 24 required) hours in *three* of the five fields.
- Doctoral students who do not have prior coursework, as master's students, in four of the five fields listed below must take 12 (of 24 required. hours in *four* of the five fields.
 1. Anglo-Saxon and/or Medieval Literature (3 hours).
 2. Renaissance / Early Modern Literature (c. 1500-1800. (3 hours).
 3. Literature of the long 19th century (c. 1789-1914): British, American, African American, or Transatlantic (3 hours).
 4. Modern and/or contemporary literature: British, Irish, American, African American, Transatlantic, or Postcolonial (3 hours).
 5. Rhetoric and/or Composition exclusive of ENGL 5010 (3 hours).

Degree Concentrations

It is possible to obtain a concentration in combination with an M.A. or Ph.D. in English. The concentrations most commonly taken by our students are:

- **Graduate Concentration in Medieval and Renaissance Studies.** The Center for Medieval and Renaissance Studies offers a Graduate Concentration in Medieval Studies that allows students enrolled in humanities graduate degree programs to acquire an interdisciplinary understanding of their chosen fields. The concentration helps to broaden the student's intellectual vista, exposing him/her to the methodologies, practices, and perspectives of other allied disciplines. In addition, the concentration can provide a powerful advantage to students as they pursue additional studies or professional positions. For more information, click here. This concentration is currently not active, but will be in the future.
- **Interdisciplinary Minor in Women's and Gender Studies.** The Graduate Concentration in Women's and Gender Studies provides graduate students the opportunity to integrate the study of gender issues into their chosen field of study. The 9 graduate-level credit hours required include the Feminist Theory course (offered in the fall), the Feminist

Epistemologies course (spring semester), and a graduate-level course that is cross-listed with Women's and Gender Studies.

- **Certificate in University Teaching Skills.** The Reinert Center for Transformative Teaching & Learning offers two programs for graduate students: the Participation Concentration in University Teaching Skills and the more comprehensive concentration in [University Teaching Skills](#), each of which requires a minimum of two semesters for completion.

The doctoral qualifying exam

The doctoral exam has a written and an oral component. The exam process typically begins in the student's third year with a dissertation prospectus turned into the committee four to six weeks in advance of the written exam.

- The written component of the doctoral exam takes the form of a competency essay, written over the course of seven days, in response to a set of prompts developed by the three faculty members on the student's dissertation committee. The prompts are based on the 50 texts on one of the 10 doctoral reading lists as well as 20 supplementary texts. The ten doctoral readings lists are (see appendix for actual lists):
 - Anglo-Saxon and Early Medieval Literature
 - Late Medieval and Early Sixteenth Century Literature
 - Early Modern British Literature
 - The British Long Nineteenth Century
 - 20th/21st-century American Literature
 - Rhetoric and Composition
 - 19th-Century American Literature
 - Transatlantic Modernisms
 - Contemporary Postcolonial/Non-Western Literatures and Cultures
 - Nineteenth and Twentieth Century African American Literature
- If the student is judged to have performed acceptably in the written portion of the examination, the oral competency examination takes place a minimum of two weeks after the written exam. The oral competency examination committee is comprised of the dissertation committee and two other faculty members agreed upon by the student and the student's dissertation advisor in consultation with the graduate director and the department chair. The oral exam, which involves questioning about the student's competency essay as well as texts on the preparatory reading list, lasts two hours.
- Within one week following successful completion of the oral examination, the dissertation committee meets with the student to discuss and consider giving final approval to the dissertation prospectus. If the student performs acceptably, s/he achieves two goals simultaneously: passing the doctoral competency exam and having the dissertation prospectus approved by the dissertation committee. The student then files the (now approved) copy of the dissertation prospectus with the graduate director and proceeds to write the dissertation. Completed dissertations are assessed by each student's dissertation committee and are formally accepted after a public defense. M.A. and Ph.D. advising worksheets which allow students to track their degree progress may be found in the Appendices to this handbook.

SECTION 5: THE STRUCTURE OF THE MASTER'S PROGRAM

Year 1:

By, or shortly after, the time of matriculation, incoming master's students are assigned first-year advisors based on their research interests and sense of their future direction in the discipline. Each student's first-year advisor will provide him/her an immediate contact within the department who can field basic programmatic questions and assist with course selection. Students may request a change of advisor at any time with the permission of the Director of Graduate Studies.

Year 2:

By the end of the second year, each student should:

- complete or be close to completing the 30 hours of coursework required for the M.A.;
- familiarize him/herself with the texts on the M.A. reading list including selecting the 13th text;
- assemble a committee of three graduate faculty members who will oversee the master's oral exam. Thesis option master's students must also assemble a committee of three graduate faculty members who will oversee the development, writing, and completion of the thesis. The oral exam committee and the thesis committee may be identical but that is not a requirement.
- *Essay and thesis option students only:* over the course of the year, develop and write an essay or a thesis, with input from the three-member committee. A draft of the essay or the thesis should be turned in 4-6 weeks in advance of the thesis defense or the oral exam.
- Pass the master's oral exam.
- *Thesis option students only:* defend the thesis.

The Master's Essay and the Master's Thesis

M.A. candidates planning to apply to the doctoral program are strongly encouraged to complete a written project testifying to their sustained ability to work independently. This requirement can be satisfied in either of two ways:

- **Essay Option.** Students contemplating advancement to doctoral study may enroll in English 5980 (3 hours) and complete a master's essay in one semester. Written under the direction of a faculty member chosen by the student, the master's essay is shorter than a thesis (approximately 25-30 pages) but also demonstrates a candidate's ability to independently frame and complete an article-length project of his/her own design.
- **Thesis Option.** Students electing to write a thesis enroll in English 5990 (6 hours), usually in the spring of a candidate's second year, and produce a study of at least 60 pages that involves one or a few authors (or cultural/textual phenomena) using a particular method or theory. The student writes a thesis under the direction of an advisor of his/her choosing and defends the completed thesis orally in a one-hour exam before the thesis advisor and two other faculty members selected by the candidate. The examiners on this committee may be, but do not have to be, the same three faculty who serve as examiners on the student's M.A. exam.

Students choosing the coursework-only M.A. are not required to produce a thesis or master's essay.

Departmental Guidelines for the M.A. Examination

In order to graduate with a master's degree in English, all candidates must pass a one-hour oral exam covering a list of 12 literary texts and 1 influential theoretical or critical work which the student selects from among 10 options. This list, which appears in the appendix, is determined every three years by the department as a whole, represents a variety of periods and genres, and is made available to entering M.A. students when they begin their programs of study. The outstanding candidate will demonstrate his/her ability to move with dexterity among close readings of the texts, the texts' critical heritage, and the list's cultural and historical contexts. The examining committee for the M.A. oral exam consists of three faculty members whose expertise covers a range of areas within the discipline; it is incumbent upon the degree candidate, in his/her second year of study, to approach and successfully identify three faculty members who are amenable to serving as the examiners.

SECTION 6: THE STRUCTURE OF THE PH.D. PROGRAM

The text that follows describes the structure of the doctoral program, including a proposed timeline for degree completion and examination procedures. An underlying expectation of the timeline is that the Ph.D. will typically be completed in five years.

Year 1:

The First-Year Advisor

By, or shortly after, the time of matriculation, incoming doctoral students are assigned first-year advisors based on their research interests and sense of their future direction in the discipline. Each student's first-year advisor will provide him/her an immediate contact within the department who can field basic programmatic questions and assist with course selection. Students may request a change of advisor at any time with the permission of the Director of Graduate Studies.

Selection of a Doctoral Track

Students begin taking coursework in the first semester of matriculation. They also select a track of doctoral study by choosing from those defined by the department. As of this writing, there are ten tracks, most of which are defined by literary period (e.g., "Early Modern British Literature"). Each track is associated with an established reading list of 50 texts designated by the SLU graduate faculty in English. A list of the tracks with links to the reading lists appears in Section 4 above. Students should begin to familiarize themselves with the works on the list for their track, as well as with the 20 additional texts starting in year two.

A student may change his/her track of specialization later in the program. Note, however, that such a change may necessitate retaking the doctoral exam if one has already advanced to candidacy, will likely prolong one's time to degree, and may in turn compromise one's eligibility for certain forms of university and departmental financial support.

Year 2:

By the end of the second year, each student should:

- complete or be close to completing the 24 hours of coursework required for the doctorate;
- if a "minor field" is desired, achieve that designation by successfully completing at least three courses in the same area, or by equivalent means approved by one's dissertation director and the department chairperson;

- select, in consultation with one's dissertation director, the choices for one's doctoral reading list; and
- assemble a committee of three graduate faculty members who will oversee the development, writing, and completion of the dissertation. The dissertation committee will, in turn, form the core of the student's committee for the doctoral competency exam.

Year 3:

By the end of the third year, each student should:

- Complete any outstanding coursework, including courses fulfilling the language requirement(s).¹ Departmental rules governing the language requirement appear in Section 5 above.
- Over the course of the year, develop and write a draft of the prospectus for one's dissertation, to be turned in, in final form, 4-6 weeks in advance of the written exam. For the guidelines regarding the structure and content of the dissertation prospectus, see the Appendix.
- Obtain, well before one's competency exam is scheduled, approval from one's entire dissertation committee for both the 20 supplemental texts on one's exam list and the dissertation prospectus text. In the event that these approvals are not obtained, the committee should be afforded an established amount of time to read the prospectus and suggest modifications before the written competency essay is scheduled. *It is the responsibility of the dissertation director to ensure that, before the competency essay is scheduled, the student has the approval of the entire committee regarding both the 20 supplemental texts for the competency essay as well as the prospectus draft. Dates for competency essays may not be scheduled until these approvals have been obtained from the entire committee.* See the doctoral comprehensive exam checklist in the appendix.
- Pass the doctoral competency exam, which has a written and an oral component. This exam consists of the following:

The Written Component

- This component takes the form of a competency essay, written over the course of seven days, in response to a question based on the texts on the preparatory reading lists and selected by the student from a set of choices (typically three, developed by the examiners in his/her major field. (For example, a student who receives his/her questions at noon on a Monday would be responsible for submitting the competency essay by the following Monday at noon). The successful competency essay will be approximately 20-25 pages in length and will present an argument that:
 - offers and analyzes specific supporting textual examples chosen from the student's preparatory reading lists;
 - situates the analysis within aesthetic, cultural, and historical frames in the particular field;
 - identifies major scholarly approaches that have been applied to this problem/question; and
 - demonstrates familiarity with appropriate research resources.
- Within seven days the three members of the written exam committee will determine if the student has passed the written exam. If they designate the competency essay a

¹For students working in Old English, Medieval or Early Modern British Literature, proficiency must be demonstrated in two languages, one modern (e.g., French, German, or Spanish) and one classical (e.g., Latin or classical Greek). For all others, only proficiency in one modern language is required.

- “pass,” the student then applies to take the oral portion of the exam. If the three members of the written exam committee are not unanimous about designating the competency essay a pass, they must meet to determine, by majority vote following discussion, whether the student passed. Should a student fail the written portion of the examination, the exam may be repeated a second time. The second attempt may not be scheduled within the same academic term as the first. A student who fails the second attempt will not be permitted to continue in the doctoral program.
- The student must now prepare for his/her oral exam. The student may only schedule his/her oral exam after the Associate Dean for Graduate Education or Center Director approves the student’s examination committee. To schedule the exam, the student must complete the [Doctoral Oral Examination Form](#) and this form must be received by the Doctoral Candidacy Specialist at least two weeks prior to the date of the exam. Therefore, this form must be sent to the Dean’s office before the student takes the written exam, with the outcome of the written exam left blank on that form. Upon receipt of the form, the Doctoral Candidacy Specialist will send a decision result form to the committee chairperson prior to the exam or proposal defense. No examination or proposal defense will be permitted without the result form in hand.

The Oral Component

- The oral competency examination committee is comprised of the three faculty members on the student’s dissertation committee and two other faculty agreed on by the student and the student’s advisor in consultation with the graduate director and the department chair. The oral exam lasts for two hours. The examination committee will ask the student about the competency essay, as well as texts on the preparatory reading lists.
- At the conclusion of the exam, the five examiners meet to discuss whether or not the student has passed the oral examination; passing requires a positive vote of the majority. The only information transmitted to the Office of Graduate Education is the final decision, including any notation of passing with distinction. The result form must be signed and dated by all committee members. For any committee member not physically present, the committee chair may provide a proxy signature.
- A student who fails the oral exam does not need to retake the written exam before retaking the oral exam. Should a student fail the oral exam, the exam may be repeated a second time. The second attempt may not be scheduled within the same academic term as the first. An outside committee member (a Saint Louis University faculty member from another program) must be present at the second exam/proposal defense. A student who fails the second attempt will not be permitted to continue in the doctoral program.

Preparing for Doctoral Qualifying Examinations.

A doctoral student preparing to take qualifying examinations should speak with his/her mentor and other committee members *prior* to taking the written portion of the exam not only to clarify expectations for the written test but also to ensure that the candidate possesses a clear understanding of the way in which the subsequent oral examination will be structured. Some students have also found that group study with others in the same area of specialization has proved useful in preparing for qualifying exams. It is recommended that students arrange mock exams with student peers and request practice questions from faculty.

After having passed the written exam, the student should again review expectations for the oral with his/her committee both in the context of answers on the written test, since the written examination often serves as a springboard for questioning during the oral, and to arrive at a practical understanding of the demands placed on one taking an oral exam which, unlike the written test, requires a candidate to move among shifting topics, broad and narrow. At the time

of the oral examination, the mentor should make available to the student, for reference purposes, a copy of his/her list *with the dates removed*. Of course, the obligation of knowing the publication dates and basic plot elements of each item on the list, resides with the candidate, who should also be able to name, and demonstrate an understanding of the implications of, the *forms* of individual works.

The department also offers these practical suggestions to guide candidates' preparation:

- While it is prudent for students to consider how committee members' academic interests might impact their choice of examination questions, written and oral, students providing answers to these questions should be prepared to—indeed, are encouraged and expected to—articulate their own ideas, readings, and understandings, not to state what they believe committee members might want to hear.
- Students should be prepared both to demonstrate close-reading skills with respect to items on their reading lists and to discuss their texts within the context of current disciplinary trends, the works' critical reception, and the works' theoretical underpinnings, especially insofar as these contexts are provided in works on one's reading list.
- Students should be prepared to discuss works both individually and in relation to one another.
- Developing and being prepared to demonstrate a sound grasp of literary history, including movements and trends, is also important.

Advancing to Candidacy

Within one week following successful completion of the oral examination, the dissertation committee will meet with the student to discuss and give final approval to the prospectus. If the student performs acceptably, s/he achieves two goals simultaneously: passing the doctoral competency exam and having the dissertation prospectus approved by the dissertation committee. The student is then viewed by the department as having advanced to candidacy.

Years 4-5:

The student completes a dissertation, which demonstrates original research and typically runs to between 200 and 225 pages. This normally occurs between the end of the 4th and the end of the 5th year of doctoral study.

Departmental guidelines regarding the circulation of completed drafts of dissertations to faculty, the distribution of faculty feedback, the scheduling of the dissertation defense, and the format of the defense follow.

Writing the Dissertation

The guidelines below aim to establish a clear and consistent timeline for students as they write, revise, and prepare to defend their dissertations. For the candidate to set a date for the public defense, both the dissertation committee and the candidate should have completed the following stages of reading, review, and correction:

1. The dissertation director has primary authority to supervise the student's research and writing. However, committee members should have considerable input throughout the drafting of the dissertation. As individual chapters are approved by the director, the candidate then will submit those chapters to the rest of the committee for further comment

and guidance.² Committee members will forward their comments and revision suggestions both to the dissertation director and to the candidate.

2. When the candidate and the dissertation director agree that the dissertation as a whole is ready for examination, the candidate will submit a copy of the dissertation to his/her entire committee. This copy will conform to guidelines in the most recent edition of the university's *Policies and Procedures for Thesis, Project, and Dissertation Formatting* and utilize the most recent edition of *The MLA Style Manual*; in the details of its presentation (e.g., notes, citations), the document will be formatted thoroughly and professionally as if it were the final version.
3. Three to six weeks (three as a minimum, six as a maximum) after the submission of this document, the dissertation director will call a meeting of the entire committee and the candidate to discuss the submitted draft.
 - At this stage, any final concerns about the dissertation should be aired. Committee members discuss any remaining reservations about the dissertation's scope, coherence, methodology, or presentation with the candidate.
 - The candidate should receive clear and explicit written guidelines from the dissertation director about what remains to be done regarding the criteria listed above before scheduling the public defense.
4. In turn, the dissertation director and the candidate agree on a timetable for alterations or revisions, which might range from as little as a week (minor corrections) to as long as a semester or more (when there are extensive reservations about the scope and content of the dissertation).
5. The dissertation director will ensure that corrections, revisions, and emendations have been completed in the agreed-upon time. A paper copy of the corrected, final version will then be made available to all the dissertation committee members so that they may provisionally approve the dissertation. Any member of the committee may ask for a second meeting if s/he perceives continuing deficiencies in the dissertation.
6. When all three members of the committee agree that the candidate is ready to advance, the candidate may schedule the public defense.

