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*Cover illustration: Arm chairs belonging to Gertrude Stein and Alice B. Toklas.  
Picasso created the tapestry designs, and Toklas did the needlework*

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## QUICK REFERENCE

### RELEVANT PERSONNEL

#### DIRECTOR OF GRADUATE STUDIES

Elizabeth Bohls, 528 PLC, 346-5484. Appointments and messages, 346-1501, for questions about the graduate program, TA assignments, and individual advising

#### GRADUATE COMMITTEE

Consists of the Director of Graduate Studies, three faculty members appointed by the Department Council, and two graduate students voted onto the committee by their peers, for petitions, grievances, and recommendations regarding the graduate program

#### GRADUATE APPOINTMENTS COMMITTEE

Consists of the Department Head, Associate Department Head, Director of Composition, Associate Director of Composition, Director of Graduate Studies, and two other faculty members appointed by the Department Council, for recommending applicants for assistantships, establishing criteria for appointment and reappointment, and reviewing petitions

#### DIRECTOR OF COMPOSITION

James Crosswhite, appointments and messages, 346-1516, for questions about the composition program and the composition teacher-training program

#### ASSOCIATE DIRECTOR OF COMPOSITION

Carolyn Bergquist, appointments and messages, 346-1516, for questions regarding first-year GTFs

#### ASSOCIATE DEPARTMENT HEAD

Paul Peppis, 522 PLC, 346-1508, for questions about English 608, literature teacher-training program

#### GRADUATE SECRETARY

Michael Stamm, 118 PLC, 346-1501, for questions about the graduate program

#### GRADUATE JOB PLACEMENT ADVISOR

Forest Pyle, 270 PLC, 346-3928, for questions about the job market, job search and interview strategies, preparation of job application letters, *CVs*, and writing samples

## OTHER RELEVANT DOCUMENTS

### COMPONERE

*Componere* is the composition program handbook, providing information about the guidelines of the university, the English department, and the composition program. It outlines university and English department resources and also offers practical information and advice to teachers.

### GENERAL DUTIES AND RESPONSIBILITIES STATEMENT [GDRS]

The *General Duties and Responsibilities Statement: Graduate Teaching Fellows, Department of English* contains the policies and procedures concerning Graduate Teaching Fellowships (GTFs) offered by the Department of English.

### ENGLISH DEPARTMENT OFFICE MANUAL

The *English Department Office Manual* includes information about departmental procedures and contact people for support services, scheduling, mailboxes, payroll, registration, sick leave, travel, and a variety of other matters. Available online at <http://www.uoregon.edu/~engl/php/webpage.php?OffMan>.

### JOB SEARCH HANDBOOK

The primary resource for information about the job market, this handbook is updated annually. The handbook answers many frequently asked questions about the process, offers advice, and includes sample CVs, cover letters, and other application materials. Advanced students may request a copy from Mike Stamm.

### POLICY FOR GRADUATE STUDENTS WITH DISABILITIES

A set of policies to help faculty, students, and the department address the needs of graduate students with disabilities; see pp. 7-9, below.

### UNIVERSITY OF OREGON GRADUATE ADMISSION BULLETIN

The *Graduate Admission Bulletin* summarizes resources and programs at the university.

### UNIVERSITY OF OREGON STYLE AND POLICY MANUAL FOR THESES AND DISSERTATIONS

This manual outlines the university policies regarding thesis and dissertation style and form. Only theses meeting the standard of style and form discussed in this manual are accepted by the Graduate School. Available online at <http://gradschool.uoregon.edu/?page=styleManualContents>.

### UNIVERSITY OF OREGON CATALOG

The section on the Graduate School explains university policies and requirements for the MA and PhD degrees. Available online at <http://darkwing.uoregon.edu/~uopubs/bulletin/>.

### GRADUATE SCHOOL PROCEDURES AND POLICIES

Available online at <http://gradschool.uoregon.edu/?page=policiesProcedures>.



## GENERAL INFORMATION

### THE INDIVIDUAL FACULTY ADVISOR AND INDIVIDUAL PLAN OF STUDY

Students are admitted to either the Master of Arts or the Doctor of Philosophy program (even though those entering the PhD program with a bachelor's degree will be awarded an MA when they have successfully completed sufficient work). If a student completing the terminal MA in English wants to continue graduate work in the University of Oregon English department PhD program, he or she must apply for admission to the doctoral program. Both programs offer students great flexibility in determining their course of study, but the differences between the MA and the PhD requirements must be kept in mind when planning a student's curriculum. The MA requires twelve seminars in any area (a master's thesis may substitute for one seminar), and the PhD requires six "distribution" seminars and twelve additional seminars in any area, for a total of eighteen seminars. The twelve undesignated seminars constitute the individual plan of study. Students work with faculty advisors to develop that plan.

After completion of the fall quarter of their first year in the program, new students are assigned individual faculty advisors by the Graduate Committee. Since the advisor is an expert in the student's area of interest, faculty members may be assigned more than one student. Informal advising should take place during the first year.

The student and advisor develop an individual plan of study and submit it to the Director of Graduate Studies for approval by June 1 of the first year. This plan projects course work for the student's entire graduate career, based on the published schedule of English seminars for the upcoming year and the tentative three-year seminar plan (Appendix A). (The submitted plan does not preclude later changes, subject to the same approval process.)

In choosing classes for the individual plan of study, it is extremely important that **academic requirements** (referred to in this manual as "requirements counting toward the degree" or "degree credit") correspond to **GTF progress requirements**. Academic requirements entail course work, language, exams, and theses or dissertations; GTF progress requirements stipulate the timeline for completion of academic and teacher-training work in order for a student to be eligible for a GTF appointment. To assist in balancing these two sets of requirements, each student's checklist includes the dates by which specific academic requirements must be completed to maintain eligibility for a GTF appointment (*see* "Timetables for Yearly Progress Toward the PhD").

The submitted plan includes two documents:

The PhD Checklist with itemized completed and anticipated course work, and, if relevant, structured emphasis information (pertaining to classes and the qualifying exam) (*see* "PhD Checklist" and "Structured Emphasis Options");

A brief letter identifying the student's areas of specialization and giving a rationale for the plan of study, signed by advisor and student.

The Director of Graduate Studies evaluates the plan and consults with the student and advisor if there are any questions or suggestions. The approved plan of study is signed by the Director of

Graduate Studies and filed in the department office. The student and advisor each receive a copy of the approved plan.

By the time PhD students begin their second year of work in the program, they should have a good working relationship with their individual faculty advisors and an approved individual plan of study.

MA students are assigned general advisors or advisors in specialized areas if they declare a particular interest.

The individual faculty advisor also provides guidance and mentorship in all aspects of a graduate student's career: course work, examinations, foreign language requirements, degree progress, interdisciplinary opportunities, reading groups, conferences, publication, research, writing and oral communication skills, and professionalism.

#### **POLICY FOR GRADUATE STUDENTS WITH DISABILITIES**

*Students using the Policy must be registered with Disability Services.*

The Department of English will make every effort to arrange accommodations when warranted and to adhere to the following:

1. The department will compile and make available a resource collection of materials regarding legislation, university policies, Disability Services publications, department policies, and descriptions of successful accommodations in English and in other departments. The collection will include a set of "Guidelines for Working with Students with Disabilities" and these will be updated over time and enforced under the guidance of the Department Head and the Director of Graduate Studies. The "Guidelines" will address instructional strategies for assuring reasonable accommodation for students with specific disabilities.
2. Faculty will make reasonable accommodations to assure equal access to all course materials for all students, regardless of the nature of their disabilities. (See "Individual Academic Accommodation Plan" below.)
3. The student will be encouraged to meet with his or her instructors in advance of the beginning of classes to devise and agree upon any alternative time lines deemed necessary given the specific disability. (See "Individual Academic Accommodation Plan" below.)
4. The department will arrange Flexible Time policies for relevant aspects of the program at the request of the student, which may result in a written agreement between faculty and student or department and student for major accommodations. The department will not penalize the student for delays that occur under an agreed-upon alternative time line.
5. "Incompletes" may be used under the Flexible Time policy according to the following guidelines:

- A. The time line (not to exceed double time) for completing the course will offer the student both more time for research and writing and a set time for completion of course work. Under this agreement the student is expected to complete the work within the stipulated period and the faculty member to continue acting as instructor and mentor throughout the agreed-upon period. If the student does not finish the work for the course within the Flexible Time period, the course will then be treated as a conventional Incomplete.
  - B. The grade of Incomplete will be used in these cases; however, the written Flexible Time agreement will be filed with the Director of Graduate Studies, who will assure that the grade is not treated as a conventional Incomplete in the following ways.
    - i. The Graduate School, upon notification by the Director of Graduate Studies, will not send a letter of warning regarding Incomplete grades during the Flexible Time period.
    - ii. The Appointments Committee, upon notification by the Director of Graduate Studies, will not penalize the student for Flexible Time Incompletes during the Flexible Time period.
6. Upon request from a student with a disability, his or her Graduate Teaching Fellow (GTF) assignments will be made early for ordering textbooks and scheduling accessible classrooms.
  7. A GTF's supervisor will meet with the GTF in advance of the start of classes to establish procedures and accommodations that will be necessary for the GTF with a disability to fulfill his or her assignment.
  8. Collaborative teaching assignments between a GTF with a disability and one other GTF may be arranged.
  9. The Director of Graduate Studies will assist in the implementation of this policy.

#### INDIVIDUAL ACADEMIC ACCOMMODATION PLAN

The Individual Academic Accommodation Plan allows graduate students with disabilities to request accommodations from the English Department. The graduate student is responsible for drafting the plan, according to the "Guidelines" below, though he or she should consult with the Disability Services office and the Director of Graduate Studies.

#### *Guidelines*

For every accommodation requested, the student should address the following points:

- Describe the accommodation requested,
- Indicate, in as much detail as possible, how the accommodation will aid successful participation in class or successful completion of progress requirements,

- Describe what action or cooperation is necessary on the part of the instructor (or other Department staff) for the success of the specific accommodation,
- If known, indicate what other campus offices will be involved in the accommodation.

Areas in which accommodations may be requested:

Access to classrooms

Access to classroom activities (including lectures, group work and discussions, presentations by classmates, visual aids, instructor's use of video and audio materials)

Assignments (includes tests, out-of-class written work, in-class written work, presentations)

Communication (includes email, conferences in office hours)

Department business (includes department memos, email lists, meetings with faculty advisor and Director of Graduate Studies)

Texts (includes required course texts, texts on reserve at library, syllabus and other handouts, email discuss lists)

Time (students' use of Department Flexible Time and Incomplete policies should be noted on the Accommodation Plan as well)

### *Procedure*

1. After informing the Director of Graduate Studies of his or her disability and registering with Disability Services, the student should begin drafting an accommodation plan. He or she may wish to consult the Disability Resource Collection, the Director of Graduate Studies, the Individual Faculty Advisor, or Disability Services.
2. When the drafted plan is complete, the student meets with the Director of Graduate Studies to go over the draft. The Director may approve the plan or request modifications to the plan. If the student contests the modifications, a counselor from Disability Services will be asked to decide if the accommodation is appropriate or not.
3. When the Director of Graduate Studies approves the accommodation plan and signs it, the student will receive a copy for use in conferencing with instructors, and the original will be kept in the student's file.
4. Once a year the student should review the accommodation plan and revise it for approval if necessary.

### **TRANSFER CREDIT**

Students who enroll in the **MA program** after doing graduate work elsewhere **may transfer up to three courses** in English and American literature or related areas. Those who enroll in the **PhD program** after doing graduate work elsewhere **may receive transfer credit for up to nine courses** in English and American literature or related areas. The number and appropriateness of courses for which credit is given, as well as the particular distribution and course work requirements they fulfill, are determined by the Director of Graduate Studies in consultation with each student at the beginning of the first term of study.

The English department also accepts transfer work toward the language requirement.

To be considered for transfer credit, a course must have received a grade of B or better and have been completed no more than seven years before the MA or PhD is completed at the University of Oregon. (See “Time Limit” below.)

## **RESIDENCY REQUIREMENTS**

### DEPARTMENT

The departmental residency requirement for MA and PhD students is nine graduate seminars taken at the University of Oregon.

### GRADUATE SCHOOL

Students enrolled in an advanced degree program must attend the university continuously, except for summers, until all program requirements have been completed, unless on-leave status (maximum of three academic terms) has been approved. In the term the degree is received, the graduate student must register for at least three graduate credits.

For PhD students, the Graduate School requires that at least one academic year—termed the “year of residency”—be spent in residence on the Eugene campus after the student has been officially admitted to the doctoral program. During the year of residency the student is expected to make progress toward the degree by completing course credit and satisfying doctoral degree requirements. The residency year consists of three consecutive terms of full-time study, with a minimum of nine completed graduate credits a term. (A doctoral candidate may fulfill the residency requirement during the period in which he or she works toward a master’s degree on the university campus as long as the student has been officially awarded the master’s degree, the doctoral degree program immediately follows the master’s degree program, and both the master’s degree and the doctoral degree are in the same discipline.)

## **TIME LIMIT**

### MASTER OF ARTS

Students must complete all work for the master’s degree within seven years, including transferred credits, thesis, and the language requirement.

### DOCTOR OF PHILOSOPHY

The required year of residency spent on the Eugene campus, the passing of the comprehensive examinations required for advancement to candidacy, and the completion of the doctoral dissertation must all be accomplished within a seven-year period.

## **COURSES**

### SEMINARS

Graduate course work must be taken at the 600 (seminar) level, and enrollment in these courses will be limited to 15 students.

Although English 611 (Composition GTF Seminar I), English 612 (Composition GTF Seminar II), and English 613 (GTF Composition Apprenticeship) are required for GTF eligibility, they do not count toward MA or PhD seminar requirements.

#### 500-LEVEL COURSES

Exceptions to the 600-level must be approved *in advance* by the Director of Graduate Studies. English graduate students are blocked from enrolling in 500-level English courses until a signed approval form is submitted to the graduate secretary.

#### READING-AND-CONFERENCE COURSES

Doctoral students may substitute reading-and-conference courses (English 605) for two of the required 18 seminars, with the advance approval of the individual faculty advisor and the Director of Graduate Studies, in consideration of the student's program needs.

To be approved for degree credit, such courses must be in subjects not scheduled to be taught as seminars during the graduate student's course work or be designed as a continuation of a seminar project in the student's area, and must include reading and writing requirements comparable to a seminar. For such work the student must submit a *Permission to Register for Individualized Study* form to the graduate secretary. (See Appendix B)

#### INTERDISCIPLINARY COURSES

Doctoral students may substitute seminars taken outside the English department for two of the required 18 seminars, with the approval of the individual faculty advisor and the Director of Graduate Studies, when necessary and appropriate to the student's individual plan of study. (Courses not designated "English" but taught by English department faculty are not counted as "outside" courses.)

#### ENROLLMENT

The Graduate School requires that full-time graduate students enroll for 9-16 credits per quarter. The typical course load per quarter for English graduate students is two seminars (10 credits), but students are often enrolled in teacher-training courses and/or language courses, giving them more credits. In addition, graduate students are expected to enroll for a certain number of 601 "Supplemental Reading and Research" credits each term that reflect the unofficial work they do pertaining to their studies (reading groups, study groups, writing projects, research). To enroll for English 601, use the *Permission to Register for Individualized Study* form: sign up for the appropriate number of units, P/N, call the course "Supplemental Reading and Research" (no course description is necessary), and have the director of graduate studies or an advisor sign the form (See Appendix B). Submit the form to the graduate secretary, and register electronically as soon as registration is approved (usually by the next day). **All students in the program must enroll for 16 credits each quarter: their regular academic credits plus enough 601 Supplemental Reading and Research credits to equal 16.**

#### GRADING

All graduate course work counting for degree credit must be taken graded, with the exception of English 503 (Master's Thesis), English 601 (Supplemental Reading and Research), English 603 (Dissertation), English 609, Terminal Project, and English 613 (Composition GTF Apprenticeship).

ship). (The Graduate School regulations require that both the MA thesis and the PhD dissertation be evaluated P/N—“pass/no pass.”) Classes “counting for degree credit” are those used to fulfill the 12 (MA) or 18 (PhD) course requirements, language classes *used to fulfill* the language requirement (as opposed to language courses used to *prepare* for the requirement, which may be taken P/N), English 611 (Composition GTF Seminar I) and English 613 (Composition Apprenticeship). Reading-and-conference hours, language classes, internships, workshops, and interdisciplinary courses may be taken P/N if they are not fulfilling degree requirements. (English 611 and 612, designed to prepare students for GTF eligibility, are graded; English 613 is P/N.) The decision to take courses that do not fulfill degree requirements should be made by the student in consultation with the individual faculty advisor.

A grade of B- is the lowest grade acceptable in graduate course work (this does not apply to language courses). Courses in which a student receives a grade of C+ or below will not count toward fulfilling degree requirements.

MA students must maintain a minimum 3.50 cumulative grade point average in graduate courses, PhD students a minimum 3.50 cumulative GPA.

#### **INCOMPLETES**

Faculty should discourage their advisees and students in their courses from taking incompletes. During the regular school year, the time pressures of the quarter system make it difficult for students to complete course work from previous terms while also doing their best work in current classes and, typically, teaching a course of their own. Further, incompletes can delay or even cancel a GTF appointment. Students must fulfill all GTF progress requirements, including finishing incompletes, in order to receive their GTF appointments for the upcoming academic year. The deadline for GTF progress is June 15. (See “Faculty Advising” for an explanation of the difference between academic requirements and GTF progress requirements and “Timetables for Yearly Progress Toward the PhD.”)

