April 14, 2011

MEMORANDUM

TO: James Harris  
Dean, College of Arts and Humanities

FROM: Elizabeth Beise  
Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Modify the Curriculum of the Ph.D. in English (PCC log no. 10041)

On March 4, 2011, the Senate PCC committee approved your proposal to modify the curriculum of the Ph.D. in English. A copy of the approved proposal is attached.

The change is effective Fall 2011. The College should ensure that the change is fully described in the Graduate Catalog and in all relevant descriptive materials, and that all advisors are informed.

MDC/  
Enclosure

cc: David Salness, Chair, Senate PCC Committee  
Sarah Bauder, Office of Student Financial Aid  
Reka Montfort, University Senate  
Erin Howard, Office of Information Technology  
Donna Williams, Institutional Research & Planning  
Anne Turkos, Archives  
Linda Yokoi, Office of the Registrar  
Thomas Castonguay, Graduate School  
Beth Loizeaux, Arts and Humanities  
Kent Cartwright, English
THE UNIVERSITY OF MARYLAND, COLLEGE PARK
PROGRAM/CURRICULUM/UNIT PROPOSAL

• Please email the rest of the proposal as an MSWord attachment
to pcc-submissions@umd.edu.
• Please submit the signed form to the Office of the Associate Provost
  for Academic Planning and Programs, 1119 Main Administration Building, Campus.

College/School:
College/School Unit Code-First 8 digits: 01202700
Unit Codes can be found at: https://hyprod.umd.edu/Html_Reports/units.htm

Department/Program:
Department/Program Unit code-Last 7 digits: 1271901

Type of Action (choose one):

[ ] Curriculum change (including informal specializations)  [ ] New academic degree/award program
[ ] Renaming of program or formal Area of Concentration  [ ] New Professional Studies award iteration
[ ] Addition/deletion of formal Area of Concentration  [ ] New Minor
[ ] Suspend/delete program  [ ] Other

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action:
The English Department proposes to change its PhD curriculum to admit students directly from the
BA to the PhD program. The existing program requires students to have an MA in hand before
beginning the PhD program. The existing program also includes field distribution requirements.
The proposed new curriculum puts strong advising practices in place of field distribution
requirements and is structured to encourage efficient progress to degree.

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair Kandice Chub
   [Signature] 12 May 10

2. Department Chair Kent Cartwright
   [Signature] 12 May 10

3. College/School PCC Chair James Fry
   [Signature] 12/9/10

4. Dean Elizabeth B. Loizeaux
   [Signature] 1/34/11

5. Dean of the Graduate School (if required)
   [Signature] 4/4/11

6. Chair, Senate PCC David Balness
   [Signature] 3/8/11

7. University Senate Chair (if required)

8. Vice President for Academic Affairs & Provost
   [Signature] 4/13/11

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1: Introduction to PhD Proposal

OVERVIEW

The English Department proposes to change its PhD curriculum to admit students directly from the BA to the PhD program. The existing program requires that students have an MA in hand before beginning the PhD program. The existing program also includes field distribution requirements. The proposed new curriculum puts strong advising practices in place of field distribution requirements; reduces the number of courses to a minimum of 12 and is structured to encourage efficient progress to degree. English proposes these changes in order to enhance recruitment of applicants with strong potential by widening the pool of eligible applicants to those who do not yet have MA degrees in hand; and to strengthen the scholarly and professional development of doctoral students in recognition of the fact that students who are in the program longer will have greater opportunities to deepen their engagements with the department faculty.

BACKGROUND AND RATIONALE

The English Department offers an MA and a PhD in English. Applicants who do not have MA degrees are required to apply to the MA program regardless of their ultimate degree objective. Because this requirement had put the department at a disadvantage in recruiting applicants for whom the degree objective is the PhD, English has adopted a policy of “pre-admitting” applicants to the PhD program; this practice entails a six-year financial aid package and guarantees the student admission to the PhD program upon successful completion of the MA degree by the end of the sixth semester in the program. The proposed changes to the curriculum would enable the department to forego this administratively cumbersome process and encourage more efficient progress to the PhD degree. (We have included below descriptions of the existing PhD and the MA programs that detail their heavy dependence on distribution requirements and are suggestive of the clumsy structure required to administer this pre-admission model.)

Such enhanced efficiency is closely linked to the department’s sense that greater individualization in the programmatic experience of students is appropriate to the changing parameters of the discipline. While continuing to draw on the department’s strengths in English literary history and rhetorical studies, the new curriculum places emphasis on the development of the student’s particular research specialization especially by means of regularized advising with members of the graduate faculty. Students would in this way have the opportunity to garner a broad sense of English, American, and Anglophone literary, rhetorical, digital and/or cultural studies, but one that is tailored to best suit the student’s specific intellectual and professional agenda. As the authors of the Carnegie Foundation’s recent publication, The Formation of Scholars: Rethinking Doctoral Education for the Twenty-first Century, observe, “the development of professional identity as a scholar is ultimately a process that students themselves must shape and direct.”

The proposed changes to the PhD curriculum reflect the English department’s agreement with this observation. Carnegie offers three guiding principles for considering the future of doctoral education, which align closely with the proposed curriculum’s values: “(1) progressive development towards increasing independence and responsibility, (2) integration across contexts and arenas of scholarly work, and (3) collaboration with peers and faculty at each stage of the process” (5). The flexible design and intensive mentoring of the new curriculum are underwritten by these values.

The department of English has made a conscious and deliberate choice, after much discussion, to alter the nature and content of the PhD course requirements and reduce the number of credits. The English department is committed to addressing the changing nature of English studies with its emphasis on transdisciplinary, transperiod and transcultural intellectual formations by teaching and designing courses that address these changes (see course descriptions). Thus, since students are no longer explicitly bound to think in terms of traditional periods, we no longer see the need to emphasize conventional notions of breadth and expertise. Rather, each 700 level seminar is designed to address a large question about the ways in which a particular period, a set of literary texts, major authors, significant theoretical and critical movements have affected and changed the ways we imagine historical and literary periodization. The reduction in number of course credits to a minimum of 36, allows students to take a variety of courses that cater to their individual needs and interests. Students will choose courses in close consultation with the graduate director and their mentors who will be

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1 The Formation of Scholars: Rethinking Doctoral Education for the Twenty-First Century, George E. Walker, Chris M. Golde, et al. (The Carnegie Foundation for the Advancement of Teaching), 4.
assigned to each student as soon as they enter the program. Mentoring will play an increasing role in the new program, with students being able to work intimately with professors in their field who, when necessary, will advice students to take an extra course or two. The reduction of courses is equally important in thinking about time to degree. The English department at the University of Maryland is in the forefront of taking the initiative to reduce the time to degree for every PhD student while simultaneously training and professionalizing them for a different kind of job market.

The English department at the University of Maryland is not alone in making these changes, especially with regard to reducing the number of minimum required courses. In general, PhD course requirements in peer English departments range from 16-10. The departments of English at the University of North Carolina, Chapel Hill and the University of Illinois at Urbana Champaign have the highest number of course requirements (a minimum of 15 for the former and 16 for the latter) and as such reflect their very traditional program. At the other end of the spectrum, is the department at the University of California, Berkeley with an extremely flexible 10 course requirement with an eleventh course option in pedagogy. University of California, Los Angeles requires fourteen courses and once again (like North Carolina and Illinois) they require this number because they are still bound by distribution requirements. English departments at both Princeton and Yale University require 12 courses with Princeton providing greater flexibility in terms of period distribution. And finally, the department at Rutgers University, New Brunswick requires 12 courses but gives students 3 credits for mentored teaching assistantships and another 3 credits for independent study towards getting ready for the Qualifying Exam. Our model is quite similar to Rutgers since we also include an additional three credit hour independent study for preparation for the Qualifying Exam. We differ in that we do not provide the 3 credits for mentored teaching assistantships. We see mentoring as an ongoing process, helping each student work through their course selections, Qualifying Exam, prospectus writing and finally the dissertation. Mentoring is part and parcel of the new design of our PhD program, a program based on close interaction with faculty at every stage. The reduction in number of courses will in no way diminish the quality of the program. Rather, it will only help students achieve their goals in a timely fashion. The MA program (currently also being redesigned) will continue at 30 credits but we see the MA program catering to a different group of students with different needs and expectations and with only a small percentage going on to receive a PhD elsewhere.

The proposed changes also address practical considerations. The existing curriculum was established when the PhD program had significantly larger numbers of students – many without financial aid packages – and a larger faculty base. In accordance with the Graduate School’s recommended program size and the department’s commitment to fund all of its doctoral students, the English PhD program will welcome 10-12 new students each year (in contrast to 16-18 students of past years) to achieve a steady state of roughly 50 students on teaching assistantship or fellowship support. These smaller numbers are also indicative of the department’s ethical considerations of graduate education – of its mindfulness of the serious challenges that PhDs face in obtaining academic positions. The proposed changes to the curriculum will allow English to concentrate its energies on the smaller numbers of students in the PhD program.

IMPACT ON CURRENT STUDENTS

The English department has been discussing these curricular changes throughout AY09-10 and, in anticipation of the move to the direct admit model, did not pre-admit students to the PhD for fall 2010. Current students are expected to move through coursework within three semesters. Thus, if these proposed changes are approved and implemented in fall 2011, English anticipates welcoming doctoral students into the new program in fall 2012 with minor overlap in terms of coursework between students in the existing and proposed programs. Current students would of course be able to follow the existing programmatic guidelines, but would also be invited to take advantage of the more intensive mentoring structures the new program seeks to establish.