Dissertation Defense Format

The following steps typically occur at a dissertation defense:

- The director briefly introduces the candidate and his/her dissertation topic.
- The candidate presents the central argument of the dissertation, explains how the argument is developed, and provides a basic outline of the dissertation's structure, including the reasoning, evidence, and conclusions of the piece. S/he also explains how the project might be developed for publication and/or post-doctoral work. This presentation, which runs about 20-30 minutes, can range from somewhat informal to quite formal.
- Following this presentation, the director and committee members ask questions and engage in dialogue with the candidate, with discussion being moderated by the director.
- Following the exchange with the committee, audience members (if present) may add their questions.
- When the questioning has concluded, the student ordinarily makes a closing comment, including thanking the committee and all present.
- The timeframe for the above steps is generally between one and two hours, but there is no designated length.

² Note, however, that during those times when a dissertation director may be unable to respond to a student's draft for an extended period of time, s/he is expected to elicit reaction to the draft from another member (or other members) of the project committee rather than allowing the draft to go unread.

- The director closes the defense, asks all but the committee members to leave the room, and has the committee complete the balloting.

SECTION 7: GENERAL PROGRAM POLICIES

Seven departmental policies and procedures appear in this section:

- Rules Governing Graduate Coursework outside the Department,
- The Foreign Language Requirement,
- Guidelines for Graduate Student Teaching of Composition Courses,
- Policy on Graduate Student Teaching of Literature Courses, and
- College Graduate Student Teaching Load Policy
- Policy on non-teaching assignments
- Enrollment and registration policies

Rules Governing Graduate Coursework outside the Department

The following guidelines provide basic information about the way in which the Department of English handles graduate coursework taken in another SLU department as well as coursework taken at an area university as part of SLU's Inter-University program. Unless otherwise noted, all forms and petitions that are required to get this coursework approved must be submitted a semester prior to taking the coursework.

Consistent with College of Arts & Sciences and Graduate Education guidelines, the policy governing graduate students in English indicates that they may:

► **Take no more than 6 hours of non-SLU and/or non-English coursework as part of an English degree program.** Before enrolling in such courses, students should both consider how they will be able to pay for the courses and be certain how the courses, if successfully completed, will or will not apply to their degree program. With respect to payment, students on graduate assistantships have up to 9 hours of tuition scholarship per semester, so most GAs can pay for external courses with their assistantship funds (i.e. those 9 tuition hours). However, in order to graduate, all doctoral students need to have registered for 12 hours of ENGL 6990 and all M.A. students writing a thesis need to have registered for 6 hours of ENGL 5990, in addition to their traditional coursework. So students should carefully consider all their registration requirements (for courses and for research, before enrolling in external courses.

► Use their 6 external hours to take courses at area universities (such as Washington University in St. Louis) that will count toward meeting SLU degree requirements because the coursework deals with English literature, culture, media, or writing, as these topics are understood by SLU's Department of English. Before a student may take extramural coursework for this purpose, however, s/he must fill out and submit an [Inter-University Registration Form](#)

► Use their 6 external hours to take courses, either at SLU or another area university, that may count toward their degree program, but are *not* in/about English literature, culture, media, or writing. *Before taking such courses, however, students must petition to have them count toward their degree programs*; students should be aware that not all petitions will be approved. A petitioning student will need to prove that such coursework is integrally related to his/her degree program in some significant way. *All such petitions must receive approval by the director of graduate studies prior to enrollment if credit is to be granted.* This approval process involves:

1. completing a Graduate Education [General Petition Form](#) explaining why the course(s) should count toward the degree (e.g., they are directly linked to your research and/or teaching interests in such non-English disciplines as history or women's studies), and

2. providing a syllabus or detailed outline of the course(s).

► Use their 6 external hours to take courses for cultural enrichment, either at SLU or another area university, that will *not* fulfill a degree requirement. *Before taking such courses, however, students must make certain that they are making timely progress toward degree completion and that they have the permission of their mentors.*

The Foreign Language Requirement

Prior to taking his/her qualifying examinations, every student in the doctoral program must certify a reading competence in scholarship drawn from one modern foreign language relevant to his/her literary study. French, German, and Spanish are the modern languages in which the university has been able to provide regular support and instruction, but other relevant languages are equally acceptable.

Additional language competence is required of students working in Medieval or Early Modern British Literature, who must demonstrate their ability to read literature written in Latin, classical Greek, or, upon special request, Hebrew.

Courses taken to demonstrate language proficiency do not count toward the 24 hours of required coursework for the doctorate.

There are four ways to demonstrate one's reading competence in a foreign language:

1. A student may meet the foreign language requirement by documenting that s/he demonstrated reading competence as an M.A. student. Documentation of this proficiency is subject to the review and approval of the Director of Graduate Studies. The director's decision is subject to review by the department chairperson.
2. A student may also meet the requirement by performing satisfactorily in an accelerated reading course in the language designed for SLU graduate students by the Department of Languages, Literatures, & Cultures, which can provide information regarding when these courses are offered. Students with tuition scholarship hours may apply the hours to these designated 5000-level classes.
3. A third way to demonstrate one's language competence is to successfully complete a 4000-level course in the Department of Languages, Literatures, & Cultures with a heavy concentration of reading in the original language. Those wishing to claim credit for such a course must petition the director of graduate studies in writing and provide a course syllabus and course grade. The director's decision is subject to review by the department chairperson.
4. Finally, students can elect to demonstrate language proficiency through a two-hour examination administered by the English department and graded by courtesy of the Department of Languages, Literatures, & Cultures. Typically, the Director of Graduate Studies will choose either a scholarly monograph, or a chapter from a scholarly book, or a substantial scholarly article of at least 25 printed pages in the relevant modern language and presents it, several weeks in advance of the proposed examination time. In most cases, the director will consult with a member of the English department who is fluent in the language of the text before making a determination of the text's utility for competency-testing purposes. Students opting to demonstrate reading proficiency in Latin or Greek may either negotiate approval of a text they have selected or work from a set text announced by the English department at the beginning of each calendar year. Students opting for Hebrew must make their intention known at least four weeks prior to the desired date of the translation examination, and a suitable text will be negotiated. On the day scheduled for the examination, the student is given a passage of approximately one to one and half pages from the designated text to translate and is expected to prepare a grammatically accurate, idiomatically sensible translation in two

hours with the aid of no materials other than a dictionary. A student choosing the examination option may elect either to write the translation longhand or to produce it electronically, but must indicate in advance which writing medium s/he will use.

NOTE: Any student choosing the examination option must arrange an examination date *at least one full month in advance of the date on which s/he would prefer to take his/her doctoral exams*. The English department relies upon the Department of Languages, Literatures, & Cultures to grade the examination, and ample time must be allowed for the receipt, grading, and return of the translation.

Guidelines for Graduate Student Teaching of Composition Courses

Anyone wishing to teach in the department's writing program must have successfully completed or be enrolled in ENGL 5010, The Teaching of Writing, or must have successfully completed an equivalent course at another university. The normal composition assignment is ENGL 1900, Advanced Strategies of Rhetoric and Research. The department's "stretch" composition sequence, ENGL 1500/1900, is primarily assigned to experienced teachers, including doctoral students with strong teaching records who have rolled off assistantship. Graduate instructors may also be assigned sections of English 4000, Business and Professional Writing. Those who would like to teach English 4000 should indicate their interest to the Writing Program Coordinator. Sometimes, doctoral students who have advanced to candidacy and are not on extension will be assigned two courses, which may include two writing courses or a writing and a literature course.

ENGL 1900 and 4000 are typically offered in the summer as well as the fall and spring semesters, while English 1500 is primarily offered in the fall semester. Summer teaching is usually assigned to Ph.D. students at the dissertation stage. When suitable students in this category are not available, assignments have gone to Ph.D. students not quite at scrutiny level.

Policy on Graduate Student Teaching of Literature Courses

The department appreciates the need for its students to have strong teaching records when they enter the job market. This document sets out the departmental policy for offering graduate students opportunities to teach undergraduate literature and film courses.

The department's first priority is to assign literature courses to regular full-time faculty and to any post-docs, or visiting faculty. The department then assigns 2000-level literature and film courses to Ph.D. students. Provided they meet the criteria outlined below, all doctoral students can expect to teach 2000-level literature and/or film classes during their careers at SLU. Please note that to be eligible to teach at SLU at any level, all graduate students must complete ENGL 5010, The Teaching of Writing, or its equivalent.³

Once a Ph.D. student has taught either ENGL 1900 or ENGL 4000 (both of which are largely staffed by graduate students, and with the recommendation of the director of writing program, that student is eligible to teach a 2000-level literature or film course. Teaching assignments will take into consideration both departmental needs and, when possible, students' research and teaching interests. *Such teaching assignments are contingent on successful 1. progress through the Ph.D. program and 2. prior teaching evaluations.* A student with weak teaching evaluations may be asked to complete a Certificate in University Teaching Skills (CUTS) at the [Reinert Center for Transformative Teaching and Learning](#) before being invited to teach a literature or film course.

The prioritization of TA assignments follows:

³ In rare circumstances of extraordinary departmental need, advanced doctoral students *may* be called upon to teach at the 3000 level in an area of their expertise, but such assignments are uncommon.

- **First priority:** a Ph.D. student in his/her second year of doctoral coursework who *has taught* either ENGL 1900 or ENGL 4000 and *has not yet taught* a 2000-level course. If the department cannot staff all needed courses for a given semester with graduate students from the first and second groups, it will consider students in the third-priority category.
- **Second priority:** a Ph.D. student who *has taught* either ENGL 1900 or ENGL 4000 and *has also taught* a 2000-level course. Students will only be asked to teach a second 2000-level literature or film course if all other eligible students have been offered 2000-level teaching.
- **Summer courses:** SLU's three summer terms provide limited opportunities for graduate students to teach at the 1000 and 2000 levels. Priority for limited summer teaching will be given to students who have passed their doctoral qualifying exams and who have not yet had the opportunity to teach in the summer. Such appointments will take into consideration a student's prior teaching evaluations and his/her progress through the program.

College Graduate Student Teaching Load Policy

Master's students as well as doctoral students who have not yet passed their qualifying examinations may teach no more than one 3-credit course per semester. Doctoral students who have both advanced to candidacy and are within normal time to degree may teach no more than two 3-credit courses per semester. Doctoral students whose normal time to degree has expired are also limited to teaching two 3-credit courses per semester as an adjunct instructor. A graduate assistant teaching less than two 3-credit hour courses per term will be given 1 or more Non-Teaching Assignment, as described below.

Non-Teaching Assignments That are Part of a Graduate Teaching Assistantship:

Research Assistants (RAs) for a Faculty Member/Program Director:

Graduate Teaching Assistants will be appointed as research assistants to English faculty members and program directors. The Director of Graduate Studies, in consultation with English faculty, will make these appointments. RAs are selected based on the students' prior RA assignments, departmental needs, students' research and teaching interests, and students' progress through the program. Priority will be given to exposing the student to a variety of non-teaching assignments. With the exception of the work of the Writing Program Assistant, the Ong Chair Assistant, the Film Studies Assistant, and the Women and Gender Studies Director's Assistant, the tasks undertaken by all other RAs will constitute half of their assistantship duties for any given semester. Besides assisting faculty members with specific research projects, Research Assistants will also assist the following departmental and extra-departmental program directors: the Department Chair, the Ong Chair, the Director of the Writing Program, the Director of Undergraduate Studies, the Director of Graduate Studies, the Director of the 1818 Program, the Director of the Medical Humanities Program, the Director of the Film Studies Program, and the Director of the Women and Gender Studies Program. These RA positions will be reviewed at the end of each academic year.

Consultants with University Writing Services (UWS):

Graduate Teaching Assistants will be appointed as writing consultants with UWS. These duties will, with some exceptions, constitute half of their assistantship duties for any given semester. The Director of Graduate Studies, in consultation with the Writing Program Director and the Academic Support Coordinator, will make these appointments. UWS consultants are selected

based on the students' prior UWS assignments, departmental needs, students' research and teaching interests, and students' progress through the program. Priority will be given to exposing the student to a variety of non-teaching assignments. UWS consultants will be trained by the Academic Support Coordinator, and must abide by the regulations of the Academic Support Center. Consultants will typically be placed in any of UWS' locations on the North or South campus. Consultants will offer the following kinds of in-person and virtual one-on-one assistance to graduate and undergraduate students: brainstorming paper topics, organizing and clarifying ideas, researching, drafting and revising papers, improving grammar and punctuation, citing sources, and doing oral presentations. These UWS consultant positions will be reviewed and will be reviewed at the end of each academic year.

Assisting in the Computer Aided Instruction (CAI) Lab:

Graduate Teaching Assistants will, especially in their first year, be appointed as lab assistants in the Computer Aided Instruction Lab in Des Peres Hall. These duties will constitute half of their assistantship duties for any given semester. The Director of Graduate Studies, in consultation with the Director of the CAI Lab, will make these appointments. Lab assistants are selected based on the students' prior lab assignments, departmental needs, students' research and teaching interests, and students' progress through the program. Priority will be given to exposing the student to a variety of non-teaching assignments. Lab assistants will be trained by the Director of the CAI Lab. Assistants are responsible for maintaining all audio and video equipment in the lab, designing assignments and tutorials using this equipment.

Enrollment and Registration

Unless on university-approved leave, matriculating students must enroll each fall and spring semester. Current university policy dictates that *students must register for classes themselves*. Of course, faculty advisors and the departmental office staff are still available to serve as resources as questions might arise. M.A. students who elect to write a master's essay rather than a master's thesis are required to enroll in 3 credit hours of ENGL 5980, Graduate Reading Course, in the semester during which they undertake this project; these 3 hours count toward the required 30 hours of master's coursework.

- M.A. students who elect to write a master's thesis are required to enroll in 6 credit hours of ENGL 5990, Thesis Research, and typically do so in the second year of master's study; these 6 hours count toward the required 30 hours of master's coursework. A student who has accrued 6 hours of 5990 credit but not yet completed his/her thesis may remain actively enrolled by registering for zero hours of ENGL 5990.
- All Ph.D. students must enroll in 12 credit hours of ENGL 6990, Dissertation Research, during their programs of study. Doctoral students are encouraged to distribute research registrations over several academic terms, enrolling in credits each term that are commensurate with the anticipated intensity of research involvement. The minimum research registration for an academic term is one credit until the 12 credits are completed. Once a student has accrued 12 credits s/he may remain actively enrolled by registering for zero hours of 6990.
- All graduate students who will be completing their degree requirements at the end of a particular term, must apply to graduate using Banner Self Service, following the procedure outlined [here](#). The deadlines to apply for graduation are November 1 or March 1 of each year.

SECTION 8: ADVISEMENT AND PROJECT DIRECTION

Departmental Graduate Advising Guidelines

The term *graduate advising*, as used here, has two principal meanings: 1. supervising a student's master's essay/thesis or doctoral dissertation and 2. working with a graduate student to appropriately support his/her successful completion of course and language requirements. Basic expectations regarding both forms of advising are provided below.

Master's Essay/Thesis and Doctoral Dissertation Direction

Master's essay/thesis and dissertation directors have primary responsibility for guiding the student's culminating project; thesis and dissertation directors are also obliged to keep other members of the student's thesis/dissertation committees informed of all major aspects of the project, including sharing drafts of the project at appropriate times and securing approval of each doctoral student's reading list and dissertation prospectus prior to allowing him/her to take qualifying exams.⁴ During those times when a project director may be unable to respond to a student's draft for an extended period of time, s/he is expected to elicit reaction to the draft from another member (or other members) of the project committee rather than allowing it to go unread. In addition, directors have the obligation to closely monitor candidates' academic progress on their culminating projects, especially their time-to-degree,⁵ and report on it annually to the director of graduate studies using the approved departmental progress reporting form. Graduate students whose mentors who are either not responding in a timely fashion, or who would like to change their mentors, must inform the director of graduate studies in a timely fashion. A more detailed list of directorial responsibilities, including scheduling students' qualifying and final examinations, may be found in Section 6 above (for doctoral students) and Section 5 above (for master's students).

Graduate Student Advising

Faculty members advising students who have not begun their theses or dissertations, or those on the non-thesis master's track, have primary responsibility for providing guidance, as needed, during these students' period of coursework. In addition, each student's faculty advisor has the obligation to closely monitor candidates' academic progress toward degree completion, especially their time-to-degree (see fns. 6 & 7 below), and report on it annually to the director of graduate studies using the approved departmental progress reporting form. Graduate students whose mentors would like to change their mentors must inform the director of graduate studies in a timely fashion. A more detailed list of faculty advisors' responsibilities, including scheduling the final examinations of master's students, may be found in Section 9 below.

Requests for a Time-to-Degree Extension

Students who have not completed their degrees within the time periods stipulated in the Graduate Catalog under which the student began matriculation⁶ must request an extension using [this form](#). A supporting document that provides a concise summary of principal work

⁴ Should a candidate's thesis or dissertation director leave the university for any reason, including retirement, 1. that individual may remain on the committee as its co-chair but may not continue as its sole chair since university policy dictates that the chair of thesis/dissertation committee must be a full-time SLU faculty member and 2. the College's associate dean and candidacy advisor need to be informed whenever one's committee structure is set or changed.

⁵ See the sub-section "Expected Academic Progress," which is included in Section 9 below.