Incompletes held over the summer pose problems as well. Many faculty members are away from campus when the deadline for summer extensions occurs at the end of the eight-week summer session (early August). When it is necessary for a student to finish an incomplete over the summer, the student and faculty member must submit a departmental *Summer Extension Agreement* form (see Appendix C), where they will specify a due date for clearing the incomplete before the end of summer session.

#### **ON-LEAVE STATUS**

Masters students and doctoral students who have not yet advanced to candidacy may take a leave of absence, subject to the approval of the Director of Graduate Studies and the Graduate School, by registering for on-leave status. Only graduate students in good standing are eligible.

Application forms are available at [http://gradschool.uoregon.edu/onleave\\_inabsentia\\_intro.html](http://gradschool.uoregon.edu/onleave_inabsentia_intro.html). The form must be filled out (online) and signed by the student, approved by the Director of Graduate Studies, and submitted to the Graduate School for approval by the last registration day of the term in question. On-leave status is granted for a specified time period that may not exceed three academic terms, excluding summer session. Students with on-leave status are not required to

pay fees; however, they must register and pay fees if they will be using university facilities or faculty or staff services during that term.

#### ***IN ABSENTIA* REGISTRATION**

For doctoral students who have advanced to candidacy, another period of leave is allowed: a single academic year of registration *in absentia*, subject to the approval of the Director of Graduate Studies, the Department Head, and the Graduate School. When registering *in absentia*, the doctoral candidate acknowledges that he or she will not be using any university or faculty services (no examinations are being taken, no committee changes are being processed, and no dissertation chapters are being submitted for review). This *in absentia* registration maintains the student's status as a degree candidate until the student's return to active enrollment as long as it falls within the seven-year time limit. See *Graduate School Procedures and Policies* for more information.



## MASTER OF ARTS DEGREE

*Does not apply to students admitted to the PhD program.*

### COURSE WORK

12 seminars taken in the English Department and at the 600-level in areas of the student's interest, chosen in consultation with the faculty advisor.

### MASTER'S THESIS OPTION

An MA thesis (English 503) may substitute for one of the twelve courses with prior approval from the Director of Graduate Studies.

A student wishing to write a master's thesis asks a faculty member to act as thesis advisor and two other faculty members to act as readers; the three faculty members who agree constitute the MA thesis committee. Over the course of the terms the thesis is written and defended, the student registers for a total of nine credits of English 503. After the thesis committee approves the written text, an oral defense is scheduled through the graduate secretary.

The thesis is a substantial scholarly essay. Formatting should follow guidelines set by the Graduate School in the *University of Oregon Style and Policy Manual for Theses and Dissertations* (available on-line at [http://gradschool.uoregon.edu/thesis\\_tools/manual98.pdf](http://gradschool.uoregon.edu/thesis_tools/manual98.pdf)).

The number of credits (nine) is a Graduate School requirement; the English department allows English 503 to substitute for only *one* of the 12 seminars, which means that electing the thesis option adds four credits to the requirement for the degree.

### GRADE POINT AVERAGE

A cumulative minimum GPA of 3.50 in all graduate course work is required in order to receive the MA degree.

### LANGUAGE REQUIREMENT

MA candidates must demonstrate **reading competence in one foreign language**, usually French, German, Russian, Spanish, Italian, Latin, or Greek. Candidates wishing to meet the requirement with languages other than these must petition the Graduate Committee in advance for approval. If approved, competence in a language not taught or tested at the University of Oregon will be determined by the Director of Graduate Studies in consultation with the appropriate department or with experts in the target language. **Reading competence** may be demonstrated by:

An average grade of B+ or better for the year in the Old English sequence (English 528, 529, 530); **[Note: the Old English sequence fulfills several requirements at once: in addition to fulfilling the reading competence language requirement, the sequence counts as three "approved seminars," and one of those courses may fulfill the pre-1500 seminar requirement for doctoral students.]**

A grade of B or better in the last term of a second-year language course or an approved 300-, 500-, or 600-level literature course with readings in the target language;

Scoring at the specified percentile or better on the College Level Examination Program Foreign Language Test. The CLEP is administered by the Counseling and Testing Office. The minimum scores are 66 for French and 68 for Spanish on a scale of 20-80. (The score for German is still being determined; see the Graduate Director for information.)  
Passing the Toronto Medieval Latin exam, MA level.

MA students must complete the language requirement by the time they file for the degree (by the spring of the second year). There is a seven-year limit on foreign language course work.

#### **RESIDENCY**

The departmental residency requirement is nine graduate seminars taken at the University of Oregon. This residency requirement equals three-quarters of the total twelve seminars required for the MA. (For students with transfer credits, *see* “Transfer Credits.”)

#### **FILING FOR DEGREE**

The *Application for Advanced Degree* form, available online at [http://darkwing.uoregon.edu/percent7Egradsch/advanced-degree\\_app.html](http://darkwing.uoregon.edu/percent7Egradsch/advanced-degree_app.html), must be filed in the Graduate School by the second week of classes in the term of graduation. When the department receives notice that a student has filed for a degree, the graduate secretary reviews the file to verify eligibility and, if all degree requirements have been met, submits a *Statement of Completion* to the Director of Graduate Studies. All grade changes, removals of incompletes, and transfer work necessary to complete the degree requirements must be filed with the Graduate School the term *prior* to the term of graduation. (*See* the “MA Checklist” in Appendix F.)

## **MASTER OF ARTS DEGREE IN ENGLISH WITH AN EMPHASIS IN FILM STUDIES**

The Master of Arts Degree in English with an Emphasis in Film Studies is a degree oriented toward a media career or further graduate work in film studies. Students in the film studies MA program work closely with an individual faculty advisor from the film studies faculty who develops an individual plan of study with the student (which must be approved by the Director of Graduate Studies), oversees any independent study work, and directs the optional master's thesis in the second year (the thesis should entail three quarters of work, roughly fall term for research, winter term for writing or filming, spring term for revision and defense). (*See* the "MA Checklist" in Appendix F.)

### **COURSE WORK**

One 500- or 600-level course in media aesthetics in the English department

One 600-level film seminar in the English department

Three 500-level film courses in the English department

Two 600-level seminars in the English department in theory, criticism, or twentieth-century literature; or in the Folklore Program

Two 600-level seminars in the Journalism department

Two or more 500- or 600-level film studies or related courses in other departments to bring the total to 11

Either English 503, Master's Thesis or, for those writing a screenplay or creating a film or video project, English 609, Terminal Project, to be determined in consultation with the thesis advisor

### **MASTER'S THESIS IN FILM STUDIES PROJECT**

Students who choose to complete the master's thesis or terminal project will do *one* of the following:

1. Write a thesis of approximately 90 pages of film or television criticism or theory.
2. Write a treatment and a screenplay for a dramatic film, including other supporting materials that the advisor requests, such as character biographies. The treatment will be approximately 20 pages long, the screenplay 90 to 100 pages long, and the character biographies five pages each.
3. Produce a dramatic or documentary videotape. This project will be accompanied by a substantial written component. The student will write an essay of 35 pages detailing the relation of this project to his or her theoretical interests in film studies and critically reflecting on the production process itself. The student will also submit an annotated ten-page bibliography of texts in film studies or other disciplines which have influenced the shape of the artistic project.

All of these options will be subject to the same standards of evaluation as conventional theses, acceptable to the thesis committee and conforming to departmental and university requirements. (See “Master’s Thesis Option” in the “Master of Arts” section.)

All other MA requirements (master’s thesis committee, defense, GPA, language, residency, and filing for degree) follow the regular MA in English regulations (see “Master of Arts”).

#### TIMETABLE

The MA with an Emphasis in Film Studies can be undertaken on the regular MA two-year plan or as an intensive one-year program.

#### TWO-YEAR PROGRAM

##### FIRST YEAR

Student establishes a plan of study with the individual faculty advisor  
Six courses fulfilling course work requirements

##### SECOND YEAR

Five or six courses fulfilling course work requirements  
Fulfillment of the MA language requirement  
If choosing the thesis/terminal project option, English 503: Master’s Thesis or English 609: Terminal Project instead of a sixth course

#### ONE-YEAR PROGRAM

First summer term: plan of study; English 605 in film theory and aesthetics; one or two other courses fulfilling course work requirements  
Fall term: three courses fulfilling course work requirements  
Winter term: three courses fulfilling course work requirements  
Spring term: three courses fulfilling course work requirements; fulfillment of the MA language requirement  
Second summer term: if choosing the thesis or terminal project option, English 503: Master’s Thesis or English 609, Terminal Project and other courses necessary to complete the 11-seminar requirement; or courses necessary to complete the 12-seminar requirement if not choosing the thesis option

If a student who completes the MA in English with an Emphasis in Film Studies wants to continue specializing in film studies in the University of Oregon English department PhD program, he or she must apply for admission to the doctoral program.

## **MASTER OF ARTS/DOCTOR OF PHILOSOPHY IN ENGLISH WITH A CONCENTRATION IN FOLKLORE**

Folklore may be selected as an area of concentration in the MA or PhD program in English. The Folklore Program also offers its own Master of Arts degree in Interdisciplinary Studies: Individualized Program: Folklore. For information on folklore studies and degrees, contact Daniel Wojcik, Program Director, or go online to <http://www.uoregon.edu/~flr/>.

## **DOCTOR OF PHILOSOPHY DEGREE**

### **COURSE WORK**

18 seminars total; six in designated areas, twelve in an individual plan of study, chosen in consultation with the individual faculty advisor and approved by the Director of Graduate Studies:

#### **Introduction to Graduate Studies**

1. English 690, fall term entering year

#### **One seminar in each of the following five distribution areas:**

2. Introduction to Literary and Cultural Theory
3. Pre-1500
4. Renaissance
5. 1660-1800, British or American
6. 19th Century, British or American

#### **12 additional seminars distributed according to an individual plan of study:**

Prior to the second year of study in the PhD program and in consultation with the individual faculty advisor, each student must have an approved individual plan of study that will help provide the knowledge and scholarly tools essential to her or his chosen field of expertise. The deadline for submission of the plan of study is June 1 of the first year. (See the "PhD Checklist" in Appendix G.)

### **GRADE POINT AVERAGE**

A cumulative minimum GPA of 3.50 in all graduate course work is required to receive a PhD in English.

### **LANGUAGE REQUIREMENT**

PhD candidates must demonstrate either **high proficiency knowledge in one foreign language** or **reading competence in two foreign languages**, usually French, German, Russian, Spanish, Italian, Latin, or Greek. Candidates wishing to meet the requirement with languages other than these must petition the Graduate Committee in advance for special approval. If approved, competence in a language not taught or tested at the University of Oregon will be determined by

the Director of Graduate Studies in consultation with the appropriate department or experts in that language.

**High proficiency** may be demonstrated by:

- A grade of A- or better in an *approved* 500- or 600-level literature course, with readings in the target language;
- Passing the Toronto Medieval Latin exam, PhD level.

**Reading competence** may be demonstrated by:

An average grade of B+ or better for the year in the Old English sequence (English 528, 529, 530); **[Note: the Old English sequence fulfills several requirements at once: in addition to fulfilling the reading competence language requirement, the sequence counts as three "approved seminars," and one of those courses may fulfill the pre-1500 seminar requirement for doctoral students.]**

- A grade of B or better in the last term of a second-year language course or an approved 300-, 500-, or 600-level literature course with readings in the target language;
- Scoring at the specified percentile or better on the College Level Examination Program Foreign Language Test. The CLEP is administered by the Counseling and Testing Office. The minimum scores are 66 for French and 68 for Spanish on a scale of 20-80. (The minimum score for German is still being determined; see the Graduate Director for information.)
- Passing the Toronto Medieval Latin exam, MA level.

Students who choose to satisfy the PhD language requirement by demonstrating high proficiency in one language must complete the requirement during the second year of progress. Those demonstrating reading competence in two languages must complete the first language during the first year of progress and the second language during the second year of progress. There is a seven-year limit on foreign language course work.

#### TEACHING REQUIREMENT

Students earning the PhD from the English department are required to teach for at least one term; to secure a GTF appointment in the English department, they must enroll in and successfully complete the department's year-long composition teacher-training program (English 611, English 612, English 613). Graduate students ordinarily do this in their first year in order to assure eligibility for GTF support in the following years. Appointments and reappointments are determined by policies outlined in the *General Duties and Responsibilities Statement*. Questions about GTF appointments should be directed to the Graduate Appointments Committee.

#### PHD QUALIFYING EXAMINATION

The PhD qualifying examination is a written examination based on a reading list covering British and American literature.

Doctoral students take the qualifying exam at the beginning of their second year of study (unless they are transferring from the MA to the PhD program, in which case they take the exam the week *before* they begin doctoral studies). *If a student requires special accommodations for this exam, he or she must receive approval from the Graduate Committee in advance.*

## ORGANIZATION

The exam and reading list are organized into three sections; students choose *two* sections in consultation with their advisors:

- I. British Literature before 1789
- II. British Literature after 1789
- III. American Literatures

The qualifying examination reading list for each section contains approximately 33 items, and many of the items offer options, so students can adjust the general list to their particular interests (the list appears in Appendix D).

Questions for each exam are based on the qualifying exam reading list, but students are expected to be able to discuss the works on the list in the broader context of British and American literary history, with a general awareness of that literary history and the contemporary challenges to it.

Everyone scheduled to take the exam receives an information letter, a copy of the reading list, and sample questions from previous exams.

## ADMINISTRATION

The exam is administered on the Friday before the week of the Composition Conference in fall quarter. It is held in the computer classroom, 184 PLC. On the day of the exam, students receive several questions for each part and write an essay in response to one of the questions in each of the two parts—I, II, or III. Sets of questions are distributed for one section of the exam at a time. Students have four hours to write each essay; essays have a ten-page limit.

### Examination Schedule:

8:00-12:00	First essay
12:00-1:00	Break
1:00-5:00	Second essay

## EVALUATION

Students and readers remain anonymous. Two faculty members from each area (I, II, III) read the exam essays in their area only. The evaluation options for each essay are *pass with distinction*, *pass*, and *fail*. The final grade for each essay is determined according to the formulae below. In the event of a split grade involving a *fail*, a third reader from another area reads the exam and breaks the tie. For instance, if on part I Student X receives a *pass* from one reader and a *fail* from another, one of the other readers is asked to evaluate the essay.

### ***Two Readers:***

Distinction + Distinction	=	Distinction
Distinction + Pass	=	Pass
Pass + Pass	=	Pass
Fail + Fail	=	Fail
Distinction + Fail	→	Third Reader
Pass + Fail	→	Third Reader

**Three Readers:**

Distinction + Fail + Distinction	=	Pass
Distinction + Fail + Pass	=	Pass
Pass + Fail + Pass	=	Pass
Distinction + Fail + Fail	=	Fail
Pass + Fail + Fail	=	Fail

Quality of writing is a factor in the evaluation, but students are not penalized for superficial blunders that would have been addressed in an ordinary writing environment.

Examiners provide brief written comments for each essay, which the Director of Graduate Studies gives to the student during a meeting to discuss the results of the exam.

Students who fail part or all of the exam may take the failed sections again at the beginning of the spring quarter of the same academic year. The qualifying exam may be retaken only once.

**PHD ORAL EXAMINATION**

The PhD oral examination tests graduate students' expertise within the area which constitutes their specialization. Students are expected to be conversant in the primary works and secondary criticism of their special fields and have a general grasp of major critical and theoretical issues in the discipline of literary studies as it is constituted at present. The oral format is intended to encourage students preparing for the exam to develop the skills necessary to converse effectively with others in the discipline.

Students who begin the graduate program with a BA take the exam after completion of all course work, usually during the fall term of their fourth year. Students who enter with an MA in English normally take the exam during the fall term of their third year. All preceding progress requirements—qualifying examination, course work (and incompletes), and language—must be completed by this point. *If a student requires special accommodations for this exam, he or she must receive approval from the Graduate Committee **in advance**.*

A student preparing for the oral exam consults with the individual faculty advisor about an appropriate faculty member to ask to serve as the exam committee chair, who should be an expert in the student's special field (and not necessarily the individual faculty advisor). Once a faculty member agrees to be committee chair, the student and chair work together to develop oral exam materials (*see below*). Students should begin working with their oral exam chair no later than the winter term preceding the spring term deadline for submission of oral exam materials.

**ORGANIZATION**

The oral exam has two parts, approximately one hour and 15 minutes each:

- part I, a one-hour-and-15-minute question period regarding the special field;
- part II, a 20-minute oral presentation (usually the reading of a paper) on a topic related to the dissertation, followed by a question period regarding the presentation and its contexts.



Ideally, the PhD oral examination comes well after the student has established a broad knowledge of the discipline and at the end of the course work in his or her specialfield. The oral exam is an opportunity to demonstrate (in part I) expertise in the special field to which the dissertation belongs and to focus (in part II) on some aspect of the dissertation. (If a student has not yet identified a dissertation topic by the time of the oral examination, part II should be a well-focused exploration of some aspect of the special field that will lead to clarity about the dissertation.)

#### ORAL EXAM MATERIALS

Students prepare materials for each part of the exam and submit them to the Graduate Committee for approval. Oral exam materials (shaded boxes) are due the second Friday of spring term:

Oral Exam	Part I - Dissertation-related project	Part II - Special field
<b>Materials to Submit</b>	Project Description	
	Project reading List	Special field reading list

Reading lists must give **full bibliographic citations**, and the formatting of bibliographic entries must be consistent.