IMPLEMENTATION PLANS

This proposed program has been designed and will be implemented with distinct awareness of the ways in which college-level teaching and research jobs in English are increasingly advertised, and of the academic profiles of students who have been successfully placed into such positions. Specifically, such positions commonly identify a traditional literary historical field (e.g., 18th century British Literature; 19th century American Literature) and request expertise in studies (e.g., environmental studies; critical theory) that transect such fields. Graduates of the PhD program successful in the academic job market in recent years have been precisely those with this kind of doubled specialization. The English
The department intends to respond to this trend by means of this proposed curriculum. It also reflects in many ways the department’s constitution by a faculty that simultaneously recognizes the continuing importance of literary history, traditionally conceived, and refuses to be bound to tradition in imagining the future of the discipline. This new curriculum, then, may be seen as reflecting both the internal workings of the English department and its recognition of the external academic marketplace. The broad questions that describe the proposed curriculum function as a site of intersection between the literary historical disciplinary classifications that have long operated and continue to have traction in the field, and the department’s commitment to training scholar-teachers for the future.

The department has already put into place practices regarding admissions and course scheduling that will transfer succinctly to the proposed program. Already, English conducts admissions with an eye toward distribution of students across faculty areas of interest and historic and emerging departmental strengths, and with the exception of this past admissions season, the department has sought to enroll both “pre-admit” and doctoral level applicants. The entire graduate faculty is invited to participate in the application review process and the majority of them do, with specific area groups (e.g., the Medieval and Renaissance group) sometimes offering rankings of applicants with expressed interest in corollary fields. The department anticipates continuing and perhaps strengthening these consultative practices; this was an issue raised in a departmental assembly meeting earlier this year and one that will be taken up again by the assembly in the coming academic year. Students entering with BA degrees would be expected to express less certainty with respect to particular areas of interest but would nonetheless demonstrate strong records of achievement and knowledge bases in their undergraduate studies. English expects that such students would explore a variety of potential areas of specialization in their first year of coursework, while students entering with MA degrees would be expected to have more particularized research interests. Admissions practices would be tailored to ensure a balance between these populations in each entering cohort. As is also current practice, admissions would also be conducted with an awareness of existing demands on the availability of individual faculty – that is, in such ways as to distribute advising responsibilities across the graduate faculty.

With respect to course scheduling, English has already begun to elicit from its faculty graduate course proposals designed specifically to speak both across field divisions and student constituencies and to the kinds of broad questions at the center of the proposed curriculum. As the size of the graduate programs has decreased over the last several years, the department has been able to offer fewer graduate courses. In part, this material fact prompted this move toward encouraging faculty members to conceive of courses that, while perhaps anchored in traditional literary historical fields, are organized around issues of broad relevance. The record of course offerings from AY08-09, AY09-10 and AY10-11 that is included below provides a sense of the numbers and distribution across fields that English has been offering; it is, however, somewhat misleading in that the course titles do not adequately capture the kinds of research questions and intellectual and professional objectives that are the actual work of the courses. Included in this proposal are sample descriptions of some of the fall 2010 course offerings; students rely on descriptions like these in selecting course. These descriptions illuminate the expansive content of courses; archived descriptions of previous graduate course offerings may be found at http://umdenglisharchive.info/courses/general/graduate-courses

The department also expects that new courses may be developed as part of the implementation of the new program. Toward that end, the department’s Graduate Studies Committee has developed an internal set of guidelines for the faculty – closely mirroring those of VPAC, of course – to facilitate this process. The Graduate Studies Committee is also undertaking a review of the titles of the current catalog courses with the intent of recommending to the department revisions that articulate the links between the courses and the program more explicitly. Included in this proposal are descriptions of 600 and 700 level courses that address the new curriculum.
OVERVIEW

Our nationally ranked PhD program provides specialized training in literary, cultural, and language studies for students who plan to teach at universities and colleges. While students pursue individualized programs of study within the parameters of our degree requirements, they share the qualities of excellent critical thinking and writing, and above all, of intellectual curiosity. Admission to the PhD program is highly competitive, but once our students enter, they are mutually supportive and develop networks of collegial friends often maintained beyond their time at UMD.

Our students gain extensive teaching experience as part of their training at UMD, and our placement record is among the best in the nation.

Students moving successfully toward the PhD degree are expected to complete the degree typically in 5-6 years. To maintain their status, students are expected to meet benchmarks for progress; those who do not may be eligible to change their degree objective from the PhD to the MA.

CURRICULUM

The PhD curriculum offers opportunities for advanced study in a variety of literary and language fields, including literary and cultural history; aesthetic, critical, and cultural theory; digital and media studies; humanistic engagement with the sciences; and language, rhetoric, and composition. The curriculum addresses a series of broad questions relevant to such studies: What are the histories, genealogies, and futures of literary, cultural, and rhetorical studies? What is the relationship of such work to society, politics, and history? To the media of representation and communication? To reading and writing practices? To disciplinarity and institutional contexts? How do we conceptualize, teach, and apprehend aesthetics through literary and other modes of cultural expression? The courses available to doctoral students particularize such broad issues and, together with extensive attention to pedagogy and teacher-training, have as a general objective the training of students to identify and formulate compelling research questions and the preparation of students for long-term careers in academia. The department also expects that new courses will be developed as part of the implementation of the new program. Toward that end, the department’s Graduate Studies Committee has developed an internal set of guidelines for the faculty – closely mirroring those of VPAC, of course – to facilitate this process. The Graduate Studies Committee is also undertaking a review of the titles of the current catalog courses with the intent of recommending to the department revisions that articulate the links between the courses and the program more explicitly. Included in this proposal are descriptions of 600 and 700 level courses that address the new curriculum.

The program combines flexibility with consistent and continuous mentorship from the faculty and the Director of Graduate Studies (DGS). The degree requirements are as follows:

1. a minimum of 12 courses (36 credits) at the graduate level, including three required courses, with a cumulative grade point average (GPA) of at least 3.6 (see “Satisfactory Progress,” below)
2. between 3 and 6 credits of ENGL898, Pre-candidacy Research
3. reading facility in a second language
4. successful passage of a qualifying examination
5. an approved dissertation prospectus
6. a successful dissertation defense

Students who begin the PhD program having earned an MA in English from another institution would be expected to complete a minimum of 9 courses (27 credits) of coursework. (Students enrolled in the department’s current MA program would be expected to complete a minimum 15 credits [or 5 courses] of coursework.)
STAGES OF PROGRESS

The program is best understood in three stages:

**Stage 1: Coursework** – Students normally must complete no fewer than 12 graduate-level courses and achieve a GPA of 3.6 or higher to meet the coursework requirements for the degree (see “Satisfactory Progress,” below). Students must also have met the second language requirement in order to move out of stage 1.

The DGS will help students select courses and act as the general advisor for students entering the program and during the first semester of graduate study. A faculty advising team will be assigned in the second semester in consultation with the student (see Advising below).

At the start of the third semester, students will meet with their advising teams and the DGS to assess progress and the advisability of the student’s intended degree track. Students whose GPA for the first 15 credits of coursework is 3.0 or lower will be offered the option of pursing the terminal MA degree or of resigning from the graduate program altogether. This transfer to the MA program will be handled administratively; students would not have to apply formally to the program.

Students are required to take ENGL601: Literary Research and Critical Contexts; ENGL602: Critical Theory and Literary Criticism; and ENGL611, Approaches to College Composition. In addition, students will select a minimum of 9 additional graduate courses, at least five of which must be seminars. Students will consult their advising teams before registering for a course and all selections must be approved by the Director of Graduate Studies.

**Stage 2: Qualifying Exam** – Students have satisfactorily completed their coursework and met the foreign language requirement. Their advising teams would have helped these students constitute an examination committee as part of their movement toward the qualifying exam. From this point until the constitution of the dissertation defense committee, the examination committee serves as the student’s advising committee. Students in Stage 2 register for between 3 and 6 credit hours of ENGL898, Pre-Candidacy Research, and are expected to meet regularly with the chair and first reader of their examination committees under this rubric.

**Stage 3: Dissertation** – Students in Stage 3 have successfully passed the qualifying exam and have advanced to candidacy. PhD candidates are expected to file an approved dissertation prospectus within four months of passing the qualifying exam. At least three of the four members of the student’s dissertation committee are expected to meet annually with the student to review progress. A successful defense of dissertation is the final requirement for the degree.

**ADVISING**

Teams of two to three graduate faculty members (in order to account for faculty who may be on leave) will be appointed by the DGS, in consultation with the student, for each student in the second semester of the student’s graduate work. These advising teams are charged with meeting with the student at least once each semester and with filing a report (no more than a page) each semester, on the student’s progress with the Graduate Studies office. Students are expected to remain in regular contact with their advisors. The members of each advising team will help students select courses, otherwise navigate the program, and begin the process of professionalization, and they will act generally as resources for the student. The DGS will remain available to all students in all stages of the program to assist in advising.

As students are preparing to move from stage 1 to stage 2, the advising team will help the student form the qualifying examination committee. The advising committee may be separate from the examination committee. From this point until the constitution of the dissertation defense committee, the qualifying examination committee will act as the students’ primary advisors.

**Satisfactory Progress**
Students will meet with their advising teams and the DGS to assess progress and the advisability of the student’s intended degree track at the start of the third semester. Students whose GPA for the first 15 credits of coursework is 3.0 or lower will be offered the option of pursuing the terminal MA degree or resigning from the graduate program altogether.

Students are expected to complete their coursework and meet the foreign language requirement by no later than their fifth semester in the program.

Students are expected to advance to candidacy by successfully passing their qualifying examination by their seventh semester in the program.

Students must file an approved dissertation prospectus no later than four months following the qualifying examination.

For extensions to this schedule, students may petition the DGS through their advising committees.

Students must achieve a GPA of at least 3.6 in 12 courses to proceed to the qualifying examination. Likewise, incompletes must be completed before a student may proceed to the qualifying examination. Exceptions may be granted by the DGS in extreme and extenuating circumstances.