⁶ Those entering the doctoral program with a master's degree will not need to file a time-to-degree extension request until seven years are about to lapse, but a *maximum* of two one-year extensions will be allowed. However, those who take both their master's and doctoral degrees at SLU should note that they have a total of eight years *from the start of their M.A. program* before they need to file a time-to-degree extension request. Those pursuing a master's degree have five years before needing to request an extension.

accomplished to date, the remaining requirements, and a month-by-month work plan for completing the work remaining must be appended to the form. *This petition should be submitted one full month in advance of the expiration of one's current time to degree.* A typical condition of an approved extension is the requirement to enroll in one or more additional hours of 5/6990 at the student's expense, although it is often possible for the department to provide a tuition scholarship to cover this cost.

Tuition Scholarships

Each year, the department is allotted a specified number of tuition scholarship hours. *All requests for tuition scholarships should be made to the director of graduate studies.* Such tuition scholarships are usually, though not always, used for special situations involving students who are no longer being funded by the department.

Leaves of Absence

A student requesting a leave of absence should make that request prior to the beginning of a semester, although under some extenuating circumstances (e.g., serious illness, retroactive leaves may be granted. These leaves are designed to address exceptional circumstances, and are never approved for the purpose of allowing a student to complete work from a prior semester.

SECTION 9: INFORMATION FOR THOSE ON ASSISTANTSHIP/FELLOWSHIP, DEPARTMENTAL STANDARDS FOR ACADEMIC PROGRESS & RETENTION, AND ACADEMIC APPEALS

Assistantship Funding Restrictions

Normally, a full-time English graduate student holds an assistantship for two years while pursuing a master's degree and five years while pursuing the doctorate. However, a sixth year of funding for a doctoral student is possible provided that three conditions exist:

- funding for this purpose is available to the department;
- the student has advanced to candidacy; and
- the student's advisor, the graduate program director, and the department chairperson all approve the awarding of an additional year.

Doctoral students on time-to-degree extensions are normally ineligible for additional assistantship funding; however, in exceptional cases, the department has successfully obtained special consideration for such students from the Office of Graduate Education. In unusual circumstances, the department may also petition the Office of Graduate Education to permit the awarding of a third year of funding for an M.A. students writing theses, although this would be unlikely to occur.

Compliance Issues for Those on Assistantship/Fellowship

Students on assistantship or fellowship should carefully review the Graduate Education documents entitled "[Policies and Procedures Manual for Graduate Assistants and Fellows](#)," and "[Regulations Governing Graduate Awards/Appointments](#)" available on the website of the [Office of Graduate Education](#). Key things to keep in mind include:

- Graduate assistants who are performing satisfactorily in their studies and assistantship duties are eligible to continue their appointment from semester to semester.

- Normally, the maximum number of years that a graduate student may hold an assistantship is two years while pursuing a Master's degree and five years in a Doctoral program.
- The university orientation session for new GAs and Fellows prior to the fall semester is *mandatory*.
- Ordinarily, GAs and Fellows may not accept employment, either within the university or elsewhere, during their period of appointment (typically the fall and/or spring semesters).
- GAs on 11-month appointments *must* enroll for coursework in the summer session during which they are receiving a stipend. Those at dissertation stage who have already enrolled in 12 hours of ENGL 6990 may meet this requirement by enrolling in 6990 for zero hours.
- At the conclusion of each semester, each GA in the English department is *required* to file a brief report of his/her principal duties and achievements with the director of graduate studies using the departmental form provided for this purpose.

Expected Academic Progress

All students matriculating in a university graduate program are expected to demonstrate appropriate and continuing progress toward the completion of their master's or doctoral degrees. In the English department, the principal indicators of appropriate and continuing progress are:

- Maintaining at least a 3.0 GPA (master's) or 3.3 GPA (doctoral), with no more than one grade of "C" or below;
- Carrying no more than one "I" (incomplete) grade or missing grade into a new semester. A grade of an Incomplete ("I") may be granted student only if:
 1. a Petition for Course Extension is submitted after the final date for withdrawal from the course with a "W" but before the date final grades are due.
 2. the student is passing at the time of the request.
 3. the student has satisfactorily completed a substantial part of the coursework (i.e., approximately 2/3).

Even when the above criteria have been met, the instructor has the discretion to decide whether to grant the Incomplete or not. An Incomplete may not be appropriate in courses requiring a high degree of class participation/attendance. All petitions must be initiated by the student, in consultation with the instructor. The maximum period of time to accomplish incomplete coursework is one year. Instructors may set a deadline of less than one year. An "I" grade converts to a grade of "F" if coursework is not completed by the deadline indicated on the Petition for Course Extension. Once an "I" grade has converted to an "F" the "F" may not be revised by the instructor but must be appealed through the Academic Records Revision Committee. Graduating Students should request an Incomplete only under extreme circumstances. Degree conferral will not occur until the "I" is resolved.

- For those who entered the program as a full-time student, successfully completing at least 12 graded credit hours per year until one's coursework requirements have been met, and being on track to complete *all* requirements for the degree within two (master's) or five (doctoral) years⁷; *and*

⁷ Full-time English students pursuing both the M.A. and Ph.D. at SLU are expected to complete both degrees in a total of seven years.

- For those who entered the program as a part-time student, being on track to complete *all* requirements for the degree within five (master's) or seven (doctoral) years.

Through the department's progress-reporting system, students' success in meeting these expectations is monitored on an annual basis, and those failing to meet them are subject to being placed on academic probation, a condition which, if not remedied within the terms specified by the department's director of graduate studies, subjects the student to dismissal from the program. Per university policy, a doctoral student may not be advanced to candidacy while on academic probation.

Program Withdrawal and Readmission Processes

For a variety of personal reasons, a student from time to time seeks to withdraw from his/her degree program; such withdrawals may be easily achieved by completing and submitting the form provided by Graduate Education for this purpose. Moreover, students who do not believe they will be able to successfully complete the degree program in which they are matriculating within the time allotted by the university typically find withdrawal a prudent alternative to facing academic dismissal. Withdrawals are not permitted in cases that involve serious violations of academic integrity. A withdrawal also means giving up one's graduate assistantship.

Students dismissed for academic reasons may apply for readmission after a period of at least one year. Students dismissed for behavior or student conduct by the Office of the Dean of Students may not apply for readmission at Saint Louis University. The applicant must be prepared to submit evidence of growth in maturity and responsibility indicative of capacity to perform graduate level work. Declarations of good intentions are not sufficient. Each application will be considered on its merits. Students who have attended another institution while on dismissal must submit an official transcript to be considered for readmission.

An application from a student seeking readmission to an English graduate program from which s/he has withdrawn, and who matches the university criteria outlined above, will be reviewed using the following process:

- The voting faculty members of the Graduate Committee will review a written petition from the candidate that includes the reason(s) for his/her leaving the program, a detailed rationale for his/her seeking readmission, a month-by-month timeline for degree completion (of the sort required for filing a time-to-degree extension), a statement regarding the need to file an extension request (if relevant), and a statement regarding the need for funding (if relevant).
- With this information in hand, the departmental review body will request the candidate's former faculty advisor to provide information that s/he considers relevant to the candidate's readmission request.
- With both the candidate's and advisor's statements in hand, the review body will consider the candidate's reapplication request in the context of these two statements, along with the candidate's record of relative progress toward degree completion at the time s/he left the program.
- If, based on the evidence presented, the review body believes that the candidate's readmission request has considerable merit and that the candidate would have a high likelihood of successfully completing the program of study within the time likely to be allotted him/her based on departmental and university guidelines, the review body could recommend readmission; absent either of these conditions, the review body would be bound to refuse readmission.

- A positive recommendation for readmission is forwarded to the Associate Dean for Graduate Affairs in the College of Arts & Sciences for administrative review. A departmental decision to refuse readmission concludes the review process.

Academic Dismissal

When the department believes that a student warrants dismissal from his/her academic program, the student's advisor and the director of graduate studies make a dismissal recommendation, notifying the student in writing of the grounds. When the reason for making such a recommendation has to do with academic failings (typically substandard progress toward degree completion), the student is offered the opportunity to withdraw from the program rather than face dismissal charges.

College of Arts & Sciences Graduate Program Appeals Procedures (Approved Spring 2016 and available [here](#))

All adverse decisions regarding graduate student conduct or performance considered unsatisfactory (as defined in individual graduate program handbooks) must be made in writing dated and sent to the student and copied to the Program Director and Department Chairperson or Center Director (the *Initial Faculty Decision – Document A*). The *Initial Faculty Decision* must include a statement advising the student that **s/he has a right to appeal the decision**, and the *Appeals Procedures* document should thence be directly shared with the student or an accessible internet link to this protocol provided. The *Initial Faculty Decision* will not be valid unless and until this directive has been met.

The student may elect to appeal the Initial Faculty Decision to the Department Chairperson or Center Director (the *Student Appeal to Department Chairperson or Center Director – Document B*). The appeal must be made in writing within **10 business days** (not including the period May 15-August 15) after the student's receipt of the *Initial Faculty Decision* and sent to the Department Chairperson (or Center Director. with copies sent to the faculty member and Program Director. The appeal will not be considered if it is not submitted within the prescribed time limit. The Department Chairperson or Center Director shall review the *Initial Faculty Decision* and *Student Appeal* documents and either uphold the faculty member's recommendation or determine an appropriate alternative outcome. This decision (the *Department Chairperson or Center Director Response to Student – Document C*) must be made in writing (dated) and sent to the student within **10 business days** of receipt of the *Student Appeal to Department Chairperson or Center Director* and copied to the faculty member and Program Director.

Should the student wish to continue the appeals process, the next step involves the Board of Graduate Education (BGE) of the College (the *BGE Appeal*). The student must request that the College of Arts & Sciences (CAS. Associate Dean for Graduate Education forward his/her appeal to the BGE within **10 business days** of the student's receipt of the *Department Chairperson or Center Director Response to Student*. The appeal will be dismissed if the request is not made within the prescribed time limit. The Associate Dean will notify the student, faculty member, and BGE Chairperson of the *BGE Appeal*. Written submission to the BGE will be composed of *Documents A-C* only.

The *BGE Appeal* shall be heard as an agenda item at one of the regularly scheduled BGE meetings, or a special meeting may be called if the BGE does not meet within **20 business days** of the *BGE Appeal* submission. A quorum of the BGE, excluding ex officio members, must be in attendance. When the BGE meets as an appeals board, a graduate student selected by the Graduate Student Association (GSA) will be appointed to the board as a voting member. The GSA representative must be a CAS graduate student but not from any departments involved in the appeal. The appealing student may be accompanied by an advisor of his/her choosing who is not acting as an attorney, as this is an internal and not a legal procedure. The CAS Associate Dean for Graduate

Education shall be present throughout the entire process, but shall not be allowed to propose or second any motion, or to cast a vote on any motion related to the appeal.

The BGE shall hear the case presented by the student and others supporting the student's appeal and will also hear the presentation of the faculty member or other departmental representative. Then, the student and all other parties to the proceedings will be excused and the BGE and GSA representative will conduct a closed discussion. If the BGE finds that insufficient information has been presented, it may request a period of no longer than **20 business days** to obtain the information, meet again, and reach a decision. The BGE will consider the merits of the student's appeal and the adequacy of procedures followed in the department. The BGE may support the decision being appealed, overturn it, or change the penalty imposed (the *BGE Decision – Document D*). The CAS Associate Dean for Graduate Education will inform the student in writing (dated) of the BGE's decision and copy the faculty member, Program Director, and Department Chairperson.

Should the student wish to appeal the decision beyond the College, the student may request that the CAS Associate Dean for Graduate Education submit his/her appeal to the Associate Provost (AP) for Graduate Education (the *AP Appeal*). This must occur within **10 business days** of the student's receipt of the *BGE Decision*. The appeal will be dismissed if the request is not made within the prescribed time limit. Written submissions to the AP will be composed of *Documents A-D* only. The AP will review the documents submitted to the BGE along with the *BGE Decision* and may request additional information to determine whether or not the process as outlined in this section was appropriately followed. The AP cannot overturn a decision but can remand the decision back to the BGE for further investigation if the procedure was not properly followed.

Itemized List of Documents (signed and dated formal letters) Required to be Considered for the *BGE Appeal*:

- *Document A* (the *Initial Faculty Decision*). Must include notification of the student's right to appeal.
- *Document B* (the *Student Appeal to Department Chairperson or Center Director*). Limited to 5 pages of single-spaced, font size 12 text. The appeal is dismissed if not submitted within the prescribed time limit.
- *Document C* (the *Department Chairperson or Center Director Response to Student*). The student may automatically submit *Document B* to the CAS Associate Dean for Graduate Education (and BGE) if *Document C* is not provided within the prescribed time limit. *Document C* is not required for the *BGE Appeal* if it is not provided within the prescribed time limit.

Additional Document (signed and dated formal letter) Required to be Considered for the *AP Appeal*:

- *Document D* (the *BGE Decision*).

SECTION 10: CAREER PREPARATION, PLACEMENT, AND AWARDS

Graduate Career Preparation and Placement

English faculty are committed to assisting graduate students to prepare for successful job searches. Graduate mentors, members of dissertation committees, and other faculty work closely with students to aid them in developing a strong record of professional achievement throughout their years at SLU, and to presenting that record effectively in applications for particular positions. But even the most committed mentor cannot manufacture achievements

for those with whom they work and about whom they care. They can only provide guidance and encouragement, and help their mentees shape and effectively present the skills, abilities, and accomplishments these students have to offer.

For this reason, students should be mindful, *from the outset of their graduate experience*, that diligent study, good grades, and strong student evaluations of one's teaching, while important, are but three of the professional dimensions that most academic employers are seeking. Well in advance of a job search, those seeking a position that involves instruction (which is to say greater than 99 percent of the advertised academic job openings for those with English degrees) should actively solicit class visitations from faculty whom they anticipate asking to write on their behalf for an academic position, since such visitations allow one's recommenders to complement their knowledge of a student's class participation and academic writing with a first-hand understanding of the individual's instructional practice. Additionally, students seeking employment at the ever-increasing number of institutions which expect their faculty members to be successful researchers as well as skilled teachers should, during their graduate years, be working to develop a portfolio of published research and conference presentations which bespeak future success in the research domain.

It is against this background of anticipated achievement that the department's placement director each fall offers a zero-credit course, ENGL 5899, Professionalization Practicum, for doctoral students preparing to seek academic or "alt-ac" employment. And the department has also organized presentations ranging from seeking academic employment at four-year institutions, to careers at community colleges, to employment outside of academe. In addition, some of our graduate students have the opportunity to glean signal insights into the academic hiring process by serving on departmental hiring committees. Finally, the placement director will also arrange mock interviews as needed.

Those considering non-academic employment are also strongly encouraged to take advantage of the many support opportunities, including actual and practice interviews, arranged through the university's [Office of Career Services](#)

Support for Professional Travel

Departmental funding is available to help support graduate students' travel to do necessary thesis/dissertation-related research, present conference papers, or attend workshops at which one can develop a skill set intimately related to his/her thesis or dissertation topic. Those applying must be in good academic standing and have exhausted extra-departmental funding opportunities, including the monies made available for professional travel through the Graduate Student Association (GSA). Because departmental funding is limited, priority is given to those who are presenting papers at national or regional conferences, or preparing to enter the job market. Such students must also demonstrate that they are making timely progress to degree. All funding requests should be made in early fall, preferably before September 15, and should be sent to the Associate Chair. The following information should be included in the request: the name of the traveler, the reason for the trip, the name of the conference/workshop, the travel destination, the departure and return dates, an estimate budget, a justification for the trip, and trip's priority for the traveler. The budget should include a breakup of costs by transportation, lodging, and conference registration. Not all travel needs will be met and graduate students are strongly advised to solicit alternate sources of funding.

Departmental Awards

Graduate students in the department on the St. Louis campus are eligible to participate annually in four award competitions:

- **The Rev. Walter J. Ong, S.J., Award**, named in honor of a long-time SLU faculty member and one of the great scholars of the 20th century, is presented annually to a doctoral student in

the department in recognition of genuinely exceptional research and scholarly achievement and promise. The amount of the award is \$500. Submissions are evaluated on the basis of the portfolio each candidate submits to the director of graduate studies (see item 2 below) and the information supplied in the supporting letters of faculty nominators (see item 1). The award is made by the graduate director and the graduate committee, acting on behalf of the English department. All current English Ph.D. students who are in good standing and are making appropriate progress toward the Ph.D. degree are eligible for consideration. Although a student may be considered for the award during more than one review cycle, s/he may only hold the award once in his/her graduate career at Saint Louis University.