#### Project Description

The project description introduces the argument of the project as well as its critical context in one to three single-spaced pages. It must be specific enough to clarify the relationship of the part II topic to the anticipated dissertation topic and the special field (part I), and it must be titled.

The project description may include a paragraph explaining the special field or the reading lists.

#### Reading Lists

Part I: This list reflects the area or special field which provides a context for the dissertation. That field must be identified in a title to the list. Each student is expected to master both primary materials and any important historical, critical, and theoretical works relevant to those materials. The list should be substantial, perhaps 100 to 125 items, and represent those texts that constitute the particular field of study.

Part II: This list should represent the readings necessary for the part II project and should contain all primary works under discussion, similar primary works that will be useful for comparison, and key critical and theoretical texts. This list is more than a “works cited” for the paper; a particular student’s list may include primary works, biographical studies, standard editions of a work, scholarship raising textual issues, theoretical contexts of the study, major critical studies in the area, and historical works, but lists will vary according to the project. Length of lists will also vary, but the reading list should reflect the part II project and its larger context, perhaps a minimum of ten to 15 items.

## SUBMISSION AND APPROVAL

Before submitting the oral examination project description and reading lists to the Graduate Committee for approval, students write and revise a proposal in consultation with the oral exam committee chair. The Graduate Committee will not evaluate oral exam materials lacking the chair's signature of approval. The Graduate Committee will review the materials to assure uniformity in scope of projects, but the evaluation of content and quality will be the responsibility of the oral exam chair.

After approving materials, the committee chair signs his or her approval in the upper right-hand corner of page one of the oral exam materials:

Student Name	Approved <u>[Chair's signature]</u> [Chair's name typed] Date _____
[Project Description Title]	
[One- to three-page, single-spaced project description.]	

[Name-#]
Part I Reading List [Designate Special Field]

[Name-#]
Part II Reading List [Project Description Title]

When submitting written work to the Graduate Committee, print in Courier 10 or Times Roman 12 fonts (not smaller), single sided, with one-inch margins all around.

## ADMINISTRATION

The oral exam committee has three members: the chair and two members selected by the Graduate Committee (ideally, one from within the special field, one from an adjacent field).

The student works with the graduate secretary to schedule the exam at a time when all committee members can meet. At the exam, copies of the project paper must be distributed to all members of the committee. (Whether the student also submits the paper to committee members for review and comment *before* the exam should be decided by the student and the chair in consultation with the

other members of the committee.) Oral exams must be completed by the end of finals week fall term.

The exam is two and a half hours long, the time equally divided between part I (the special field) and part II (the project and the dissertation), with a five-minute break between parts. In fairness to the student, the distinction between part I and part II should be clearly maintained. Also in fairness to students, the exam should be neither significantly shorter nor significantly longer than the designated period. There is also an optional written supplement to the oral exam (*see* below).

#### GRADING

A single grade of *pass with distinction*, *pass*, or *fail* is given for the entire exam. In the event that a student fails the exam, the examining committee provides a written assessment of the student's performance, as well as recommendations for rectifying deficiencies in that performance. Students must retake the *entire* exam and may request the same exam chair or ask another faculty member to act as chair for the second exam; the Graduate Committee appoints two new members. The retake exam occurs the following quarter. The PhD oral examination may be retaken only once.

#### PHD ORAL EXAMINATION WRITING OPTION

As a supplement to the PhD oral exam, a student may choose to complete a written examination on part I. Should a student choose this option, the written supplement is administered one week before the oral exam and read by the student's examining committee prior to the oral exam.

This option does not substitute for any part of the oral examination. Rather, it is an opportunity for students to provide their examining committees with an additional written indication of their knowledge and capabilities and is intended to give them every opportunity to perform well on the PhD exam. The examining committee may or may not choose to ask questions during the oral exam which relate to a student's answers on the written exam. The committee will not penalize a student who does not choose to exercise this option.

The written option, lasting one to two hours, consists of a question or questions based on the student's bibliography for part I of the oral exam.

#### THE DISSERTATION

##### DISSERTATION DIRECTOR AND COMMITTEE

The student asks an appropriate faculty member, who is an expert in the student's special field and ideally in the dissertation topic, to serve as dissertation director. Once a faculty member agrees to direct the dissertation, the student and director consult about other faculty members to ask to serve on the committee.

The dissertation committee includes at least four instructional faculty members holding PhDs with the rank of assistant professor or higher: the dissertation director, two other members of the department awarding the degree whose work is relevant to the candidate's dissertation topic, and a member from another department whose expertise is relevant. The outside committee member represents the university's intellectual community and participates on the committee to assure that the work is in dialogue with a wider academic community and to give students the benefit of an

outside perspective. Faculty members who belong to other departments but also hold appointments in English (for instance, Comparative Literature faculty who are English department members) cannot serve as *outside* members, though they can, of course, serve as English members.

Each dissertation committee functions in different ways, and students should clarify, during the process of forming the committee, what role each committee member wishes to play in the writing and revision of the dissertation. Students should be especially aware of the status and plans of their outside readers, who may go on sabbatical or leave the university without notifying students in other departments. The Graduate School requires the outside member's signature on the prospectus six months before the defense, and failure to realize an outside reader is not available during those six months may significantly delay the defense.

#### DISSERTATION PROSPECTUS

The prospectus, 20 pages in length *including* a selected bibliography (approximately ten pages of text and ten pages of bibliography), should contain:

- a cover sheet (*see* Appendix N);
- a prospectus;
- a selected bibliography of critical and scholarly studies related to the topic.

The prospectus, though brief, should state the dissertation topic and explain it, give the context for the topic, demonstrate familiarity with the field, and, however provisionally, chart the chapters of the study. Like the PhD oral examination project description, the prospectus should be revised and refined in collaboration with the dissertation director and dissertation committee before being submitted. The final document must be technically correct (both the prose and the bibliographic citations) and signed by **all** committee members, **even the outside reader** (the cover sheet format for signatures appears in Appendix N). Students will not advance to candidacy until all members of the committee have signed on.

The prospectus is due the last day of classes winter term (or the term following successful completion of the oral exam). Requests for exceptions to this timeline must be made by the student *and* the dissertation director to the Director of Graduate Studies well in advance of this deadline.

The Director of Graduate Studies will check the prospectus for fulfillment of technical formalities and either approve the prospectus or consult with the student should any changes be necessary. When submitting written work to the Graduate Director, print in Courier 10 or Times Roman 12 fonts (not smaller), single sided, with one-inch margins all around.

#### ADVANCEMENT TO CANDIDACY

A PhD student is advanced to candidacy after the dissertation prospectus is approved and signed by the *entire* dissertation committee and the Director of Graduate Studies. (This approval assumes successful prior completion of all other degree requirements.) The advancement itself, which is initiated by the graduate secretary, is done almost entirely online at the Graduate School's web site. The graduate secretary, the student, and the student's advisor will be asked to provide information,

in response to email prompts from the Graduate School, at various stages in this process. The three-year period for completion of the dissertation begins as of the date of the Graduate School's approval. However, that three-year rule does not supersede the department's timeline for completion of the dissertation by GTFs: GTFs are usually required by the department to complete the dissertation in no more than two years after advancement.

#### DISSERTATION

The PhD dissertation is a substantial work of literary scholarship on a single subject. Length and style vary, but all dissertations must be based on independent and original research, contribute significantly to knowledge in the field, show a mastery of the literature of the subject, be written in an acceptable literary style, and conform to the standards outlined in the *MLA Handbook of Style* and the *University of Oregon Style and Policy Manual for Theses and Dissertations*. Students should consult these manuals early in the writing process. Where these two style manuals disagree (regarding, for instance, the spacing of block quotations and formatting chapter titles), the dissertation must follow the University of Oregon style policy. (The university style manual is available on-line at <http://gradschool.uoregon.edu/?page=styleManualContents>).

In some cases, with the advance approval of the dissertation committee, a dissertation may be a collection of three substantial essays exhibiting internal coherence but not necessarily treating a single precisely defined subject.

#### DISSERTATION DEFENSE

A formal, public defense must take place on campus at a date set by the dissertation director and approved by the Graduate School. *If a student requires special accommodations for this exam, he or she must receive approval from the Graduate Committee **in advance**.* To defend the dissertation, the student must:

- be enrolled for a minimum of three hours (nine for GTFs) both the term prior to defending the dissertation and the term of the defense;
- provide the dissertation committee members with a final dissertation manuscript at least three weeks prior to the defense;
- file four copies of the dissertation abstract (350-word maximum) with the Graduate School at the same time;
- notify the Graduate School of the time and place of the defense.

Arranging the final oral defense is another online process, this one initiated by the student in cooperation with his or her dissertation committee members. (Since the online version may take longer than the old paper version to complete, students are *strongly* urged to plan ahead and begin this process as far in advance of the defense as is feasible.) Once a mutually convenient time and place have been arranged, the student goes online at <http://gradweb.uoregon.edu/main/mainStudent.asp>, clicks on Oral Defense, and follows instructions. Committee members will then receive emails requesting email confirmation of their agreement to attend the defense; **they should agree ONLY if they have read the completed dissertation and find it acceptable.** ("Acceptable" means that any revisions still required can be completed by the student in the two-week period between the defense and the deadline for depositing the dissertation with the Graduate School). The online defense process, with the

completed *Application for Final Oral Defense* form (produced online and signed by the Department Head) and four copies of the dissertation abstract (signed by the dissertation director), must be turned in to the Graduate School at least three weeks before the oral defense

The dissertation defense is an oral examination; the candidate passes or fails based not on the written dissertation (again, if a defense is held, the written document has already passed) but on her or his ability to discuss the subject, research findings, and methodology and to field questions about the written text and the field.

The defense is a formal, public examination and should be conducted professionally. Protocols for the defense should be established by the dissertation director and communicated to the committee and candidate at the beginning of the defense. Guests should not be present during the committee's deliberations, and decorations and refreshments are inappropriate at the defense itself.

### **RESIDENCY**

The Graduate School requires at least three years of full-time work beyond the bachelor's degree for the doctorate, with at least one year spent in continuous residence on the Eugene campus. For doctoral students in English this means enrollment in at least two formal English graduate courses (excluding independent study courses [English 601, 603, 605] and teacher-training classes [English 608, 611, 612, 613]) per term for one academic year. This on-campus requirement is usually satisfied during the first full year for which the student has been admitted. The Graduate School regulations specify a minimum of nine credits a term for three consecutive terms to fulfill the doctoral year of residency requirement, and the English department specifies that those consecutive terms run fall through spring.

### **FILING FOR DEGREE**

The *Application for Advanced Degree* form, available at the Graduate School, must be filed in the Graduate School by the second week of classes in the term of graduation. When the department receives notice that a student has filed for a degree, the graduate secretary reviews the file to verify eligibility and, if all degree requirements have been met, submits a *Statement of Completion* to the Director of Graduate Studies. All grade changes, removals of incompletes, and transfer work necessary to complete the degree requirements must be filed with the Graduate School the term prior to the term of graduation. Students must be enrolled the term prior to *and* the term of graduation.

## TIMETABLES FOR YEARLY PROGRESS TOWARD THE PHD

STUDENTS ENTERING WITH A BA IN ENGLISH AND AMERICAN LITERATURE (OR FEWER THAN NINE TRANSFERABLE COURSES)

### FIRST YEAR *(Graduate School year of residency requirement: 9 credits for 3 consecutive terms)*

Six courses satisfying degree progress (English 690 and five additional courses, typically fulfilling numbers 2-6 of the PhD course requirements)

Completion of the first language requirement (reading competence in one language)

Enrollment in English 611 and English 613 for students training to become GTFs

*Six formal courses (excluding English 608, 611, 612, 613) must be completed by the end of the first year of residence. This schedule assumes that no teaching is involved during the first year.*

### SECOND YEAR

PhD qualifying examination (Friday before fall orientation week)

Six courses satisfying degree progress (in the individual plan of study, typically fulfilling numbers 7-18 of the PhD course requirements)

Completion of the second language requirement (reading competence in a second language or high proficiency in one language)

New GTFs will be enrolled in English 612

Enrollment in English 608 (spring term) for those GTFs wishing to be considered for teaching literature classes

*Twelve formal courses (excluding English 608, 611, 612, 613) must be completed by the end of the second year of residence.*

### THIRD YEAR

Six courses satisfying degree progress (in the individual plan of study, fulfilling numbers 7-18 of the PhD course requirements)

Submission and approval of the PhD oral examination project description and reading lists (spring term)

*All course work requirements—at least eighteen courses (excluding English 608, 611, 612, 613)—must be completed by the end of the third year.*

### FOURTH YEAR

PhD oral examination (fall term)

Formation of dissertation committee

Submission of prospectus (winter term)

Dissertation (spring term)

### FIFTH YEAR

Dissertation

### SIXTH YEAR

Dissertation

Dissertation defense (spring term)

<p><b>STUDENTS ENTERING WITH AN MA IN ENGLISH AND AMERICAN LITERATURE (OR NINE TRANSFERABLE COURSES)</b></p>
--------------------------------------------------------------------------------------------------------------

**FIRST YEAR** (*Graduate School year of residency requirement: 9 credits for 3 consecutive terms*)

Four or five courses satisfying degree progress (English 690 and three or four other courses, typically completing any outstanding areas among numbers 2-6 of the PhD distribution requirements)

Completion of the first language requirement (reading competence in one language)

New GTFs will be enrolled in English 612

Course work that may be required by the Director of Composition for students to be eligible for a GTF appointment

*This schedule assumes that the student will be teaching in the first year.*

**SECOND YEAR**

PhD qualifying examination (Friday before orientation week)

Completion of all courses satisfying degree progress (four or five courses in the individual plan of study, fulfilling numbers 7-18 of the PhD course requirements)

Completion of the second language requirement (reading competence in a second language or high proficiency in one language)

Submission and approval of the PhD oral examination project description and reading lists (spring term)

Enrollment in English 608 (spring term) for those GTFs wishing to be considered for teaching literature classes

*All course work requirements—at least eighteen courses (excluding English 608, 611, 612, 613)—must be completed by the end of the second year.*

**THIRD YEAR**

PhD oral examination (fall term)

Formation of dissertation committee

Submission of prospectus (winter term)

Dissertation (spring term)

**FOURTH YEAR**

Dissertation

**FIFTH YEAR**

Dissertation

Dissertation defense (spring term)



## STRUCTURED EMPHASIS OPTIONS

The structured emphasis option allows faculty members in a shared field to create a special curriculum for their students in order to assure that they receive appropriate and in-depth training.

### Structured Emphasis in Ethnic Literary Studies

The structured emphasis in ethnic literary studies requires a sustained engagement with ethnic studies theories and methodologies as well as an interdisciplinary knowledge of U.S. ethnic literary traditions and their interrelationships. Although the structured emphasis is comparative, students must focus on one of the following fields: African American, Asian American, Chicana/o and Latina/o, or Native American literatures. Students are also encouraged to analyze these fields in relation to U.S. and British literary canons as well as the transnational and interdisciplinary contexts integral to their emergence.

#### PARTICIPATING FACULTY

Michael Hames-Garcia, Shari Huhndorf, David Li, Ernesto Martinez, Priscilla Ovalle, Cynthia Tolentino, David Vázquez

#### REQUIREMENTS

- **Distribution Courses:** Six distribution course as outlined in the regular PhD program in the English Department, at least two of which must substantially engage issues in ethnic literary or cultural studies.
- **Individual Plan of Study:**
  - Three English courses in chosen field of focus (African American, Asian American, Chicana/o and Latina/o, or Native American literary and cultural studies), preferably at the 600 level (but at least one at the 600 level).
  - Three 500- or 600-level English courses in other areas of ethnic studies.
  - Two 500- or 600-level courses outside of English in related areas. These courses should contribute to an understanding of the theoretical, interdisciplinary, and/or transnational contexts of ethnic literary and cultural studies, and they must be chosen in consultation with an adviser.
- Pass the structured emphasis exam for the chosen field of focus, within two terms of completion of the core Qualifying Exam. The structured emphasis exam may be retaken one time, no later than the end of the term following the one in which it was originally taken. The exam will be three hours long and students will respond to two questions, chosen from a list of three.
- Complete and successfully defend a dissertation with a strong focus on ethnic literary studies with one of the ethnic literature faculty as the director or co-director.

Students who undertake the structured emphasis will be assigned an adviser in the field of focus. The adviser must review and approve the student's plan of study on an annual basis.

### STRUCTURED EMPHASIS IN FILM STUDIES

The structured emphasis in Film Studies is designed for students interested in developing research and teaching skills in the areas of film and cultural studies. Students pursuing this emphasis design

a course of study that enables them to develop specialized knowledge of film theory, criticism, and history in addition to a strong foundation in literary studies. This background equips them for advanced, interdisciplinary research on a broad range of cultural texts, as well as teaching careers in departments seeking versatile scholars qualified to teach literature, writing, film studies, and popular culture. Students will take the English Department's pedagogy courses to learn how to teach composition, and they can also learn dramatic screenwriting as part of their course work, thus further enhancing their qualifications as future teachers of writing. This course of study draws on the English Department film offerings as well as on communications and film-related courses across campus.

#### PARTICIPATING FACULTY

Michael Aronson, Sangita Gopal, Kathleen Karlyn, David Li, Priscilla Ovalle, Sharon Sherman

#### REQUIREMENTS

**Distribution Courses:** Six distribution courses as outlined in the regular PhD program in the English Department

**Individual Plan of Study:**

Two 600-level English film studies seminars

Three courses, preferably 600-level, outside of English in film studies or related areas

Three 500-level English film studies courses

Two 600-level English 20th century studies courses

One 600-level seminar in theory

One 600-level seminar in race or gender studies

(No course can be used to satisfy two requirements.)

