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# English, General Literature, and Rhetoric

## FACULTY

\*Year of initial appointment at Binghamton

Bartine, David, *Associate Professor and Chair*, PhD, 1976, University of California at Berkeley: Rhetoric. (1984)\*

Bidney, Martin P., *Professor*, PhD, 1971, Indiana University: 19th-century English literature, Russian literature. Blake. (1969)

Burns, Norman T., *Associate Professor Emeritus*, PhD, 1967, University of Michigan: Renaissance literature, Milton, social and intellectual history. (1968)

Carpenter, Charles A., *Professor Emeritus*, PhD, 1963, Cornell University: Modern drama. (1967)

Church, Joseph, *Associate Professor*, PhD, 1986, University of California at Irvine: 19th-century American literature. (1985)

Clements, Arthur L., *Professor*, PhD, 1964, Syracuse University: D. H. Lawrence, 17th-century literature, utopian and visionary literature. (1964)

Conlon, Michael J., *Associate Professor*, PhD, 1969, University of Florida: Restoration and 18th-century English literature. (1969)

Davis, Lennard, *Professor and Graduate Director*, PhD, 1976, Columbia University: Modern literature, literary theory, feminist theory, the novel. (1992)

Desmond, Marilyn, *Associate Professor*, PhD, 1985, University of California at Berkeley: Medieval literature, classics and medieval narrative, Chaucer. (1985)

Di Cesare, Mario, *Distinguished Professor Emeritus*, PhD, 1960, Columbia University: Renaissance literature (European and English), epic poetry, 17th-century literature, Milton. (1959)

Einhorn, Lois J., *Associate Professor*, PhD, 1979, Indiana University: Rhetorical theory and criticism, organizational communication. (1979)

Freimarck, Vincent, *Professor Emeritus*, PhD, 1950, Cornell University: American literature, 18th-century literature. (1952)

Gabin, Rosalind, *Associate Professor*, PhD, 1961, University of California at Berkeley: Romance literature, rhetoric. (1981)

Gay, Pamela, *Associate Professor*, PhD, 1983, New York University: Composition. (1987)

Glave, Thomas, *Assistant Professor*, MFA, 1998, Brown University: Creative writing. (1999)

Gordon, S. Stewart, *Professor Emeritus*, PhD, 1948, University of Chicago: 19th-century literature. (1955)

Gruber, Christian P., *Professor Emeritus*, PhD, 1954, Princeton University: Theatre history, modern drama, communications-composition. (1954)

Hagan, John H., *Professor Emeritus*, PhD, 1957, University of Chicago: 19th-century novel (English, American, and Continental), some 20th-century novelists. (1964)

Hames-Garcia, Michael, *Assistant Professor*, PhD, 1998, Cornell University: American literature, literary theory, U.S. Latino literature. (1998)

Haupt, Mary Stillwell, *Lecturer*, MA, 1975, Ohio State University: Journalism. (1987)

Henry, Nancy, *Assistant Professor*, PhD, 1994, University of Chicago: 19th-century British and American literature, feminist studies. (1994)

Hewitt, Elizabeth K., *Associate Professor Emerita*, PhD, 1969, State University of New York at Buffalo: Stylistics, modern poetry, modern literature, language. (1966)

Heywood, Leslie, *Assistant Professor*, PhD, 1993, University of California at Irvine: 20th-century literature, feminist and critical theory. (1993)

Kessler, Milton, *Professor Emeritus*, MA, 1962, University of Washington: American poetry, creative writing, editor of *Choice*. (1965)

Levy, Bernard, *Professor Emeritus*, PhD, 1961, University of California at Berkeley: Chaucer, Middle English literature, medieval literature, editor of *Mediaevalia*. (1961)

Mattheisen, Paul F., *Associate Professor Emeritus*, PhD, 1958, Rutgers University: Victorian literature. (1959)

McLain, Richard, *Associate Professor*, PhD, 1972, University of California at Berkeley: English language, linguistics, literary criticism, modern literature. (1971)

Micklus, Robert, *Associate Professor*, PhD, 1980, University of Delaware: Early American literature. (1981)

Newman, Francis X., *Associate Professor*, PhD, 1962, Princeton University: Medieval literature. (1962)

Nicolaisen, Wilhelm F., *Distinguished Professor Emeritus*, DPhil, 1955, University of Tübingen: Language, folklore, names. (1969)

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Pindell, Richard P., *Associate Professor*, PhD, 1971, Yale University: The novel, creative writing, Southern literature. (1969)

Rogers, Philip, *Associate Professor*, PhD, 1967, University of Illinois: 19th-century English literature. (1967)

Rosenberg, Liz, *Associate Professor*, MA, 1978, Johns Hopkins University: Creative writing. (1978)

Rosenthal, Bernard, *Professor*, PhD, 1968, University of Illinois: Colonial and 19th-century American literature. (1968)

Schwartz, Elias, *Professor Emeritus*, PhD, 1954, Stanford University: Criticism, Shakespeare, the English lyric. (1962)

Seiden, Melvin, *Professor Emeritus*, PhD, 1956, University of Minnesota: Renaissance drama, criticism, the novel. (1959)

Spanos, William, *Professor*, PhD, 1964, University of Wisconsin: Modernism, postmodernism. (1966)

Stone, Ruth, *Professor*, BA, Harvard University: Creative writing. (1990)

Strehle, Susan, *Professor*, PhD, 1975, University of California at Berkeley: American literature, contemporary fiction. (1975)

Targan, Barry, *Professor Emeritus*, PhD, 1962, Brandeis University: British and American literature, creative writing. (1978)

Tricomi, Albert H., *Professor*, PhD, 1969, Northwestern University: Renaissance drama, modern drama, Shakespeare. (1969)

Tucker, Elizabeth, *Associate Professor and Undergraduate Director*, PhD, 1977, Indiana University: Folklore. (1977)