Application & Review Procedure:

1. In the first week of May the director of graduate studies sends out a call for nominations to the English faculty and, at the same time, alerts graduate students to the initiation of the year's process. This call for nominations is repeated in the first week of August and again at the start of the fall semester. Nomination letters, which are submitted to the graduate director, should assess a nominee's scholarly achievements and promise to date, and should specify the nominee's current progress toward completing the dissertation. Normally, the deadline for nominations is in early September. Self-nominations are not permitted.
 2. Nominees who wish to be considered for the award must submit a portfolio to the graduate director by the established deadline, normally the third week of September. This portfolio must include:
 - A statement, up to one page in length, of the candidate's research achievements and plans,
 - A full vita, and
 - A research dossier which emphasizes original and creative scholarship that is published or in the publication stream. Normally, this dossier includes copies of any published work, work that is due to be published, and/or work that has been submitted for publication in a peer-reviewed journal or by a reputable press. Any pre-publication work submitted should be in its "final" form. Web-based work (research tools, blogs, videos, databases, contributions to online journals, etc). may also be submitted, but online works that do not appear in peer-reviewed venues should be accompanied by a brief written account (composed by the nominee. of the scholarly and/or intellectual impact and significance of these items within the nominee's field.
 3. These materials are reviewed by the graduate committee, which either chooses the winning submission or determines, at its discretion, that no award should be made during a given year. The determination to make an award requires a simple majority of the committee membership. The committee does not consider incomplete or late submissions.
 4. No later than October 15, the graduate director will announce the Ong Award winner to the department chairperson, who in turn will inform the Library Associates, which group also recognizes the recipient.
 5. Research dossiers are returned to nominees in due course.
- The **Fournier Award** is named after a long-time faculty member in the department, Lucien "Lou" Fournier, and is given annually for teaching excellence through a faculty nominating process initiated in the spring semester. Self-nominations are not permitted. The amount of the award is \$100.

Submissions are judged based on: the information supplied in a nominating letter provided by a faculty member (see item 1 below), the portfolio a candidate submits to the director of graduate studies (see item 2), and the student's SLU course evaluations. The award is made by the graduate director and the graduate committee, acting on behalf of the English department. All current English graduate students who are in at least their fourth semester of teaching at SLU and are making appropriate progress toward their M.A. or Ph.D. degree are eligible for consideration. Although a student may be considered for the award during more than one review cycle, s/he may only hold the award once in his/her graduate career at SLU.

Application & Review Procedure:

1. Near the beginning of the spring semester the director of graduate studies sends out a call for nominations to the English faculty. Nominating letters, which are submitted to the graduate director, should be no more than one page in length and require the faculty nominator to have observed the nominee's teaching and be prepared to assess his/her overall instructional competencies, including those observed at first hand.
 2. Nominees who wish to be considered for the award must submit a portfolio to the graduate director by the established deadline. This portfolio must include:
 - A statement, up to one page in length, of the candidate's teaching philosophy,
 - A full vita that includes a list of courses and course sections taught, and
 - One or two syllabi that the nominee regards as representative of his/her instructional practice.
 3. These materials, along with the nominee's student evaluations, are reviewed by the graduate committee, which either chooses the winning submission or determines, at its discretion, that no award should be made during a given year. The determination to make an award requires a simple majority of the committee membership. The committee does not consider incomplete or late submissions.
- **The Georgia K. Johnston Summer Research Award** is funded by the generosity of our late colleague Prof. Georgia K. Johnston. Prof. Johnston was known for her clear and comprehensive scholarly vision, and this award supports the research efforts of doctoral students who are actively writing their dissertations. Up to three awards of \$2500 each will be given for each summer.

Application & Review Procedure:

Applications for these awards will be accepted once per academic year, during each spring term.

1. In January of each year, the research director will seek faculty nominations for this award from among doctoral students whose dissertation proposals have been approved and who have been admitted to candidacy. Nominating letters, submitted to the departmental Director of Research, should be no more than one page in length and should include a statement regarding the student's progress toward completing the doctoral dissertation.
2. In early spring, and no later than February 15, nominees who wish to be considered for the award must submit a portfolio to the Director of Research. This portfolio must include:
 - A clear research plan
 - A specific proposal of what will be accomplished over the summer.
3. These materials will be reviewed by the department's Research Committee, which will choose the winning submissions. The determination to make an award requires a simple majority of the committee membership. The committee will not consider incomplete or late submissions. The awardee's names will be announced in March.

4. By the end of September, awardees will submit, to the Director of Research, a brief report about the specific outcomes that resulted from the award.
- **The Joe Weixlmann Award** for Excellence in Graduate Student Service recognizes the graduate student who exemplifies the dedication to departmental service and collegiality that Professor Emeritus Joe Weixlmann embodied. The award is given in the spring semester, in light of the record of the student's service, as recognized by the Chair of the Department and by the Director of Graduate Studies. This award carries a cash prize of \$500.

Other Awards

Information regarding the awards sponsored by Graduate Education and the Graduate Student Association may be found on their respective websites, which are referenced in the final appendix to this document.

APPENDICES

Master's Roadmap

Master's (Thesis or Essay) Roadmap

Doctoral Roadmap

Master's Advising Form

Doctoral Advising Form

M.A. Exam Lists

Master's Exam Checklist

Doctoral Exam Reading Lists

Doctoral Exam Checklist

Key Web Links



Roadmap: Master of Arts – English

College of Arts & Sciences

Department of English

Catalog Year: 2018-2019

This roadmap is a recommended semester-by-semester plan of study for this program. The plan shown assumes full-time enrollment. Courses and milestones designated as critical (in boldface and shaded areas) must be completed in the semester listed to ensure a timely graduation. All requirements are subject to change, including the semester a course is offered. It is an example of what a 2-year plan could look like for a typical student. It should not be used in the place of regular academic advising appointments. All students should meet with their advisors each semester.

Course Subject and Title	Credits	Important Notes
Semester One: (6 credits)		
ENGL 5000, Introduction to Research Methods	3.0	See program notes
ENGL 5010, Teaching Writing	3.0	See program notes
Semester Two: (9 credits)		
ENGL 5110, Literary Theory	3.0	
ENGL 4XXX/5XXX, Rhetoric	3.0	See program notes
ENGL 6XXX, Early Modern/17 th Century Literature	3.0	See program notes
Semester Three: (9 credits)		
ENGL 6XXX, Old English/Medieval Literature	3.0	See program notes
ENGL 4XXX/6XXX, 19 th Century British/American/Transatlantic Literature	3.0	See program notes
ENGL 4XXX/6XXX, Rhetoric	3.0	See program notes
Semester Four: (6 credits)		
Completion of final oral exam		
ENGL 4XXX/6XXX, 19 th Century American/British/Transatlantic Literature	3.0	See program notes
ENGL 6XXX, 20 th Century British/American/Transatlantic Literature	3.0	See program notes

Program Notes:

Students must take both ENGL 5000 & ENGL 5110, and 12 hours in 4 of the following 5 fields:

1. Anglo-Saxon and/or Medieval Literature (3 hours)
2. Renaissance / Early Modern Literature (c. 1500-1800) (3 hours)
3. Literature of the long 19th century (c. 1789-1914): British, American, African American, or Transatlantic (3 hours)
4. Modern and/or contemporary literature: British, Irish, American, African American, Transatlantic, or Postcolonial (3 hours)
5. Rhetoric and/or Composition exclusive of ENGL 5010 (3 hours)

Students must select 1 out of 3 degree-completion options:

1. 30 hours of coursework & a final oral exam (coursework only option)
2. 27 hours of coursework & ENGL 5980: Grad. Reading Course (essay option)
3. 24 hours of coursework & 6 hours of ENGL 5990: Thesis Research (thesis option)



Roadmap: Master of Arts (Thesis or Essay) – English

College of Arts & Sciences

Department of English

Catalog Year: 2018-2019

This roadmap is a recommended semester-by-semester plan of study for this program. The plan shown assumes full-time enrollment. Courses and milestones designated as critical (in boldface and shaded areas) must be completed in the semester listed to ensure a timely graduation. All requirements are subject to change, including the semester a course is offered. It is an example of what a 2-year plan could look like for a typical student. It should not be used in the place of regular academic advising appointments. All students should meet with their advisors each semester.

Course Subject and Title	Credits	Important Notes
Semester One: (6 credits)		
ENGL 5000, Introduction to Research Methods	3.0	See program notes
ENGL 5010, Teaching Writing	3.0	See program notes
Semester Two: (9 credits)		
ENGL 5110, Literary Theory	3.0	
ENGL 4XXX/5XXX, Rhetoric	3.0	See program notes
ENGL 6XXX, Early Modern/17 th Century Literature	3.0	See program notes
Semester Three: (9 credits)		
ENGL 6XXX, Old English/Medieval Literature	3.0	See program notes
ENGL 4XXX/6XXX, 19 th Century British/American/Transatlantic Literature	3.0	See program notes
ENGL 5990, Thesis Research [thesis option students only]	3.0	See program notes
Semester Four: (6 credits)		
Completion of thesis/essay AND completion of final oral exam		
Either ENGL 5980, Graduate Reading Course [essay option students only] or ENGL 5990, Thesis Research [thesis option students only]	3.0	See program notes
ENGL 6XXX, 20 th Century British/American/Transatlantic Literature	3.0	See program notes

Program Notes:

Students must take both ENGL 5000 & ENGL 5110, and 12 hours in 4 of the following 5 fields:

1. Anglo-Saxon and/or Medieval Literature (3 hours)
2. Renaissance / Early Modern Literature (c. 1500-1800) (3 hours)
3. Literature of the long 19th century (c. 1789-1914): British, American, African American, or Transatlantic (3 hours)
4. Modern and/or contemporary literature: British, Irish, American, African American, Transatlantic, or Postcolonial (3 hours)
5. Rhetoric and/or Composition exclusive of ENGL 5010 (3 hours)

Students must select 1 out of 3 degree-completion options:

1. 30 hours of coursework & a final oral exam (coursework only option)
2. 27 hours of coursework & ENGL 5980: Graduate Reading Course (essay option)
3. 24 hours of coursework & 6 hours of ENGL 5990: Thesis Research (thesis option)



This roadmap is a recommended semester-by-semester plan of study for this program. The plan shown assumes full-time enrollment. Courses and milestones designated as critical (in boldface and shaded areas) must be completed in the semester listed to ensure a timely graduation. All requirements are subject to change, including the semester a course is offered. It is an example of what a 4-year plan could look like for a typical student. It should not be used in the place of regular academic advising appointments. All students should meet with their advisors each semester.

Course Subject and Title	Credits	Important Notes
Semester One: (6 credits)		
ENGL 6XXX, Old English Literature	3.0	See program notes
ENGL 6XXX, Early Modern/17 th Century Literature	3.0	See program notes
Semester Two: (6 credits)		
ENGL 4XXX/5XXX, Rhetoric	3.0	See program notes
ENGL 6XXX, 20 th Century British/American/Transatlantic Lit.	3.0	See program notes
Semester Three: (3-6 credits)		
ENGL 6990, Dissertation Research	3.0	See program notes
Foreign Language Course	3.0	See program notes
Semester Four: (3-6 credits)		
Preparation for Written & Oral Comprehensive Exams Begin.		
Foreign Language Course	3.0	See program notes
Semester Five: (3 credits)		
Preparations for Dissertation Prospectus Begin.		
ENGL 6990, Dissertation Research	3.0	See program notes
Semester Six: (3 credits)		
Completion of Written & Oral Comprehensive Exams & Diss. Prospectus Approval		
ENGL 6990, Dissertation Research	3.0	See program notes
Semester Seven: (0 credits)		
ENGL 6990, Dissertation Research	0	See program notes
Semester Eight: (0 credits)		
ENGL 6990, Dissertation Research	0	See program notes
Semester Nine: (0 credits)		
ENGL 6990, Dissertation Research	0	See program notes
Semester Ten: (0 credits)		
Completion of Dissertation Defense		
ENGL 6990, Dissertation Research	0	See program notes

Program Notes:

Students who have taken graduate coursework in four of the five following fields as master's students, beyond completing ENGL 5000, 5010, and 5110, need only take 9 (of 24 required) hours in three of the five fields as part of their doctoral coursework. Doctoral students who have not met the threshold master's level criterion must take 12 (of 24 required) hours in four of the following five fields:

1. Anglo-Saxon and/or Medieval Literature (3 hours)
2. Renaissance / Early Modern Literature (c. 1500-1800) (3 hours)
3. Literature of the long 19th century (c. 1789-1914): British, American, African American, or Transatlantic (3 hours)
4. Modern and/or contemporary literature: British, Irish, American, African American, Transatlantic, or Postcolonial (3 hours)
5. Rhetoric and/or Composition exclusive of ENGL 5010 (3 hours)

Prior to taking his/her qualifying examinations, every student in the doctoral program must certify a reading competence in scholarship drawn from one modern foreign language relevant to his/her literary study. French, German, and Spanish are the modern languages in which the university has been able to provide regular support and instruction, but other relevant languages are equally acceptable. Additional language competence is required of students working in Medieval or Early Modern British Literature, who must demonstrate their ability to read literature written in Latin, classical Greek, or, upon special request, Hebrew.

There are four ways to demonstrate reading competence in a foreign language:

1. By documenting reading competence as an M.A. student.
2. By performing satisfactorily in an accelerated reading course by the Department of Languages, Literatures, & Cultures.
3. By successfully completing a 400-level course in the Department of Languages, Literatures, & Cultures.
4. Through a two-hour examination administered by the English department and graded by the Department of Languages, Literatures, & Cultures.

Master's Program Advising Worksheet
Saint Louis University
English Department
 Effective Fall 2014

Student Name _____

Advisor Name _____

Semester _____

COURSE NUMBER & NAME	SEMESTER & CREDIT HOURS
1. ENGL 5000, Intro to Research Methods	_____ 3
2. ENGL 5110, Literary Theory	_____ 3
3. ENGL 5010, Teaching Writing	_____ 3
4. ENGL 5/6XXX, Anglo-Saxon &/or Medieval Lit	_____ 3
5. ENGL 5/6XXX, Renaissance / Early Modern Lit	_____ 3
6. ENGL 5/6XXX, Literature of the long 19th century	_____ 3
7. ENGL 5/6XXX, Modern and/or contemp. literature	_____ 3
8. ENGL 5/6XXX, Rhetoric and/or Composition	_____ 3
9. Elective	_____ 3
10. Elective	_____ 3
	TOTAL: 30

NOTES

- **English 5010:** Students who intend to teach in the first-year writing program must successfully complete English 5010 *prior to or concurrently with* their first semester of teaching.
- **4000-Level Courses:** No more than 2 courses at the 4000 level may count toward meeting master's coursework requirements.
- **Extra-Departmental Courses:** No more than 6 credit hours of non-SLU and/or non-English coursework may be counted toward the degree. Non-English courses require *prior* approval by the Director of Graduate Studies, using the petition process described in the "Rules Governing Coursework Outside the Department."
- **English 5980:** No more than 3 hours of 5980 may be taken for credit toward graduation.
- **M.A. Thesis:** Those pursuing the thesis option for the M.A. will substitute 6 hours of ENGL 5990, Thesis Research, for courses 9 and 10. Accumulation of these credits may begin after the student has concluded his/her first semester of coursework, although a grade of "IP" should be assigned for these credits until the thesis has been successfully completed.

Applying to Graduate:

All M.A. students must complete the [Application for Degree Online](#) in the semester in which they intend to graduate.

M.A. Exam Information
Committee
1.
2.
3.
Exam Semester/Date:
M.A. Thesis Information
Advisor:
Title:
Defense Semester/Date:

Doctoral Program Advising Worksheet
Saint Louis University
English Department
 Revised Spring 2018

Student Name _____

Advisor Name _____

Semester _____

COURSE NUMBER & NAME	SEMESTER & CREDIT HOURS
1. ENGL 5000, Intro to Research Methods	_____ 3__
2. ENGL 5110, Literary Theory	_____ 3__
3. ENGL 5010, Teaching Writing	_____ 3__
4. ENGL 5/6XXX, Anglo-Saxon &/or Medieval Literature	_____ 3__
5. ENGL 5/6XXX, Renaissance / Early Modern Literature	_____ 3__
6. ENGL 5/6XXX, Literature of the long 19th century	_____ 3__
7. ENGL 5/6XXX, Modern and/or Contemp. Literature	_____ 3__
8. ENGL 5/6XXX, Rhetoric and/or Composition	_____ 3__
	TOTAL: 24
9. Language Requirement 1	_____ 0-3__
10. Language Req. 2 (Old English through Early Mod. students only)	_____ 0-3__
11-14. ENGL 6990, Dissertation Research	_____ 12__
15. ENGL 5899, Professionalization Practicum	_____ 0__

NOTES

- **English 5000, 5010, & 5110:** ENGL 5000, 5010, and 5110, or their equivalents, are required of all entering doctoral students.
- **400-Level Courses:** No more than 2 courses at the 4000 level may count toward meeting doctoral coursework requirements.
- **Extra-Departmental Courses:** No more than 6 credit hours of non-SLU and/or non-English coursework may be counted toward the degree. Non-English courses require *prior* approval by the Director of Graduate Studies, using the petition process described in the “Rules Governing Coursework Outside the Department.”
- **English 5899:** doctoral students also required to take 5899 in the fall semester they plan to enter the job market.
- **English 6980:** No more than 3 hours of 6980 may be taken for credit toward graduation.
- **English 6990:** All doctoral students must accumulate a minimum of 12 credit hours of Dissertation Research, which they may distribute over several terms, commensurate with the intensity of their research involvement. A grade of “IP” should be assigned for these credits until the dissertation has been successfully completed.

Applying to Graduate:

All Ph.D. students must complete the [Application for Degree Online](#) in the semester in which they intend to graduate.