Those students who achieve all benchmarks but then decide not to continue with the PhD degree will also be allowed to obtain a terminal MA degree. This transfer to the MA program will be handled administratively; students would not have to apply formally to the MA program.
3: Existing MA/PhD Program in English Description

(Note these descriptions are taken from the Graduate Catalog and the English Department website.)

OVERVIEW

The Department of English offers graduate study leading to the Master of Arts and Doctor of Philosophy degrees; particular strengths of the department include early British literature, especially that of the Renaissance; American literature; literature of the African Diaspora; digital humanities; feminist theory and gender studies; and composition and rhetoric. The Department also offers a Master of Fine Arts degree in Creative Writing (See listing for Creative Writing). Most students enrolled in graduate programs in English Language and Literature seek employment in higher education, but many also seek non-academic employment in publishing, business and technical writing, administration, and personnel management. To assist with placement, the department has a Placement Director and the university has a Career Development Center.

MASTER OF ARTS (M.A.)

The M.A. degree program requires 30 credit hours of graduate work distributed to assure coverage of major historical fields. The student either may take 24 hours of coursework and write a thesis for the other six hours, or may take 30 hours of coursework and do a writing project. The department also offers a special M.A. with a Concentration in Composition and Rhetoric; this degree program requires 30 credit hours of graduate work, provides thesis and non-thesis options, and balances courses in literature with courses in the theory of composition and rhetoric.

COURSE REQUIREMENTS FOR MA

The MA in English requires 30 hours of graduate work. All students must meet the following requirements:

1. English 601, Literary Research and Critical Contexts, or English 602, Critical Theory and Literary Criticism (3 credits)
2. One course in Critical Theory, Genre, or Rhetoric (3 credits)
3. One course in each of the following: (12 credits)
   a) Medieval or 16th-century British literatures
   b) 17th- or 18th-century British and Colonial literatures
   c) 19th- or 20th-century British, Commonwealth, and Post-Colonial literatures
   d) American literatures to 1865 or American literatures from 1865 to the present

The distribution of the remaining 12 hours depends upon the student’s selection of the MA Thesis or MA Writing Project option. All students, however, must take at least 9 of their 30 credits in 700-level seminars or their equivalent. All students are permitted one course at the 400 level and one independent study (699); neither of these will satisfy any of the requirements noted in number 3 above. The student who chooses to complete the MA Writing Project will complete 30 credits of course work. The student who chooses the thesis option will take a total of eight courses (24 credits) and will register for six credits of thesis research (English 799).

DOCTOR OF PHILOSOPHY (PH.D.)

The Ph.D. degree program requires a total of 48 credit hours of graduate work (normally 18 hours beyond the M.A.). PhD students must also 1) pass a qualifying examination in their areas of specialization; 2) demonstrate, through examination or coursework, evidence of reading competence in a foreign language related to their areas of specialization; and 3) complete a dissertation. Applicants to the Ph.D. program normally must have an M.A. Applicants who wish to pursue a Ph.D. but who do not have an M.A. must apply to the M.A. program; the departmental Admissions Committee, however, may recommend that some applicants be admitted directly into the Ph.D program.)
COURSE REQUIREMENTS FOR PHD

The PhD requires 18 credits (six courses) beyond a 30-credit MA. Twelve of those PhD credits must be taken as seminars (four 700-level courses). The degree assumes conversance with the major body of English and American literature as well as familiarity with bibliography, research methods, and other necessary tools of the trade. To achieve such conversance, PhD students who have not already done so at the MA level must complete courses in the following categories:

1. One course in Rhetoric, Linguistics, or English Language
2. One course in Critical Theory or Genre
3. 2 courses in Literature in English prior to 1800
4. 2 courses in Literature in English after 1800

Newly admitted PhD students entering the program with an MA from another institution should meet with the Director of Graduate Studies (hereafter DGS) to have their academic record evaluated; the DGS will establish that the student has fulfilled distribution requirements or recommend courses that will enable their completion. Those admitted as MA/PhD students will meet the requirements given above by fulfilling the MA course distribution requirements. All PhD students should select courses with two primary goals in mind: 1) filling in gaps in their knowledge of literary history, and 2) developing an area of scholarly expertise and the skills necessary to work independently in that area.

SATISFACTORY PROGRESS

We expect students to make steady, efficient progress toward the completion of their degrees. Continued enrollment in the PhD program is dependent upon a student’s making such progress. Meeting the expectations described below will be considered evidence of satisfactory progress. A student’s progress will be assessed regularly in the annual, mandatory advising meeting with the Director or Associate Director of Graduate Studies; students are encouraged to seek formal advising every semester.

1. Students entering the PhD program with an MA should complete their PhD coursework (in most cases 6 courses or 18 credits) within three semesters of beginning the program and take their qualifying exam no later than their fifth semester in the PhD program.

2. Students pre-admitted to the PhD program should complete all requirements for the MA within three years. These students should complete remaining coursework for the PhD within eight semesters (4 years) of beginning the MA/PhD program and take their qualifying examination preferably by the ninth and no later than their tenth semester in the PhD program.

3. Points 1 and 2 above are based on the expectation that students supported as teaching assistants will take two courses per semester. Students with fellowship support take three courses per semester in a fellowship year. Students entering either program (PhD; MA/PhD) with fellowship support should make more rapid progress in completing coursework, and hence in taking the qualifying examination.

4. Incompletes: Although we recognize emergencies can occur that may warrant a student’s requesting an incomplete, we discourage students from taking incompletes. The student requesting an incomplete and the instructor granting it must notify the Graduate Office that they are electing the incomplete option by the end of the semester in which the incomplete is taken (a form for such notification is available from the Graduate Office). Coursework related to the incomplete must be finished by the end of the next semester.

5. Students should file an approved dissertation prospectus within 9 months of passing the qualifying examination.

6. Students should fulfill the foreign language requirement for the PhD within two years of beginning PhD coursework.

7. By University regulations, a student is given five years to advance to candidacy, starting from the student’s first semester officially enrolled in the PhD program. Once a student advances to candidacy, the University gives a student
four years to complete the dissertation. The department will request extensions from the Graduate School only in unusual circumstances.

8. At the mandatory annual advising meeting, measures to be used to assess progress include the student’s grades, other evidence of the quality of coursework, schedule for meeting requirements for candidacy, and schedule for completing the dissertation.
### 4: Brief Comparison of Benchmarks

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<thead>
<tr>
<th>Existing Curriculum</th>
<th>Proposed Curriculum</th>
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<tr>
<td>1. Coursework: Six courses, distributed by field and kind (600- or 700-level), beyond 30-credit MA.</td>
<td>1. Coursework: Minimum of 12 courses, including ENGL601/Research Methods, ENGL602/Critical Theory, and ENGL611/Approaches to College Composition; and 3-6 credits, ENGL898, Pre-Candidacy Research.</td>
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<tr>
<td>2. Foreign Language Requirement: reading facility in language other than English.</td>
<td>2. Foreign Language Requirement: reading facility in language other than English.</td>
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<tr>
<td>3. Qualifying Examination: students may sit for the qualifying examination upon completion of coursework.</td>
<td>3. Qualifying Examination: students may sit for the qualifying examination upon completion of a minimum of 12 courses and 3-6 credits of ENGL898, Pre-Candidacy Research, and the approval of their advising teams.</td>
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<tr>
<td>4. Dissertation Prospectus: approved prospectus to be filed within 9 months of passing qualifying examination.</td>
<td>4. Dissertation Prospectus: approved prospectus to be filed within 4 months of passing qualifying examination.</td>
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<tr>
<td>6. GPA: no departmental minimum; Graduate School 3.0 minimum governs.</td>
<td>6. GPA: 3.0 minimum after first five courses (15 credits); 3.6 minimum over first 12 courses (36 credits).</td>
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## 5: Comparison of Major Curriculum Characteristics

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<tr>
<th>Existing Curriculum</th>
<th>Proposed Curriculum</th>
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<tr>
<td><strong>Coursework (48 credits, including 30 credit MA)</strong></td>
<td><strong>Coursework (minimum of 39 credits)</strong></td>
</tr>
<tr>
<td>a. English 601, Literary Research and Critical Contexts, or English 602, Critical Theory and Literary Criticism (3 credits)</td>
<td>a. English 601, Literary Research and Critical Contexts (3 credits)</td>
</tr>
<tr>
<td>b. One course in Critical Theory, Genre, or Rhetoric (3 credits)</td>
<td>b. English 602, Critical Theory and Literary Criticism (3 credits)</td>
</tr>
<tr>
<td>c. One course in each of the following: (12 credits)</td>
<td>c. English 611, Approaches to College Composition (3 credits)</td>
</tr>
<tr>
<td>i. Medieval or 16th-c British literatures</td>
<td>d. Nine elective courses (min. 27 credits)</td>
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<tr>
<td>ii. 17th- or 18th-c British and Colonial literatures</td>
<td>e. English 898, Pre-Candidacy Research (min. 3 credits)</td>
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<tr>
<td>iii. 19th- or 20th-century British, Commonwealth, and Post-Colonial literatures</td>
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<tr>
<td>iv. American literatures to 1865 or American literatures from 1865 to the present</td>
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<tr>
<td>d. 10 elective courses (four to complete MA degree; six to meet PhD coursework requirement) (30 credits)</td>
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**Foreign Language Requirement:** reading facility in language other than English.

The student must demonstrate, by test or by equivalencies, reading knowledge of one language.

The Department's language exam requires translation into good, idiomatic English of two passages (generally one from a primary and one from a secondary source); the test is given once a semester (November and April). Students may take the foreign language exam up to three times. Equivalencies include: native speaking ability; undergraduate major; passage of an equivalent requirement in another graduate program; a grade of B or better in a 300-level course in the language (the course must be taught in the language).