Vasilew, Eugene, *Associate Professor Emeritus*, PhD, 1955, Ohio State University: Rhetoric, communications, speech. (1960)

Vernon, John E., *Professor*, PhD, 1969, University of California at Davis: Modern literature, creative writing. (1971)

Vos, Alvin P., *Associate Professor*, PhD, 1971, University of Chicago: Renaissance literature. (1970)

Walker, John D., *Associate Professor Emeritus*, PhD, 1967, University of Florida: 18th-century English literature, Restoration literature. (1964)

Webster, Grant T., *Professor*, PhD, 1963, Ohio State University: 18th-century English literature, criticism, bibliography. (1967)

Whittier, Gayle E., *Associate Professor*, PhD, 1969, Cornell University: Creative writing, Shakespeare, selected aspects of modern literature. (1969)

Yun, Lisa, *Assistant Professor*, PhD, 1998, University of Texas at Dallas: Asian-American literature. (1998)

## UNDERGRADUATE PROGRAMS

The Department of English, General Literature, and Rhetoric offers students the opportunity to study literature and language in their many manifestations. Although English and American literature and the practice of creative and expository writing are primary, the department conceives of neither literature nor writing in a narrow or parochial way. Literature courses deal broadly with genres and themes from the past and present, and teach students how to read and analyze texts; creative writing courses foster, in qualified students, the development of serious creativity; rhetoric courses deal with both the theory and practice of communication, as well as the history of oral and written argument.

All majors in English take a “core” of five courses in literary history and theory, then select one of three options. The basic major in English, with its six intradepartmental electives, allows students the flexibility to design their major around their own interests (literature of past or present, language, folklore, American culture, cultural studies, to name just a few possibilities). The major in English with a concentration in rhetoric provides a more structured sequence of courses related to rhetorical theory and practice. The major in English with a concentration in creative writing provides a more structured sequence of courses in the arts of poetry and fiction. The study of folklore can be pursued within the framework of the flexible major in English; interested students should begin with ENG 205, Introduction to Folklore, and work closely with the folklore adviser.

Courses taken under the Pass/Fail grading option do not count toward the major, except those for which P/F is the only grading option. The English Department views the grade of D as passing but unsatisfactory. Courses passed with a D do not fulfill requirements for the major.

## Major in English

After taking a “core” of five courses in literary history and theory, students selecting this option take six intradepartmental electives in literature, rhetoric and/or creative writing, focusing their curriculum in ways they choose. These students should consult their advisers frequently and study suggestions offered in the department’s Advising Handbook about how to identify their interests and give coherence to their course selections.

ENG 300. Intro to Literature Theory/Criticism ...	1
ENG 227. British Literature I to 1660 .....	1
ENG 228. British Literature II 1660-1900 .....	1
ENG 270. American Literature to 1920 .....	1
ENG 245. Shakespeare .....	1
Six courses in literature, rhetoric or creative writing above the 120-level, five of them upper-division (i.e., above 300). Independent Study (ENG 497) counts only when stipulated on the departmental forms for independent studies .....	6
Total .....	11

## CONCENTRATION IN CREATIVE WRITING

This option is designed for writers of poetry and prose fiction. Through workshops, studies for writers, conferences and readings, students discover the spirit and craft of their art.

CW 140 is open to any student with an interest in creative writing. The intermediate and advanced workshops (CW 240 and 340) are open only to those students whose portfolios are of sufficient quality in the judgment of the professor to warrant admission to the course. Students who are unable to bring their work up to the standards of admission to these courses will be advised to pursue a different major. Students who have completed all required courses in this program are encouraged to take CW 480, Senior Writing Project, a capstone tutorial course in which they prepare a portfolio—a collection of poems or stories or essays that represents the best writing the student has done here. A bound copy of this senior portfolio remains with the department in the CW lounge.

Required workshops are described anew each semester, and may be repeated. However, students may take no more than one workshop per semester. The required courses:

ENG 227. British Literature I to 1660 .....	1
ENG 228. British Literature II 1660-1900 .....	1
ENG 245. Shakespeare .....	1
ENG 270. American Literature to 1920 .....	1
ENG 300. Intro to Literature Theory/Criticism .....	1
CW 140. Fundamentals of Creative Writing .....	1
CW 240. Intermediate Creative Writing Workshop .....	1
CW 340. Advanced Creative Writing Workshop .....	1
CW 380. Studies for Writers* .....	1
One additional CW 340 (Adv. Workshop) or CW 380 (Studies Writ.)* .....	1
Two courses in a single foreign language, taken during college .....	2
One course in another art (art, cinema, theatre, music) .....	1
Total .....	13

\* In consultation with their advisers, students may substitute one advanced literature course (300 or above) for this CW requirement.

## CONCENTRATION IN RHETORIC

This option allows students to pursue interests in journalism and other forms of nonfiction writing, rhetorical and communication theory, rhetorical criticism and the communication arts generally. Majors choosing to concentrate in rhetoric are urged to take courses in related fields outside the department, complementing and rounding out their literature and rhetoric courses. Academic interests, career goals, professional aspirations and/or plans for graduate school should play a central role in the selection of these courses.

RHET 240, Introduction to Journalism, is open to all students with an interest in journalism. RHET 440s, Advanced Courses in Journalism, are open only to those students whose portfolios are of sufficient quality in the judgment of the professor to warrant admission to the course.

ENG 227. British Literature I to 1660 .....	1
ENG 228. British Literature II 1660-1900 .....	1
ENG 245. Shakespeare .....	1
ENG 270. American Literature to 1920 .....	1
ENG 300. Intro to Literature Theory/Criticism .....	1
RHET 350. Rhetorical Foundations .....	1
RHET 240, 342, 344, 346, CW 240, ENG 301 (rhetoric skills) .....	1
RHET 450s (Advanced rhetoric theory) .....	1
RHET 363, 380s, 440s, 450s, 495, 499* (advanced rhetoric) .....	2
Two courses in a single foreign language, taken during college .....	2
Total .....	12

\*In consultation with their advisers, students may substitute one upper-level literature course for one of these upper-level rhetoric courses.