Exam Committee (Written*, Oral, and Prospectus*.
*1. Advisor
*2.
*3.
4.
5.
Dates (Completion Semester and Date.
Competency Essay
Oral Defense
Prospectus Defense
Dissertation Committee
1. Director
2.
3.
Title
Defense (Completion Semester/Date.

M.A. EXAMINATION READING LIST

(for those entering the master's degree program in the fall of 2016, 2017, or 2018).

All candidates for a master's degree in English, at the conclusion of their programs of study, must pass a one-hour oral examination covering a list of 12 literary works. This list will be developed tri-annually by the department as a whole and represents a variety of periods and genres. The outstanding candidate will move with dexterity among close readings of the texts, the texts' critical heritage, and the list's cultural and historical contexts. The examining committee for an M.A. examination consists of three faculty members of the candidate's choice; master's candidates, in their second year of study, are responsible for approaching faculty members to serve on their exam committees with the objective of assembling examiners covering a range of areas. A 13th work will consist of an influential theoretical or critical text selected by the student from the departmentally developed list of 10 works.

Reading List for the M.A. Exam (exclusive of the theoretical/critical text):

Beowulf (8th-11th C).

Thomas Malory, Selections from *Le Morte Darthur: The Winchester Manuscript*, ed. Helen Cooper (2008; orig. pub. 1485)– "Marriage of King Uther Unto King Arthur," "Tale of Sir Lancelot," "Book of Tristram," "Lancelot and Guenivere," "Death of Arthur."

A Trio of Revenge Tragedies: Thomas Kyd, *The Spanish Tragedy* (1587?); Thomas Middleton, *The Revenger's Tragedy* (1606); John Webster, *The White Devil* (1612)

John Milton, *Samson Agonistes* (1671)

Nathaniel Hawthorne, *The Scarlet Letter: A Romance* (1850)

George Eliot, *The Lifted Veil* (1859)

Harriet Beecher Stowe, *The Minister's Wooing* (1859)

Ernest Hemingway, *In Our Time* (1925)

Virginia Woolf, *To the Lighthouse* (1927)

Malcolm X, with Alex Haley, *The Autobiography of Malcolm X* (1965)

Sherman Alexie, *Lone Ranger and Tonto Fistfight in Heaven* (1993)

Michael Ondaatje, *Anil's Ghost* (2000)

Theory and Criticism List for the M.A. Exam (each candidate selects one text):

Sara Ahmed, *Willful Subjects* (2014)

Walter Benjamin, *Illuminations: Essays & Reflections* (1969)

Jacques Derrida, *Acts of Literature* (1991)

Lee Edelman, *No Future: Queer Theory and the Death Drive* (2004)

Franz Fanon, *Black Skin, White Masks* (1952)

Frederic Jameson, *The Antinomies of Realism* (2013)

Bruno Latour, *We Have Never Been Modern* (1991)

David S. Reynolds, *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville* (1989)

Eve Kosofsky Sedgwick, *Epistemology of the Closet* (1990)

Tobin Siebers, *Disability Theory* (2008)

M.A. EXAMINATION CHECKLIST

To graduate in a timely fashion, follow these steps in the order indicated.

- Figure out which exam list you will be tested over (end of year1)
- Start drafting, with input from your mentor, your essay/thesis (end of year1) *[essay/thesis option students only]*
- Start studying your 13 texts, preferably with a group of your peers (end of year1)
- Pick your thesis committee members (end of year1) *[thesis option students only]*
- Pick your 3 exam committee members (end of year1)
- Pick your thesis committee members (end of year1) *[thesis option students only]*
- Get approval, from your 3 exam committee members, of your 13th text from Group B of the M.A. exam list (start of year2)
- [Apply to graduate online](#) by either late January or mid-September & wait to get your degree audit. Once it comes, follow the instructions and send it to the master's candidacy advisor (start of year2 & at least 2 weeks before your oral exam date)
- Start writing your thesis/essay, with input from your mentor/three committee members (start of year2) *[essay/thesis option students only]*
- Pick a date, with input from your 3 committee members, for your oral exam (middle of year2).
- Pick a date, with input from your 3 committee members, for your thesis defense (middle of year2) *[thesis option students only]*
- Complete most of your coursework (end of year2).
- Submit a complete draft of your essay/thesis (end of year2) *[essay/thesis option students only]*
- Meet your mentor to get advice about your upcoming oral exam (end of year2)
- Take your 1-hour-long oral exam (end of year2)
- Defend your thesis (end of year2), and at least one week before or after your oral exam. *[thesis option students only]*

GUIDELINES FOR THE Ph.D. QUALIFYING EXAMINATION

ANGLO-SAXON AND EARLY MEDIEVAL LITERATURE READING LIST (for those entering the doctoral degree program before Fall 2019)

Old English

1. *Beowulf*
2. *Seafarer*
3. *Wanderer*
4. *Elegies: The Ruin, Wife's Lament, Wulf and Eadwacer, Husband's Message*
5. *Dream of the Rood*
6. *Cynewulf, Juliana*
7. *Andreas*
8. *Judith*
9. *Wulfstan, Sermo Lupi*
10. *Aelfric, On False Gods*
11. *Widsith*
12. *Battle of Maldon*
13. *Deor*
14. *The Parker Chronicle*
15. *Riddles of the Exeter Book* (selection)

Old Norse

16. Snorri Sturluson, *Ynglingasaga* (from *Heimskringla*)
17. *Völsunga Saga*
18. *Hrolf Kraki's Saga*
19. Snorri Sturluson, *Prose Edda* (except *Háttatal*)
20. Poetic Edda, mythological: *Völuspá, Hávamál, Brymskviða, Lokasenna, Völundarkviða*
21. Poetic Edda, heroic: *Grípisspá, Fáfnismál, Atlakviða, Atlamál*
22. *Gisli Sursson's Saga*
23. *Grettir's Saga*
24. *Hrafnkel Frey's Goði's Saga*
25. *Vinland Sagas*

Middle English and Continental Literature

26. Chaucer, *The Canterbury Tales* (Riverside).
27. Chaucer, *Parliament of Fowls, House of Fame, Book of the Duchess* (Riverside)
28. Chaucer, *Troilus and Criseyde* (Riverside or Windeatt's Penguin ed).
29. *Sir Gawain and the Green Knight*, ed. J.R.R. Tolkien and E.V. Gordon rev. Norman Davis. But see also (and for *Pearl*. Malcolm Andrew and Ronald Waldron, eds), *The Poems of the Pearl Manuscript*, and also A.C. Cawley and J.J. Anderson, eds., *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience* (Everyman, London, 1991)
30. *Pearl*, ed. E.V. Gordon
31. *St. Erkenwald*
32. *The Owl and the Nightingale*
33. *Ancrene Wisse*
34. *Layamon's Brut*
35. *Piers Plowman* (B-Text., *Langland* (ed. Schmidt)
36. *The Book of Margery Kempe* (EETS ed).
37. *A Vision and A Revelation: The Writings of Julian of Norwich* (ed. Watson and Jenkins)

38. *Wynnere and Wastoure* (EETS or TEAMS)
39. John Gower, *Confessio Amantis*
40. Malory, *Morte D'Arthur*, Books 6, 7, 8
41. *The York Play* (ed. Beadle, EETS)
42. *The Digby Mary Magdalene*
43. *The Croxton Play of the Sacrament*
44. Middle English Romances: choose six from the following: *Havelok*, *Ywain and Gawain*, *Sir Orfeo*, *Sir Launfal*, *The Awntyrs off Arthure at the Terne Wathelyne*, *The Weddyng of Syr Gawen and Dame Ragnell*, and *The Sege off Melayne* (in Norton edition, ed. Shepherd); *Sir Eglamour of Artois*, *Sir Bevis of Hampton*, *King Horn*, *Sir Gowther*, *Emaré*, *The Tale of Gamelyn*, *Le Freine*
45. Selections from William Dunbar, *Poems*, ed. James Kinsley
46. Henryson, *The Testament of Cresseid*
47. Selections of Middle English religious and secular lyrics
48. Marie de France, *Lais*
49. Chrétien de Troyes, *Lancelot or the Knight of the Cart*, *Erec and Enide*, *Perceval*, *le Conte du Graal* (in Everyman trans).
50. Either Andreas Capellanus, *The Art of Courtly Love* or *The Romance of the Rose* (several translations, but e.g. trans. Charles Dahlberg (Hanover, 1983).

LATE MEDIEVAL AND EARLY SIXTEENTH CENTURY LITERATURE READING LIST
(for those entering the doctoral degree program before Fall 2019)

The rationale behind this list is that intending Ph.D. candidates should obtain a grasp of the full range of writing in Middle English, and of the powerful and provocative texts that show that range. It attends to the extraordinary variety of genres that make up medieval literature, and asks you to think about the kind of dialogue that might be set up among them. It includes major authors, such as Chaucer, that you'll be expected to know thoroughly as a scholar and future teacher, but also aims to indicate emerging and less well-known areas that have redefined the whole shape of the field in the last decades and produced new canons: medieval women's writing, conflicts around political and religious hierarchy, theories of sex, gender, bodies and identities, national histories, book and manuscript histories, and the questioning of period boundaries between "medieval" and "early modern."

1. Marie de France, *Lais*
2. Chrétien de Troyes, *Yvain and Lancelot*
3. Guillaume de Lorris and Jean de Meun, *Le Roman de la Rose*
4. *The Owl and the Nightingale*
5. Middle English Romances (Stephen Shepherd, ed. *Middle English Romances* (Norton Critical Editions)).
6. Middle English lyrics (either Richard L. Hoffman and Maxwell S. Luria, eds. *Middle English Lyrics* (Norton Critical Editions) or Thomas G. Duncan, ed. *Medieval English Lyrics: 1200-1400* (Penguin Classics) (1996)).
7. Geoffrey Chaucer, *Canterbury Tales* (all)
8. Geoffrey Chaucer, *Troilus and Criseyde*
9. Geoffrey Chaucer, *House of Fame*
10. Geoffrey Chaucer, *Book of the Duchess*
11. Geoffrey Chaucer, *Parliament of Fowls*
12. *Sir Gawain and the Green Knight*
13. Pearl, *Cleanness*
14. *St Erkenwald*
15. William Langland, *Piers Plowman* (B Text)
16. *Wynnere and Wastoure*
17. John Gower, *Confessio Amantis*
18. Alliterative *Morte Arthure*
19. *The Siege of Jerusalem*
20. Thomas Usk, *The Testament of Love*
21. Thomas Hoccleve, *The Regiment of Princes* and "*My Compleinte*" and *Other Poems*, ed. Roger Ellis
22. James I (? doubtful authorship), *The Kingis Quair*
23. Richard Rolle, *English Writings*
24. *The Book of Margery Kempe*
25. Julian of Norwich, *A Vision and A Revelation*
26. John Lydgate, *The Siege of Thebes* and *The Temple of Glass*
27. *Selected Wycliffite Writings*, ed. Anne Hudson
28. *York Play*
29. Digby *Mary Magdalene Play*
30. Croxton *Play of the Sacrament*
31. Macro Plays (*Castle of Perseverance, Mankind, Wisdom*)
32. Sir Thomas Malory, *Morte Darthur*

33. Hary, *Wallace*
34. Henryson, Dunbar, *Douglas: poems*
35. *Book of John Mandeville*
36. Reginald Pecock, *Repressor of Over Much Blaming of the Clergy*
37. Paston *Letters* (selection, e.g. Diane Watt)
38. Osbern Bokenham, *Legends of Holy Women*
39. Henry Medwall, *Fulgens and Lucrece*
40. Thomas More, *Utopia, Dialogue of Comfort Against Tribulation*
41. John Skelton, *Bowge of Court, Philip Sparowe, Tunning of Elynour Rummynge, Speke Parott, Collyn Cloute, Garland of Laurel.*
42. William Baldwin, *Beware the Cat*
43. William Tyndale, *The Obedience of a Christian Man*
44. John Bale, *King John*
45. Thomas Wyatt, *Songs, Epigrams, Sonnets, Satires, Psalms*
46. Henry Howard, Earl of Surrey, poems, translations, Psalm paraphrases
47. Sir Thomas Elyot, *The Boke Named the Governour*
48. John Heywood, *The Play of Love, The Play of the Weather*
49. *The Examinations of Anne Askew*
50. Nicholas Udall, *Roister Doister? Respublica*

EARLY MODERN BRITISH LITERATURE READING LIST **(for those entering the doctoral degree program before Fall 2019)**

There are three lists for this track; students should select one list as a focal point for their reading.

- List A covers the period c. 1485- c.1603, and is designed to answer to the needs of students wishing to specialize in the earlier part of the period. This option covers the years from roughly 1485--when Henry VII, the first Tudor, took the throne--through the violent struggles of the Reformation in the reigns of Henry VIII, Edward VI, and Mary I to the tense religious settlement and national consolidation under the last Tudor monarch, Elizabeth I, who died in 1603.
- List B covers the period c.1603 - c.1688, and is designed for students who wish to specialize in the later part of the period. This option runs from James VI and I's accession, and encompasses the political upheavals of the seventeenth century, the personal rule of Charles I, the Commonwealth and Oliver Cromwell's Protectorate, the Restoration of Charles II, and the "Glorious Revolution" of 1688.
- List C is a selection from lists A and B, and is designed to cater to students who wish to study a wider panorama of early modern British literature. List C offers a broader prospectus of the period.

Whichever list you choose, you might consider the other two lists as possible sources for the additional twenty texts that you may nominate. But we would stress that these additional texts are still very much your choice, and should reflect your interests. The literary history of the sixteenth and seventeenth centuries can easily be presented as a colorful pageant of glamorous or notorious monarchs and major, usually male English authors. But the period - as its writers are the first to tell us -thwarts such sustained narratives even as it evokes them. It sees royal absolutism elaborated and challenged, unprecedented transformations in religious doctrine, massive shifts in the bases of scientific knowledge, changes in women's status as both authors and cultural protagonists, and troubled national and global self-imaginings. Its writing, accordingly, has always offered various kinds of excitement; it is full of familiar names, but it also tests new ways of reading and urges the ceaseless redefinition of whatever we might call "modernity." It is no accident that every term even in the above heading has a debate behind it. Why "early modern" and not "Renaissance"? What is "Britain" in this period? How far can "literature" usefully be distinguished from other cultural forms?

The following reading lists aim to give you a grounding in the literature of a period whose established canons persistently turn into open questions. They include the standard authors and works that, as an early modernist, you'll be expected to know in detail and to be able to teach. They are also intended, however, to acquaint you with a range of writings, enabling you to set different works in dialogue with one another and to approach critical debates about the period in an informed and authoritative way as you go about formulating your dissertation topic. You are encouraged to pursue connections across the lists, exploring the perspectives you find most interesting. Points of focus might include

- forms and genres (lyric, epic, dramatic).
- institutions and spaces (sovereignty and court, the theatre, authorship, the city of London).
- the changing roles of women, shown in debates over women's rule (Mary Tudor, Elizabeth, Mary Queen of Scots) or the increasing prominence of woman writers (Lady Mary Wroth, Margaret Cavendish, Aphra Behn).
- intellectual and doctrinal movements (Reformation and pre- and counter-reformation theology, the history of science, political philosophy, Christian humanism).
- material histories, including the history of the book itself and of scribal or print technologies.

- political events (Tudor crises, the British and Irish wars of the mid seventeenth century).
- encounters with classical and vernacular pasts (in medieval writing, Ovidian and Virgilian afterlives, official and alternative national histories).

It must be stressed that these are no more than suggested paths through the readings, sketched to help you with initial organization. You are the intending doctoral candidate and future scholar in the field, and it is from you that a sense of the connections and differences among these texts, and an awareness of their historical and cultural contexts, must come. These lists will, given your active engagement with them, guide you towards the final shape of your main project. In cases where we are recommending selections from an author's works, we have indicated a suggested modern edition. In these cases, you should choose which selections from the author's oeuvre to make in consultation with the Chair of your exam committee. The dates given below are, in most instances, the dates of first publication, or the dates at which particular texts first appeared to be widely circulated, or (for plays and masques) were first performed. For introductions and notes, students should use recent editions prepared to high scholarly standards and published by university presses or major trade publishers. For the original presentation of major works, please consult the editions in Early English Books Online (EEBO), which is available on the Pius Library website.