The student's dissertation committee may also recommend more advanced proficiency in the language selected and/or work in an additional language; however, the student is obliged to be tested on (or to provide an equivalent for) only one language. The Director of Graduate Studies, the student's committee, and the student together will determine the appropriate language(s) and whether coursework or other equivalencies are sufficiently recent to attest to proficiency.

**Foreign Language Requirement:** reading facility in language other than English.

The student must demonstrate, by test or by equivalencies, reading knowledge of one language.

The Department's language exam requires translation into good, idiomatic English of two passages (generally one from a primary and one from a secondary source); the test is given once a semester (December and May). Students may take the foreign language exam up to three times. Equivalencies include: native speaking ability; undergraduate major; passage of an equivalent requirement in another graduate program; a grade of B or better in a 300-level course in the language (the course must be taught in the language).

The student's advising team may also recommend more advanced proficiency in the language selected and/or work in an additional language; however, the student is obliged to be tested on (or to provide an equivalent for) only one language. The Director of Graduate Studies, the student's committee, and the student together will determine the appropriate language(s) and whether coursework or other equivalencies are sufficiently recent to attest to proficiency.
Qualifying Examination

The Reading List

The Qualifying Examination is based on a reading list compiled by the student in consultation with his or her committee. The list will include roughly 80-120 works, chosen to cover two of the following categories: a literary period; a recognized field; the proposed area of the dissertation. For students planning to work in literature, it is assumed that a 100-year period will be covered. The field may be interpreted as any discrete literary concern that has accrued a body of serious critical thought, and may include such diverse subjects as genre; literary, linguistic, or theoretical criticism or methodology; a subperiod. Typically, students develop a literary period or field list of approximately 75 works and a more focused list of 25 works on the proposed dissertation topic; also typically, around 80 percent of the list consists of primary texts and 20 percent of secondary titles. But there are wide varieties in lists (some will be longer than others; some will have more criticism than others; etc.) The number of titles on the list is less important than the larger aim of developing a list that responsibly covers the selected categories. The reading list must be approved by the committee chair and one other committee member eight weeks prior to the examination.

The Exam

The exam consists of two 60-minute parts: 1) an oral presentation by the student and follow-up discussion of the presentation; 2) a general examination on the reading lists.

Working in consultation with other members of the committee and the student, the committee chair prepares 2-4 topics for part one of the exam, the student's oral presentation. In most cases at least one of those topics will be written by someone other than the chair. The student will receive the topics from the graduate office one week before the oral examination. The exam begins with the student's 15-20-minute oral presentation on the selected topic. The student may bring brief notes to the exam; many students also bring a copy of the reading list. The presentation should be formal, as if the student were conducting a faculty seminar. Students should not simply read a paper; because a question period follows the talk, students should not feel that the presentation has to address all aspects of the topic. A provocative, suggestive, open-ended presentation on a topic would be better than a dry and hermetic response that leaves no room for discussion.

A 35-40 minute discussion follows the student's presentation. The chair should consult with committee members to guide the discussion, and other committee members should prepare questions to ask of the student. If the committee chair is chairing the exam, a committee member should take his or her turn acting as chair after the student's presentation.

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members about the preferred format, either a structured format with each committee member allotted a set amount of time or a less structured one allowing committee members to jump into the conversation as they wish. At the completion of Part 1 of the Qualifying Examination, there is a 5-10 minute break.

Part two is an approximately one-hour examination on the student's two reading lists. The emphasis here is on breadth. Again, the committee chair consults with the examiners about the preferred format.

At the conclusion of the examination the student leaves the room, and the committee discusses and votes on the student's performance. Three passing votes constitute a passing grade on the exam. If the student fails the exam, s/he can retake the exam the following semester. The student will receive a written assessment from the chair of the committee indicating the reasons for the failure. The examination committee and reading list should remain the same from the initial to the second attempt. Changes must be requested, in writing, to the DGS, and may be made only upon approval by the DGS. Failing the exam a second time disqualifies the student from continuing in the PhD program. The DGS or a representative from the Graduate Studies Committee will be present at the second attempt to ensure procedural fairness. The chair of the examining committee informs the Director of Graduate Studies in writing about the result of the exam.

<table>
<thead>
<tr>
<th>Dissertation Prospectus: approved prospectus to be filed within 9 months of passing qualifying examination.</th>
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</thead>
<tbody>
<tr>
<td>PhD students must submit a dissertation prospectus within nine months of passing the comprehensive exam. Students who pass the exam in November must submit a prospectus by September of the following year; students who pass the exam in April must submit a prospectus by February of the following year. The prospectus, approximately 8-12 pages in length, should include a working bibliography and a one-page abstract, to be circulated to the entire graduate faculty.</td>
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<td>When the dissertation is nearly complete and the major advisor has approved moving on to this penultimate step, the PhD candidate 1) submits to the Graduate School a request to appoint the Dissertation Oral Committee and 2) schedules the dissertation defense. Consisting of five faculty, this Committee normally includes the four members of the candidate's Dissertation Committee; an additional member of the University’s graduate faculty serves as the Graduate Dean's representative. In accordance with Graduate School regulations, that members about the preferred format, either a structured format with each committee member allotted a set amount of time or a less structured one allowing committee members to jump into the conversation as they wish. At the completion of Part 1 of the Qualifying Examination, there is a 5-10 minute break.</td>
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At the conclusion of the examination the student leaves the room, and the committee discusses and votes on the student's performance. Three passing votes constitute a passing grade on the exam. If the student fails the exam, s/he can retake the exam the following semester. The student will receive a written assessment from the chair of the committee indicating the reasons for the failure. The examination committee and reading list should remain the same from the initial to the second attempt. Changes must be requested, in writing, to the DGS, and may be made only upon approval by the DGS. Failing the exam a second time disqualifies the student from continuing in the PhD program. The DGS or a representative from the Graduate Studies Committee will be present at the second attempt to ensure procedural fairness. The chair of the examining committee informs the Director of Graduate Studies in writing about the result of the exam.
representative must be from outside the department. All members of the Oral Committee appointed by the Graduate School must attend the defense. Students should discuss with their directors the format of the defense. Typically, the defense is a two-hour discussion of the dissertation. The defense usually begins with a statement from the student on the experience of writing the dissertation (key discoveries, important changes in critical perspectives, main critical contributions, etc.). Four of the five members of the Dissertation Oral Committee must approve the dissertation in order for the student to pass. Students are frequently asked to make revisions to the dissertation before submitting it to the Graduate School. Upon satisfactory completion of the oral defense and the electronic submission of the dissertation to, and its approval by, the Graduate School, the candidate is awarded the PhD.

| GPA: no departmental minimum; Graduate School 3.0 minimum governs. | GPA: 3.0 minimum after first five courses (15 credits); 3.6 minimum over first 12 courses (36 credits). |
| Advising: annual meeting with DGS; informal arrangements with qualifying examination and dissertation committees. | Advising: regularized meetings with teams of faculty advisers and DGS appropriate to each stage of program. |
6: Sample Student Routes

SAMPLE PROGRAM ROUTE A

Student A is specializing broadly in the field of Renaissance Literature. In this case the student met all the benchmarks and proceeded steadily towards attaining her PhD.

Year 1: Stage 1/Coursework

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>Fall</td>
<td>ENGL611/Approaches to College Composition (reqd)</td>
</tr>
<tr>
<td></td>
<td>ENGL602/Critical Theory and Literary Criticism (reqd)</td>
</tr>
<tr>
<td></td>
<td>ENGL621/Readings in Renaissance English Literature</td>
</tr>
<tr>
<td>Spring</td>
<td>ENGL601/Literary Research and Critical Contexts</td>
</tr>
<tr>
<td></td>
<td>ENGL719/Seminar in Renaissance Literature (Shakespeare: The Critical Heritage).</td>
</tr>
</tbody>
</table>

*Minimum GPA requirement met*

Year 2: Stage 1/Coursework

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>Fall</td>
<td>ENGL702/Cultures of Theory</td>
</tr>
<tr>
<td></td>
<td>ENGL729/Seminar in Seventeenth-Century Literature</td>
</tr>
<tr>
<td>Spring</td>
<td>ENGL699/Independent Study</td>
</tr>
<tr>
<td></td>
<td>ENGL718/Seminar in Medieval Literature (Literature by Women Before 1800: Auctoritas in Medieval and Early Modern Women's Writing</td>
</tr>
<tr>
<td></td>
<td>ENGL768/Studies in Drama</td>
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</tbody>
</table>

Year 3: Stage 1/Coursework – Stage 2/Qualifying Exam

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>Fall</td>
<td>ENGL719/Seminar in Renaissance Literature (Discourses of Disability: Body, Narrative, and Space, Antiquity to 1800</td>
</tr>
<tr>
<td></td>
<td>ENGL758/Literary Criticism and Theory</td>
</tr>
</tbody>
</table>

*Foreign language requirement met*  
*Cumulative minimum GPA met*

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>Spring</td>
<td>ENGL898/Pre-Candidacy Research</td>
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</table>

Year 4: Stage 2/Qualifying Exam – Stage 3/Candidacy

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>Fall</td>
<td>ENGL898/Pre-Candidacy Research</td>
</tr>
<tr>
<td></td>
<td>Qualifying Examination/Advance to Candidacy</td>
</tr>
<tr>
<td>Spring</td>
<td>ENGL899/Doctoral Dissertation Research</td>
</tr>
</tbody>
</table>

*File approved prospectus*

Year 5+: Stage 3/Candidacy

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>Fall</td>
<td>ENGL899/Doctoral Dissertation Research</td>
</tr>
<tr>
<td>Spring</td>
<td>ENGL899/Doctoral Dissertation Research</td>
</tr>
</tbody>
</table>
SAMPLE PROGRAM ROUTE B

Student B is specializing broadly in the field of Hemispheric Literary Studies. In this specific case, the student admitted to the PhD program failed to meet the minimum GPA requirement after the first 15 credits and chose the option of getting the MA Degree by taking 10 courses (30 credits) and writing and defending a capstone essay.