## SEMESTER-IN-LONDON PROGRAM

Each spring semester the department offers an academic program in London integrating courses in literature, theatre, history and art with tours, trips and theatre attendance. Courses fulfill requirements for the English major, though program participation is not limited to English majors. Internships in which students gain career experience working in a British enterprise are also available. Detailed information for each spring's program can be obtained in the department office.

## HONORS PROGRAM

The honors program in English consists of two courses taken in the student's senior year: ENG 498, Honors Seminar; and ENG (RHET) 499, Honors Thesis (CW 499, Honors Portfolio). "Honors in English" is awarded to students who receive at least a B+ grade in the Honors Seminar and at least an A- in the Honors Thesis or Portfolio.

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In the major in English, the two honors courses take the place of two advanced electives. Majors concentrating in rhetoric or creative writing should consult the undergraduate director about the ways in which the honors courses may substitute in their curricula.

Honors in English is reserved for the best students within the program. Students who wish to enroll in the honors program must have at least a 3.5 average. The program director solicits a sample of the student's written work in an English course and two letters of recommendation from appropriate faculty.

## Prerequisites, Course Sequence and Curriculum Structure

Courses in literature, rhetoric and creative writing numbered 100-149 are entry-level, intended mainly for freshmen; courses numbered 150-299 are open to second-semester freshmen or above; courses numbered 300-499 are open only to juniors, seniors, or those who have previously taken three courses in literature.

## GRADUATE PROGRAMS

The graduate program offers the MA and the PhD degrees. The MA stresses breadth; the PhD program encourages students to pursue their special interests, whether broadly or narrowly defined. MA candidates do not specialize, but develop a broad knowledge of English literature and language, American literature and literary criticism. Such breadth of knowledge is a prerequisite for PhD candidates, who concentrate on specific fields of scholarly interest before writing a dissertation.

## Master of Arts Program

Qualified students holding a bachelor's degree are eligible for admission to the program. An undergraduate major in English is desirable, but not essential for admission. All applicants should submit a sample of their critical writing, as well as GRE aptitude and advanced scores. Those wishing to enter the MA program with a specialization in creative writing should so indicate on the front page of the application and should submit together with a sample of their critical writing a portfolio of their creative work (not more than 50 pages of fiction or 300 lines of verse).

*The deadline for application to the MA, whether or not the student wishes to be considered for financial aid, is January 15.*

The master of arts in English is granted on satisfactory completion of the following requirements.

## COURSES

In consultation with the director of graduate programs, the student plans a program of at least 10 graded courses (40 credit hours).

1. Two literature courses before 1800.
2. Two literature courses after 1800.
3. One course in literary criticism.
4. One course in teaching of college composition and literature (ENG 589).
5. Four electives from among advanced courses (as approved by the director of graduate programs).

Students who wish to apply for doctoral programs are advised to plan a curriculum that emphasizes the development of a broad knowledge of English and American literature, although some specialization in a single field may be appropriate. Other students may wish to plan a curriculum that allows for some intensive study in a single field.

The student must maintain at least a 3.0 average to remain in the program: more than one C grade normally requires dismissal. A student not in residence must register each semester to remain in good standing.

## FOREIGN LANGUAGE

All MA candidates must demonstrate a reading knowledge of at least one foreign language. Such competence may be demonstrated in any one of the following ways:

1. Passing the ETS (Princeton) examination with a satisfactory grade.
2. Presenting transcript evidence of at least three years of college-level study of a foreign language with a grade average of B or better, completed no more than five years before admission to the MA program.
3. Successful completion of a graduate course in a foreign language.
4. Successful completion of one graduate course in comparative literature in which a significant portion of the work is done in a foreign language.
5. Successful completion of a course in the Translation Workshop.
6. Passing an examination consisting of a translation and critical commentary on a set text in a foreign language.

## THESIS

Students who wish to write a master's thesis must submit to the graduate policies committee a plan that shows adequate preparation for their proposed thesis, a brief prospectus of the proposed investigation and a signed approval from the faculty member with whom the student wishes to work. The thesis is a substantial (50-75 pages) piece of original research or criticism. Only students whose thesis plan has been approved may register for ENG 599, Master's

Thesis; ENG 599 may be taken twice for credit, and it may be used for as many as two of the four advanced electives required for the degree. When the thesis has been approved by the faculty adviser, the director of graduate programs will appoint a qualified second reader to review it. Theses must conform to the graduate school requirements, as outlined in the *Faculty and Student Graduate Degree Handbook*.

Students may plan a course of study that does not include the writing of a thesis. Except for those electing ENG 599, the plan of study should not include more than two courses taken with the same instructor, nor more than two independent study courses.

## MA IN ENGLISH WITH CERTIFICATE IN CREATIVE WRITING

In addition to meeting the requirements for admission to Harpur College of Arts and Sciences graduate programs, students wishing to enroll in this program must also submit a substantial portfolio of their work in fiction or poetry. On completion of the following requirements, students in this program receive the MA in English and a certificate attesting to their achievements as creative writers.

1. Two literature courses before 1800.
2. Two literature courses after 1800.
3. Two workshops or tutorials in the writing of fiction or poetry.
4. ENG 589, a four-credit course in the teaching of college English and creative writing.
5. ENG 599, Thesis, for four credits.
6. Two electives, one of which is normally taken outside the department and emphasizes a related art.

Students may petition to substitute a course outside the department for one of the period courses.

Students must maintain at least a B average to remain in the program; more than one C grade normally requires dismissal. A student not in residence must register each semester to remain in good standing.

Students must satisfy the MA requirement for proficiency in a foreign language.

### Creative Thesis

At the conclusion of their coursework, students must submit to the director of creative writing a collection of poems, a collection of stories or a novel. The director of creative writing constitutes a panel of at least two professors who evaluate this thesis. The thesis is the most important requirement for the MA in English with certificate in creative writing; it must be of substantial length and publishable quality, and it must conform to the Graduate School requirements for a thesis, as outlined in the *Faculty and Student Graduate Degree Handbook*.