**Film Studies PhD Comprehensive Exam:**

Students completing the Structured Emphasis will be examined on the Film Studies reading list (see appendix) as part of their Comprehensive or Orals Examination. The reading list should be incorporated into Part II of the exam reading lists and participating faculty will pose questions about those works as part of the regular format of the exam.

**Complete and successfully defend a dissertation related to film, media, performance, or cultural studies with at least one of the film faculty on the committee**

<b>STRUCTURED EMPHASIS IN FOLKLORE</b>
----------------------------------------

The structured emphasis in Folklore offers an interdisciplinary approach and perspectives on ethnic, regional, occupational, age, gender and other traditional identities of individuals in specific societies. Students study the extent to which tradition continues to enrich and express the dynamics of human behavior throughout the world. Folklore courses examine the historical, cultural, social, and psychological dimensions of such expressive forms as myth, speech, legend, music, dance, art, and architecture. Course content delves into cultures and makes cross-cultural comparisons. Theoretical analysis, research methods, and fieldwork techniques are integral parts of the program's offerings in folklore.

**PARTICIPATING FACULTY:**

Dianne Dugaw, Lisa Gilman, Sharon Sherman, Daniel Wojcik

**REQUIREMENTS**

**Distribution Courses:** Six distribution courses as outlined in the regular PhD program in the English Department

**Individual Plan of Study:**

Folklore 681, History and Theory of Folklore Research

Folklore 607, Folklore Fieldwork; or Video Fieldwork Production (to be taken the first year)

Three 500 or 600-level Folklore courses

Two approved courses in other departments in areas related to folklore (literature, music, anthropology, journalism)

(No course can be used to satisfy two requirements.)

**Complete and successfully defend a dissertation in the discipline of folklore with at least one of the folklore faculty on the committee**

**Folklore Structured Emphasis Reading List and Exam:**

**The structured emphasis exam must be taken within two terms of the completion of the core Qualifying Exam. The exam will follow the same format as the core exams.**

After course work, students will proceed to the oral exam and the dissertation under the same guidelines as other English department graduate students.

<b>STRUCTURED EMPHASIS IN LITERATURE AND ENVIRONMENT</b>
----------------------------------------------------------

The Literature and Environment structured emphasis allows a strong grounding in the evolving theory and practice of this new field, introducing students to the canon of ecocritics, nature writers, and environmental philosophers who have established critical positions in the last three decades. Work in colonial American and nineteenth-century British and American writers on the landscape and natural world and other traditional literary fields can be used to provide backgrounds for contemporary approaches, and interdisciplinary links with other departments and programs on campus allow the student to emphasize environmental concerns in course work in a more focused way than the regular program permits.

**PARTICIPATING FACULTY:**

Elizabeth Bohls, Suzanne Clark, James Crosswhite, Sangita Gopal, William Rossi, Gordon Sayre, Louise Westling

**REQUIREMENTS**

**Distribution Courses:** Six distribution courses as outlined in the regular PhD program in the English Department

**Individual Plan of Study:**

**English 569: Literature and the Environment**, or an English 615 course in ecocritical theory.

**Three 600-level seminars in Literature and Environment**

**Two environmentally focused courses** (500- or 600-level) in other departments, to be determined in consultation with the individual faculty advisor and subject to approval by the Director of Graduate Studies

**One independent study project** (English 605), to be worked out in consultation with the individual faculty advisor, defining the intersection of the above courses and serving as a preliminary outline for the student's oral examination; it may be pursued concurrently as part of the preparation for this exam but will not count toward the fulfillment of department course requirements.

**Elective seminars to bring the total number to 18**

**Literature and Environment Structured Emphasis Reading List and Exam:** The Literature and Environment Structured Emphasis exam must be taken by Fall term of the third year of doctoral study, or, for students entering the doctoral program with an MA, Fall term of the second year. The exam, which is based on a reading list, follows the PhD qualifying exam in format and evaluation. For the reading list and a detailed description of the exam, see Appendix H.

**Complete and successfully defend a dissertation in the discipline of literature and the environment with at least one of the literature and environment faculty on the committee**

After course work, students will proceed to the oral exam and the dissertation under the same guidelines as other English department graduate students. Students completing joint PhD degrees in Environmental Studies and English are subject to special requirements.

<b>STRUCTURED EMPHASIS IN MEDIEVAL STUDIES</b>
------------------------------------------------

The Medieval structured emphasis insures a breadth of knowledge in the medieval period and allows the student to put greater emphasis on medieval studies in both course work and the qualifying exam than the regular program permits.

PARTICIPATING FACULTY

Warren Ginsberg, Martha Bayless, Jim Earl, Anne Laskaya, Louise Bishop

REQUIREMENTS

**Distribution Courses:** Six distribution courses as outlined in the regular PhD program in the English Department

**Individual Plan of Study:**

**A year of introductory Latin**, to be completed by the time of the PhD qualifying exam. (May have been fulfilled before entering the program if work falls within the seven-year limit. This does not count toward degree credit.)

**Medieval Backgrounds** course (offered at 500- or 600-level)

**Nine courses in Old and Middle English** or other medieval courses as approved by the individual faculty advisor

**One seminar in Medieval Latin or one term of advanced Classical Latin** (students are encouraged to prepare for the Toronto Certificate in Medieval Latin)

**One term minimum of another medieval language** or a relevant course in another department

**Elective seminars to bring the total number of seminars to 18**

**Structured Emphasis Exam:** Students in the structured emphasis option also complete an examination in the field of medieval studies, based on a reading list prepared by medieval studies faculty (the reading list appears in Appendix E). The student will write an essay on one of three questions. Three hours are provided for the exam and the essay should be no longer than 10 pages. This exam will be scheduled some time between the PhD Qualifying exam and the PhD Oral exam in consultation with the individual faculty advisor. Unless there are pressing reasons otherwise, it should be taken in the spring following the fall in which the student takes the Qualifying Exam.

**Complete and successfully defend a dissertation in the discipline of medieval studies with at least one of the medieval studies faculty on the committee**

After the structured emphasis exam and course work, students will proceed to the oral exam and the dissertation under the same guidelines as other English department graduate students.

<b>STRUCTURED EMPHASIS IN POETRY AND POETICS</b>
--------------------------------------------------

**PARTICIPATING FACULTY:**

Karen Ford, Lisa Freinkel, John Gage, Warren Ginsberg, Paul Peppis, Forest Pyle, George Rowe, Ben Saunders, Steven Shankman

The structured emphasis in Poetry and Poetics offers a theoretically diverse and historically broad study of poetry and poetic theory, which provides students with a rigorous training in the formal, rhetorical, and historical understanding of poetry. The participating faculty is comprised of an open roster of scholars who embrace a wide range of critical approaches and whose research and teaching interests extend from Early Modern to postmodern poetry in a variety of British, North American, and post-colonial Anglophone traditions. This structured emphasis will prepare students to write a dissertation on the topic and in the period of their choosing. It will also train students in the teaching of poetry; and those graduate students pursuing this concentration will be encouraged to teach the department's introductory course in poetry when scheduling and resources make it possible. Finally, a structured emphasis in poetry and poetics provides students a faculty alike with an advanced forum for the collective consideration of the problems and possibilities of poetry.

**REQUIREMENTS**

**Distribution courses:** Six distribution courses as outlined in the regular PhD program in the English Department.

**Individual plan of study:**

ENG 510: Poetry and Poetics

Three courses devoted to poetry or poetics, preferably at the 600 level.

Two courses devoted to poetry or poetics, preferably at the 600 level, in departments other than English.

**Poetry and Poetics Examination: The Close Reading**

During the final term of course work and following the submission of the oral examination reading list, the student will perform a close reading of a poem before the assembled participating faculty. On the morning of the exam, the student will be given three poems; he or she will choose one poem and will have six hours to prepare. This oral presentation, which will include a recitation of the poem, is designed to reflect the student's understanding of the relevant portions of the reading list in poetry and poetics as well as his or her interpretation of the poem in question. The close reading, which will include questions from the assembled faculty following the presentation by the student, will last two hours. The assembled participating faculty will determine whether the student has passed or failed the examination. In the event of a failed exam, the student will have one opportunity to retake the exam later in the term.

After the completion of course work and the close reading, students will proceed to the oral exam and the dissertation under the same guidelines as other graduate students.

**Students will complete and successfully defend** a dissertation which devotes significant attention to poetry and/or poetic theory with at least one of the participating faculty serving on the committee.



<b>STRUCTURED EMPHASIS IN RHETORIC &amp; COMPOSITION</b>
----------------------------------------------------------

The structured emphasis in Rhetoric and Composition Rhetoric provides historically rich and theoretically diverse resources for the study of discourse over a wide range of issues, from the question of how to teach writing to controversies about philosophical and scientific reasoning. The rhetoric and composition structured emphasis provides training in the history of rhetoric, in rhetorical theory, and in rhetorical criticism. Students must maintain a minimum GPA of A- in course work taken to satisfy the emphasis.

**PARTICIPATING FACULTY:**

Suzanne Clark, James Crosswhite, John Gage, Anne Laskaya

**REQUIREMENTS**

**Distribution Courses:** Six distribution courses as outlined in the regular PhD program in the English Department

**Individual Plan of Study:****In the first two years of study, complete, for graded credit:**

English 515 Theories of Literacy  
 English 592 History of Rhetoric and Composition  
 English 593 Modern Rhetorical Criticism

and two seminars in the field, typically English 691 (repeatable) and/or another seminar designated by the rhetoric faculty

**In the first and second years of study, complete:**

English 611 Composition GTF Seminar I  
 English 612 Composition GTF Seminar II  
 English 613 Composition Apprenticeship  
 and satisfactorily teach both WR 121 and 122 (or 123)

2 hours of 605 credit to be taken simultaneously with or directly following 611, for research and a paper on composition pedagogy. This credit will be arranged through whomever is teaching 611.

**Complete one term of English 605 in a designated internship under faculty supervision, 1-4 graded credit hours**

(Note: Internships may be coordinated through the Center for Teaching Writing, the Community Literacy Program, the Composition Program, the Oregon Writing Project, or other areas designated by the rhetoric faculty, with projects to be agreed on by the student and one rhetoric faculty serving as internship supervisor. This course will not count toward degree progress.)

**Participate in a colloquium on professional development in rhetoric and composition in the spring term of dissertation year one, together with the rhetoric faculty and others in the field**

(Note: The colloquium will be merged with the on-going student-faculty reading group in rhetoric and composition, and will carry 5 hours of 605 credit once only, with a supervised project, for those students completing the emphasis; it will not count toward degree progress.)

**Rhetoric and Composition Structured Emphasis Reading List and Exam:**

The reading list (see appendix) serves students in the emphasis to use as background to prepare a formal presentation paper, like a conference paper, timed to follow sometime after the PhD qualifying exam. All participating faculty are encouraged to attend the presentation, which will be followed by a brief question and answer period. This presentation will be in lieu of an exam for the emphasis.

**Complete and successfully defend a dissertation in the discipline of rhetoric and composition with at least one of the rhetoric faculty on the committee**

After course work, students will proceed to the oral exam and the dissertation under the same guidelines as other English department graduate students.

## **JOB PLACEMENT PROGRAM**

The Graduate Job Search Advisor for the department is Forest Pyle (*trespyle@uoregon.edu*). He is available during office hours in PLC 270 or by appointment to answer questions about the job search process and to counsel job seekers about their strategies and application materials. We encourage all students to become informed about the job market but also caution everyone not to get ahead of the game; doing well in seminars, writing a strong dissertation, and building one's teaching skills are the most important goals for graduate students in the first few years of the program. Only those nearly finished with the dissertation should begin applying for jobs.

The primary resource for information about the job market is the department's *Job Search Handbook*, written and revised annually. The handbook answers many frequently asked questions about the process, offers advice, and includes sample CVs, cover letters, and other application materials.

English 608, Workshop for Job Seekers, is a one-credit, P/NP course offered in fall term. Weekly meetings will provide a forum for sharing and improving participants' application documents. It will culminate with mock interviews and practice job talks. The course is intended only for those actively committed to the job search.

## FELLOWSHIPS AND AWARDS

### ENGLISH DEPARTMENT FELLOWSHIPS AND AWARDS

#### GRADUATE TEACHING FELLOWSHIPS

Most graduate students in English are eligible for Graduate Teaching Fellowships (GTFs) on the basis of successful completion of teacher-training seminars, teaching experience, language proficiency, and progress toward their degree. The award includes a stipend and a waiver of Oregon graduate tuition (except for certain fees). Teaching appointments are not available for first-year graduate students who have only a BA and no college-level teaching experience. (*See* “Teaching Assistantships” below.)

The English department provides a year-long teacher-training program for new graduate students who wish to make themselves eligible for GTF appointments for their second year of study. The program consists of English 611, Composition GTF Seminar I, in winter term (1-3 credits); English 613, GTF Composition Apprenticeship, in the winter and/or spring terms (depending on demand and the availability of supervising teachers) (1-3 credits); and a series of non-credit class observations during the non-apprenticeship term. First-year GTFs are also required to take English 612, Composition GTF Seminar II (1-3 credits), during the fall term of their first year of teaching.

All GTF appointments are determined by the Graduate Appointments Committee. Because of uncertainties in funding, the department cannot guarantee that every student who completes the teacher-training program successfully will be given a GTF appointment, although qualified students have received GTF appointments in the past. (For more details about Composition GTF appointments, see *Componere*.)

The English department also provides a spring term workshop on teaching literature, English 608, required for GTFs wishing to be considered for teaching literature courses.

#### TEACHING ASSISTANTSHIPS

The English department has available each year a small number of one-year teaching assistantships (TAs) for incoming students, an award which includes a small stipend and a waiver of Oregon graduate tuition (except for certain fees). TAs serve as writers and editors for the department newsletter, tutors, and assistants for other jobs related to the profession. Teaching Assistantships are usually offered to those individuals with the best academic records who have no previous teaching experience and are therefore not eligible for Graduate Teaching Fellowships during their first year of study. (*See* “Graduate Teaching Fellowships” above.)

#### JANE CAMPBELL KROHN FELLOWSHIP

This fellowship is awarded to the most promising first-year graduate student in the area of Literature and Environment. This research fellowship carries a \$10,000 stipend, tuition waiver, and a \$2000 academic support fund (for conference travel, books, journals, and other professional expenses). After the research fellowship year, the recipient will retain the title of Krohn Fellow and the balance of the academic support fund while he or she is a graduate student in good standing in the program.

**RUDOLF ERNST DISSERTATION FELLOWSHIP AWARD**

This dissertation fellowship offers a stipend equal to a GTF salary, including a tuition waiver, for one term to a student with an exemplary graduate record whose dissertation is considered to be especially promising.

**STANLEY MAVEETY FELLOWSHIP**

This fellowship provides \$2,500 to an entering graduate student with an excellent record who is focusing on Renaissance studies.

**SARAH HARKNESS KIRBY ESSAY PRIZE**

This \$150 prize is awarded to the student who writes the best seminar paper each quarter.

**JANE CAMPBELL KROHN ESSAY PRIZE IN LITERATURE AND ENVIRONMENT**

The Jane Campbell Krohn Prize for the best essay by a second-year graduate student in English on the theme of literature and the environment. The winner receives \$300.

**ECOCRITICAL FUND**

The Ecocritical Fund supports (amount varies) research and conference travel related to ecocritical studies. Requests should be made to the Department Head. University of Oregon travel policies apply.

**SHERWOOD TRAVEL GRANT**

Support for students traveling to do research (amount varies). Requests should be made to the Department Head. University of Oregon travel policies apply.

**DEPARTMENT OF ENGLISH TRAVEL GRANT**

Support for students giving papers at conferences (current rate \$100 per trip). Requests should be made to the Department Head. University of Oregon travel policies apply.

**UNIVERSITY FELLOWSHIPS AND AWARDS**

Questions about general scholarships, loans, and financial aid information should be addressed to the Office of Financial Aid (541-346-3221). Information about Financial Aid for graduate students is also available on the Graduate School website, under "Funding Sources for Graduate Students" (<http://gradschool.uoregon.edu/?page=fundingResources>). For information on funding opportunities for international students, contact the Office of International Education and Exchange, 346-3206.

**ERIC ENGLUND SCHOLARSHIP**

A \$2000 scholarship awarded each year to a University of Oregon graduate for post-graduate study in the field of American literature or American history and related subjects (for instance, American Studies, American Civilization, American Folklore, and American Ethnic Studies).

#### UNIVERSITY OF OREGON DOCTORAL RESEARCH FELLOWSHIPS

This fellowship offers support (currently \$16,000 stipend plus tuition waiver) for a student in the final year of doctoral work; one student per year may be nominated by the department. Contact the Graduate School, 346-5129.

#### GRADUATE STUDENT RESEARCH AWARDS

These awards reimburse students for expenditures in support of thesis or dissertation-related research and/or travel to make conference presentations related to thesis/dissertation topics (three awards per year, \$500 per student). Students apply through the English Department Graduate Committee: in the fall of each year, students may apply for funds by submitting a cover letter explaining the need for support, a CV, an abstract of a conference paper if funds are being requested for travel to a conference, and (eventually) verification that the paper has been accepted to a conference. Support will not be limited to conference travel, however; students should apply for research funds to offset the cost of travel to collections, libraries, or conferences. Given that we usually have only three awards to offer, students should apply in the fall even if they have not yet heard whether their papers have been accepted to conferences. If a student receives an award but does not attend the conference, that funding will go to the next student on the list.