Year 1: Stage 1/Coursework

| Fall       | ENGL611/Approaches to College Composition (reqd) |
|           | ENGL602/Critical Theory and Literary Criticism (reqd) |
|           | ENGL631/20th Century American Literature |

| Spring    | ENGL648/Special Topics in Literary Studies: Introduction to Hemispheric Literary Studies (new number; new course) |
|           | ENGL729/Seminar in Eighteenth-Century Literature (Authors of the Early Black Atlantic |

Minimum GPA requirement not met/ Redirection to MA program

Year 2: Stage 1/Coursework

| Fall       | ENGL702/Cultures of Theory |
|           | ENGL748/Seminar in American Literature (Bloodwork in Nineteenth Century American literature) |
|           | ENGL649/ Special Topics in Rhetorical Studies: Rhetoric, Technology, and Culture (new course; new number)) |

| Spring    | ENGL759/Seminar in Literature and the Other Arts |
|           | ENGL769/Studies in Fiction |

Defense of MA Capstone Essay (the capstone is a revised seminar paper that is publishable).

Granted MA Degree.
SAMPLE PROGRAM ROUTE C

Student C is specializing broadly in the field of British modernism with an emphasis on New Media studies. In this specific case, the student admitted to the PhD program met the minimum GPA requirement of 3.0 after the first year (or first 15 credits of coursework). However, the student failed to maintain the required GPA of 3.6 at the end of the mandated coursework (12 courses; 36 credits). The student decided to get the MA degree by writing a capstone essay.

Year 1: Stage 1/Coursework
Fall      ENGL611/Approaches to College Composition (reqd)
         ENGL602/Critical Theory and Literary Criticism (reqd)
         ENGL 630/20th Century British Literature

Spring    ENGL669/Special Topics in Digital Studies (new course; new number)
         ENGL749/Studies in 20th Century Literature (Other World Literatures)

*Minimum GPA requirement met*

Year 2: Stage 1/Coursework
Fall      ENGL701/Paradigms of Theory
         ENGL748/Seminar in American Literature (Bloodwork in Nineteenth Century American literature)
         ENGL638/Readings in Film as Text and Cultural Form

Spring    ENGL759/Seminar in Literature and the Other Arts (Post 9/11 Fiction and New Media)
         ENGL769/Studies in Fiction

Year 3: Stage 1/Coursework – Stage 2/Qualifying Exam
Fall      ENGL699/Independent Study (Global Modernism)
         ENGL758/Literary Criticism and Theory (Simulations)

*Minimum GPA requirement of 3.6 not met*
*Chose not to meet the foreign language requirement*
*Defense of MA capstone essay*
*Granted MA Degree*
This will demonstrate the department’s ability to offer the proposed curriculum. Note: Only literature and literary criticism/theory courses are noted; the English Department also offers a range of creative writing courses.

FALL 2008
ENGL601/Literary Research and Critical Contexts [required]
ENGL602/Critical Theory and Literary Criticism [required]
ENGL611/Approaches to College Composition [required]
ENGL622/Readings in Seventeenth-Century English Literature
ENGL623/Readings in Eighteenth-Century English Literature
ENGL625/Readings in English Victorian Literature
ENGL626/Readings in American Literature Before 1865
ENGL627/Readings in American Literature, 1865-1914
ENGL629/Readings in African American Folklore and Literature
ENGL631/Readings in 20th Century American Literature
ENGL668/Readings in Modern Literary Theory
ENGL708/Seminar in Rhetoric
ENGL728/Seminar in Seventeenth-Century Literature
ENGL748/Seminar in American Literature
ENGL758/Literary Criticism and Theory

SPRING 2009
ENGL607/Readings in the History of Rhetorical Theory to 1900
ENGL631/Readings in 20th Century American Literature
ENGL702/Cultures of Theory
ENGL709/Seminar in Myth
ENGL718/Seminar in Medieval Literature
ENGL719/Seminar in Renaissance Literature
ENGL729/Seminar in Eighteenth-Century Literature
ENGL738/Seminar in Nineteenth-Century Literature
ENGL748/Seminar in American Literature
ENGL749/Studies in Twentieth-Century Literature

FALL 2009
ENGL601/Literary Research and Critical Contexts [required]
ENGL602/Critical Theory and Literary Criticism [required]
ENGL605/Readings in Linguistics
ENGL611/Approaches to College Composition [required]
ENGL621/Readings in Renaissance English Literature
ENGL628/Readings in African American Literature
ENGL630/Readings in 20th Century English Literature
ENGL719/Seminar in Renaissance Literature
ENGL738/Seminar in Nineteenth-Century Literature
ENGL748/Seminar in American Literature

SPRING 2010
ENGL629/Readings in Folklore and Folklore
ENGL631/Readings in 20th Century American Literature
ENGL668/Readings in Modern Literary Theory
ENGL702/Cultures of Theory
ENGL708/Seminar in Rhetoric
ENGL729/Seminar in Eighteenth-Century Literature
ENGL739/Seminar in Nineteenth-Century Literature
ENGL748/Seminar in American Literature
ENGL749/Studies in Twentieth-Century Literature
ENGL758/Literary Criticism and Theory

FALL 2010
ENGL601/Literary Research and Critical Contexts [required]
ENGL602/Critical Theory and Literary Criticism [required]
ENGL611/Approaches to College Composition [required]
ENGL630/Readings in 20th Century English Literature: Postcolonial Anglophone Literature
ENGL719C Seminar in Renaissance Literature: Shakespeare: The Critical Heritage
ENGL729A Seminar in Eighteenth-Century Literature: Experimentalism: Literature, Science, Theory ENGL738L
Seminar in Nineteenth-Century Literature: Sensation and the Literary
ENGL748A Seminar in American Literature: American Modernism/Modernity: Contemporary Approaches ENGL779A
Seminar in Language Study: Language and Text: Interpretation and Identity
ENGL789A Form and Theory in Fiction: Seminar in International Fiction in Translation

SPRING 2011
ENGL602 Critical Theory and Literary Criticism
ENGL607 Readings in the History of Rhetorical Theory to 1900
ENGL628A Readings in African American Literature
ENGL719X Blood, sweat and tears: “race” and the politics of the body
ENGL728A Milton, the Enlightenment and the Advent of Modern Democracy
ENGL739A Theory of the Novel and Victorian Fiction
ENGL749D 20th Century Fiction and the Construction of the Modern Reader
ENGL788 Studies in Poetic Form: The Long Poem
ENGL602: CRITICAL THEORY AND LITERARY CRITICISM (NUNES). As an introductory course in theory and criticism, English 602 is designed to provide entry to a range of approaches to and discourses on the study of cultural productions. Students will engage with some of the key figures and movements shaping contemporary cultural analysis, and along the way, gain familiarity with some of the languages constituting “theory.” There is no way that such a class as this one can even hope to be exhaustive; rather, what we will do is hone in on various theoretical concepts and vocabulary that will likely serve useful in your work in cultural criticism in the contemporary moment. A series of short essays will constitute the written requirements of the course. Readings will be organized under the following rubrics: Formalism and New Criticism; Freud and psychoanalytic theory; Structuralism/poststructuralism; Poststructuralism/deconstruction; Feminist theory; Gender theory and queer theory; Film theory; Theories of Race and Ethnicity; New Historicism/Cultural studies; Nationalism and Postcolonialism.

ENGL611: APPROACHES TO COLLEGE COMPOSITION (MACRI, PERMISSION REQUIRED). This course examines theories of composition and the teaching of writing. In it we will survey the disciplines that contribute to the study of writing: rhetoric, composition studies, and language analysis, paying particular attention to knowledges required to teach the UM 101 syllabus. We will also read about and discuss issues of pedagogy, including considering various kinds of instructional technology. Requirements include class participation, several short papers, and a longer final essay.

ENGL630: READINGS IN 20TH CENTURY ENGLISH LITERATURE (RAY). This course will serve as an introduction to 20th century Anglophone postcolonial literature and postcolonial theory. It will include canonical, established and emerging writers from the Anglophone world. The course will concentrate on writers from India, Africa and the Caribbean (we will exclude British settler colonies) as well as writers from the South Asian and black diaspora. Alongside works by writers such as Mulk Raj Anand, George Lamming, Chinua Achebe, Buchi Emecheta, Ama Ata Aidoo, Salman Rushdie, Amitav Ghosh, J.M Coetzee, Anita Desai, Merle Hodge, Jamaica Kincaid, Zakes Mda, Zadie Smith, Jhumpa Lahiri and Chris Abani, we will also read major postcolonial theoretical essays from the likes of Edward Said, Homi Bhabha, Gayatri Spivak, Anthony Appiah, Neil Lazarus, Peter Hulme, Carol Boyce-Davies, Anne McClintock, Rob Nixon, Edouard Glissant and Gauri Vishwanathan. This is a readings course and you will write three short papers and a longer 10 page paper.