## Master of Arts in Teaching and Master of Science in Teaching

The English Department cooperates with the program in education, which offers the MAT (master of arts in teaching) as well as the MST (master of science in teaching) degree.

The MAT degree program is for those with no preservice teacher preparation at the undergraduate level. The MST degree program is for those already certified (temporarily) to teach in New York state. Requirements for these degrees are listed in this booklet under the program in education.

Inquiries about these programs should be directed to the English adviser, Program in Education, Binghamton University, PO Box 6000, Binghamton, New York 13902-6000.

## Doctor of Philosophy Program

### ADMISSION

Students entering the PhD program in English usually are expected to have a formal background in literature(s) in English. This does not preclude the admission of students whose education has been in other fields. In these exceptional cases, candidates, in consultation with the graduate director and their adviser, may be asked to undertake additional study. Candidates subsequently specialize in three fields of scholarly interest preparatory to field examinations and in a specific area of expertise leading to the dissertation.

The English Graduate Admissions Committee admits qualified students to the PhD program on the basis of their total records, including transcripts, GRE aptitude and advanced scores, recommendations and a sample of their critical writing (10 to 20 pages). Applicants who wish to choose the creative writing option for the dissertation should so indicate on the front page of the application and should submit a portfolio of their creative work (not more than 50 pages of fiction or 25 pages of verse) in addition to the critical writing sample.

*The deadline for application to the PhD program, whether or not the student wishes to be considered for financial aid, is January 15.*

### PROGRAM OF STUDY

The graduate director, with the assistance of the Graduate Admissions Committee, selects a member of the faculty appropriate to the student's interests to serve as the new PhD student's initial adviser. (Students may, in consultation with the graduate director, choose a new adviser if they so desire.) In consultation

with the adviser the student initiates a program of at least six courses and begins to determine three areas of special interest (see below under "Field Exams"). As part of their six-course minimum, students normally take no more than two creative writing workshops, no more than two appropriate courses in other departments and no more than two graded courses from the same faculty member. Typically students take no more than two independent studies. More than two requires approval. Beyond the six-course minimum, these limitations do not apply.

Students must maintain at least a B+ average to remain in the program; more than one C grade normally requires dismissal. Students not in residence must register each semester to remain in good standing.

## PHD FIELD EXAMS

Following the completion of coursework (normally during the fourth semester), doctoral students are examined in three distinct fields of study. While areas acceptable as fields of study are not predefined, they must be approved by the graduate director. A field of study may be defined in various ways: e.g., by nationality and chronology, genre, topic or critical theory. Students may coordinate their fields of study so that the time spent preparing for their examinations will provide a foundation for subsequent work on their dissertations, as well as preparation for their professional identity.

In the third semester of coursework, each student, in consultation with the graduate director, works with a chosen professor to define each field exam, draw up a reading list and pursue the topic chosen.

When the student is prepared to take each exam, the professor determines the examination question and specifies the nature of the exam. All three exams are normally administered in the second and third years of study.

## FOREIGN LANGUAGE

All PhD candidates must demonstrate a reading knowledge of at least one foreign language at a level of competence sufficient for the understanding of scholarly and critical materials. Such competence may be demonstrated in any one of the following ways:

1. Passing the ETS (Princeton) examination with a satisfactory grade.
2. Presenting transcript evidence of at least three years of college-level study of a foreign language with a grade average of B or better, completed no more than five years before admission to the PhD program.
3. Successful completion of a graduate course in a foreign language.
4. Successful completion of one graduate course in comparative literature in which a

significant portion of the work is done in a foreign language.

5. Successful completion of a course in the Translation Workshop.

6. Passing an examination set by the guidance committee and consisting of a translation and critical commentary on a set text in a foreign language.

## DISSERTATION

In the course of doctoral study, the student establishes a dissertation committee consisting of a director and two readers. The dissertation is a substantial study of some significant topic in the area of the student's professional interest, or a creative writing dissertation. Students who plan to submit a creative dissertation must take at least two creative writing workshops.

The student's dissertation committee must formally approve a written prospectus of the dissertation or, for those submitting a creative dissertation, a sample of work in progress by the end of the semester following completion of the field exams. On completion of all other requirements, the student submits a finished dissertation for approval and defends the dissertation in an oral examination.

After successful completion, defense and submission of the dissertation, the student is awarded the PhD in English.

## COURSE OFFERINGS/ UNDERGRADUATE

**Note: Unless otherwise noted, all undergraduate courses carry 4 credits and are offered every year.**

### ENG 112. STUDIES IN LITERARY BACKGROUNDS AND THEMES

Texts reflecting broad and significant movements, themes, and subjects in the history of literature. Literary questions provide occasion for students to develop reading and writing skills and to explore how literature and composition interact. Emphasis on language of inquiry and interpretation. Selection and arrangement of texts vary among sections.

### ENG 114. STUDIES IN LITERARY GENRE

Texts illustrating nature, problems, and possibilities of one literary genre: fiction, poetry, drama, satire, etc. Literary questions provide occasion for students to develop reading and writing skills and to explore how literature and composition interact. Emphasis on language of inquiry and interpretation. Selection and arrangement of texts vary among sections.

### ENG 160. LITERARY INTERPRETATION

An introduction to the analysis of literary texts with an emphasis on various critical approaches.

### ENG 205. FOLKLORE

An introduction to folklore and folk culture.

Each of the following eight courses deals with major representative works and authors, studied in the context of literary, intellectual and social history.