Requests will be ranked by members of the Graduate Committee, who will consider the student's academic record, year in program, quality of the project, prestige of the conference, distance to travel, and prior academic awards. The Graduate Committee will also aim to distribute awards equally among various fields. Priority will be given to students who will not be receiving funding from other sources. Students with Incompletes in course work should not apply. No second requests will be granted until all first requests are filled.

#### TARGET OF OPPORTUNITY LAUREL AWARDS

The TOLA fellowships offer tuition waivers for students of color with strong academic records (U.S. Citizens/Permanent Residents only). Contact the Graduate School, 346-5129.

#### MARGARET McBRIDE LEHRMAN AWARD

The McBride Lehrman Awards (available in alternate years) support graduate students who have extreme financial need in fields emphasizing communication, especially writing (\$10,000 stipend plus tuition waiver). Departments nominate candidates. Check the Graduate School's web site at [http://gradschool.uoregon.edu/funding\\_res.html](http://gradschool.uoregon.edu/funding_res.html).

#### CENTER FOR THE STUDY OF WOMEN IN SOCIETY GRADUATE AWARDS

Awards for graduate students whose area of specialization involves research or creative work on gender, feminist theory, or aspects of women's experiences; travel grants, \$100-\$400; research grants, \$100-\$2,000; Jane Grant Dissertation Fellowship, \$10,000; International Laurel Research Award, \$2,500; Laurel Research Award, \$2,500. Contact CSWS, 346-5015, or website, <http://csws.uoregon.edu/grants/index.shtml>.

#### HUMANITIES CENTER FELLOWSHIPS

The Oregon Humanities Center offers support for advanced dissertation research with humanistic emphasis. Contact Humanities Center, 346-1001.

#### COLLEGE OF ARTS & SCIENCES SCHOLARSHIPS

The Everett D. Monte Scholarship (\$1,000) goes to one graduate student in the dissertation year; the Mary Chambers Brockelbank Endowed Assistance Fund (\$500-\$1,000) are available to students of limited means; the Risa Palm Graduate Fellowship (\$1,000) goes to one or more graduate students. Contact CAS, 346-3950.

For information on these and other internal and external funding opportunities (such as Ford Foundation Fellowships, Fulbright Fellowships, NSF Fellowships, Woodrow Wilson Grants in Women's Studies, etc.), students may visit the UO Funding Library in the Graduate School, 125 Chapman Hall. The funding library has information in print and electronic form and each term sponsors workshops on funding searches.

## **EXTRA-CURRICULAR OPPORTUNITIES**

### **THE DICKENS PROJECT**

The Dickens Project is a multi-campus research consortium centered at the University of California, Santa Cruz. The chief goal of the consortium is to promote research on the life, work, and times of Charles Dickens and to bring the results of this research before both a scholarly audience and the general public. The Project sponsors an annual Research Institute and interdisciplinary conference in August at the Santa Cruz campus, a graduate student conference held on another UC campus each February, international conferences, and other institutes, colloquia, and lectures throughout the year. Research results appear in *Dickens Studies Annual* and in edited volumes based on the conference presentations.

The Dickens Project focuses on the professional training of graduate students. Through their participation in the summer and winter conferences, graduate students have the opportunity to meet Victorianists from other universities, who can become important professional contacts. During the summer conference, graduate students teach the general public, focusing on each year's particular novel. By participating in the Project, graduate students acquire useful teaching experience as well as the chance to present conference papers and serve as panel moderators and respondents. Two graduate students from Oregon may participate each year. Contact Richard Stein ([rstein@uoregon.edu](mailto:rstein@uoregon.edu)).

### **ENGLISH GRADUATE ORGANIZATION**

The English Graduate Organization (EGO) is composed of all graduate students in the department who wish to participate in discussions on a variety of professional and scholarly topics twice a term at casual "wine and cheese" meetings. Faculty members are often invited to participate in the discussions and answer questions regarding graduate student concerns and issues of the discipline. EGO also hosts an annual fall picnic to welcome new graduate students and faculty to the English department and a spring party to congratulate recent graduates, polls graduate students regarding student membership on departmental committees, and runs an annual book sale. Contact Megan Benner, 2007-2008 EGO president ([mbenner@uoregon.edu](mailto:mbenner@uoregon.edu)).

### ***NORTHWEST REVIEW***

Graduate students have the opportunity to assist in the publication of *Northwest Review*, the award-winning literary journal published by the English Department and now in its fifth decade of continuous publication. *Northwest Review* has published the work of many of the country's foremost writers and serves as a major venue for publishing young writers and translations of the work of writers throughout the world. Its subscribers include 600 public and University libraries and individuals in every state and 37 countries. Much of the editorial work is done by volunteers who work in fiction, poetry, and art, and the staff also assists the undergraduate students who produce the UO student literary review, *Timberline*. Contact John Witte ([jwitte@uoregon.edu](mailto:jwitte@uoregon.edu)).



## STUDENT/FACULTY READING GROUPS

### MESA VERDE

Mesa Verde is a group of graduate students and faculty, both within the English department and from other departments, who are interested in the study of literature and the environment. As a group, they are involved in several different activities. They sponsor an on-going colloquium series which provides an opportunity for graduate students and faculty to present their current work in the field. They also meet regularly to discuss ecocritical texts and related works in environmental philosophy, public policy, and film. And they occasionally go camping. There is no need to define yourself as an ecocritic to attend their meetings. They have a full range—medievalists to Americanists—in their ranks. If you are interested in the topic and in good company, you are welcome to subscribe to their email list and join them. Contact Kelly Sultzbach ([ksultzba@darkwing.uoregon.edu](mailto:ksultzba@darkwing.uoregon.edu)).

### MODERNISM GROUP

The Modernism Reading Group meets monthly to read and discuss modernist literature and criticism. Readings include primary works, critical works from the period, and recent critical and theoretical works on modernism and modernity. A memo announces the first meeting and lists the readings for the year. Contact Karen Ford ([fordk@uoregon.edu](mailto:fordk@uoregon.edu)) or Paul Peppis ([ppeppis@uoregon.edu](mailto:ppeppis@uoregon.edu)).

### OREGON MEDIEVAL ENGLISH LITERATURE SOCIETY

The Oregon Medieval English Literature Society (OMELS) provides a forum for graduate students in medieval English and related fields to discuss relevant literature and scholarship. Originally founded as a reading group to foster retention of nascent Old English literacy, the group has expanded its focus to include later medieval English literature as well. Topics of recent meetings include “Pearl,” “Piers Plowman,” and Richard Rolle; ideas for our sessions are generated by students who wish to learn more about a given subject. Anyone with an interest in medieval literature—whether as a specialty or as a diversion—is invited to attend. Contact Martha Bayless ([mjbayles@uoregon.edu](mailto:mjbayles@uoregon.edu)) or Jim Earl ([jwearl@uoregon.edu](mailto:jwearl@uoregon.edu)).

### WOMEN’S DISCUSSION GROUP

This informal group is for women graduate students interested in exchanging graduate school experiences and strategies. Gatherings will provide an opportunity to talk about academic and professional issues and other questions of interest to the group. In addition, this is a forum for sharing work and getting feedback on ideas and papers. Each quarter a guest professor will share her experiences in graduate school and on the job market. The group meets twice a term at a location near campus. Contact Kelly Jane Rosenblatt ([krosenb1@uoregon.edu](mailto:krosenb1@uoregon.edu)) for further information.

### FILM AND MEDIA GROUP

The UO Film and Media Group is an interdisciplinary organization dedicated to the academic study and enjoyment of cinema, television, and new media. The group welcomes participants from all academic disciplines who share a passion and a critical interest in film and media. Because the study of film and media takes place in numerous departments at the University of Oregon, one of

our primary goal is to establish an organization in which film and media scholars around the University can communicate with one another about their shared interests.

The Film and Media Group offers monthly film screenings followed by informal discussion, as well as a film and media reading group. The reading group will meet three times a term to discuss important and relevant works of film and media criticism or theory. In future terms we plan to offer an open-to-the-public film series that coincides with the English Department's Film History courses and a colloquium on film and media studies related topics.

If you are interested in participating in the group, please subscribe to our listserve, <[filmgroup@lists.uoregon.edu](mailto:filmgroup@lists.uoregon.edu)>, by emailing Raphael Raphael ([rphael@darkwing.uoregon.edu](mailto:rphael@darkwing.uoregon.edu)) and noting that you would like to subscribe.

For more information, visit our website at <http://gladstone.uoregon.edu/~rraphael/film/>.

## APPENDICES

### APPENDIX A - SEMINAR PLAN

*For use in completing Individual Plan of Study*

#### 2007-2008 SEMINAR PLAN

##### Fall 2007

- ENG 615 Theory of Literature & Environment (*Sayre*)
- ENG 645 The Beggar's Opera Then & Now (*Dugaw*)
- ENG 650 George Eliot (*Stevenson*)
- ENG 660 Queering American Literature (*Wood*)
- ENG 670 Schools of Modern Poetry (*Gage*)
- ENG 690 Intro to Grad Studies (*Bohls*)

##### Winter 2008

- ENG 615 Doing History in an English Department (*Aronson*)
- ENG 620 Humor and Vulgarity in Medieval Literature (*Bayless*)
- ENG 645 Representing Nature in the Long C18 (*Bohls*)
- ENG 660 Contemporary American Literature (*Wheeler*)
- ENG 660 Latina/o Identity, Nationalism, and the Personal Narrative (*Vazquez*)
- ENG 670 Evolution and the Modern (*Clark*)
- ENG 695 Performance and Racialized Sexualities (*Ovalle*)

##### Spring 2008

- ENG 614 Introduction to Theory (*Lima*)
- ENG 620 Chaucer and Boccaccio (*Ginsberg*)
- ENG 630 London Stagings, 1587-1625 (*Rowe*)
- ENG 660 Science and Nineteenth-Century American Literary Culture (*Rossi*)
- ENG 660 Chicano/a Aesthetics & the "Novel" (*Hames-Garcia*)
- ENG 660 Native American Women Writers (*Huhndorf*)
- ENG 670 Modern Irish Literature (*Quigley*)
- ENG 695 Cinema and Nationalism (*Gopal*)

**APPENDIX B - ENGLISH 605 PERMISSION TO REGISTER FOR INDIVIDUALIZED STUDY FORM**

**APPENDIX C - SUMMER EXTENSION AGREEMENT FORM**

## APPENDIX D - QUALIFYING EXAMINATION READING LIST

<b>PART I</b> <b>BRITISH LITERATURE TO 1789</b>
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**Old English***Beowulf*

An Old English Elegy (for instance, "Wanderer," "Seafarer")  
 "Dream of the Rood" **OR** "Battle of Maldon"

**Middle English***Pearl* **OR** *Sir Gawain and the Green Knight**Piers Plowman*, "Prologue," "Passus V" (Envy, Gluttony)

Chaucer: selected *Canterbury Tales*: "General Prologue," "Knight's," "Miller's," "Wife of Bath's," "Nun's Priest's," "Pardoner's"

Middle English Lyrics: "Sunset on Calvary," "I Sing of a Maiden," "Corpus Christi Carol,"  
 "Quia Amore Languo," "Alison" and 5 other poems

Julian of Norwich **OR** Margery Kempe*Second Shepherds' Play**Mankind*Malory: *Le Morte Darthur* (first and last books)**Renaissance**More: *Utopia*

Sidney: *Astrophel and Stella* (1, 2, 45, 71, and 6 others); **AND** *Defense of Poetry*; Mary  
 Wroth: 10 sonnets

Spenser: *Faerie Queene*, Book I **OR** IIIShakespeare: *Hamlet* **AND** one comedyJonson: *Bartholomew Fair* **OR** *Volpone*Marlowe: *Tamburlaine* (Part I) **OR** *Jew of Malta*Bacon: *Novum Organum* (Book I)

Donne: "Canonization," "Extasie," "Nocturnal upon St. Lucy's Day," and 2 other secular  
 poems; "Good Friday, 1613. Riding Westward" and 4 religious poems

Herbert: "Collar," "Prayer" (I), "Jordan" (I), "Crosse," "Flower," and 5 other poems

Marvell: Garden, Mower poems, "To His Coy Mistress"

Milton: *Paradise Lost***Restoration and Eighteenth Century**Congreve: *Way of the World*Wycherly: *Country Wife* **OR** Gay: *Beggar's Opera*

Behn: *Oroonoko*, "Rover," "Golden Age," "Disappointment," "To Fair Clarinda," "Love  
 Arm'd"

Finch: "Introduction," "Spleen," "Nocturnal Reverie," "Ardelia to Ephelia," "Petition for  
 an Absolute Retreat;" **AND** Thomson: *Seasons*; **OR** Gray: "Elegy Written in a  
 Country Churchyard," "Bard," "Progress of Poetry"; **AND** Collins: "Ode on the  
 Poetical Character," "Ode to Fear"

Dryden: "Religio Laici," "Alexander's Feast," "To the Pious Memory of . . . Mrs. Anne  
 Killigrew," *Essay of Dramatic Poesy*

Swift: *Tale of a Tub*, “Beautiful Young Nymph Going to Bed,” “Description of a City Shower”  
 Pope: “Moral Epistles,” *Rape of the Lock*, *Dunciad* (Bk. 4)  
 Johnson: *Vanity of Human Wishes*, *Rambler* (Nos. 2 and 4), Prefaces to *Shakespeare* and *Dictionary*; **OR** *Journey to the Western Isles of Scotland*  
 Defoe: *Robinson Crusoe* **OR** *Moll Flanders* **OR** *Roxana*  
 Richardson: *Clarissa* (abridged); **OR** Fielding: *Tom Jones*; **OR** Sterne: *Tristram Shandy*  
 [Alternative: the unabridged *Clarissa* replaces Defoe and Richardson/Fielding/Sterne]  
 Burney: *Evelina*; **OR** Haywood: *Adventures of Miss Betsy Thoughtless*

<b>PART II</b> <b>BRITISH LITERATURE AFTER 1789</b>
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**Romantic**

Blake: *Songs of Innocence and Experience*, *Marriage of Heaven and Hell*, *Book of Thel*, Pickering MS poems; **OR** Burns: “Epistle to John Lapraik, An Old Scotch Bard,” “To the Same” (2nd Epistle to Lapraik), “Vision,” “Holy Fair,” “Cotter’s Saturday Night,” “To a Mouse,” “Address to the Devil,” “Death and Dr. Hornbook,” “Tam O’Shanter,” “Love and Liberty” (“Jolly Beggars”)  
 Wordsworth and Coleridge: Wordsworth: “Preface” to second edition *Lyrical Ballads*, (1800), Book 2, *Prelude*, “Tintern Abbey,” “Ode: Intimations of Immortality,” “Resolution and Independence,” and the Lucy poems; Coleridge: “Rime of the Ancient Mariner,” “Frost at Midnight,” “Work without Hope”  
 P.B. Shelley: *Defense of Poetry*, “Mont Blanc,” “Hymn to Intellectual Beauty,” “Ode to the West Wind,” “England in 1819,” “Adonais,” “Prometheus Unbound”  
 Keats: “Ode to Psyche,” “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “To Autumn,” “Hyperion,” “Fall of Hyperion”; **OR** Byron: *Childe Harold* (III and IV), *Don Juan* (I and II), *Manfred*, *Vision of Judgment*, *Prometheus*  
 Essays and Criticism: Keats’s letters, selections; Coleridge, *Biographia Literaria* (4, 13, 14, 22); Hazlitt, selection from *Lectures on English the Poets* **OR** *Spirit of the Age*; Mary Wollstonecraft, *Vindication of the Rights of Woman*  
 Austen: *Emma* **OR** *Persuasion*  
 Scott: *Waverley* **OR** *Ivanhoe* **OR** *Heart of Mid-Lothian* **OR** *Redgauntlet*  
 Mary Shelley: *Frankenstein*; **OR** Hogg: *Confessions of a Justified Sinner*

**Victorian**

E. Brontë: *Wuthering Heights*; **OR** C. Brontë: *Jane Eyre* **OR** *Villette*  
**ONE** of the following novels: Collins: *Moonstone*; Gaskell: *Mary Barton* **or** *North and South*; Hardy: *Tess of the d’Urbervilles* **or** *Mayor of Casterbridge*; Meredith: *Egoist*; Trollope: *Barsetshire* **or** parliamentary novel; Carroll: the Alice books; Kipling: *Kim*  
 Eliot: *Middlemarch* **OR** *Daniel Deronda*  
 Dickens: *Bleak House* **OR** *Little Dorrit* **OR** *Our Mutual Friend*; **OR** Thackeray: *Vanity Fair*  
 Arnold: *Culture and Anarchy* **OR** selected essays (“Function of Criticism at the Present Time,” “On Translating Homer,” “Literature and Science,” etc.); **OR** Carlyle:

*Sartor Resartus*; **OR** Ruskin: “Unto this Last, Nature of Gothic” (from *Stones of Venice*)

R. Browning: “Caliban upon Setebos,” “My Last Duchess,” “Porphyria’s Lover,” “Andrea del Sarto,” “Childe Roland,” and 5 others; **OR** E. B. Browning: *Aurora Leigh*; **OR** Tennyson: “Mariana,” “Lotos-Eaters,” “Ulysses,” “Lady of Shalott,” **AND** *In Memoriam* **OR** *Princess and Maud*