ENGL719C: SEMINAR IN RENAISSANCE LITERATURE: SHAKESPEARE: THE CRITICAL HERITAGE (LEINWAND). This course will examine what centuries of criticism can tell us about Shakespeare and what using Shakespeare as a diachronic constant can tell us about literary criticism. The course title derives from Shakespeare: The Critical Heritage, Brian Vickers’ six volume series covering the years 1623-1801, but our survey will extend right up to the present time. The assessment of critical methods and substantive readings will occupy our time more or less equally. In order to set some limits on our task, we will dwell on just a few plays and/or poems but on many of the formidable responses on record—Restoration, Romantic, Victorian, American, post-colonial, etc. An attempt will be made to describe and to analyze the rhetoric(s) of Shakespeare criticism, hence to make students more self-conscious readers of secondary works in general. Because the relevant literature is vast and any sample I might choose would be arbitrary, students will help me to design our syllabus (between May and August 2010), aiming to canvas periods, methods, and critics of greatest interest to them, whether Dryden or Coleridge, George Eliot or Virginia Woolf, Harry Berger or Janet Adelman.

ENGL729A: SEMINAR IN EIGHTEENTH-CENTURY LITERATURE: EXPERIMENTALISM: LITERATURE, SCIENCE, THEORY. “EXPERIMENTALISM: LITERATURE, SCIENCE, THEORY” (CHICO). At the end of Alexander Pope’s The Rape of the Lock, we are given an image of the “Lunar Sphere” (where some think that Belinda’s snipped lock ends up) that features numerous tokens from the beau monde: beaus’s wits “in Snuff-boxes and Tweezer-Cases,” “The Courtier’s Promises,” (5.116, 119), as well as “Cages for Gnats, and Chains to Yoak a Flea; / Dry’d Butterflies, and Tomes of Casuistry” (5.122-23). These final items are the possessions of a virtuoso, objects associated with experimentalism, even if ironically so. By the late seventeenth and early eighteenth centuries, experimental
philosophy had become a popular pastime, satisfying the culture’s desire for “public science” and inextricably part of modern, fashionable life. This course will study the promise of experimentalism as a hallmark of modernity and its perceived liability as a trivial, even dangerous distraction. Drawing on the popularization of scientific practice, in part achieved through the Royal Society’s *Philosophical Transactions* and other publications, as well as the cultural coding of scientific instruments as fashionable consumer goods for urbanized men and women, this course will consider experimentalism as a simultaneously literary, scientific, and ideological mode. We will read a range of texts that present experimentalism as central to forming community, enhancing one’s social position, and providing superior knowledge, and others that suggest experimentalism leaves practitioners blind, socially outcast, and helpless in the marketplace. We will likewise extend our purview to consider the thematic and methodological manifestations of experimentalism in a variety of literary texts, attending in particular to the expressions of gender, sexuality, race, and class. Authors to be considered will likely include: John Locke, Robert Hooke, Thomas Sprat, Margaret Cavendish, Aphra Behn, Jonathan Swift, Susanna Centlivre, Thomas Shadwell, Eliza Haywood, Daniel Defoe, James Thomson, Hester Lynch Thrale, Tobias Smollett, and Laurence Sterne. Our readings will be situated within central theoretical debates about early science, empiricism, and enlightenment, particularly the contributions of Donna Haraway, Ian Hacking, Barbara Stafford, Karen Barad, Lorraine Daston, Shapin and Schaffer, Horkheimer and Adorno, Susan Stewart, Judith Butler, Foucault, Habermas, Michael McKeon, and Gilles Deleuze. Course requirements will likely include active participation in class discussion, two or three presentations, a research proposal, and a seminar paper (15-20 pp.).

ENGL738L: SEMINAR IN NINETEENTH C. LITERATURE: SENSATION AND THE LITERARY (WANG). What is the relationship between literature and the physical senses? Is the aesthetic experience of literature simply an appeal to the senses, or is it something else? What are the ideological implications of separating literary experience from “mere” sensation? What does it mean to think of such a separation in terms of “high” and “low” (or “mass”) forms of cultural production? Does sensation actually exist? Is it a phenomenal, psychological, or linguistic event? Is it historical? How does the question of sensation underwrite a host of other terms—materiality, form, feeling, aesthetics, and sentiment—pertinent to the study of literature and critical theory? We will begin to explore such questions in this seminar on Sensation and the Literary, with the intent of profitably complicating any easy assumptions about “Sensation,” the “Literary,” and their relationship. We will be reading a number of critical works on sensation from a number of theoretical traditions, including phenomenology, psychoanalysis, and deconstruction. Theorists might include Merleau-Ponty, Deleuze, Massumi, Lacan, Žižek, De Man, and Derrida. Literature for the class will be mostly drawn from the British long eighteenth and nineteenth centuries, as well as perhaps nineteenth-century American writings. Possible literary figures might include Walpole, Burke, Kant, Austen, Wordsworth, Byron, Marx, the Brontës, Collins, Poe, and Crane. We might also look at other mediums (such as pre-cinematic attractions, the cinema, and the internet) to complicate further our own sense of what “Sensation” and the “Literary” mean. Course requirements: seminar presentations, a short paper, and a seminar research paper.

ENGL748A: SEMINAR IN AMERICAN LITERATURE. AMERICAN MODERNISM/ MODERNITY: CONTEMPORARY APPROACHES. (MALLIOS). What is/are modernism(s)? What was/is modernity? What relation do the key terms in these questions, the first literary and aesthetic, the second primarily historical, bear to one another? What does it mean to think their relation through the vantage point of the US—at a moment when the fields of both modernist studies and American literary studies are becoming radically globalized, pluralized? These are the general questions that will frame our specific investigations of American modernism and modern American literary and cultural/political expression in this course. The course concentrates on three intersecting phenomena: (1) the significant historical and political developments arising in and around the US during the first four decades of the 20th century; (2) the diverse literary and cultural textuality and aestheticisms, often experimental, that arose in engagement with this historical field and one another; and (3) contemporary critical and theoretical inquiry, bridging recent developments both in American studies and in the “new modernist” studies, bearing upon this domain of texts and issues. As we study the rich counterpoint of formal innovations and consolidations that emerge during the modern period in the US, we will also pay particular attention to their anchoring in considerations of transnational politics and cultural flows; immigrant, migrant, and minority experience and representation; the rise of the modern democratic State and its discontents; legal and constitutional developments as they relate to expressive forms and freedom; modern media and technology and their effects on information and propaganda; the rise of the urban metropolis and the residual force of its margins; the meaning of World War I on the home front and geopolitically in the international sphere; American exceptionalism and imperialism and their articulations and disavowal; and the poetics and politics of gender and sexuality. Primary authors include W.E.B. DuBois, Pauline Hopkins, José Martí, Mary Antin, Randolph Bourne, Woodrow Wilson, John Dos

ENGL779A: SEMINAR IN LANGUAGE STUDY. LANGUAGE AND TEXT: INTERPRETATION AND IDENTITY (ISRAEL). This course explores how contemporary approaches to the study of language can illuminate critical issues at the heart of literary, rhetorical and cultural studies. Students of text and culture, though deeply concerned with matters of linguistic interpretation, often lack a technical vocabulary with which to discuss matters of linguistic form and their broader psychological and cultural significance. This course introduces theoretical insights and analytic techniques from linguistics and the cognitive sciences relevant to understanding how meanings are constructed in texts and how cultural values and social identities are negotiated in and through the use of language. Major topics include the nature of linguistic creativity; metaphor and analogical thought; speech act theory and performativity; objectivity and subjectivity in language; dialect, register, code-switching and stylistic variation; and the linguistic expression of social and personal identity in general. Course work will consist in a program of directed readings, four short reaction papers, and a term paper in which students can apply what they have learned about linguistic analysis to a topic of their choosing in literary, rhetorical or cultural studies.

Spring 2011


ENGL631: READINGS IN TWENTIETH CENTURY AMERICAN LITERATURE AUTOBIOGRAPHICS, AVATARS, ALIASES, ARCHIVES, AESTHETICS, ETHICS, ANONYMOUS: QUEER READING PRACTICES AND THEORIES OF LIFE WRITING IN THE FACEBOOK ERA (SMITH). Memoir, all the rave at the close of the twentieth century and advent of the twenty-first. Facebook. Twenty-Five Randon Things About Me. Follow ME on Twitter: “Writing the Self” or writings from, of, or off “the self” have been central to British and American literary traditions and the reciprocal relationships between self-fashioning and aesthetic media self-consciously acknowledged. This course will examine self-fashioning strategies in a range of authors across a centuries-long temporal spectrum—excerpted used will include readings from spiritual/moral autobiographies of Bunyan, Baxter, and Milton in England to ones by Rowlandson, Winthrop, Bradstreet, and Sewall in colonial New England; from Franklin’s autobiography, Jefferson’s Notes on the State of Virginia, and letters of Abigail Adams in the newly realized United States; poetry and other writings by Whitman, Dickinson, Frances Harper, and others in the slaveholding and then post-slavery union; and “lyricized” writings from the late nineteenth to the early twenty-first century, from modern and postmodern “confessional” poetry to AIDS memoirs and coming-of-age stories. We will not limit ourselves to “lyricized” expressions and prose narratives but will range widely across genres and media so that music, journalism, film, blogs, Facebook, and Twitter focus our critical inquiry as we probe the following elements in self-representational writing—writing itself as constituting autobiographical identity; discursive contradictions (rather than unity) in representing identity; the name as a site of experimentation in states of
being; gendered, racialized, sexualized, and classed connections and disconnections of word and body; limitations of critical/theoretical understandings of the terms “public” and “private”; collaborative writings and renegotiations of not only the first person singular but of the finally porous distinctions between and among literature, criticism, and theory; critically extensive reflection on what counts as “writing,” what counts as “literature”; critically extensive reflection on “archives,” what counts as an archive, on archives as remainders reconstituting collective memory. Critically investigating uses of writing from the first person singular to mark, configure, and solicit identities, we will study a wide range of cultural figures, from those obscure and unknown to historical and contemporary celebrities, and we will examine the production and circulation of “writings” in manuscript, in print, and on the screens of listservs, reflectors, the World Wide Web, television, movie theaters, and on PDAs. Our study will include scrutiny of some previously unimagined possibilities and constraints afforded by cyber-identities, as well as technologies of theory such as affect theory and its diverse influences on literary interpretation as critics muse upon the human condition. Besides our readings, course work requires keeping a journal, an oral presentation, a short (2-3 pp.) paper, and an article-length autobiographical and/or theoretical paper and/or website or other digital production performance. Of particular interest will be how writings, readings, and receptions queer and are queered by notions of the self. Collaborative writing, web-authoring, and other digital media endeavors are welcome. Possible Texts (sure to be revised with registrants’ input):