**ENG 227. BRITISH LITERATURE I To 1660**

**ENG 228. BRITISH LITERATURE II 1660-1900**

**ENG 230. MEDIEVAL LITERATURE**

**ENG 240. RENAISSANCE LITERATURE**

**ENG 250. RESTORATION AND 18TH-CENTURY LITERATURE**

**ENG 260. 19TH-CENTURY BRITISH LITERATURE**

**ENG 270. AMERICAN LITERATURE TO 1900**

**ENG 280. MODERN ENGLISH AND AMERICAN LITERATURE**

**ENG 245. SHAKESPEARE**

Study of several representative plays.

**ENG 272. AFRICAN-AMERICAN LITERATURE TO THE 1920s**

The development of African-American literature from the 1700s to the 1920s. Deals with such literary forms as slave narratives, essays, poetry, song, short story, drama and novel.

**ENG 282. AFRICAN-AMERICAN LITERATURE 1920 TO PRESENT**

Introduces African-American literature of the period through poetry, the novel, short story and drama in the context of social, political, and literary developments. Topics include the Harlem Renaissance, Richard Wright and the Naturalists, the Black Arts Movement, black women writers.

**Advanced Courses in English and General Literature**

Prerequisites for advanced courses are either junior (or senior) standing, or three courses in literature. There are special prerequisites for the senior seminar. Particular topics under the general course headings (i.e., those courses with numbers ending in zero) are illustrative of the kinds of courses offered and are not intended to exclude other appropriate course offerings. More than one course with the same number may be taken, provided the specific topics are different.

**ENG 300. SPECIAL TOPICS IN LITERATURE**

Topics ordinarily not included in period and genre courses, such as psychology and literature, myth and literature, etc. May be repeated for credit if topic varies.

**ENG 301. COMPUTERS AND ENGLISH STUDIES**

A theoretically grounded introduction to a variety of computer tools and environments, to the resources of the Internet and to on-line scholarly communities interested in rhetoric, literature and/or communication. Concepts such as authorship, textuality and "reality" examined in relation to emerging forms of computer-mediated communication; practice in these forms. For beginning and intermediate computer users; requires only basic prior knowledge of computers.

**ENG 311 (also LING 311). STRUCTURE OF THE ENGLISH LANGUAGE**

English language descriptive and generative phonology, morphology, syntax and semantics. May be used to fulfill requirement for advanced elective in English and general literature.

**ENG 330. TOPICS IN MEDIEVAL LITERATURE**

Medieval romance, medieval allegory, love in the Middle Ages. May be repeated for credit if topic varies.

**ENG 331. OLD ENGLISH**

An introduction to Old English grammar, and study of selected Old English poetry.

**ENG 333. WOMEN AND SOCIETY IN MEDIEVAL LITERATURE**

The various roles assigned to women in a broad range of "courtly," religious, and realistic texts, including those written by women (such as Marie de France, Christine de Pisan, Julian of Norwich, Margery of Kempe), as well as those written by the "standard" authors of the period (such as Dante, Chretien, Chaucer, the Gawain-Poet).

**ENG 340. TOPICS IN RENAISSANCE LITERATURE**

Tudor-Stuart lyric, earlier 17th-century literature, Renaissance prose. May be repeated for credit if topic varies.

**ENG 350. TOPICS IN RESTORATION AND 18TH-CENTURY LITERATURE**

Augustan poetry, 18th-century novel, later 18th-century literature. May be repeated for credit if topic varies.

**ENG 351. AGE OF REVOLUTION**

Selected works of Pope, Swift, Johnson and others which mark the revolution from medieval and Renaissance culture to the modern world. Focuses on the values of 18th-century culture as they shape current institutions and consciousness.

**ENG 360. TOPICS IN 19TH-CENTURY LITERATURE**

Romantic literature, Victorian literature, 19th-century prose. May be repeated for credit if topic varies.

**ENG 361. 19TH-CENTURY FICTION**

An introduction to major novelists of the period: Brontë, Dickens, Hardy, etc.

**ENG 370. TOPICS IN AMERICAN LITERATURE TO WORLD WAR I**

Colonial and early 19th-century American literature, American romanticism, rise of realism and naturalism, American novel, development of American short story. May be repeated for credit if topic varies.

**ENG 372. 19TH-CENTURY AMERICAN NOVEL**

An introduction to some of the major American novels of the 19th century: *The Scarlet Letter*, *Moby Dick*, etc.

**ENG 380. TOPICS IN MODERN LITERATURE**

Contemporary American literature, Southern renaissance in America, Irish renaissance. May be repeated for credit if topic varies.

**ENG 383. MODERN WOMEN WRITERS**

Selected works by 20th-century women writers, including such authors as Simone de Beauvoir, Virginia Woolf, Doris Lessing, Anais Nin, Colette, Maxine Hong Kingston, Alice Walker, Sylvia Plath, Adrienne Rich and others. Fiction, poetry and some theoretical discussion.

**ENG 384. MODERN POETRY**

Such poets as Frost, Yeats, Lawrence, Eliot, Cummings, Roethke, Thomas, Lowell, Wilbur, Kinnell, Levertov, Ammons, Rich, Snyder, Plath, etc.

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**ENG 390. TOPICS IN BLACK LITERATURE**

Specialized and advanced topics in the literature of black peoples: Harlem renaissance, African women writers, black novelists, etc. May be repeated for credit if topic varies.

**ENG 391. MODERN AFRICAN LITERATURE**

A study of the prose and poetry of contemporary Africa. An introduction to African oral literature; writers who combine both the oral and written forms in their works; contemporary authors; and current experiments in film. Emphasis on representative authors of the major regions: West Africa, East Africa and Southern Africa.

**ENG 394. BLACK WOMEN WRITERS**

A thematic and structural examination of prose and poetry written by black American women. A comparative assessment of selected works by African and Caribbean women writers.

**ENG 400. MAJOR AUTHORS**

Intensive study of works of one or more authors. In recent years Faulkner, Whitman, the Brontës, Blake and Hawthorne have been among those offered. May be repeated for credit if topic varies.

**ENG 401. CHAUCER**

Chaucer's contribution to Western thought and letters. His poetry considered in relation to medieval literature, but also in relation to modern reader.