Hopkins: “Spring and Fall,” “God’s Grandeur,” “Pied Beauty,” “Carrion Comfort,” “Windhover,” “Felix Randal,” “Nature is a Heraclitean Fire,” and 3 late sonnets; **OR** poems by the Rossettis, including Christina Rossetti: “Goblin Market”

Wilde: *Importance of Being Earnest*, “Decay of Lying”; **OR** Pater: “Renaissance”

Darwin: *Origin of Species* **OR** some other important work that engages with a non-literary field (e.g. Mill: *On Liberty and Subjection of Women*; Mayhew: *London Labour and the London Poor*)

### Modern

Shaw: *Saint Joan* **OR** *Major Barbara*; **OR** Synge: *Playboy* and *Riders to the Sea*; **OR** O’Casey: *Juno and the Paycock*

Yeats: “Lake Isle of Innisfree,” “Easter 1916,” “Crazy Jane Talks with the Bishop,” “Among School Children,” “Second Coming,” “Sailing to Byzantium,” “Byzantium,” “Lapis Lazuli,” “Circus Animals’ Desertion”; **AND** either *Cathleen Ni Houlihan* **OR** *Countess Cathleen* **OR** *Purgatory*

Conrad: *Heart of Darkness* **OR** *Lord Jim*; **OR** Lawrence: *Sons and Lovers* **OR** *Women in Love*

Joyce: *Portrait of the Artist* **OR** *Dubliners*

Woolf: *Room of One’s Own*; **AND** either *To the Lighthouse* **OR** *Mrs. Dalloway*

Mina Loy: “Songs to Joannes” and 5 other poems; **OR** 10-15 poems by Auden **OR** 10-15 poems by Dylan Thomas

10-15 poems by British war poets from Silkin’s First World War poetry anthology

### Contemporary

Beckett: *Waiting for Godot* **OR** *Endgame*

Pinter: *Homecoming* **OR** *Betrayal*

Lessing: *Golden Notebook*; **OR** Winterson: *Passion* **OR** *Written on the Body*

Larkin: “Church Going,” “High Windows,” “MCMXIV,” “Toads,” “Toads Revisited,” “Talking in Bed,” “Home is So Sad,” “Love Songs in Age,” “Take One Home for the Kiddies,” “Sunny Prestatyn,” “First Sight”; **OR** 10-15 poems by Thom Gunn

Shelagh Delaney: *Taste of Honey*; **OR** Caryl Churchill: *Serious Money* **OR** *Cloud Nine*

Heaney: “Digging,” “Exposure,” “Casualty,” “Field Work,” “Weighing In” and 5 other poems; **OR** Walcott: “Far Cry from Africa,” *Homage to Gregorias* (Chapter 10), “Schooner Flight,” “Sea is History,” “Star-Apple Kingdom,” and 5 other poems

Rushdie: *Midnight’s Children*

Achebe: *Things Fall Apart*; **OR** Ngugi: *Grain of Wheat*

Alisdair Gray: *Lanark*; **OR** Irvine Welsh: *Trainspotting*



<b>PART III</b> <b>AMERICAN LITERATURES</b>
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**Early American**

Bradstreet: "Author to Her Book," "Prologue," "Contemplations," "Flesh and Spirit," "To My Dear Children," "Four Ages of Man"

Rowlandson: *Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*

Tyler: *Contrast*

**19th Century**

Emerson: "Nature," "Experience," "Fugitive Slave Law" (1854; sometimes titled "Last of the Anti-Slavery Lectures")

Hawthorne, *Scarlet Letter* **OR** *Blithedale Romance*

Poe: "Fall of the House of Usher," "Purloined Letter," "Tell-Tale Heart," "Black Cat," "Raven"

Sedgwick: *Hope Leslie*; **OR** Apess: *Eulogy for King Philip*

Stowe: *Uncle Tom's Cabin*

Thoreau: "Walking," "Resistance to Civil Government"

Whitman: selections from "Song of Myself" **AND** "Calamus," 5 poems each

Melville: *Benito Cereno* **OR** *Moby Dick*

Jacobs: *Incidents in the Life of a Slave Girl*

Dickinson: 307 "[A solemn thing]," 340 "[I felt a Funeral]," 656 "[I started Early]," 627 "[I think I was enchanted]," 517 "[A still - Volcano - Life]," 764 "[My Life had stood]," 1263 "[Tell all the Truth]," and 5 others (all from the Franklin edition)

Sarah Winnemucca Hopkins: *Life Among the Paiutes*; **OR** Maria Ruiz de Burton: *Squatter and the Don*

Twain: any novel; **AND** Chesnut: "Goopher'd Grapevine," "Wife of His Youth"

James: *Portrait of a Lady* **OR** *Ambassadors*; **OR** Wharton: *House of Mirth*

**Modernism**

Cather: *O Pioneers!* **OR** *My Ántonia*

Eliot: "Love Song of J. Alfred Prufrock," "Waste Land," "Tradition and Individual Talent" and 2 other essays

Hemingway: *In Our Time* **OR** *For Whom the Bell Tolls*

Faulkner: *Sound and Fury* **OR** *Absalom, Absalom!*

Hurston: *Their Eyes Were Watching God*

10-15 poems by **ONE** of the following: Williams, H.D., Pound, Moore, Crane, Stevens, Hughes

**Contemporary**

O'Neill: *Long Day's Journey into Night* **OR** *Emperor Jones*

Ellison: *Invisible Man*

Williams: *Streetcar Named Desire* **OR** *Glass Menagerie*

Short fiction: O'Connor: 2 stories; **OR** Malamud: "Jew Bird," "Magic Barrel"; **OR** Carver: 2 stories

10-15 poems by **ONE** of the following: Brooks, Ashberry, Plath, Rich, Olson, Ginsberg, O'Hara

Updike: *Rabbit, Run*; **OR** Heller: *Catch-22*; **OR** Pynchon: *Crying of Lot 49*

Kingston: *Woman Warrior*

DeLillo: *White Noise* **OR** *Mao II*

Shepard: *True West* **OR** *Curse of the Starving Class* **OR** *Angel City*

McNickle: *Surrounded*; **OR** Silko: *Ceremony*

Morrison: *Song of Solomon* **OR** *Beloved*

Fornes: *Conduct of Life*

**APPENDIX E - STRUCTURED EMPHASIS IN MEDIEVAL STUDIES EXAMINATION READING LIST**

**Anglo-Saxon period**

Christ I and III

*Judith*

The Lives of Oswald, Edmund, and Aethelthryth

*Sermo Lupi ad Anglos*

“The Wife’s Lament,” “The Husband’s Message,” “Wulf and Eadwacer”

*The Finnsburgh Fragment*

*Genesis B*

“The Battle of Maldon”

Bede: *Historia Ecclesiastica*

Asser: *Life of Alfred*

*The Benedictine Rule*

*Waldere and the Waltharius*

“Deor,” “Caedmon’s Hymn,” “The Battle of Brunanburh”

Boethius: *The Consolation of Philosophy*

The Elder Edda

Grettis Saga

**Middle English**

*Pearl* **OR** *Sir Gawain and the Green Knight* (whichever was not read on the standard list)

Two of the following: “Cleanness,” “Patience,” *St. Erkenwald*

Two of the following: *The Book of the Duchess*, *The Parliament of Fowls*, *The House of Fame*

*Canterbury Tales*: “Pardoner’s,” “Merchant’s,” “Clerk’s,” “Tale of Melibee”

*Troilus and Criseyde*

The Stanzaic *Morte* or the Alliterative *Morte*

*Piers Plowman*, B-text

Henryson: *The Testament of Cresseid* and the fable that corresponds to the “Nun’s Priest’s Tale”

*The York Crucifixion Play*

15 Middle English lyrics

*Sir Orfeo*

Dante, *The Divine Comedy* (*Inferno* and *Paradise* only)

Chrétien de Troyes, selections

David Wallace, *Medieval English Literature*

Angelo di Bernardino, *Patrology* (vol. 4), trans. Placid Solari

L.D. Reynolds, *Texts and Transmission*

E.R. Curtius, *European Literature and the Latin Middle Ages*

A.G. Rigg, *A History of Anglo-Latin Literature, 1066-1422* **OR** Michael Lapidge, *Anglo-Latin Literature, 600-899* **AND** *Anglo-Latin Literature, 900-1066*

## APPENDIX F - STRUCTURED EMPHASIS IN FILM STUDIES READING LIST

(Note: This list contains readings in critical theory but does not stipulate primary texts, that is, titles of films. Mass media texts are ephemeral, and the goal of graduate education in film studies is not to study “film classics” but rather to understand how the mass media use narrative and genre in the light of ongoing historical, technological, and institutional change. This reading list establishes a firm methodological base which will allow students to evaluate a film’s style and narration from a variety of theoretical perspectives. Students are expected to use this list as the basis for the Special Field exam and to modify it as needed in consultation with their advisors.)

Selections from *Oxford Guide to Film Studies*, eds. John Hill and Pamela Church Gibson (New York: Oxford University Press, 1998): “Film Acting,” Paul McDonald; “Impressionism, Surrealism, and Film Theory,” Robert B. Ray; “Film and Psychoanalysis,” Barbara Creed; “Feminism and Film,” Patricia White; “Gay and Lesbian Criticism,” Anneke Smelik; “Queer Theory,” Alexander Doty; “Race, Ethnicity, and Film,” Robyn Wiegman; “Early American Film,” Tom Gunning; “Concepts of National Cinema” Stephen Crofts; “Modernism and the Avant-Gardes,” Murray Smith

Selections from *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), David Bordwell, Janet Staiger, and Kristin Thompson: “The Classical Hollywood Style, 1917-60,” “The Continuity System,” “Historical Implications of the Classical Hollywood Cinema”

*Stars*, Richard Dyer (London: British Film Institute, 1979)

*Mythologies*, Roland Barthes, trans. Annette Lavers (New York: Hill and Wang, 1957/1972).

*Hollywood Genres: Formulas, Filmmakers, and the Studio System*, Thomas Schatz (Philadelphia: Temple University Press, 1981).

Selections from *Wit and Its Relation to the Unconscious*, Sigmund Freud, trans. A.A. Brill (New York: Moffat, Yard and Co., 1916; also found in *Collected Works*; sometimes entitled “Jokes and the Unconscious”): “The Technique of Wit,” “The Tendencies of Wit,” “Wit and the Various Forms of the Comic”

“The Uncanny,” Sigmund Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, edited and translated by James Strachey et al. 24 vols. 17: 217-256. (London: Hogarth Press, 1966-74)

“The Work of Art in the Age of Mechanical Reproduction,” Walter Benjamin, *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969)

“On Interpretation, Fredric Jameson, “*The Political Unconscious: Narrative as a Socially Symbolic Art* (Ithaca: Cornell University Press, 1981)

“Visual Pleasure and Narrative Cinema,” Laura Mulvey, *Screen* 16/3 (1975), 6-18 (widely anthologized)

“Afterthoughts on ‘Visual Pleasure and Narrative Cinema,’” Laura Mulvey, *Visual and Other Pleasures* (New York: Macmillan, 1989)

Selections from *Imitations of Life: A Reader on Film and Television Melodrama*, ed. Marcia Landy (Detroit: Wayne State University Press, 1991): “Russian Formalist Theories of Melodrama,” Daniel Gerould; “Notes on Melodrama and the Family under Capitalism,” Chuck Kleinhans; “The Anatomy of a Proletarian Film: Warner’s *Marked Woman*,” Charles Eckert; “The Search for Tomorrow in Today’s Soap Operas,” Tania Modleski; “A Reader-Oriented Poetics of Melodrama,” Robert Allen

- Selections from *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*, ed. Christine Gledhill (London: British Film Institute, 1987): "The Melodramatic Field: An Investigation," Christine Gledhill; "Producing and Consuming the Woman's Film: Discursive Struggle in *Now, Voyager*," Maria LaPlace; "The 'Woman's Film': Possession and Address," Mary Ann Doane
- Unthinking Eurocentrism: Multiculturalism and the Media*, Ella Shohat and Robert Stam (New York: Routledge, 1994)
- "De Margin and De Center," Isaac Julien and Kobena Mercer, *Screen* 29/4 (1988), 2-10
- White*, Richard Dyer (New York: Routledge, 1997)
- Selections from *The Cultural Studies Reader*, ed. Simon During (New York: Routledge, 1993): "Encoding, Decoding," Stuart Hall; "On Collecting Art and Culture," James Clifford; "Entertainment and Utopia," Richard Dyer; "Axiomatic," Eve Kosovsky Sedgwick
- "The Poetic Strain of the Avant-Garde," James Peterson, *Dreams of Chaos, Visions of Order: Understanding the American Avant-Garde Cinema*, (Detroit: Wayne State University Press, 1994)
- "Mapping the Postmodern," Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, and Postmodernism* (New York: Macmillan, 1984)
- "Costume and Narrative: How Costume Tells the Woman's Story," Jane Gaines, *Fabrications: Costume and the Female Body*, eds. Jane Gaines and Charlotte Herzog (New York: Routledge, 1990)
- Selections from *Film Theory and Criticism*, fifth edition, ed. Leo Braudy and Marshall Cohen (New York: Oxford University Press, 1999): "On Editing," by Vsevolod Pudovkin, "The Dramaturgy of Film Form," Sergei Eisenstein; "The Evolution of the Language of Cinema," Andre Bazin; "On Suture," Kaja Silverman; "Basic Concepts," Sigfried Kracauer; "Broadcast TV as Sound and Image," John Ellis; "Notes on the Auteur Theory," Andrew Sarris; "From The Imaginary Signifier," Christian Metz; "Aesthetics of Astonishment: Early Film and the (In)Credulous Spectator," Tom Gunning
- Representing Reality: Issues and Concepts in Documentary*, Bill Nichols (Bloomington: Indiana University Press, 1991)
- "S/Z and Rules of the Game," Julia Lesage, *Movies and Methods II*, ed. Bill Nichols (Berkeley: University of California Press, 1985)
- "Some Visual Motifs of Film Noir," J. A. Place and L. S. Peterson, *Movies and Methods*, ed. Bill Nichols (Berkeley: University of California Press, 1976).
- "Roseanne: Unruly Woman as Domestic Goddess." Kathleen (Karlyn) Rowe, *Screen* 31.4 (1990): 408-19.
- The Hollywood Musical*, Jane Feuer (Bloomington: Indiana University Press, 1993)
- "Her Body, Himself: Gender in the Slasher Film," Carol J. Clover, *Fantasy and Cinema*, ed. J. Donald (London: BFI Institute, 1989).
- "Film Bodies: Gender, Genre and Excess," Linda Williams, *Film Quarterly* 44.4 (1991)
- Cinema and the Invention of Modern Life*, Charney, Leo and Vanessa R. Schwartz, eds. (Berkeley: UCP, 1995)
- The Digital Dialectic*, Lundenfeld Peter (Boston: MIT Press, 2000)
- The Language of New Media*, Lev Manovich (Boston: MIT Press, 2002)
- Migrating to the Movies: Cinema and Black Urban Modernity*, Jacqueline Stewart (Berkeley: UCP, 2005)

- Make Room for TV: Television and the Family Ideal in Postwar America*, Lynn Spiegel (Chicago: University of Chicago Press, 1992)
- Watching Race: Television and the Struggle for "Blackness,"* Herman Gray (Minneapolis: University of Minnesota Press, 1995)
- The Red Rooster Scare: Making Cinema American, 1900-1910*, Richard Abel (Berkeley: UCP, 1999)
- Tube of Plenty: The Evolution of American Television*, Erik Barnouw, 2<sup>nd</sup> revised ed. (New York: Oxford University Press, 1990)
- The Genius of the System: Hollywood Filmmaking in the Studio Era, 1st revised ed.*, Thomas Schatz (New York: Pantheon Books, 1988)

**APPENDIX G - STRUCTURED EMPHASIS IN FOLKLORE QUALIFYING EXAMINATION READING LIST****STANDARD REFERENCES—GENERAL:** To help with orientation to the readings.

Brown, Mary Ellen and Bruce Rosenberg, eds. 1998. *Encyclopedia of Folklore and Literature*. Santa Barbara, California, Denver, Colorado, and Oxford, England.

Brunvand, Jan, ed. *American Folklore: An Encyclopedia*. New York: Garland Publishing, 1996.

Green, Thomas, ed. 1997. *Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music, and Art*. 2 Vols. Santa Barbara, California, Denver, Colorado, and Oxford, England.

**STANDARD REFERENCES—VARIETIES OF NARRATIVE (ballad and folktale):** Have familiarity with these catalogues and collections:

Aarne, Antti. *The Types of the Folk-tale: a Classification and Bibliography*. 2d revision.

[Verzeichnis der Märchentypen.] (FF communications no.3), trans and enl. by Stith Thompson. Helsinki: Suomalainen Tiedeakatemia, 1961.

Child, Francis James. *The English and Scottish Popular Ballads*. Boston and New York: Houghton, Mifflin, 1838-98. With attention to: "Lady Isabel and the Elf Knight" (4), "The Twa Sisters" (10), "Barbara Allen" (84), "James Harris, or the Daemon Lover (The House Carpenter)" (243).

Coffin, Tristram Potter. *The British Traditional Ballad in North America*. Rev. ed. with a supplement by Roger deV. Renwick. Austin: University of Texas Press, 1977.

Grimm, Jacob and Wilhelm. 1812. *Kinder und Hausmärchen*. Any edition. With attention to texts and Aarne-Thompson types for: "Aschenputtel/Cinderella", "The Juniper (Almond) Tree", "Snow White", "The Frog-King, or Iron Henry", "Sleeping Beauty", "The Singing Bone", "The White Snake".