LIST A

1. John Skelton, selected poetry (c. 1489-1523) (suggested edition Scattergood, 1983).
2. Gavin Douglas (trans), *Aeneid* (1513).
3. William Dunbar, selected poetry (c. 1500-1513) (suggested editions Bawcutt, 1998, or Conlee, 2004).
4. Sir Thomas More, *Utopia* (1516), *The History of King Richard III* (c.1513-18).
5. Sir Thomas Wyatt, selected poetry (c. 1525-42) (suggested edition Daalder, 1975).
6. Henry Howard, Earl of Surrey, selected poetry (c. 1530s-1547) (suggested edition Jones, 1964).
7. William Tyndale, *The Obedience of a Christian Man* (1528) (suggested edition Daniell, 2000).
8. Sir Thomas Elyot, *The Book called the Governour* (1531).
9. Sir David Lyndsay, *Ane Satyre of the Thrie Estaitis* (1551-52).
10. John Bale, King John (c. 1538), *The Vocacyon of John Bale* (c. 1553).
11. William Roper, *Life of Sir Thomas More* (c. 1557), George Cavendish, *The Life and Death of Cardinal Wolsey* (c. 1554) (both in *Two Early Tudor Lives*, Sylvester and Harding, 1963).
12. John Knox, *The First Blast of the Trumpet Against the Monstrous Regiment of Women* (1558), selections from *The Historie of the Reformatioun within the Realms of Scotland* (1586-87).
13. Queen Elizabeth I, selected prose and poetry (suggested edition Marcus, Rose, and Mueller, 2002), Richard Mulcaster, *The Passage of Our Most Dread Sovereign Lady, Queen Elizabeth, ThroFugh the City of London to Westminster the Day before her Coronation* (1559) (suggested edition Warketin, 2004).
14. William Baldwin, George Ferrers, et al., selections from the *Mirror for Magistrates* (1559-1610).
15. The Bible (Geneva version, 1560): *Genesis, Exodus, Judges, 1-2 Samuel, Song of Solomon, Job, Luke, John, 1-2 Corinthians, Romans, Revelation*.
16. Baldassare Castiglione, *The Book of the Courtier* (trans. Sir Thomas Hoby, 1561).
17. John Foxe, selections from *Actes and Monuments*, (1563 and 1583 editions. (suggested edition King, 2009).
18. Arthur Golding (trans), selections from Ovid's *Metamorphoses* (1567).

19. Isabella Whitney, selections from *The Copy of a Letter... to her Unconstant Lover* (1566-7), *A Sweet Nosegay* (1573).
20. William Baldwin, *Beware the Cat* (1553).
21. Thomas Cranmer, John Jewel et al., selections from *Certain Sermons or Homilies* (1571).
22. Edmund Spenser, *The Shepheardes Calendar* (1579), *Amoretti and Epithalamion* (1595), and *The Faerie Queene*: I-III (1590), selections from IV-V to complete the love story of Britomart and Artegall (1596), and VII, *The Mutabilitie Cantos* (1609) (suggested edition Hamilton, 2001).
23. Sir Walter Raleigh, selected poetry (c. 1582-92) (suggested edition Rudick, 1999).
24. Christopher Marlowe, *Tamburlaine* (Pt. I. (c. 1587), *The Jew Of Malta* (c.1589), *Edward II* (c. 1592), *Doctor Faustus* (c. 1593).
25. Sir Philip Sidney, *Astrophil and Stella* (1591., *An Apologie for Poetry* (1595) (suggested edition Shepherd, 1965), and *The Countess of Pembroke's Arcadia* (composite 1593 edition) (suggested edition Evans, 1987).
26. William Shakespeare: of the 37 plays, select 5 comedies, 5 histories, 5 tragedies (as designated in the 1623 First Folio); study the structure (including paratexts. of the 1623 Folio and be aware of special problems involving variant quarto editions).
27. John Donne, selections from the poetry and prose (suggested edition Carey, 1990).
28. Thomas Kyd, *The Spanish Tragedy* (1592).
29. George Puttenham, *The Art of English Poesy* (1589) (suggested edition Rebhorn and Whigham, 2007).
30. Michael Drayton, *Ideas Mirror* (1594).
31. Thomas Nashe, *The Unfortunate Traveller* (1594).
32. Robert Southwell, selections from *Saint Peter's Complaint and other poems* (1595) (suggested edition Davidson and Sweeney, 2007).
33. Sir John Davies, *Orchestra* (1596. and *Nosce Teipsum* (1599) (suggested edition Krueger, 1975).
34. Richard Hakluyt, selections from *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* (1598-1600) (suggested edition Beeching, 1972).
35. Mary (Sidney. Herbert, *Countess of Pembroke, Psalms* (trans., with Sir Philip Sidney, 1599) (suggested edition Hannay et al., 1998).
36. King James VI and I, *Basilicon Doron* (1599) (suggested edition Sommerville, 1994).
37. Michel de Montaigne, selections from the *Essays* (trans. John Florio, 1603).

LIST B

1. William Shakespeare: of the 37 plays, select 5 comedies, 5 histories, 5 tragedies (as designated in the 1623 First Folio); study the structure (including paratexts. of the 1623 Folio and be aware of special problems involving variant quarto editions).
2. John Donne, selections from the poetry and prose (suggested edition Carey, 1990).
3. Sir Francis Bacon, *The Essays* (1597), *The Advancement of Learning* (1605).
4. Ben Jonson, *Volpone* (c. 1605-6), *The Masque of Blackness* (1608), *The Alchemist* (1610), *Bartholomew Fair* (1614), *The Forrest* (1616).
5. Thomas Middleton, *The Revengers Tragedy* (1606).
6. *The Bible* (1611 Authorized or King James Version): *Genesis, Exodus, Judges, 1-2 Samuel, Song of Solomon, Job, Luke, John, 1-2 Corinthians, Romans, Revelation.*
7. Aemilia Lanyer, *Salve Deus Rex Judaeorum* (1611).
8. Thomas Middleton and Thomas Dekker, *The Roaring Girl* (1611).
9. John Webster, *The White Devil* (1612), *The Duchess of Malfi* (1612-13)
10. Elizabeth Cary, *The Tragedie of Mariam* (1613).
11. Francis Beaumont and John Fletcher, *The Maid's Tragedy* (1619).

12. Mary Wroth, *Pamphilia to Amphilanthus from The Countesse of Montgomery's Urania* (1621) (suggested edition Roberts, *The Poems of Lady Mary Wroth*, 1983).
13. Robert Burton, selections from *The Anatomy of Melancholy* (1621-51).
14. Thomas Middleton and William Rowley, *The Changeling* (1622).
15. William Harvey, *De Motu Cordis* (1628) (English translation).
16. John Ford, *'Tis Pity She's a Whore* (1633).
17. George Herbert, selections from *The Temple* (1633).
18. Sir Thomas Browne, *Religio Medici* (1643).
19. John Milton, *Areopagitica* (1644), *Poems* (1645), *Eikonoklastes* (1649), *Paradise Lost* (1667) *Samson Agonistes* (1671).
20. Richard Crashaw, selections from *Steps to the Temple* (1646).
21. Henry Vaughan, selected poetry (c. 1646-1655) (suggested edition Rudrum, 1995).
22. *An Agreement of the People* (1647-9).
23. Robert Herrick, selections from *Hesperides* (1648).
24. Richard Lovelace, selections from *Lucasta* (1649), *Lucasta: Posthume Poems* (1660).
25. Abiezer Coppe, *A Fiery Flying Roll* (1649).
26. Charles I / John Gauden, *Eikon Basilike* (1649) (suggested edition Daems and Nelson, 2006).
27. Thomas Hobbes, *Leviathan* (1651), Parts I and II
28. Anna Trapnel, *The Cry of a Stone* (1654).
29. *The Book of Common Prayer* (1662)
30. Margaret Cavendish, *The Blazing World* (1666).
31. Katherine Philips, selected poetry (first authorized edition 1667)(suggested edition Thomas, 1995).
32. Lucy Hutchinson, *Memoirs of the Life of Col. John Hutchinson* (c. 1671).
33. John Wilmot, 2nd Earl of Rochester, selected poems (c. 1672-1676)(suggested edition Walker, 1988).
34. Aphra Behn, *The Rover*, Pt. 1 (1677), *Oroonoko* (1688).
35. John Bunyan, *The Pilgrim's Progress* (1678).
36. Andrew Marvell, selected poems (first edition 1681) (suggested edition Smith, 2006).
37. John Dryden, *Absalom and Achitophel* (1681), *An Essay Of Dramatic Poesy* (1668), *All for Love* (1678).

LIST C

1. John Skelton, selected poetry (c. 1489-1523) (suggested edition Scattergood, 1983).
2. William Dunbar, selected poetry (c. 1500-1513) (suggested editions Bawcutt, 1998, or Conlee, 2004).
3. Sir Thomas More, *Utopia* (1516).
4. Sir Thomas Wyatt, selected poetry (c. 1525-42) (suggested edition Daalder, 1975).
5. Henry Howard, Earl of Surrey, selected poetry (c. 1530s-1547) (suggested edition Jones, 1964).
6. Sir Thomas Elyot, *The Book called the Governor* (1531).
7. *The Book of Common Prayer* (either 1552 or 1662 edition).
8. William Roper, *Life of Sir Thomas More* (c. 1557) (suggested edition Sylvester and Harding, 1963).
9. John Knox, *The First Blast of the Trumpet Against the Monstrous Regiment of Women* (1558).
10. Queen Elizabeth I, selected prose and poetry (suggested edition Marcus, Rose, and Mueller, 2002).
11. *The Bible* (Geneva version (1560) or Authorized (1611 version): *Genesis, Exodus, Judges, 1-2 Samuel, Song of Solomon, Job, Luke, John, 1-2 Corinthians, Romans, Revelation*.

12. Baldassare Castiglione, *The Book of the Courtier* (trans. Sir Thomas Hoby, 1561).
13. Isabella Whitney, selections from *The Copy of a Letter... to her Unconstant Lover* (1566-7), *A Sweet Nosegay* (1573).
14. William Baldwin, *Beware the Cat* (1553).
15. Edmund Spenser, *The Shepherdes Calendar* (1579), *The Faerie Queene: I-III* (1590), *The Mutabilitie Cantos* (1609) (suggested edition Hamilton, 2001).
16. Sir Walter Raleigh, selected poetry (c. 1582-92) (suggested edition Rudick, 1999).
17. Christopher Marlowe, *Tamburlaine* (Pt. I. (c. 1587), *Edward II* (c.1592), *Doctor Faustus* (1593).
18. George Puttenham, *The Art of English Poesy* (1589) (suggested edition Rebhorn and Whigham, 2007).
19. Sir Philip Sidney, *Astrophil and Stella* (1591), *An Apologie for Poetry* (1595).
20. Thomas Kyd, *The Spanish Tragedy* (1592).
21. John Donne, selections from the poetry and prose (suggested edition Carey, 1990).
22. Thomas Nashe, *The Unfortunate Traveller* (1594).
23. Selections from Richard Hakluyt, selections from *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* (1598-1600) (suggested edition Beeching, 1972).
24. King James VI and I, *Basilicon Doron* (1599) (suggested edition Sommerville, 1994).
25. Sir John Davies, *Nosce Teipsum* (1599) (suggested edition Krueger, 1975).
26. Mary (Sidney. Herbert, Countess of Pembroke, *Psalms* (trans., with Sir Philip Sidney, 1599) (suggested edition Hannay et al., 1998).
27. Michel de Montaigne, selections from the *Essays* (trans. John Florio, 1603).
28. William Shakespeare: of the 37 plays, select 5 comedies, 5 histories, 5 tragedies (as designated in the 1623 First Folio); study the structure (including paratexts. of the 1623 Folio and be aware of special problems involving variant quarto editions.
29. Sir Francis Bacon, *The Advancement of Learning* (1605).
30. Thomas Middleton, *The Revengers Tragedy* (1606).
31. Ben Jonson, *Volpone* (c. 1605-6), *The Masque of Blackness* (1608), *The Alchemist* (1610), *Bartholomew Fair* (1614), *The Forrest* (1616).
32. Aemilia Lanyer, *Salve Deus Rex Judaeorum* (1611).
33. John Webster, *The White Devil* (1612).
34. Elizabeth Cary, *The Tragedie of Mariam* (1613).
35. Mary Wroth, *Pamphilia to Amphilanthus* from *The Countesse of Montgomery's Urania* (1621) (suggested edition Roberts, *The Poems of Lady Mary Wroth*, 1983).
36. Thomas Middleton and William Rowley, *The Changeling* (1622).
37. George Herbert, selections from *The Temple* (1633).
38. Sir Thomas Browne, *Religio Medici* (1643).
39. John Milton, *Poems* (1645), *Paradise Lost* (1667), *Samson Agonistes* (1671), *Areopagitica* (16440).
40. Richard Crashaw, selections from *Steps to the Temple* (1646).
41. Richard Lovelace, selections from *Lucasta* (1649), *Lucasta: Posthume Poems* (1660).
42. Thomas Hobbes, *Leviathan* (1651. Parts I and II)
43. Anna Trapnel, *The Cry of a Stone* (1654)
44. Margaret Cavendish, *The Blazing World* (16660).
45. Katherine Philips, selected poetry (first authorized edition 1667)(suggested edition Thomas, 1995).
46. John Wilmot, 2nd Earl of Rochester, selected poems (c. 1672-1676)(suggested edition Walker, 1988).
47. John Bunyan, *The Pilgrim's Progress* (1678).

48. Andrew Marvell, selected poems (first edition 1681) (suggested edition Smith, 2006).
49. John Dryden, *Absalom and Achitophel* (1681).
50. Aphra Behn, *Oroonoko* (1688).

THE BRITISH LONG NINETEENTH CENTURY READING LIST
(for those entering the doctoral degree program before Fall 2019)

A recognized category of literary history, the long nineteenth century is defined somewhat differently by different scholars. Its origins can be dated to biographically significant events such as Wordsworth's birth in 1770; political upheavals such as the French Revolution in 1789; or landmark literary publications, such as the appearance of *Lyrical Ballads* in 1798. Similarly, its ending could be argued as 1895, the year of Oscar Wilde's trial; 1901, the date of Queen Victoria's death; or 1914, the beginning of the First World War. Understanding the various scholarly arguments for and against these dates, as well as others, is an important beginning for embarking on the study of this literary period. For the purposes of the following list, we have defined this period as beginning in 1789 and ending in 1914. Bracketed by two political upheavals that produced extended periods of military conflict, the long nineteenth century was a period of revolution and radical reform - aesthetically, politically, sexually, and culturally. From the formal and political experiments of the Romantics and Victorians to the vexed attempts by the early Modernists to forge a new literary tradition, the cultures of long nineteenth century are a key site for the formation of the present.

1. Burke, *Reflections on the Revolution in France* (1790)
2. Wollstonecraft, *A Vindication of the Rights of Woman* (1792)
3. Blake, *The Book of Urizen* (1794)
4. Godwin, *Caleb Williams* (1794)
5. Hays, *The Victim of Prejudice* (1799)
6. Wordsworth, *The Prelude* (1799; 1805; 1850)
7. Owenson, *The Wild Irish Girl* (1806)
8. Austen, *Mansfield Park* (1814)
9. Scott, *Waverley* (1814)
10. Edgeworth, *Harrington* (1817)
11. Coleridge, *Sybilline Leaves* (1817)
12. M. Wollstonecraft Shelley, *Frankenstein* (1818 & 1831 editions)
13. Byron, *Don Juan* (1819-1824)
14. Keats, *Lamia, Isabella, and the Eve of St. Agnes* (entire 1820 volume)
15. P.B. Shelley, *Prometheus Unbound* (1820)
16. DeQuincey, *Confessions of an English Opium Eater* (1821)
17. Maturin, *Melmoth the Wanderer* (1821)
18. Clare, *The Village Minstrel* (1821)
19. Carlyle, *Past and Present* (1843)
20. Ruskin, *Selected Works*, ed. Dinah Birch (1843-81)
21. Tennyson, *In Memoriam* (completed 1849. and *Maud* (1855)
22. Newman, "The Idea of a University," (1852)
23. Bronte, *Villette* (1853)
24. Dickens, *Bleak House* (1853)
25. Gaskell, *North and South* (1855)
26. Collins, *The Woman in White* (1859)
27. Boucicault, *The Colleen Bawn* (1860.; *The Shaughran* (1874)
28. Arnold, *Culture and Anarchy* (1869) and "The Function of Criticism at the Present Time"(1864)
29. Swinburne, *Poems and Ballads* (1866)
30. Mill, *On the Subjection of Women* (1869)
31. Pater, *The Renaissance* (1873 edn): "Preface", "The School of Giorgione", "Conclusion"

32. George Eliot, *Daniel Deronda* (1876)
33. Meredith, *The Egoist* (1879)
34. Christina Rossetti, *A Pageant and Other Poems* (1881)
35. Schreiner, *Story of an African Farm* (1883)
36. H. Rider Haggard, *She* (1887)
37. Michael Field, *Long Ago* (1889)
38. Wilde, *Salome* (1891) and *Intentions* (1891)
39. Shaw, *Mrs. Warren's Profession* (1893)
40. Egerton, *Key Notes* (1893)
41. Gissing, *The Odd Women* (1893)
42. Somerville and Ross, *The Real Charlotte* (1894)
43. Hardy, *Jude the Obscure* (1895)
44. Stoker, *Dracula* (1897)
45. Conrad, *Lord Jim* (serialized in *Blackwood's Magazine* 1899-1900; 1900).
46. Kipling, *Kim* (1901)
47. Synge, *The Playboy of the Western World* (1907)
48. Forster, *Howard's End* (1910)
49. Rupert Brooke, *1914 and Other Poems* (posth 1915)
50. Joyce, "The Dead" (1914); *A Portrait of the Artist as a Young Man* (serialized in *The Egoist*, 1914-1915; 1916)

TWENTIETH & TWENTY FIRST CENTURY AMERICAN LITERATURE READING LIST
(for those entering the doctoral degree program before Fall 2019)

Below is a chronological list of "canonical" American literary texts published since 1900. The faculty expects students to both study these works and be able to place them within a literary movement, such as Naturalism, Imagism, The Harlem Renaissance, Surrealism, Modernism, Beat Literature, The Theater of the Absurd, The Black Mountain School, Black Humor, or Post-Modernism.