**ENG 410. TOPICS IN LITERARY CRITICISM**

Problems in literary theory; critical method and practice; documents in the history of criticism. May be repeated for credit if topic varies.

**ENG 420. TOPICS IN DRAMA**

Tragedy; comedy; poetic drama; realism in drama; theatre of the absurd. May be repeated for credit if topic varies.

**ENG 421. MODERN DRAMA**

Prominent forms of drama from the late 1800s to World War II; such dramatists as Ibsen, Strindberg, O'Neill, Chekhov, Shaw, Sartre.

**ENG 430. TOPICS IN FICTION**

Form of the novel; hero in fiction; psychological novel; comic novel. May be repeated for credit if topic varies.

**ENG 440. TOPICS IN POETRY**

Styles of English verse; problems in English prosody; myth and symbols in poetry; fundamentals of metaphor; long poem. May be repeated for credit if topic varies.

**ENG 450. SPECIAL STUDIES IN LITERATURE**

Topics not ordinarily included in standard period or genre courses. Literature of transition; allegory; myth in literature; Platonism; existentialism; fool in literature. May be repeated for credit if topic varies.

**ENG 454. AMERICAN HUMOR**

Development of the tall tale from colonial times through works of Twain and writers of the Old Southwest.

**ENG 460. SPECIAL TOPICS IN THE ENGLISH LANGUAGE**

Onomastics; early modern English; Old English philology; generative semantics and English; English phonetics and phonology; periodization of English. Prerequisite: determined by instructor. May be repeated for credit if topic varies.

**ENG 470. SPECIAL TOPICS IN FOLKLORE**

Study of special topics in folklore and its relationship to literature. May be repeated for credit if topic varies.

**ENG 472. MEDIEVAL FOLKLORE**

Medieval narratives, customs, and beliefs, with primary emphasis on literary texts: the folk tale, the local legend, the saint's legend and the epic. Medieval witchcraft, both as belief system and as generator of narratives. Medieval folklore in contemporary literature.

**ENG 473. FOLKLORE AND FANTASY**

Major works of J. R. R. Tolkien and C. S. Lewis, with special attention to their roots in folklore and fantasy literature. Topics such as otherworld creation, the quest hero, fate vs. free will, religious symbolism, the meaning of victory.

**ENG 491. PRACTICUM IN COLLEGE TEACHING**

*every semester 2 credits*

Independent study by assisting in a lower-division course. Limited to seniors who meet specific department qualifications. Does not fulfill major requirements.

**ENG 497. INDEPENDENT STUDY** *variable credit*

Independent project in selected area of departmental program. Project, in written form, must be proposed by student, approved by departmental director of undergraduate studies. Open only to juniors and seniors.

**ENG 498. HONORS SEMINAR**

Seminar on broad topic that permits students to focus their study of literature, rhetoric, or language, sharpen their research skills, and lay groundwork for honors project normally completed in final semester under ENG (RHET, CW) 499. Emphasis on independent study and research, strategies for limiting and analyzing a topic, bibliography, formal reports on work in progress. Requires at least one substantial essay related to student's research. Prerequisites: senior standing and admission to the honors program.

**ENG 499 (also RHET 499). HONORS THESIS**

Independent study with member of regular faculty in English, leading to completion of honors project. Prerequisites: senior standing and ENG 498.

**Creative Writing****CW 140. FUNDAMENTALS OF CREATIVE WRITING**

New but serious creative writers begin to explore the art.

**CW 240. INTERMEDIATE CREATIVE WRITING**

Students pursue development as writers. Prerequisites: CW 140 and consent of instructor, based on portfolio.

**CW 340. ADVANCED WORKSHOP IN CREATIVE WRITING**

Students continue development by solving problems in craft of writing on more sophisticated level. Prerequisites: CW 140, 240, junior standing, and consent of instructor, based on portfolio. May be repeated for credit.

**CW 360. WRITERS AND OTHER ARTISTS** *2 credits*

Through formal lecture and informal discussion, guest writers will focus on their work and on a selected number of student writings. Pass/Fail only.

**CW 380. STUDIES FOR WRITERS**

Ethnopoetics, poetry and the body, geography and narrative, phenomenology, etc. Prerequisites: CW 140 and 240, junior standing. May be repeated for credit if topic varies.

#### **CW 480. SENIOR PROJECTS IN CREATIVE WRITING**

Majors complete senior portfolio. Work should be important, fresh, publishable. Prerequisites: CW 140, 240, 340, senior standing and consent of instructor, based on portfolio.

#### **CW 497. INDEPENDENT STUDY IN CREATIVE WRITING**

*variable credit*  
Project, in written form, must be approved by departmental director of undergraduate studies. Open only to juniors and seniors.

#### **CW 499. HONORS PORTFOLIO**

See ENG 499 above.

### **Rhetoric, Expository Writing and Journalism**

#### **RHET 100. BASIC WRITING I**

A writing workshop designed for students who need intensive practice in writing and editing before enrolling in courses across the disciplines that emphasize writing. Students who are not confident or experienced writers and whose writing has considerable grammatical and mechanical interference will be recommended for this course by instructors in the summer Educational Opportunity Program (EOP) or English as a Second Language (ESL) program. RHET 100 students are expected to continue with RHET 101 before taking RHET 102 or courses across the curriculum that emphasize writing. Does not satisfy all-college distribution requirement.

#### **RHET 101. BASIC WRITING II**

This writing workshop is a continuation of Basic Writing I. Students who are relatively fluent writers and have some familiarity with the conventions of academic writing but who need more writing and editing practice will be recommended for this course by instructors in the summer Educational Opportunity Program (EOP) or English as a Second Language (ESL) program. Students may be recommended for RHET 101 without having taken RHET 100. Does not satisfy all-college distribution requirement.