Laws, Jr., G. Malcolm. *Native American Balladry: A Descriptive Study and a Bibliographical Syllabus*. Rev. ed. Philadelphia: American Folklore Society, 1964. With attention to: "The Jealous Lover" (F1) and "Frankie and Albert (Frankie and Johnny)" (I3).

\_\_\_\_\_. *American Ballads from British Broad-sides: A Guide for Students and Collectors of Traditional Song*. Philadelphia: American Folklore Society, 1957. With attention to: "The Banks of the Nile" (N9), "Jack Monroe" (N7), "The Wexford Girl" (P35)

Randolph, Vance. *Ozark Folksongs*. Edited and abridged by Norm Cohen. Urbana, Chicago, London: University of Illinois Press, 1982. (Use this text for variants of particular collected ballads designated in the Child and Laws catalogues.)

Thompson, Stith. *Motif-Index of Folk-Literature*. Rev. ed. Bloomington: Indiana University Press, 1955-1958.

**STUDIES ON ASPECTS OF FOLKLORE:** Be able to discuss these works.**Origins and Forms:**

Dundes, Alan ed. *Sacred Narratives: Readings in the Theory of Myth*. Berkeley and Los Angeles: University of California Press, 1984. Selections: William Bascom, "The Forms of Folklore," pp.5-29; Bronislaw Malinowski, "The Role of Myth in Life," pp. 193-206; Claude Levi-Strauss, "The Myth of Asdiwal," pp.295-314.

Propp, Vladimir. *Morphology of the Folktale*. Trans. Laurence Scott. Rev. ed. Austin: University of Texas Press, 1968. Selection: pp.3-118.

**Orality and Print/Media:**

- Brunvand, Jan. *The Vanishing Hitchhiker: American Urban Legends and their Meanings*. New York: Norton, 1981. Selection: pp.2-148.
- Dugaw, Dianne. *Warrior Women and Popular Balladry*. Cambridge: Cambridge University Press, 1989; pbk, Chicago: University of Chicago Press, 1996. Selection: pp.1-117.
- Finnegan, Ruth H. *Oral Traditions and the Verbal Arts: A Guide to Research Practices*. New York: Routledge, 1992.
- Stahl, Sandra. *Literary Folkloristics and the Personal Narrative*. Bloomington: Indiana University Press, 1989.

### **Performance, Ritual, and Creativity:**

- Bakhtin, Mikhail M. *Rabelais and his World*, trans. Hélène Iswolsky. Bloomington: Indiana University Press, 1984. Selections: pp.1-144 and 196-277.
- Jones, Michael Owen. "Why Make (Folk) Art?" *Western Folklore*, 54 (1995): 253-76.
- Lord, Albert Bates. *The Singer of Tales*. Second ed. Stephen Mitchell and Gregory Nagy, eds. Cambridge, Mass: Harvard University Press, 2000. Selections: pp.vii-xxiv and 3-138.
- Turner, Victor. *The Ritual Process: Structure and Anti-Structure*. Chicago, Aldine Pub. Co., 1969.
- Wojcik, Daniel. "Polaroids from Heaven: Photography, Folk Religion and the Miraculous Image Tradition at a Marian Apparition Site," *Journal of American Folklore*, 109 (1996): 129-48.

### **Fieldwork and Collecting:**

- Glassie, Henry H. *Passing the Time in Ballymenone: Culture and History of an Ulster Community*. Philadelphia: University of Pennsylvania Press, 1982.
- Hufford, David. *The Terror That Comes in the Night: An Experience-Centered Study of Supernatural Assault Traditions*. Philadelphia: University of Pennsylvania Press, 1982.
- Jackson, Bruce. *Fieldwork*. Urbana: University of Illinois Press, 1987. Selection: pp.1-104.
- Sherman, Sharon. *Documenting Ourselves: Film, Video, and Culture*. Lexington: University of Kentucky Press, 1998. Selection: pp.257-75.
- Toelken, J. Barre. "The 'Pretty Language' of Yellowman: Genre, Mode, and Texture in Navaho Coyote Narrative." *Genre*, 2 (1969): 211-235.

### **Presentation and Representation of Culture:**

- Baron, Robert, and Nicholas R. Spitzer, eds. *Public Folklore*. Washington, DC: Smithsonian Institution Press, 1992.
- Clifford, James, and George Marcus, eds. *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley: University of California Press, 1986. Selection: James Clifford, "Introduction: Partial Truths," pp.1-26.
- Evans-Pritchard, Deirdre. "The Portal Case: Authenticity, Tourism, Traditions, and the Law," *Journal of American Folklore*, 100 (1987):287-296.
- Geertz, Clifford. *The Interpretation of Culture*. New York, Basic Books, 1993. Selections: "Thick Description: Toward an Interpretive Theory of Culture", pp.3-30 and "Deep Play: Notes on the Balinese Cockfight," pp.412-53.
- Kirschenblatt-Gimblett, Barbara. "A Parable in Context: A Social Interactional Analysis of Storytelling Performance." In *Folklore, Performance, and Communication*, ed. Dan Ben-Amos and Kenneth S. Goldstein. The Hague: Mouton, 1975.

### **History and Philosophical Issues:**

- Bronner, Simon J. *American Folklore Studies: An Intellectual History*. Lawrence, KS: University Press of Kansas, 1986.



- Dorson, Richard. *America in Legend: Folklore from the Colonial Period to the Present*. New York: Pantheon Books, 1973.
- Feintuch, Burt, ed. *Common Ground: Keywords for the Study of Expressive Culture*. Special Issue, *Journal of American Folklore*, 108 (1995).
- Georges, Robert A., and Michael O. Jones. *Folkloristics: An Introduction*. Bloomington: Indiana University Press, 1995.
- Radner, Joan, ed. *Feminist Messages: Coding in Women's Folk Culture*. Urbana: University of Illinois Press, 1993.

**APPENDIX H - STRUCTURED EMPHASIS IN LITERATURE AND ENVIRONMENT QUALIFYING EXAMINATION  
READING LIST**

*The Epic of Gilgamesh*

*Sir Gawain and the Green Knight*

Shakespeare: two of the following: *King Lear*, *As You Like It*, *Winter's Tale*, *The Tempest*

Crevecoeur. *Letters from an American Farmer*, first four of the *Sketches of Eighteenth-Century America*

Bartram: *Travels*, Introduction, Part I, Part II chapters 5,6,7, and Part IV

British Romantic poetry: Wordsworth: "Tintern Abbey," "Ode: Intimations of Immortality";

Shelley: "Mont Blanc"; Keats: "Ode to a Nightingale," "To Autumn"; Clare: "The Land Rail," "The Pettichaps," "Nest," "To a Fallen Elm," "The Sedge Bird's Nest"

Darwin: *Voyage of the Beagle* chapters 1-4, 7-11, 17, and 21 (second [1845] or third [1860] edition, not the first [1839] edition), *Origin of Species* chapters 1-4 and 14 (preferably first edition [1859]), *Descent of Man* chapters 1, 2, and 21

Eliot: *Adam Bede*

Thoreau: *Walden*

Muir: *My First Summer in the Sierra*

Jewett: *Country of the Pointed Firs*, "The White Heron"

Hardy: *The Woodlanders*

Austin: *The Land of Little Rain*

Faulkner: *Go Down, Moses*

Carson: *Silent Spring*

Leopold: *Sand County Almanac*

Dillard: *Pilgrim at Tinker Creek*

Abbey: *Desert Solitaire*

Twentieth-century American poetry: Frost, "Design," "A Brook in the City," "Ovenbird," "Once by the Pacific," "Nothing Gold Can Stay," "Mending Wall"; Stevens: "Snow Man," "Anecdote of the Jar," "Idea of Order at Key West"; Hughes: "The Negro Speaks of Rivers"; Jeffers: "Carmel Point," "Birds and Fishes"; Bishop: "The Fish," "The Moose"; Ammons: "Corson's Inlet," "Singing and Doubling Together"; Oliver: "Landscape," "Hawk," "Wild Geese"; Harjo: "Eagle Poem"; Merwin: "For a Coming Extinction," "Rain at Night"; Snyder: "Piute Creek," "Milton by Firelight," "What Happened Here Before," "For All"; Levertov: "O Taste and See," "Come into Animal Presence"; Rogers: "The Hummingbird: A Seduction"; Olds: "The Underlife"

Lopez: *Arctic Dreams*

Robinson: *Housekeeping*

Williams: *Refuge*

Silko: *Almanac of the Dead*; **OR** Hogan: *Solar Storms*

Nine themes, with a choice of readings for each:

**Gender and eco-feminism:** Westling: *The Green Breast of the New World*; **OR** Kolodny: *The Lay of the Land*; **OR** Sandilands: *The Good-Natured Feminist*

**Philosophical perspectives** (two essays and a book **OR** four essays): Kant: "Analytic of the Sublime and the Beautiful" from *Critique of Judgment*; Heidegger: "Poetry, Language, Thought"; Merleau-Ponty: *Phenomenology of Perception* (3-12, 67-89, mid-142-147, 174-

199, 203-217); Kristeva: “The Semiotic and the Symbolic”; Soja: “History, Geography, Modernity”

**Wilderness and its discontents:** Cronon: “The Trouble with Wilderness”; Snyder: *The Practice of the Wild*

**Globalization/post-colonial perspectives:** Bhabha: “DissemiNation”; Jameson: “Notes on Globalization as a Philosophical Issue”; Sayre: “The Beaver as Native and as Colonist”

**The heritage of the pastoral:** Williams: *The Country and the City*; **OR** Marx: *The Machine in the Garden*

**Environmental justice:** Solnit: *Savage Dreams*; Ortiz: “Our Homeland, a National Sacrifice Area” (in *Woven Stones*); Harvey: “What’s Green and Makes the Environment Go Round”

**British cultural history:** Bate: *Romantic Ecology* chapter. 1; Nicolson: *Mountain Gloom and Mountain Glory*

**Science studies connections:** Haraway: *Primate Visions* **OR** *Simians, Cyborgs, and Women* **OR** *Modest Witness@Second\_Millennium.femaleman\_meets\_oncomouse*; **OR** Latour: *We Have Never Been Modern*

**American cultural history:** Momaday: “A First American Views His Land”; **OR** hooks: “Touching the Earth” and Buell: *The Environmental Imagination* parts I and II; **OR** Nash: *Wilderness and the American Mind* (revised edition)

**APPENDIX I - STRUCTURED EMPHASIS IN RHETORIC AND COMPOSITION QUALIFYING EXAMINATION  
READING LIST**

Plato, “Gorgias,” “Phaedrus,” “Protagorus”  
 Aristotle, *Rhetoric*, *Topics*  
 Demetrius, *On Style*  
*Rhetorica ad Herennium*  
 Cicero, *de Oratore*, *de Inventione*  
 Quintilian, *Institutio Oratoria*  
 Longinus, *On the Sublime*  
 Augustine, *De Doctrina Christiana*  
 Vinsauf, *Poetria Nova*  
 Alcuin, *Disputatio de rhetorica...*  
 Bede, *De Topicis Differentia*  
 Margery Kempe, *The Booke of Margery Kempe*  
 Erasmus, “On Copia of Words and Ideas”  
 Christine de Pisan, *The City of Ladies*  
 Puttenham, *Arte of English Poesie*  
 Wilson, *The Arte of Rhetorique*  
 Ramus, *Brutinae Quaestiones*  
 Vico, *Institutiones Oratoriae*  
 Hobbes, *Briefe of the Arte of Rhetorique*  
 Bernard Lamy, *De l'arte de parler*  
 Mary Wollstonecraft, *Vindication of the Rights of Women*  
 Hugh Blair, *Lectures on Rhetoric and Belles Lettres*  
 George Campbell, *Philosophy of Rhetoric*  
 Edward Channing, *Lectures to the Seniors at Harvard*  
 Sojourner Truth, selected speeches  
 Kenneth Burke, *Rhetoric of Motives*, *Grammar of Motives*  
 Chiam Perelman and L. Olbrechts-Tyteca, *The New Rhetoric*  
 Wayne C. Booth, *Rhetoric of Fiction*, *Modern Dogma and the Rhetoric of Assent*  
 Julia Kristeva, “The System and the Speaking Subject”  
 Adrienne Rich, selected essays  
 James Crosswhite, *Rhetoric of Argumentation*  
 Andrea Lundsford, et al, eds., *Reclaiming Rhetorica*  
 Karlyn Kohrs Campbell, *Man Cannot Speak for Her*

**APPENDIX J – POETRY AND POETICS READING LIST**

Students will be expected to own a copy of the *Princeton Encyclopedia of Poetry and Poetics*

Adorno, “Lyric Poetry and Society”  
 Agamben, “Word and Phantasm”  
 Allen, ed., *The Poetics of the New American Poetry*  
 Aristotle, *Poetics*  
 Bloom, *The Anxiety of Influence*  
 Brooks, *The Well-Wrought Urn*  
 Burke, *Counter-Statement*  
 Cameron, *Lyric Time*  
 Cave, *The Cornucopian Text*  
 Cunningham, “How Shall the Poem be Written?”  
 Dante, *La Vita Nuova*  
 de Man, “Anthropomorphism and Trope in the Lyric”  
 de Man, “The Rhetoric of Temporality”  
 Derrida, “The White Mythology”  
 Easthope, *Poetry and Phantasy*  
 Eliot, “Metaphysical Poets”  
 Eliot, “Tradition and the Individual Talent”  
 Empson, *Seven Types of Ambiguity*  
 Freccero, *Poetics of Conversion*  
 Frost, “The Figure a Poem Makes”  
 Frost, “Education by Poetry”  
 Fussell, *Poetic Meter and Poetic Form*  
 Greene, *The Light in Troy: Imitation and Discovery in Renaissance Poetry*  
 Heidegger, “Holderlin and the Essence of Poetry”  
 Hollander, *Rhyme’s Reason*  
 Hulme, “Romanticism and Classicism”  
 Jakobson, “Two Types of Language and Two Types of Aphasic Disturbances”  
 Johnson, Prefaces to first and second editions of *American Book of Negro Poetry*  
 S. Johnson, *Preface to Shakespeare*  
 Levinas, “Reality and its Shadow”  
 Longinus, *On the Sublime*  
 Miles, *Eras and Modes in English Poetry*  
 Owen, “Unpublished Preface”  
 Pigman, “Versions of Imitation in the Renaissance”  
 Plato, *Ion*  
 Pope, *An Essay in Criticism*  
 Pound, “The Chinese Written Character as a Medium for Poetry”  
 Pound/Flint, “A Few Don’t by an Imagiste” & “Imagisme”  
 Puttenham, *The Arte of English Poesie*  
 Rich, *Arts of the Possible*  
 Ricks, *The Force of Poetry*  
 Shelley, *A Defense of Poetry*

**Poetry and Poetics Reading List (continued)**

Sidney, *A Defense of Poesie*

Spitzer, from *Linguistics and Literary History*

Steele, *Missing Measures: Modern Poetry and the Revolt Against Meter*

Stevens, "The Noble Rider and the Sound of Words"

Trimpi, *Muses of One Mind*

Vance, *Marvelous Signals: Poetics and Sign Theory in the Middle Ages*

Wimsatt and Beardsley, *The Verbal Icon*

Winters, *The Audible Reading of Poetry*

Winters, Foreword to *In Defense of Reason*

Wordsworth, Preface to *Lyrical Ballads* (1805)

Yeats, "The Symbolism of Poetry"

Zumthor, *Toward a Medieval Poetics*

## APPENDIX K: STRUCTURED EMPHASIS IN ETHNIC LITERATURE READING LIST

### ASIAN AMERICAN LITERATURE

#### Literature:

- Bulosan, Carlos, *America is in the Heart*  
 Cao, Lan, *Monkey Bridge* OR Le Thi Diem Thuy, *The Gangster They Are All Looking For*  
 Cha, Theresa Hak Kyung, *Dictée*  
 Chin, Frank, *The Chickencoop Chinaman* OR *Donald Duk*  
 Sui Sin Far/Edith Maude Eaton, 5 stories or essays from *Mrs. Spring Fragrance and Other Writings*, including "Leaves from the Mental Portfolio of a Eurasian"  
 Hagedorn, Jessica, *Dogeaters*  
 Hwang, David Henry, *M. Butterfly*  
 Kingston, Maxine Hong, *The Woman Warrior* OR Gish Jen, *Mona in the Promised Land*  
 Kingston, Maxine Hong, *China Men* OR Louis Chu, *Eat a Bowl of Tea*  
 Kochiyama, Yuri, *Yuri Kochiyama: A Memoir* OR Craig Scharlin and Lilia Villanueva, *Philip Vera Cruz: A Personal History of Filipino Immigrants and the Farmworkers Movement*  
 Kogawa, Joy, *Obasan* OR Monica Sone, *Nisei Daughter* OR Miné Okubo, *Citizen 13660*  
 Lahiri, Jhumpa, *Interpreter of Maladies* OR Shani Mootoo, *Out on Main Street*  
 Lee, Chang-Rae, *Native Speaker* OR Susan Choi, *American Woman*  
 Liu, Eric, *The Accidental Asian: Notes of a Native Speaker*  
 Mukherjee, Bharati, *Jasmine*  
 Okada, John, *No-No Boy*  
 Tan, Amy, *The Joy Luck Club*  
 Wong, Jade Snow, *Fifth Chinese Daughter* OR Younghill Kang, *East Goes West*  
 Yamanaka, Lois, *Blu's Hanging* OR *Saturday Night Live at the Pahala Theatre*  
 Yamashita, Karen, *Through the Arc of the Rainforest* OR *Brazil-Maru*.