1. Theodore Dreiser, *Sister Carrie* (1900).
2. Edith Wharton, *The House of Mirth* (1905)
3. Robert Frost, *North of Boston* (1914)
4. Willa Cather, *My Antonia* (1918)
5. Sherwood Anderson, *Winesburg, Ohio* (1919).
6. T[homas] S[tearns] Eliot: "Tradition and the Individual Talent" (1917), *The Waste Land* (1922)
7. William Carlos Williams, *Spring and All* (1922)
8. Wallace Stevens, *Harmonium* (1923)
9. Jean Toomer, *Cane* (1923)
10. F. Scott Fitzgerald, *The Great Gatsby* (1926)
11. Ernest Hemingway, *The Sun Also Rises* (1926)
12. William Faulkner, *The Sound and the Fury* (1929)
13. Ezra Pound, "Cantos I-XXX" (1930)
14. Nathanael West, *Miss Lonelyhearts* (1933)
15. Zora Neale Hurston: "Characteristics of Negro Expression" (1934); *Their Eyes Were Watching God* (1937)
16. John Steinbeck, *Grapes of Wrath* (1939)
17. Richard Wright, *Native Son* (1940)
18. Tennessee Williams, *A Streetcar Named Desire* (1947)
19. Arthur Miller, *Death of a Salesman* (1949)
20. 1950s Poetry: Allen Ginsberg, *Howl and Other Poems* (1956), Robert Lowell, *Life Studies* (1959)
21. Ralph Ellison, *Invisible Man* (1952)
22. Vladimir Nabokov, *Lolita* (1955)
23. Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories* (1955)
24. Eugene O'Neill, *Long Day's Journey into Night* (1956)
25. Jack Kerouac, *On the Road* (1957)
26. 1960s Poetry: Robert Duncan, *The Opening of the Field* (1960); Robert Creeley, *For Love* (1962); Sylvia Plath, *Ariel* (1966)
27. Joseph Heller, *Catch-22* (1961)
28. Edward Albee, *Who's Afraid of Virginia Woolf?* (1962)
29. LeRoi Jones/Amiri Baraka: *Dutchman* (1964); "Black Art"; "A Poem for Black Hearts"; "SOS"; "Three Movements and a Coda" (1969)
30. Thomas Pynchon, *The Crying of Lot 49* (1966)
31. John Barth: "The Literature of Exhaustion" (1967), *Lost in the Funhouse* (1968)
32. Kurt Vonnegut, *Slaughterhouse-Five* (1969)
33. Ishmael Reed, *Mumbo Jumbo* (1972)
34. 1970s Poetry: Adrienne Rich, *Diving into the Wreck* (1973); John Ashbery, "Self-Portrait in a Convex Mirror" (1975.; Elizabeth Bishop, *Geography III* (1977)
35. Maxine Hong Kingston, *The Woman Warrior* (1976)

36. Leslie Marmon Silko, *Ceremony* (1977)
37. Marilynne Robinson, *Housekeeping* (1980)
38. Sandra Cisneros, *The House on Mango Street* (1984)
39. Don DeLillo, *White Noise* (1985)
40. August Wilson, *Fences* (1987)
41. Octavia Butler, *Dawn* (1987)
42. Toni Morrison, *Beloved* (1987)
43. Louise Erdrich, *Tracks* (1988)
44. John Wideman, *Philadelphia Fire* (1990)
45. Tony Kushner, *Angels in America* (1991)
46. Dorothy Allison, *Bastard Out of Carolina* (1992)
47. Richard Powers, *Galatea 2.2* (1995)
48. Ann Patchett, *Bel Canto* (2001)
49. Paul Auster, *The Book of Illusions* (2002)
50. Cormac McCarthy, *The Road* (2006)

RHETORIC AND COMPOSITION READING LIST
(for those entering the doctoral degree program before Fall 2019)

General Overviews

1. *Reference Guides*

- a. Bizzell, Patricia and Bruce Herzberg, Eds. *The Rhetorical Tradition: Readings from Classical Times to the Present*
- b. Kennedy, George A., *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*
- c. Conley, *Rhetoric in the European Tradition*
2. IJsselling, Samuel, *Rhetoric and Philosophy in Conflict*, Foss & Trapp Eds. *Readings in Contemporary Rhetoric and Contemporary Perspectives on Rhetoric*.
3. Grassi, Ernesto, *Rhetoric as Philosophy*

Primary Historical Texts

4. Plato, *Phaedrus*, *Gorgias*, *Protagoras*,
5. Aristotle, *Rhetoric* and *Poetics*
6. Isocrates, *Against the Sophists*; *Antidosis*
7. Cicero, *On Invention* and *On the Orator*
8. Quintilian, *Institutes of Oratory*, I, X-XII; Lanham, "The 'Q' Question"
9. Augustine, *On Christian Doctrine*
10. Erasmus, *On Copia*
11. Castiglione, *The Book of the Courtier*
12. Rebhorn. Wayne A, ed. *Renaissance Debates on Rhetoric*
13. Golden and Corbett, *The Rhetoric of Blair, Campbell, and Whately*
14. Burke, Kenneth. *Attitudes Toward History, Permanence and Change, Grammar of Motives, Rhetoric of Motives*
15. Perelman and Olbrechts-Tyteca, *The New Rhetoric*
16. Toulmin, Stephen, *The Uses of Argument and Cosmopolis*
17. Booth, Wayne, *Modern Dogma and the Rhetoric of Assent*

Secondary Historical Readings

18. de Romilly, Jacqueline, *Magic and Rhetoric in Ancient Greece* and Jarratt, Susan C. *Rereading the Sophists: Classical Rhetoric Reconsidered* and Walker, Jeffrey. *Rhetoric and Poetics in Antiquity*, Chapters 1-4
19. Murphy, James J., *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric*
20. ---, *Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance*
21. Glenn, Cheryl. *Rhetoric Retold: Regendering the Transition from Antiquity through the Renaissance*
22. Lunsford, Andrea. Ed. *Reclaiming Rhetorica: Women in the Rhetorical Tradition*
23. Crowley, Sharon. *The Methodical Memory: Invention in Current-Traditional Rhetoric*
24. Ong, Walter J. *Ramus, Method, and the Decay of Dialogue: From the Art of Discourse to the Art of Reason*
25. The Sophists
 - a. Poulakos, John. "Toward a Sophistic Definition of Rhetoric." *Philosophy and Rhetoric* 16.1 (1983): 35-48.
 - b. Schiappa, Edward. "Neo-Sophistic Rhetorical Criticism or the Historical Reconstruction of Sophistic Doctrines?" *Philosophy and Rhetoric* 23.3 (1990): 192-217.
 - c. Poulakso, John. "Interpreting Sophistical Rhetoric: A Response to Schiappa." *Philosophy and Rhetoric* 23.3 (1990): 218-228.

- d. Schiappa, Edward. "History and Neo-Sophistical Criticism: A Reply to Poulakos." *Philosophy and Rhetoric* 23.4 (1990): 307-315.
- e. Vitanza, Victor. "The Sophists?" Negation, Subjectivity, and the History of Rhetoric. Albany: SUNY Press, 1996.
- f. Crowley, Sharon. "A Plea for the Revival of Sophistry." *Rhetoric Review* 7 (1989): 318-34.
- g. Gagarin, Michael. "Did the Sophists Aim to Persuade?" *Rhetorica* 19.3 (2001): 275-91.
- Rhetoric and Media
26. Ong, Walter J. *The Presence of the Word, Orality and Literacy*
27. Havelock, Eric. *Preface to Plato*
28. Rice, Jeff. *The Rhetoric of Cool*
29. Selber, *Multiliteracies for a Digital Age*
30. Selfe, *Technology and Literacy in the 21st Century: The Importance of Paying Attention*
31. Shipka, *Toward a Composition Made Whole*
32. Rhetoric of New Media
- a. Bay and Rickert, "New Media in the Fourfold"
- b. Brooke, "Forgetting to be Posthuman"
- c. Blythe, "Agencies, Ecologies, and the Mundane Artifacts in Our Midst"
- d. Covino, William. "Grammars of Transgression"
- e. Haraway, Donna. "A Manifesto for Cyborgs."
- f. Longo, Bernadette. "Human + Machine Culture."
- g. Taylor, Nicholas. "Where the Women Are."
33. Rhetorical Situation
- a. Bizter, Lloyd. "The Rhetorical Situation." *Philosophy and Rhetoric* 1.1 (1968): 1-14.
- b. Burke, Kenneth. "The Rhetorical Situation." *Communication: Ethical and Moral Issues*. Ed. Lee Thayer. London: Gordon and Breach Science Publishers, 1973. 263-75. Print.
- c. Consigny, Scott. "Rhetoric and Its Situations." *Philosophy and Rhetoric* 7.3 (1974): 175-186. Print.
- d. Vatz, Richard E. "The Myth of the Rhetorical Situation." *Philosophy and Rhetoric* 6.3 (1973): 154-61. Print.
- e. Biesecker, Barbara A. "Rethinking the Rhetorical Situation from Within the Thematic of Differance." *Philosophy and Rhetoric* 22.2 (1989): 110-30. Print.
- f. Edbauer, Jennifer. "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies"
- g. Rickert, Thomas. "In the House of Doing: Rhetoric and the Kairos of Ambience"
34. Agency
- a. Miller, Carolyn. "What Can Automation Tell Us About Agency."
- b. Lundberg, Christian and Joshua Gunn. "Ouija Board, Are There Any Communications? Agency, Ontotheology, and the Death of the Humanist Subject, or, Continuing the ARS Conversation."
- c. Herndl, Carl and Adela Licona. "Shifting Agency: Agency, Kairos and the Possibilities of Social Action."
- d. Geisler, Cheryl. "How Ought We to Understand the Concept of Rhetorical Agency? Report from the ARS."
- e. Geisler, Cheryl. "Teaching the Post-Modern Rhetor: Continuing the Conversation on Rhetorical Agency."
- f. Cooper, Marilyn. "Rhetorical Agency as Emergent and Enacted."
- g. Cooper, Marilyn. "Being Linked in the Matrix: Biology, Technology, and Writing."
- History of Composition
35. Berlin, James A. *Writing Instruction in Nineteenth-Century American Colleges, Rhetoric and Reality: Writing Instruction in American Colleges*.

36. Brereton, John C. ed., *The Origins of Composition Studies in the American College, 1875-1925: A Documentary History*
37. Kitzhaber, Albert R., *Rhetoric in American Colleges*
38. Hawk, Byron, *Counter-History of Composition*
39. Phelps, Louise Wetherbee. *Composition as a Human Science: Contributions to the Self-Understanding of a Discipline*
40. Miller, Susan. *Textual Carnivals: The Politics of Composition*
41. O'Shaughnessy, *Errors and Expectations*
42. Bizzell, *Academic Discourse and Critical Consciousness*
43. Miller, Thomas. *The Formation of College English: Rhetoric and Belles Lettres in the British Cultural Provinces*
- Composition Theory and Pedagogical Theory
44. Kent, Thomas, Ed. *Post-process Theory: Beyond the Writing-process Paradigm*
45. Sullivan and Porter, *Opening Spaces*
46. Crosswhite, James. *The Rhetoric of Reason*
47. Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*
48. Sirc, Geoffrey. *English Composition as a Happening*
49. Wysocki, Anne Francis, et al. *Writing New Media: Theory and Applications for Expanding the*
- Teaching of Composition
50. New Media Composition
- a. Edbauer's "Rhetoric's Mechanics"
 - b. Selfe's "Technology and Literacy"
 - c. Anson, "Distant Voices"
 - d. Bernhardt, "The Shape of Text to Come"
 - e. Blackmon, "(Cyber)Conspiracy Theories?"
 - f. Miller, Richard. "When the Cutting Edge of Technology is at Your Throat."

NINETEENTH CENTURY AMERICAN LITERATURE READING LIST
(for those entering the doctoral degree program before Fall 2019)

The following list of literary and critical works, ranging from the beginning of the nineteenth century and into the first decade of the twentieth, is designed with two general goals in mind. First, this wide-ranging list contains texts that are generally considered to be among the most important works written during the period. Though we are wary of the term "canonical," it is also the case that professionals seeking expertise in the field should be familiar with the vast majority of these titles. Second, the list has been constructed with the intention of illustrating in broad strokes some of the fundamental themes and concepts of the peculiarly American ideologies that arose during the time period covered. While it is true that "ideology" can mean many things to many people, it is also clear that large amounts of effort in the field of American studies have historically been devoted to the meaning and effects of race, slavery, and conquest; the study of the rise of American empire; and the lingering influence of such concepts as "myth and symbol," American exceptionalism, and the American dream. The titles presented here are illustrative of these rhetorical and ideological constructs.

1. Alcott, Louisa May. *Little Women* (1868)
2. Alger, Horatio. *Ragged Dick* (1868)
3. Bellamy, Edward. *Looking Backward: 2000 - 1887* (1888)
4. Bierce, Ambrose. *Tales of Soldiers and Civilians* (1891)
5. Chesnutt, Charles. *The Marrow of Tradition* (1901)
6. Chopin, Kate. *The Awakening* (1899)
7. Cooper, James Fenimore. *The Pioneers* (1828)
8. Crane, Stephen. *The Red Badge of Courage* (1895)
9. Dickinson, Emily. *Final Harvest* (Back Bay Books)
10. Douglass, Frederick. *Narrative of the Life of Frederick Douglass* (1845)
11. Dreiser, Theodore. *Sister Carrie* (1900)
12. Du Bois, W. E. B. *The Souls of Black Folk* (1903)
13. Emerson, Ralph Waldo. Selected Essays: "Nature" (1836), "The American Scholar" (1837), "War" (1838), "The Divinity School Address" (1838), "Self Reliance" (1841), "Circles" (1841), "Experience" (1844), "The Poet" (1844),
14. Fern, Fanny. *Ruth Hall* (1854)
15. Hawthorne, Nathaniel. *The Scarlet Letter* (1850)
16. Hawthorne, Nathaniel. Selected Tales: "My Kinsman, Major Molineux" (1832), "Young Goodman Brown" (1835), "Endicott and the Red Cross" (1836), "The Maypole of Merry Mount" (1836), "The Minister's Black Veil" (1836), "Rappaccini's Daughter" (1844), "Ethan Brand" (1850)
17. Howells, William Dean. *The Rise of Silas Lapham* (1885)
18. Irving, Washington. *The Sketch Book of Geoffrey Crayon* (1820)
19. Jacobs, Harriet. *Incidents in the Life of a Slave Girl* (1861)
20. James, Henry. *The American* (18770)
21. Jewett, Sarah Orne. *The Country of the Pointed Firs* (1896)
22. Lincoln, Abraham. Selected Speeches: The "House Divided" Speech (1858); The Cooper Union Speech (1860.; "First Inaugural" (1861); "Gettysburg Address"(1863); "Second Inaugural" (1865)
23. London, Jack. *Call of the Wild* (1903)
24. Melville, Herman. *Moby-Dick* (1851)
25. Melville, Herman. Selected Tales: "Bartleby the Scrivener" (1853), "Benito Cereno" (1855)
26. Norris, Frank. *McTeague* (1899)

27. Phelps, Elizabeth Stuart. *The Gates Ajar* (1868)
28. Poe, Edgar Allan. *Narrative of Arthur Gordon Pym* (1838).
29. Poe, Edgar Allan. Selected Tales: "The Man of the Crowd" (1840), "The Murders in the Rue Morgue" (1840), "The Gold-Bug" (1843), "A Tale of the Ragged Mountains" (1844), "The Fall of the House of Usher" (1843), "The Purloined Letter" (1844-1845)
30. Riis, Jacob. *How the Other Half Lives* (1890)
31. Stowe, Harriet Beecher. *Uncle Tom's Cabin* (1852)
32. Thoreau, Henry David. *Walden* (1854)
33. Twain, Mark. *Adventures of Huckleberry Finn* (1884)
34. Twain, Mark. *A Connecticut Yankee in King Arthur's Court* (1889)
35. Washington, Booker T. *Up from Slavery* (1901)
36. Wharton, Edith. *The House of Mirth* (1900)
37. Whitman, Walt. *Leaves of Grass* (1855) and the following poems from later editions: "Crossing Brooklyn Ferry"; "Out of the Cradle Endlessly Rocking"; "As I Ebb'd with the Ocean of Life"; "Passage to India"; "When Lilacs Last in the Dooryard Bloomed"

Critical Section -- INTERDISCIPLINARY READING

38. Blight, David W. *Race and Reunion: The Civil War in American Memory* (2001)
39. Blum, Edward. *Reforging the White Republic: Race, Religion, and American Nationalism* (2005)
40. Douglas, Ann. *The Feminization of American Culture* (1977)
41. Gossett, Thomas. *Race: The History of an Idea in America* (1997)
42. Lewis, R. W. B. *The American Adam* (1995)
43. Limerick, Patricia Nelson. *The Legacy of Conquest* (1987)
44. Menand, Louis. *The Metaphysical Club: A Story of Ideas in America* (2001)
45. Reynolds, David S. *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville* (1988)
46. Rowe, John Carlos. *Literary Culture and U. S. Imperialism* (2000)
47. Said, Edward. *Culture and Imperialism* (1994)
48. Sundquist, Eric. *To Wake the Nations: Race in the Making of American Literature* (1998)
49. Tompkins, Jane. *Sensational Designs: The Cultural Work of American Fiction, 1790-1860* (1985)
50. Trachtenberg, Alan. *The Incorporation of America: Culture & Society in the Gilded Age* (1982)

TRANSATLANTIC MODERNISMS READING LIST
(for those entering the doctoral degree program before Fall 2019)

This list focuses on works of modern literature that either register or have a transatlantic effect. Our guiding notions involve expatriations and migrations; circulations and translations; as well as gifts, thefts, borrowings, and appropriations. The subheadings are intended to be suggestive rather than definitive, representative of these concerns rather than comprehensive. Though entries are restricted to literature, other art forms-music, visual arts, and film-form part of the context.