#### **RHET 102. WRITING WORKSHOP**

A writing workshop to help students build confidence and skill in the kind of writing expected in college. Stresses reading-writing connections, critical thinking, and analytical skills. Writing projects will be based on critical reading. Students will read different perspectives on current social issues by writers of culturally diverse backgrounds. Emphasis on revision (multiple drafts) and systematic editing for grammatical and mechanical problems. First-year students whose practice in academic writing is limited and who have considerable difficulty both in reading their own writing critically and in editing for grammatical/mechanical problems should contact the English Department to obtain an application for admission to this course.

#### **RHET 240. INTRODUCTION TO JOURNALISM**

Skills required in modern journalism. Reporting techniques. Extensive practice in elementary news, feature writing. Interviewing techniques, interview writing. Organization of modern newspaper. Law and journalism; libel, confidentiality, ethics.

#### **RHET 342. WRITING AND DISCOURSE**

Workshop in expository writing for students interested in rhetoric and already competent in the conventions of written standard English. Emphasis on problems of invention, arrangement, style and basic theories of discourse.

Not open to first-semester freshmen. Designed for majors in literature and rhetoric, but open to students in any field.

#### **RHET 344. WRITING AND SPEAKING**

Advanced instruction in expository writing and speaking to integrate language arts. Rhetorical principles underlying writing and speaking processes, unique characteristics of each mode of communication. Selecting and narrowing subjects, analyzing audiences, gathering information, organizing and developing ideas, evaluating others' communication.

#### **RHET 346. ORAL COMMUNICATION SKILLS**

Development of effective oral communication in interviews, small group discussions, formal meetings, public speeches. Theoretical principles of rhetoric and research findings; practical strategies and techniques.

#### **RHET 350. RHETORICAL FOUNDATIONS**

Nature and function of rhetoric; its theoretical bases; its historical development from classical times into the 20th century.

#### **RHET 380. FORMS OF NONFICTION WRITING**

For advanced writing student. Focus varies: personal, biographical, critical, technical and journalistic essay. May be repeated for credit. Prerequisite: CW 240 or RHET 342, or consent of instructor.

#### **RHET 440. TOPICS IN JOURNALISM**

Extensive directed practice in news gathering and news writing: interviews, coverage of public events, speeches on campus and in community. News and feature writing. Opinion writing: editorials, reviews, personal commentary. Copy-editing methods and practice. Headline writing. Prerequisite: RHET 240. May be repeated for credit if topic varies.

#### **RHET 441. NEWSPAPER EDITING**

Newspaper editing, layout, and production; copy editing; role of the editor in a daily newspaper. Prerequisite: RHET 240.

#### **RHET 443. FREELANCE MAGAZINE WRITING**

Analysis of the magazine market; writing query letters; techniques for writing for various kinds of magazines. Prerequisite: RHET 240.

#### **RHET 444. SPORTS WRITING**

Introduction to sports writing, from viewpoints of sports writer and sports-page reader; forms of sports writing, work requirements of newspapers of various sizes. Prerequisite: RHET 240.

#### **RHET 450. TOPICS IN RHETORIC**

Rhetorical theory and practice presented by periods, movements, authors, or fields. Subject and title chosen by instructor; typical are mass communications in America; modern rhetorical theory; communication, ethics, and politics; theories of persuasion; rhetoric of literature; rhetorical criticism; rhetoric, communication and culture. Prerequisite: RHET 350 or junior standing. May be repeated for credit if topic varies.

#### **RHET 455. GHOSTWRITING**

History of ghostwriting; ethical issues; implications of ghostwriting for the rhetorical critic. Effective writing through application of principles of rhetoric. Prerequisite: RHET 350.

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**RHET 491. PRACTICUM IN COLLEGE TEACHING**

*every semester, 2 credits*

Independent study by assisting in a lower-division course. Limited to seniors who meet specific department qualifications.

**RHET 495. SENIOR INTERNSHIP**

Internships offered, as available, to qualified seniors upon application. Placements in print and electronic journalism, education, law, public relations, advertising, publishing, media, etc. P/F only.

**RHET 497. INDEPENDENT STUDY IN RHETORIC**

*variable credit*

Independent project in selected area of rhetoric. Project, in written form, must be submitted by student and approved by departmental director of undergraduate studies. Open only to juniors and seniors.

**RHET 499. HONORS THESIS**

See ENG 499.

## COURSE OFFERINGS/ GRADUATE

### The English Language

**ENG 500. INTRODUCTION TO THE ENGLISH LANGUAGE**

Modern English as understood by contemporary linguists; historical development of the language.

**ENG 501. STRUCTURE OF THE ENGLISH LANGUAGE**

Prerequisite and course content designated by instructor.

**ENG 502. HISTORY OF THE ENGLISH LANGUAGE**

Prerequisite and course content designated by instructor.

**ENG 503. LINGUISTICS AND ENGLISH LITERATURE**

Prerequisite, topic, and course content designated by instructor.

**ENG 503A. METALANGUAGES**

Explores the connections between language and knowledge and language and mind; the ways in which writers relate the sounds and structures of language to notions about the human spirit and worldly fact; and the opposing views of philosophers and linguists over language as presenter or re-presenter, icon or symbol.

### Periods and Genres

**ENG 510. OLD ENGLISH LITERATURE**

Prose and poetry.

**ENG 511. MIDDLE ENGLISH LITERATURE**

Prose and poetry.

**ENG 511A. MEDIEVAL COLONIALISMS**

Investigates the formation of colonizing discourses and desires in late medieval European culture.

**ENG 512. 16TH-CENTURY LITERATURE****ENG 513. 17TH-CENTURY LITERATURE****ENG 513A. 17TH-CENTURY POETRY**

A study of 17th-century "metaphysical" poets John Donne, George Herbert, Henry Vaughan and Thomas Traherne,

particularly against meditative and contemplative backgrounds.

**ENG 514. RESTORATION AND NEOCLASSICAL LITERATURE****ENG 515. ROMANTIC LITERATURE****ENG 516. VICTORIAN LITERATURE****ENG 516A. IMPERIALISM AND 19TH-CENTURY CULTURE**

Examines colonial presence in 19th-century British literature, including its historical context, ideological assumptions and language.