ENGL719X: SEMINAR IN PRE-1800 LITERATURE: BLOOD, SWEAT AND TEARS: “RACE” AND THE POLITICS OF THE BODY (BAUER AND COLES). This course is designed to intersect with a major conference scheduled for spring, “Bloodwork: The Politics Of The Body 1500-1900.” It will explore how the fluid transactions of the body—first known as the humors—have been used to justify existing social arrangements, and asks when these descriptions of blood in literature are literal and when metaphorical. In early modern England, family lineage or bloodline was commonly referred to as “race.” Among noble subjects, humoral constitution was understood to be in equilibrium. Hence, Thomas Elyot in The Book of the Governor cautions that the selection of a wet-nurse for noble children must be directed by her “complection”—or the distribution of the humors expressed in her milk. Elyot’s concerns about the humoral complexion of the nurse and the possible corruption of noble blood describe the physical technologies by which virtue—both physical and moral—was thought to be conveyed through bloodlines. Daniel Defoe’s later satire “A True-Born Englishman” (1708) echoes this rationale for difference: “But if our virtues must in lines descend, / The merit with the families would end, / And intermixtures would most fatal grow, / For vice would be hereditary too.” Defoe’s language not only insinuates the crossover of the term “race” from family lines to national groups, but also supplies evidence that both kinds of racial ideology—whether affirming social hierarchy or national superiority—rest upon the invisible qualities of the blood. We will explore how blood rationalizes bodily difference through the early modern period and up to the early nineteenth century on both sides of the Atlantic and in various cultural contexts, including British and Spanish America. Treatises that attempt to define ethnicity, such as Jean Bodin’s Method for the Easy Comprehension of History, will be read next to historical analyses of English ethnicity (such as William Camden’s Britannia) in order to shed light on Edmund Spenser’s treatment of Temperance as an English virtue in Book II of the Faerie Queene. Other readings will include poetry and prose by Anne Bradstreet, William Byrd, Thomas Jefferson, Peter Kolb, Sor Juana Inés de la Cruz, Alonso Carrió de la Vendra, and José Joaquín Fernández de Lizardi. Assignments include one in-class presentation, one short paper, and one long paper.

ENGL728A: SEMINAR IN 17TH CENTURY LITERATURE: MILTON, THE ENLIGHTENMENT & THE ADVENT OF MODERN DEMOCRACY (GROSSMAN). This seminar will address the broad issue of the cognitive uses of imaginative writing by focusing on a specimen case: the essential role of the literary imagination in enabling the transition
from reformation to enlightenment. Sanford Budick’s recent work (*Milton and Kant* [Harvard, 2010] establishes Kant’s acknowledged debt to Milton’s three great restoration poems in formulating the ideas of intellectual progress and the sublime in his critical philosophy. Beginning with Kant’s quotation of a few lines of *Paradise Lost* in the *Critique of Judgment*, we will investigate the distinction (if one can be made) between speculative philosophy and poetry as interdependent ways of understanding the world. As a figure in the revolutionary government of the short-lived British republic (1649-1660), Milton faced a specific and unanticipated problem. As reforming Protestants (what the Anglicans of the day called a Puritan) Milton and the republican government he represented were committed both to the idea of rule by an elected parliament and a belief in special revelation, that is, the inward movement of the holy spirit in individuals. But what happens when the Holy Spirit gives contradictory instructions to different people? What happens when the spirit of God tells one Member of Parliament an action is necessary and another that the same action must be stopped at all costs? In a monarchy such disputes could be referred to the King, who was understood to be the specially privileged representative of God on earth. But in the republic, in which power was explicitly understood not to descend from heaven but to ascend from the consent of the governed, how were such disputes to be resolved? Milton’s answer (later formulated by Kant as the categorical imperative) is to make the feeling of the divine presence—the indwelling Spirit—subject to reason. To reach this conclusion Milton uses distinctly poetic means, which he distinguishes from and then articulates with the reasoned discourse that follows from poetic invention. Though a cognitive process based in mimesis Milton is able to reconstitute the body of God as the faculty of human reason. Broad questions to be addressed in the course will include—can literary writing be formally identified and distinguished from other kinds of discourse? Is there such a thing as self-validating “poetic truth”? If so, how might “poetic truth” be certified as also reasonable? Are aesthetic decisions necessarily also political decisions? Primary readings will include Milton’s restoration poems, selections from Kant’s *Critique of Judgment*, *The Westminster Confession*, the *Epistle to the Hebrews*, and *Job*. Secondary readings may include selections from Paul De Man’s late essays on aesthetics, Althusser on the Ideological State Apparatus, Walter Benjamin on Trauеspeil and ideology, and recent work by Victoria Kahn and Sanford Budick.

**ENGL739A: SEMINAR IN NINETEENTH CENTURY LITERATURE THEORY OF THE NOVEL AND VICTORIAN FICTION (COHEN).** This dual-purpose seminar explores the genre of the long novel at the peak of its cultural authority in Britain and, at the same time, works through and applies some theories of the novel as they pertain to the genre more generally. We will consider some classic statements of novel theory from Lukács, Bakhtin, Barthes, and others, in variously Marxist, structuralist, deconstructive, and psychoanalytic idioms, as well revisions to these approaches from the perspective of feminist, postcolonial, queer, and affect theory. Our principal methodological aim will be to understand what is at stake in recent interpretive debates, through consideration of approaches such as close and distant reading, the hermeneutics of suspicion, symptomatic reading, paranoid and reparative criticism. Seminar members will put these critical skills into practice with a range of novel genres, authors, and styles from the Victorian period. A working familiarity with literary theory is presumed. Those planning to take the seminar are strongly recommended to read several of the long novels in advance of the semester, as it will not be practical for most readers to consume them on the weekly schedule. At a minimum, please read *David Copperfield* and *Middlemarch* before the start of the term.

**ENGL749D: SEMINAR IN TWENTIETH CENTURY LITERATURE: 20TH CENTURY FICTION AND THE CONSTRUCTION OF THE MODERN READER (RICHARDSON).** This course will analyze the transformation of the practice of reading in the 20th century. Its foci will be the curious fates of characters as readers in modern fiction, the theory and practice of difficult texts, and theories of the reader. We will examine the unfortunate fates that befall characters when they read in the fiction of Wharton, Conrad, Forster, Mansfield, Joyce, Woolf, Borges, Nabokov, Porter, and others. We will go on to discuss the construction of the modernist reader and larger issues of hermeneutics and interpretation, including the question of misreading and the politics of interpretation in minority and postcolonial works (such as those by Toni Morrison and Jamaica Kincaid). We will then examine some notoriously difficult and “uninterpretable” texts by Gertrude Stein “Tender Buttons,” Djuna Barnes (*Nightwood*), and William Faulkner (*Absalom, Absalom!*). We will then examine some notoriously difficult and “uninterpretable” texts by Gertrude Stein “Tender Buttons,” Djuna Barnes (*Nightwood*), and William Faulkner (*Absalom, Absalom!*). We’ll conclude with a close look at the transformed figure of the reader of postmodernism (Calvino, Atwood), hyperfiction (Michael Joyce and/or J. Yellowlees Douglas), and avant-garde film (*Run, Lola, Run*). The accounts of reader response and reception that we will engage with will include formalist, rhetorical, historicist, feminist, African-American, and poststructuralist positions as set forth by theorists like Iser, Barthes, Jauss, Eco, Rabinowitz, Fish, Mailloux, Fetterly, Schweickart, Warhol, Culler, Stepto, Sommer, and Aarseth.
9: Sample 600 level courses under the category of Special Topics

ENGL 648: SPECIAL TOPICS IN LITERARY STUDIES: AUTHORS OF THE EARLY BLACK ATLANTIC. Some are born with identities; some achieve identities; and some have identities thrust upon them. During the long eighteenth century, millions of men, women, and children were forced from their homes in Africa to cross the Atlantic ocean to become slaves in the Americas. This course will study the ways in which that crossing affected the few among those millions who found a voice through literacy. We shall consider factual and fictional texts produced in North America, Britain, and Africa to discuss the ways historical figures and imaginary characters assert, reclaim, or accept economic, ethnic, gendered, political, religious, and/or social identities, either by choice or imposition. An emblematic figure was Ignatius Sancho, born on the Middle Passage around 1729. Authors and subjects, most of African descent, will range from the more familiar--Oroonoko, Wheatley, Jefferson, Equiano--to the less well known--Briton Hammon, Quobna Ottobah Cugoano, Ignatius Sancho, John Marrant, Belinda, David George, Boston King, John Gabriel Stedman, and Mary Prince. Primary texts will include Behn, Oroonoko Norton), Carretta, ed. Unchained Voices: An Anthology of Black Authors in the English-Speaking World of the Eighteenth Century (Kentucky), Olaudah Equiano, The Interesting Narrative and Other Writings (Penguin), Stedman, Stedman's Surinam (Johns Hopkins), The History of Mary Prince (Michigan), Wheatley, Works (Penguin), Sancho, Letters (Penguin), Cugoano, Thoughts and Sentiments (Penguin), selections from the Heath Anthology of America and the Norton Anthology of American Literature.