#### Criticism and Theory:

- Campomanes, Oscar. "New Formations of Asian American Studies and the Question of U.S. Imperialism." *positions: east asia cultures critique* 5.2 (1997): 523-550.  
 Cheung, King-Kok. "The Woman Warrior versus The Chinaman Pacific: Must a Chinese American Critic Choose Between Feminism and Heroism?" *Conflicts in Feminism*, eds. Marianne Hirsch and Evelyn Fox Keller. New York: Routledge, 1990. 234-251.  
 Chin, Frank, et al., eds. "Introduction: Fifty Years of Our Whole Voice." *Aiiieeeee! An Anthology of Asian-American Writers*. New York: Anchor Books, 1975.  
 Dirlik, Arif, ed. "The Asian Pacific Idea in Asian American Perspective." *What is in a Rim? Critical Perspectives on the Pacific Region Idea*. Boulder: Westview (1993): 305-29.  
 Fujikane, Candace. "Sweeping Racism under the Rug of 'Censorship': The Controversy Over Lois-Ann Yamanaka's *Blu's Hanging*." *Amerasia Journal* 26:2 (2000), 158-194.  
 Fung, Richard. "Looking for My Penis: The Eroticized Asian in Gay Video Porn." *How Do I Look: Queer Film and Video*, ed. Bad Object-Choices. Seattle: Bay Press, 1991.  
 Lee, Rachel. *The Americas of Asian American Literature*.  
 Li, David Leiwei. *Imagining the Nation: Asian American Literature and Cultural Consent*.

- . “The State and Subject of Asian American Criticism: Psychoanalysis, Transnational Discourse, and Democratic Ideals. *American Literary History* 15.3 (Fall 2003): 603-24.
- Lowe, Lisa. *Immigrant Acts: On Asian American Cultural Politics*
- Omatsu, Glenn. “The ‘Four Prisons’ and the Movements of Liberation: Asian American Activism from the 1960s to the 1990s.” *The State of Asian America: Activism and Resistance in the 1990s*, ed. Karen Aguilar-San Juan. Boston: South End Press, 1994. 19-69.
- Said, Edward. Introduction to *Orientalism*. New York: Vintage Books, 1979.
- Shankar, Lavina Dhirgra, and Rajini Srikanth, eds., “South Asian American Literature: Off the Turnpike of Asian America.” *A Part, Yet Apart: South Asians in Asian America*. Philadelphia: Temple University Press, 1998, OR Vijay Prashad, *The Karma of Brown Folks*.

## AFRICAN AMERICAN LITERATURE

### Literature:

- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*
- Frederick Douglass, *The Narrative of the Life of Frederick Douglass, an American Slave* AND “What to a Slave is the Fourth of July?”
- Harriet Jacobs, *Incidents in the Life of a Slave Girl* OR Mary Prince, *The History of Mary Prince*
- EITHER 5-10 stories by Charles Chesnutt or Alice Dunbar-Nelson OR Alice Dunbar-Nelson, *Laughing to Stop Myself from Crying*
- W. E. B. DuBois, 6 essays, including “Of Our Spiritual Strivings” from *The Souls of Black Folk* AND Alain Lock, “The New Negro”
- Ida B. Wells-Barnet, *Southern Horrors* OR Booker T. Washington, *Up from Slavery*
- 10-15 poems by Langston Hughes OR Countee Cullen
- Zora Neale Hurston, *Their Eyes Were Watching God* OR *Mules and Men*
- James Weldon Johnson, *The Life of an Ex-Colored Man* OR Nella Larsen, *Passing* OR *Quicksand* OR Jean Toomer, *Cane*
- Richard Wright, *Native Son* OR *Black Boy*
- Richard Wright, “Blueprint for Negro Writing” AND Alice Walker, “Looking for Zora”
- Ann Petry, *The Street*
- Ralph Ellison, *Invisible Man* OR Malcolm X, *The Autobiography of Malcolm X*
- 10-15 poems by Amiri Baraka OR Gwendolyn Brooks OR Etheridge Knight
- James Baldwin, *Another Country* OR *Notes of a Native Son*
- 5 poems each by June Jordan AND Essex Hemphill
- Paula Marshall, *Brown Girl, Brownstones* OR Lorraine Hansberry, *A Raisin in the Sun*
- Jamaica Kincaid, *A Small Place* OR Audre Lord, *Zami: A New Spelling of My Name*
- Toni Morrison, *Beloved* OR Octavia Butler, *Kindred*
- Ishmael Reed, *Flight to Canada* OR Toni Cade Bambara, *The Saltaters*

### Criticism and Theory

- George Kent, *Blackness and the Adventure of Western Culture*
- Barbara Smith, “Toward a Black Feminist Criticism” AND Mary Helen Washington, “The Darkened Eye Restored: Notes Toward a Literary History of Black Women”
- Henry Louis Gates, Jr., 2-3 chapters from *The Signifying Monkey* OR *Figures in Black*



**Criticism and Theory, continued:**

Hazel Carby, *Reconstructing Womanhood*

Joanne Braxton, 2-3 chapters from *Black Women Writing Autobiography*

Audre Lord, "The Master's Tools Will Never Dismantle the Master's House"

2-3 chapters from Houston A. Baker, Jr., *Blues, Ideology, and Afro-American Literature* OR  
*Modernism and the Harlem Renaissance*

2-3 chapters from Tricia Rose, *Black Noise* OR bell hooks, *Black Looks*

Barbara Christian, "The Race for Theory" OR Michael Awkward, "Appropriative Gestures:  
Theory and Afro-American Literary Criticism"

Toni Morrison, *Playing in the Dark: Whiteness and the American Literary Imagination*

Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book"

Stuart Hall, "What is this Black in Black Popular Culture?" AND "Cultural Identity and  
Diaspora"

**CHICANA/O AND LATINA/O LITERATURE****Literature:**

María Amparo Ruiz de Burton, *The Squatter and the Don* OR *Who Would Have Thought It?* OR  
Juan Seguí, *Personal Memoirs of Juan Seguí*

Anonymous, "Joaquin Murrieta" AND "The Ballad of Gregorio Cortez" AND Figueroa, "A  
Jibaro's Lament" AND Anonymous, "A Jibaro in New York"

Jovita González and Eve Raleigh, *Caballero* OR Bernardo Vega, *Memoirs of Bernardo Vega*

Jesús Colón, *A Puerto Rican in New York*

John Rechy, *City of Night* OR *The Miraculous Day of Amalia Gómez*

Oscar Zeta Acosta, *Autobiography of a Brown Buffalo* OR *Revolt of the Cockroach People*

Five poems EACH from at least *three* of the following: Tato Laviera, Miguel Algarín, Miguel  
Piñero, Sandra María Esteves, Pedro Pietri, and Victor Hernández Cruz

Raúl Salinas, "Un Trip through the Mind Jail" AND Lorna Dee Cervantes, "Poem for the White  
Man..." AND Rodolfo González, "I am Joaquin" AND Jimmy Santiago Baca, "For a  
Chicano Brother of Mine"

Luis Valdez, *Zoot Suit* OR *Los Vendidos*

Tomás Rivera, *And the Earth Did Not Devour Him* OR Rolando Hinojosa, *The Valley*

Piri Thomas, *Down These Mean Streets*

Gloria Anzaldúa, *Borderlands/La Frontera*

Cherría Moraga, *Loving in the War Years*

Julia Alvarez, *In the Time of the Butterflies*

Sandra Cisneros, *Caramelo*

Judith Ortiz Cofer, *The Line of the Sun* OR Rosario Morales and Aurora Levins Morales, *Getting  
Home Alive*

Helena María Viramontes, *Under the Feet of Jesus*

Ana Castillo, *The Mixquiahuala Letters* OR *So Far from God*

Junot Díaz, *Drown* OR Manuel Muñoz, *Zigzagger*

Cristina García, *Dreaming in Cuban* OR Achy Obejas, *Memory Mambo*

**Criticism and Theory**

José Martí, "Our America" AND "The Truth about the United States"

**Criticism and Theory, continued:**

Américo Paredes, *With His Pistol in His Hand*

Miguel Algarín and Miguel Piñero, "Introduction" to *Nuyorican Poetry* AND Tomás Ybarra-Frausto, "Rasquache" from *Chicano Art: Resistance & Affirmation* (155-62)

Angie Chabram-Dernersesian, "I Throw Punches for My Race, But I Don't Want to be a Man..."

Ramón Saldivar, *Chicano Narrative*

EITHER Laura Elisa Pérez, "El desorden, Nationalism, and Chicana/o Aesthetics," from *Between Woman and Nation: Nationalisms, Transnational Feminisms, and the State* (19-46) OR Yvonne Yarbro-Bejarano, "Chicana Literature from a Chicana Feminist Perspective" from *Chicana Creativity and Criticism* (139-46)

Coco Fusco, *English is Broken Here*

EITHER Rafael Pérez-Torres, *Movements in Chicano Poetry* OR Alfred Arteaga, *Chicano Politics*

Paula L. M. Moya, *Learning from Experience*

Frances Aparicio, *Listening to Salsa*

Carl Gutiérrez-Jones, *Rethinking the Borderlands*

José David Saldivar, *Dialectics of Our America*

José Esteban Muñoz, "Introduction" and Part III from *Disidentifications*

**NATIVE AMERICAN LITERATURE****Literature:**

Samson Occum, *A Sermon Preached at the Execution of Moses Paul, an Indian*

William Apess, "An Indian's Looking Glass for the White Man"

Sarah Winnemucca, *Life Among the Piutes*

John Rollin Ridge, *The Life and Adventures of Joaquin Murieta* OR S. Alice Callahan, *Wynema: A Child of the Forest*

E. Pauline Johnson, *The Moccasin Maker*

D'Arcy McNickle, *The Surrounded* OR *Wind from an Enemy Sky*\*

N. Scott Momaday, *House Made of Dawn*

Gerald Vizenor, *Crossbloods* OR *Griever: An American Monkey King in China*

James Welch, *Winter in the Blood* OR *Fools Crow*

Leslie Marmon Silko, *Ceremony* OR *Storyteller*\*

—, *Almanac of the Dead*

Louise Erdrich, *Love Medicine* OR *Tracks*

Janet Campbell Hale, *Bloodlines: Odyssey of a Native Daughter*

Hanay Geiogamah, *Body Indian* OR Tomson Highway, *The Rez Sisters*

Monique Mojica, *Princess Pocahontas and the Blue Spots: Two Plays* OR Spiderwoman Theater, *Sun Moon and Feather*

Thomas King, *Green Grass, Running Water* OR *Medicine River*

Ronald Spatz, ed., *Alaska Native Writers, Storytellers, and Orators* (10 selections)

Simon Ortiz, *From Sand Creek* OR one of the three sections of *Woven Stone*

Joy Harjo, 10-15 poems from *She Had Some Horses* OR *In Mad Love and War*

Wendy Rose, 10-15 poems from *What Happened When the Hopi Hit New York* OR *The Halfbreed Chronicles*

**Criticism and Theory:**

Chadwick Allen, Introduction and 2 chapters from *Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts*

Eric Cheyfitz, ed., Introduction and 2 chapters from *Columbia Guide to American Indian Literatures of the United States since 1945*

Elizabeth Cook-Lynn, “The American Indian Fiction-Writer: Cosmopolitanism, Nationalism, the Third World, and First Nation Sovereignty”

Shari Huhndorf, “Literature and the Politics of Native American Studies”

Elaine Jahner, “A Critical Approach to American Indian Literature” OR Paula Gunn Allen, “Whose Dream is This Anyway? Remythologizing and Self-definition in Contemporary American Indian Fiction”

Arnold Krupat, *Ethnocentrism: Ethnography, History, Literature*

Arnold Krupat, 2-3 chapters from *Red Matters: Native American Studies*

Simon Ortiz, “Towards a National Indian Literature: Cultural Authenticity in Nationalism”

Louis Owens, *Other Destinies: Understanding the American Indian Novel*

Kathryn Shanley, “‘Writing Indian’: American Indian Literature and the Future of Native American Studies”

Robert Allen Warrior, *Tribal Secrets: Recovering American Indian Intellectual Traditions*

Jace Weaver, Introduction and 2 chapters from *That the People Might Live: Native American Literatures and Native American Community*

Craig Womack, *Red on Red: Native American Literary Separatism*

\*Students who included the former selection on the American literature qualifying examination must choose the latter selection.

**APPENDIX L - MA CHECKLIST**

Name \_\_\_\_\_ Entrance Date \_\_\_\_\_

Specialization (if applicable) \_\_\_\_\_

Faculty Advisor \_\_\_\_\_

**12 GRADUATE SEMINARS**

Course #	Transfer?	Course Title	Term/Year	Grade
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				

Due date for completion of course work: \_\_\_\_\_

**ADDITIONAL COURSES**

Course #	Course Title	Term/Year	Grade

**MA THESIS OPTION**

<b>Registered for English 503 for a total of 9 units?</b>
<b>Thesis Title</b>
<b>Committee</b>
Advisor
Member
Member
<b>Defense Date</b>

<b>LANGUAGE REQUIREMENT</b>			
<b>Language</b>	<b>Method</b>	<b>Due Date</b>	<b>Grade</b>

GPA (*minimum* 3.50 for graduation) \_\_\_\_\_ Date of Degree Analysis \_\_\_\_\_

## APPENDIX M - PhD CHECKLIST

Name \_\_\_\_\_ Entrance Date \_\_\_\_\_

Specialization \_\_\_\_\_

Individual Faculty Advisor \_\_\_\_\_

**18 GRADUATE SEMINARS**

## 6 REQUIRED COURSES

	Course # & Title	Transfer?	Term/Year	Grade
1	English 690			
2	Theory			
3	Pre-1500			
4	Renaissance			
5	1660-1800			
6	19th C.			

## 12 SEMINARS IN INDIVIDUAL PLAN OF STUDY

**12 GRADUATE SEMINARS**

Course #	Course Title	Transfer?	Term/Year	Grade
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				

**Due dates for completion of course work:**

6 seminars: \_\_\_\_\_

12 seminars: \_\_\_\_\_

18 seminars: \_\_\_\_\_

**ADDITIONAL COURSES**

Course #	Course Title	Term/Year	Grade

**LANGUAGE REQUIREMENT**

Due Date	Language & Method	Term/Year	Grade

**QUALIFYING EXAMINATION**

Due Date	Part I British to 1789	Part II British after 1789	Part III American
Result			
Retake Date			
Result			

*Identify which two out of the three exams the student chooses to take.*

**INDIVIDUAL PLAN OF STUDY**  
Agreement and Approval Signatures

Student _____	Date _____
Individual Faculty Advisor _____	Date _____
Director of Graduate Studies _____	Date _____

**PHD ORAL EXAMINATION**

<b>Project Description &amp; Reading Lists</b>	
Project Title (Part I)	
Special Field (Part II)	
Due Date	Date Accepted
<b>Committee</b>	
Chair	
Member	
Member	
Due Date	Result
<b>Retake Committee</b>	
Chair	
Member	
Member	
Retake Date	Result

**PROSPECTUS**

<b>Dissertation Committee</b>	<b>Candidacy Check</b>	0
Chair	Course Work	
English Member	Incompletes	
English Member	Language(s)	
Outside Member	Teaching Requirement	
<b>Title</b>		
<b>Due Date</b>		

<b>DISSERTATION DEFENSE</b>	Date
<b>Manuscript to Faculty</b>	
<b>Abstracts to Graduate School</b>	
<b>Defense</b>	
<b>Deposit</b>	

GPA (*minimum* 3.50 for graduation): \_\_\_\_\_ Date of Degree Analysis: \_\_\_\_\_



**APPENDIX N - DISSERTATION PROSPECTUS COVER SHEET**

## APPENDIX O - CALENDAR

## CALENDAR

September	October	November
<p><b>Qualifying exam:</b> Friday before Week of Welcome ( Sept. 14)</p> <p><b>Composition Conference:</b> during WoW (Sept. 18-20)</p> <p><b>New Students' Meeting</b> with DGS during WoW (Sept. 20)</p> <p><b>New Students' individual advising appointments with DGS</b> during WoW, first week of classes</p> <p><b>Reception</b> and introduction for new and returning students during WoW (Sept. 21)</p>	<p><b>Graduate School Research Fund applications:</b> deadline October 26</p>	<p><b>PhD oral examinations to be scheduled</b> before Thanksgiving (Nov. 22)</p>
December	January	February
<p><b>Completion of GTF progress requirements</b> for students on conditional appointments: November 30</p> <p><b>PhD Oral exams</b> no later than Friday of finals week (Dec. 7)</p>	<p><b>Graduate program application deadline:</b> January 15</p>	<p><b>Applications for GTF</b> for following year: due last day of February</p>
March	April	May
<p><b>Completion of GTF progress requirements</b> for students on conditional appointments: March 14</p> <p><b>Dissertation prospectus:</b> Last day of classes winter term (March 14)</p>	<p><b>Qualifying exam retake:</b> First Saturday of spring term (April 5)</p> <p><b>PhD Oral exam list and project description:</b> second Friday of spring term (April 11)</p>	<p>Check Graduate School for <b>defense</b> and graduation paperwork deadlines</p>
June	July	August
<p><b>Individual Plans of Study due:</b> May 30</p> <p><b>Completion of GTF progress requirements</b> for students on conditional appointments: June 8</p>		<p><b>Summer Extensions</b> must be completed by the end of the 8-week summer term session (August 13)</p>

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