A Few Precursors

1. Edgar Allan Poe, "The Fall of the House of Usher" (1839), "The Murders in the Rue Morgue" (1841), "The Gold Bug" (1843), "The Purloined Letter" (1845)
2. Walt Whitman, *Leaves of Grass* (1855)
3. Baudelaire, *Le spleen de Paris* (1869)

Expatriations and Migrations

1. Henry James, *The Portrait of a Lady* (1881)
2. Oscar Wilde, "Impressions of America" (1883)
3. Robert Louis Stevenson, *The Master of Ballantrae* (1889)
4. Edith Wharton, *The Custom of the Country* (1913)
5. Virginia Woolf, *The Voyage Out* (1915)
6. T.S. Eliot, *The Waste Land* (1922)
7. James Joyce, *Ulysses* (1922)
8. D. H. Lawrence, *Studies in Classic American Literature* (1924)
9. Ernest Hemingway, *Men without Women* (1927)
10. Nancy Cunard, *Black Man and White Ladyship* (1931)
11. Gertrude Stein, *The Autobiography of Alice B. Toklas* (1933)
12. Djuna Barnes, *Nightwood* (1936)
13. H.D. [Hilda Doolittle], *Trilogy* (1946)
14. Ezra Pound, *The Pisan Cantos* (1948)
15. J.P. Donleavy, *The Ginger Man* (1955)
16. James Baldwin, *Notes of a Native Son* (1955)
17. Chester Himes, *My Life of Absurdity* (1976)
18. V.S. Naipaul, *The Enigma of Arrival* (1987)
19. Mavis Gallant, *The Collected Stories* (1996)
20. Jackie Kay, *Trumpet* (1998)
21. Alistair MacLeod, *No Great Mischief* (1999)

Circulations and Translations

1. Oscar Wilde, *The Picture of Dorian Gray* (1890)
2. Kate Chopin, *The Awakening* (1899)
3. John Millington Synge, "Playboy of the Western World" (1907)
4. James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912)
5. Ezra Pound, "Homage to Sextus Propertius" (1919), "Canto I" (1924)
6. Mina Loy, *Lunar Baedeker* (1923)
7. Hugh MacDiarmid, *A Drunk Man Looks at the Thistle* (1926)
8. Franz Kafka, *Amerika* (1927)
9. William Faulkner, *Absalom, Absalom!* (1936)
10. W.B. Yeats, *The Tower* (1928)

11. Nella Larsen, *Quicksand* (1928)
12. Claude McKay, *Banjo* (1929)
13. David Jones, *In Parenthesis* (1937)
14. Langston Hughes, *The Big Sea* (1940)
15. John Buchan, *Sick Heart River* (1941)
16. W. H. Auden, "The Sea and the Mirror" (1944)
17. Basil Bunting, *Briggflatts* (1966)
18. Jean Rhys, *Wide Sargasso Sea* (1966)
19. Christopher Okigbo, *Labyrinths with Path of Thunder* (1971)
20. Ishmael Reed, *Mumbo Jumbo* (1972)
21. Alasdair Gray, *1982, Janine* (1984)
22. Linton Kwesi Johnson, *Tings an Times: Selected Poems* (1991)
23. Derek Walcott, *Omeros* (1992)
24. Kamau Brathwaite, *Middle Passages* (1992)
25. Christopher Logue, *War Music: An Account of Books 1-4 and 16-19 of Homer's Iliad* (1997)
26. Luke Sutherland, *Jelly Roll* (1998)

**CONTEMPORARY POSTCOLONIAL/ NON-WESTERN
LITERATURES AND CULTURES READING LIST
(for those entering the doctoral degree program before Fall 2019)**

This is a listing of literary, cultural and visual texts, written or produced from the early-to-mid twentieth century onwards, dealing with primarily British, but also French and Spanish colonial and postcolonial experiences, in Africa, Asia, the Caribbean and Latin America. It includes texts dealing with, or articulating, political, gendered, sexual, class-based, racial, and ethnic issues/injustices; and texts that provide insights about critical debates within these various cultures.

1. René Maran, *Batouala: A True Black Novel*, 1921, 1972 (fiction)
2. Joyce Cary, *Mister Johnson*, 1939 (fiction)
3. Aimé Césaire, *Notebook of a Return to My Native Land*, 1939, trans. Clayton Eshleman and Annette Smith, 1968 (poetry)
4. Léopold Sédar Senghor, *Negritude, Black Poetry from Africa and the Caribbean*, 1948, trans. Norman R. Shapiro, 1970 (poetry)
5. Pablo Neruda, *Canto General*, 1950, trans. Jack Schmitt, 1991 (poetry)
6. Frantz Fanon, *Black Skin, White Masks*, 1952, trans. Charles L. Markmann, 1967, & *The Wretched of the Earth*, 1961, trans. Constance Farrington, 1963 (critical theory)
7. Naguib Mahfouz, *Sugar Street*, 1957, trans. William Maynard Hutchins & Angele Botros Samaan, 1992 (fiction)
8. Chinua Achebe, *Things Fall Apart*, 1958 (fiction)
9. Ousmane Sembène, *God's Bits of Wood*, 1960, trans. Francis Price, 1962 (fiction)
10. V.S. Naipaul, *A House for Mr. Biswas*, 1961 (fiction)
11. Christopher Okigbo, *Heavensgate*, 1962 (poetry)
12. Kenzaburo Oe, *A Personal Matter*, trans. John Nathan, 1964, (fiction)
13. Wole Soyinka, *Kongi's Harvest*, 1964, & *Death and the King's Horseman*, 1975 (drama)
14. Gabriel Garcia-Marquez, *One Hundred Years of Solitude*, 1967, trans. Gregory Rabassa, 1970 (fiction)
15. Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*, 1968 (fiction)
16. Dennis Brutus, *Letters to Martha & Other Poems from a South African Prison*, 1969 (poetry)
17. Aimé Césaire, *A Tempest*, 1969, trans. Richard Miller, 1985 (drama)
18. Athol Fugard, *Sizwe Bansi is Dead*, 1972 & *Master Harold and the Boys*, 1982 (drama)
19. Edward Said, *Orientalism*, 1978 & *The World, the Text and the Critic*, 1983 (critical theory)
20. Nuruddin Farah, *Sweet and Sour Milk*, 1979 (fiction)
21. Buchi Emecheta, *The Joys of Motherhood*, 1979 (fiction)
22. Mariama Bâ, *So Long a Letter*, 1980, trans. Modupé Bodé-Thomas, 1981 (fiction)
23. Hanif Kureishi, "Borderline," 1981 & "My Beautiful Laundrette," 1986 (drama)
24. Isabelle Allende, *The House of the Spirits*, 1982, trans. Magda Bogin, 1985 (fiction)
25. Salman Rushdie, *Shame*, 1983 (fiction)
26. Jamaica Kincaid, *Annie John*, 1985 and *Lucy*, 1990 (fiction)
27. Tsitsi Dangarembga, *Nervous Conditions*, 1988 (fiction)
28. Michelle Cliff, *Abeng*, 1984 (fiction)
29. Güngör Dilmen et al, *I, Anatolia and Other Plays: An Anthology of Modern Turkish Drama*, vol. 2 1976 (any 2 in vol. 2 of the Halman & Warner anthol, 2008) (drama)
30. Chinua Achebe, *Anthills of the Savannah*, 1987 (fiction)
31. Souleymane Cissé, *Yeelen* (Brightness), 1987 (cinema)
32. Ousmane Sembène & Thierno Faty Sow, *Camp de Thiaroye*, 1988 (cinema)
33. Pramodya Ananta Toer, *House of Glass*, 1988, trans. Max Lane, 1992 (fiction)

34. Gayatri Spivak, *In Other Worlds: Essays in Cultural Politics*, 1987 (critical theory)
35. Derek Walcott, *Omeros*, 1990 (poetry)
36. Wole Soyinka, *Myth, Literature and the African World*, 1976 (critical theory)
37. Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literature*, 1989 (critical theory)
38. Homi Bhabha, *Nation and Narration*, 1990 & *The Location of Culture*, 1994 (critical theory)
39. Salman Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*, 1991 (critical theory)
40. Bei Dao, *Old Snow: Poems*, trans. Bonnie S. McDougall & Chen Maiping, 1991 (poetry)
41. Patrick Chamoiseau, *Texaco*, trans. Rose-Myriam Réjouis, Val Vinokurov, 1992 (fiction)
42. Ngugi wa Thiong'o, *Moving the Centre: The Struggle for Cultural Freedoms*, 1993 (critical theory)
43. Gurinder Chadha, *Bhaji on the Beach*, 1993 (cinema)
44. Anne McClintock, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*, 1995 (critical theory)
45. Arundhati Roy, *The God of Small Things*, 1997 (fiction)
46. J. M. Coetzee, *Disgrace*, 1999 (fiction)
47. Orhan Pamuk, *Snow*, 2002, trans. Maureen Freely, 2004 (fiction)
48. Gavin Hood, *Tsotsi*, 2005 (cinema)
49. Hany Abu Assad, *Paradise Now*, 2005 (cinema)
50. Ngugi wa Thiong'o, *Wizard of the Crow*, 2007 (fiction)

**NINETEENTH AND TWENTIETH CENTURY AFRICAN AMERICAN LITERATURE
READING LIST
(to be generated).**

DOCTORAL EXAMINATION CHECKLIST

To be admitted to candidacy in a timely fashion, follow these steps in the order indicated.

- Pick your exam list, with input from your mentor (end of year2)
- Pick your three exam committee members (end of year2)
- Complete most of your coursework (end of year2)
- Start drafting, with input from your mentor, your dissertation prospectus (end of year2)
- Get approval from all three of your committee members, of your list of 20 additional texts (end of year2)
- Start studying your 50+20 texts, preferably with a group of your peers (end of year2)
- Pick 2 more oral exam committee members, with input from your mentor & the Director of Graduate Studies (start of year3)
- Complete your language requirements (start of year3)
- Complete all outstanding coursework (middle of year3)
- Get preliminary approval, from all three of your committee members, of your dissertation prospectus (middle of year3)
- Submit, to all three of your committee members, your preliminarily approved dissertation prospectus & list of 20 texts (middle of year3 & 4-6 weeks before your written exam)
- Pick dates, with input from your 5 committee members, for your written exam, oral exam, & final prospectus approval (middle of year3, with the oral scheduled 2 weeks after the essay is submitted, & the final prospectus approval scheduled 1 week after the oral exam takes place)
- Fill out the [Doctoral Oral Examination Form](#), get it signed by your mentor & the Director of Graduate Studies, who will send it to the Dean's Office, with the outcome of the written exam left blank on the form (middle of year3, just before your written exam date, & 2 weeks before your oral exam date)
- Start writing your week-long competency essay (end of year3 & on your written exam date)
- Submit your week-long competency essay (end of year3 & 1 week after you start writing)
- Meet your mentor to get advice about your upcoming oral exam (end of year3 & 1 week after you submit your competency essay)
- Take your 2-hour-long oral exam (end of year3 & 2 weeks after you submit your competency essay)
- Meet your mentor to prepare to get advice about your upcoming final prospectus approval meeting (end of year3 end & immediately following your oral exam)
- In an hour-long meeting with your three committee members, get your prospectus final draft approved (end of year3 & 1 week after your oral exam date)

DISSERTATION PROSPECTUS TEMPLATE

The dissertation prospectus is a XXX page document that provides a road map for the proposed dissertation, arguing for its feasibility and significance to the field. Below you will find a template outlining the elements of a strong prospectus. Please be advised that one of the crucial ingredients of a successful prospectus is a willingness to collaborate with, and seek, regular feedback from your dissertation director and members of your committee.

1. Introduction

At a minimum, your introduction must include a thesis statement in which you explain the main topic or question you are exploring. The topic or question you describe should be one that has either not yet been answered, or has been answered inadequately, and that can not only be answered, but deserves a dissertation-length response. You must also provide your own clear and concise response to the topic or question you pose, in a way that advances scholarship in the field, and that orients and drives the structure of the dissertation.

2. Review of Sources (Primary and Secondary) and Methodology

When reviewing your primary sources, you must state clearly how and why you are relying on them for your research. You should discuss their location(s) and accessibility, demonstrate your ability to use them in their original languages, and critically assess (where applicable) published editions.

When reviewing your secondary sources, you must situate the topic of your proposed dissertation within the context of contemporary scholarship in the field. You must critically assess their approaches to the questions you pose, identifying trends, patterns, or major themes, and evaluating their merits and limitations. You must also comment on the ways in which your own proposed response to the question develops, challenges, departs from, or fills in, the gaps of existing scholarship.

When describing your methodology, you must indicate how you will approach the sources that inform your dissertation project. Your methodological approach should be appropriate to both the types of sources upon which you will be relying as well as your proposed thesis. You must also consider the ways in which your methodological approach to the question compares to, contrasts with, or otherwise relates to, the approaches of existing scholarship on your topic.

3. Chapter outline

In this section, you must provide a tentative outline, with brief explanations, of the chapters that will constitute your dissertation. Chapters should be arranged in such a way that demonstrates a logical and progressive argument in defense of your thesis.

4. Bibliography

The bibliography should include both primary and secondary sources. All entries must be formatted in proper MLA style.

KEY WEB LINKS

General

Graduate Education Catalog

http://www.slu.edu/services/registrar/catalog/pdfs/17-18_AS.pdf

Office of Graduate Education

<http://www.slu.edu/academics/graduate>

Graduate Student Association

<http://gsa.slu.edu>

General Petition

http://www.slu.edu/academics/graduate/pdfs/general_petition_form.pdf

Inter-University Registration Form

https://www.slu.edu/registrar/pdfs/inter_university_registration.pdf

Petition for an Extension of the Time Period to Complete Degree Requirements

http://www.slu.edu/academics/graduate/ge_petition_for_extension-fillable.pdf

Student Leave of Absence Request Form

https://www.slu.edu/registrar/pdfs/leave_of_absence.pdf

Course Audit Form

<https://www.slu.edu/registrar/pdfs/audit.pdf>

Form to Withdraw from Degree Program

<https://www.slu.edu/registrar/pdfs/withdrawal.pdf>

Academic Integrity Policy

<https://www.slu.edu/arts-and-sciences/student-resources/academic-honesty.php>

M.A.

Thesis Proposal Form

<https://www.slu.edu/academics/graduate/pdfs/form-masters-thesis-proposal.pdf>

Application for Master's Degree Online

<http://www.slu.edu/registrar/academic-resources/graduation-and-diplomas.php>

Ph.D.

Doctoral Oral Exam Form

https://www.slu.edu/academics/graduate/pdfs/ge_oral_exam_fillable.pdf

Public Dissertation Defense Form

https://www.slu.edu/academics/graduate/pdfs/ge_readiness_fillable.pdf

Application for Doctoral Degree Online

<http://www.slu.edu/registrar/academic-resources/graduation-and-diplomas.php>

Assessment of Graduate Students by Faculty

Academic-Year M.A. Student Progress Report

<https://www.slu.edu/arts-and-sciences/english/pdfs/ma-annual-progress-report.pdf>

Academic-Year Ph.D. Student Progress Report

<https://www.slu.edu/arts-and-sciences/english/pdfs/phd-annual-progress-report.pdf>

Faculty Assessment of M.A. Student Performance in a Graduate Course

<https://www.slu.edu/arts-and-sciences/english/pdfs/ma-course-level-assessment.pdf>

Faculty Assessment of Ph.D. Student Performance in a Graduate Course

<https://www.slu.edu/arts-and-sciences/english/pdfs/phd-course-level-assessment.pdf>

M.A. Oral Examination Assessment Reporting Form

<https://www.slu.edu/arts-and-sciences/english/pdfs/ma-oral-exam-assessment.pdf>

Ph.D. Qualifying Examination Assessment Reporting Form

<https://www.slu.edu/arts-and-sciences/english/pdfs/phd-qualifying-exam-assessment.pdf>

Ph.D. Prospectus/Dissertation Defense Assessment Reporting Form

<https://www.slu.edu/arts-and-sciences/english/pdfs/phd-prospective-dissertation-assessment.pdf>

Ph.D. Teaching Success Observation form (OPTIONAL).

<https://www.slu.edu/arts-and-sciences/english/pdfs/phd-teaching-observation-form.pdf>