ENGL 648: SPECIAL TOPICS IN LITERARY STUDIES: TRAVEL WRITING AND CULTURAL OTHERNESS IN THE RENAISSANCE. This rigorous, course will investigate a selection of travel writing from Antiquity through the eighteenth century with an emphasis on the period between 1500 and 1750 C.E. The course will take a comparative approach, treating travel texts from a variety of national traditions, while focusing on the literary and social repercussions of these texts in early modern England. We will also read theoretical works that will enrich and expand our understanding of the travel genre. Lively class discussions and oral reports will encourage critical thinking and debate. Students will hone their analytical and writing skills through three essay assignments. Creative writing assignments will stimulate the students’ ability to relate these texts to their own ways of imagining the world. The course has four thematic areas of focus: 1. The figure of the traveler, 2. Reasons for and forms of travel, 3. What travel does to European concepts of identity in the early modern period, and 4. How travel affects European literature.

ENGL648: SPECIAL TOPICS IN LITERARY STUDIES: ROMANTIC VISUAL CULTURE AND MASS SPECTATORSHIP. Romanticism is usually associated with an especially self-aware and privileged sense of poetic and literary writing. But the Romantic period was also a time where the cultures, technologies, and economies of mass viewing grew exponentially, through a variety of forms: theater, scientific exhibitions, pre-cinematic shows, and museum spectacles, for example. This course will provide an overview of such events as well as examine how Romantic writers responded to this burgeoning visual culture in a variety of ways. We will also study contemporary thought on mass viewing and spectatorship and explore especially how such viewing connects Romantic visual culture to problems of modernity. Course responsibilities: presentations, short papers, and a take-home exam.

ENGL 648: SPECIAL TOPICS IN LITERARY STUDIES: CONTEMPORARY AFRICAN FICTION BY WOMEN. In this course we will look at key texts in contemporary African women’s literature, trying to see how narratives change in relation to historical, political, social, as well as literary contexts. Because our focus is on fiction written, or translated into, English, we examine the long shadow that colonialism continues to shed on conceptions of African literature. We go beyond colonialism’s influence to ask how women writers have responded to ongoing changes in Africa and the world, especially in relation to their male forerunners and peers. Writers we engage will include Mariama Bâ, Ama Ata Aidoo, Leila Aboulela, Yvonne Vera, and Chimamanda Ngozi Adichie. Course requirements will include examining several book reviews of an author’s published work and engaging critically with them as well as a final paper.

ENGL 649: SPECIAL TOPICS IN RHETORICAL STUDIES: THE LITERATURE OF SCIENCE. The literature of science is a crucial component of the intellectual and cultural history of the West, especially in the last four hundred years. To approach this discourse, we will first use the substantial secondary literature in science studies to introduce major figures, movements and concepts, from the sixteenth century through the twentieth. Participants will be encouraged to select a particular field, movement or era as their focus of interest. We will also read accessible selections from primary works in each century (including excerpts from Copernicus, Kepler, Vesalius, Galileo, Bacon, Harvey, Newton, Linnaeus,
Lavoisier, White, Darwin, Curie, Watson, etc.) as well as from the “typical” scientific discourse of each era. Analyzing these texts requires attention to their generic, rhetorical, and linguistic dimensions and especially to their use of visuals to present evidence. Among the themes to consider will be the changing roles of authority and testimony in scientific argument, the acceptance of new technologies generating evidence, the social institutions of science, the relation of religion and science, the fluctuating cultural authority of science, the policing of fraud and retractions, and the accommodation of science to various publics. Course requirements will include summarizing readings, reviewing sources, and leading discussions. For a final paper project, participants will be encouraged to select a controversy, figure, movement, or ground-breaking work from any era of interest.

ENGL 649: SPECIAL TOPICS IN RHETORICAL STUDIES: VISUAL RHETORICS. This course investigates how visuals persuade—how they construct and communicate information and influence viewers to adopt an interpretation or attitude. We will define visuals broadly to include not only “iconic” images (images that somehow look like what they represent) but also other modes of visual representation including graphs, diagrams, and page or screen design. Different methods of analysis will be used, beginning with a “grammar” of visuals that considers the position of elements, the viewing angle, the use of vectors, color variables, and reading frames. We will also consider historical and generic contexts (i.e., what is possible in one century and not in another), and techniques of representation (e.g., line drawings versus photographs). The course will not deal with “high art” nor with video, TV, or film (though “stills” from any of these media can be subjects of analysis). The emphasis in the course will be on two-dimensional visuals that accompany or replace texts. Students will write shorter analyses and a final project of their own design.

ENGL649: SPECIAL TOPICS IN RHETORICAL STUDIES: RHETORICAL THEORY: POST WORLD WAR II. This course introduces participants to the major themes in rhetorical criticism developed since the revival of rhetorical studies, post WWII. The goal of the course is to help students find either a useful approach to a project underway (on any genre, theme, or issue), or to develop a project because of constructs made possible by a rhetorical perspective. Approaches covered will include audience analysis, generic criticism, fantasy theme analysis, speech act theory, and cross-cultural (comparative) rhetorical analysis, as well as the widely used approaches made possible by the work of Kenneth Burke and Perelman and Olbrechts Tyteca's The New Rhetoric. No previous study of rhetoric is necessary. Participants will sample and report on current rhetorical criticism in journals, write a proposal and a final project.

ENGL669: SPECIAL TOPICS IN DIGITAL STUDIES: INTRODUCTION TO NEW MEDIA. This course introduces the basic ideas, questions, and objects of new media studies, offering accounts of the history, philosophy, and aesthetics of new media, the operation of digital technologies, and the cultural repercussions of new media. A primary emphasis on academic texts will be supplemented by fiction, films, music, journalism, computer games, and digital artworks. Students are encouraged to engage with new forms in their presentation and final projects but not mandatory.

ENGL669: SPECIAL TOPICS IN DIGITAL STUDIES: DIGITIZING LITERARY HISTORY GOING BACK FOR THE FUTURE. The 1990s witnessed breathtakingly rapid developments of a wide range of advanced digital resources for literary research. The production of both primary digital resources (resources digitized) and second-generation digital resources (resources born-digital) raise profound ontological questions about our objects of study, as well as about our critical objectives. And new questions have been raised about ways in which race, gender, sexuality, and class inflect, frame, and inspire literary study. The professional and institutional changes now under way begin to reimagine conventional zones and delimitations of literary discourses that have held in place assertions of objectivity and authority, of what counts as the text worthy of critical inquiry and what does not, of what counts as a sign worth reading and what does not, of how authorship is established, of how genre is established, of the goals of critical work. This in-depth study of the impact of new media on research and teaching will investigate issues of authorship, reception, reproduction, recanonization, resegregation, publication, and the various machines by which these are all made. We will begin by reflecting on the hidden influences of the Book—the machine to which we are all accustomed—on the objects we study, the perspectives by which we study them, the aesthetics by which we enjoy them, the positions we assume for critical and theoretical evaluation. In short, we will probe ways in which the machine of the Book has privileged particular writing technologies, poetic meters and poetic forms, and narrative strategies and has thus helped to make as well as convey literary history. We will then turn to investigations of how resources digitized and born-digital have messed and not messed with that literary history. Doing so, the most basic question will be posed—what are some of the implications for theory, criticism, and literary traditions when working in dynamic, always updatable, expandable media, especially since the stasis of the print medium is one by which our conventions and positions have been bolstered
and reassured? Case studies of scholarly websites will include Romantic Circles (http://www.rc.umd.edu), the Dickinson Electronic Archives (http://jefferson.village.virginia.edu/dickinson), the Digital Schomburg (http://www.nypl.org/research/sc/sc.html), and America in the Nineteenth Century, Virtually Yours, the website produced by my seminar in spring 2000. One need not be literate in digital studies to participate in this course, as part of the course’s objectives is to help students develop computer-based learning and research skills. Assignments include one short (2 pp., or 500-750 word) paper to be shared on email with the group, and an article-length paper or web-authored production performance. Collaborative writing and webauthoring endeavors are welcome.

ENGL669: SPECIAL TOPICS IN DIGITAL STUDIES: READINGS IN DIGITAL STUDIES. Digital studies is an emerging interdisciplinary field at the intersection of literary studies, cultural studies, and traditional media studies. Given that the World Wide Web is estimated to consist of some four billion "sites" with fifty times the content of the Library of Congress, little wonder many now speculate openly about the future of books, literature, and the humanities. Digital studies offers a set of critical, theoretical, pedagogical, and practical responses to such speculation. The course is designed to be broadly relevant to all students of texts, language, and literature, regardless of area or specialty. Major topics will include: writing and/as technology; theoretical approaches to electronic textuality; close readings of hypertext and cybertext literature; comparative genealogies of new (and old) media; and a survey of digital projects and initiatives in the humanities to date. We will also pay some attention to other topics, including: the digital divide and the politics of access; intellectual property; the preservation of digital content (some commentators forecast a looming "digital dark ages"); teaching and technology; and the role of digital technologies in addressing what is widely perceived as a crisis in scholarly publishing. Texts that we will read in whole or in part will likely include: Epsen Aarseth, Cybertext; N. Katherine Hayles, How We Became Posthuman; Susan Hockey, Electronic Texts in the Humanities; Deena Larsen's hypertext fiction Samplers; Jerome McGann, Radiant Textuality: Literature After the World Wide Web; Lev Manovich, The Language of New Media; Walter Ong, Orality and Literacy; Charles Petzold, Code; and Ellen Ullman's recent novel The Bug. About half of the syllabus will consist of online materials for reading, inspection, and exploration. Requirements include lively participation, an in-class presentation, online responses, a series of short papers and projects, and a final exam. NO PRIOR TECHNICAL KNOWLEDGE IS EXPECTED OR ASSUMED.