**ENG 517. MODERN ENGLISH LITERATURE****ENG 518. AMERICAN LITERATURE I**

From early period to Civil War.

**ENG 519. AMERICAN LITERATURE II**

From Civil War to present.

**ENG 560 A-D. DRAMA**

A. Medieval and Early Tudor; B. Elizabethan and Jacobean; C. Restoration and 18th Century; D. Modern English and American.

**ENG 561 A-D. PROSE FICTION**

A. Backgrounds and 18th-Century English; B. 19th-Century English; C. 19th-Century American; D. 20th-Century English and/or American.

**ENG 561G. CONTEMPORARY FICTION**

Explores fiction written in the past 20 years, primarily in the U.S., but also in Canada, Australia, the United Kingdom and South America, with focus on gender and power, the intersection between history and story, and the always interesting new forms of contemporary fiction.

**ENG 562 A-D. POETRY**

A. Medieval and Renaissance; B. 18th-Century English; C. 19th-Century English and/or American; D. 20th-Century English and/or American.

**ENG 564. STUDIES IN LITERARY GENRES**

Various genres such as pastoral poetry, epic, autobiography.

**ENG 565. STUDIES IN LITERARY PERIODS**

Studies of limited scope in one period of English or American literature. Course content and prerequisites determined by instructor.

**ENG 565M. AMERICAN FICTION, 1865-1900**

A survey of representative fiction written after the Civil War, including work by James, Twain, Jewett, Crane, Norris, Freeman, Chopin, Dreiser and Chesnutt.

**ENG 565U. LITERATURE AND PERFORMANCE IN THE 18TH CENTURY**

Approaches 18th-century English literature in the context of the significance the period attached to performed behavior and performative expression.

**ENG 566. LITERARY MOVEMENTS**

Literary movements that transcend period limitations.

## ENG 567. FOLKLORE

Various aspects of folklore: folk narrative, folk custom, calendar festivals.

## Criticism and Theory of Literature

### ENG 570. INTRODUCTION TO PRACTICAL CRITICISM

Basic critical concepts and methods; application in criticism of particular works. Recommended for graduate students with little previous experience in practical criticism.

### ENG 571. PERIOD STUDIES IN CRITICISM

Issues and problems related to literary theory.

### ENG 572. STUDIES IN CRITICISM

Critics, critical approaches or problems that transcend period limitations. Course content and prerequisites determined by instructor.

### ENG 572R. INTRODUCTION TO CONTEMPORARY CULTURAL THEORY

Don't know your *objet petit a* from your simulacrum? Don't know why all these "subjects" are "split" and who's giving them the axe? Not quite sure why you should care? This course will explain all of these things and more, articulating what is at stake in the modern/postmodern debates and the turn from literary to cultural studies.

### ENG 572S. HEIDEGGER AND ARENDT

This course will explore the relationship between Heidegger's ontological inquiry into the question of being and Hannah Arendt's political inquiry into the question of the Polis, and the human community in light of the mounting representation of Heidegger philosophical writing (by important thinkers such as Jurgen Habermas) as complicitous with Nazism and anti-Semitism.

### ENG 673. SEMINAR IN CRITICISM

Single critic or critical school, or important theoretical issue embodied in work of such critic or school.

### ENG 673D. QUEER THEORY AND ITS DISCONTENTS

Focuses on "queer theory" as part of a shift from questions of identity and oppression to questions of desire and power. Also interrogates the relative stability of identity categories and notions of "desire" without qualifications.

### ENG 673M. THE DIFFERENT BODY: POSTMODERN, DISABLED, OTHERED

The notion of embodiment considered in relation to political, social, linguistic and theoretical formulations of race, gender, normalcy and disability. The course aims to rethink the way we consider issues around the fragmented body, anorexia, obesity, beauty, ugliness, hearing, visibility, mobility and related areas.

### ENG 673T. MARXIST THEORY

An introduction to fundamental concepts of historical materialism, particularly as it applies to cultural and literary theory.

### ENG 673U. THIRD WAVE FEMINISM

A look at some of the most recent writing in the academy and popular culture that defines itself as "third wave feminism." Using recent collections that frame the issues in a third wave context, exploration of the debates about victim and power feminism, pro-sex feminism,

postfeminism, sexual harassment, violence against women, welfare, Third World feminism, sexualities, multiculturalism, the role of popular culture as a force for activism and containment, the institutional debate about women's studies vs. gender studies, identity politics and media images of feminism.

### ENG 673W. THEORIES OF THE NOVEL

Examining historically how the novel was originally conceptualized when it began in 18th-century England. The theories of Clara Reeve, John Dunlop, Daniel Defoe, Samuel Richardson and Henry Fielding will be considered. Refinements of those concepts developed during the 19th and 20th centuries also will be examined.

### ENG 674. SPECIAL ISSUES IN CRITICAL THEORY AND METHOD

Prerequisite, topic and course content designated by instructor.

### ENG 674B. FOUCAULT AND SAID

Close study of the writings of Michel Foucault and Edward Said, paying attention to issues surrounding imperialism, colonialism, ethnicity and authority.

### ENG 674R. AMERICA IN THE 1960S

Attempts what Heidegger would call a "repetition," a retrieval of the actualities of the decade of the 1960s that the contemporary American cultural memory has "forgotten." Brings back into play the actuality of the decade as it manifested itself in the way the U.S. conducted the war in Vietnam and in its domestic policy in the public sphere, and in the oppositional movements (the protest against the war, civil rights, and feminist movements) and in popular culture—most notably, the emergence of rock 'n' roll as a political force.

## Authors and Works

### ENG 535. CHAUCER

### ENG 545. SHAKESPEARE

### ENG 550. SIGNIFICANT FIGURES IN ENGLISH OR AMERICAN LITERATURE

One or two writers, selected by instructor, determine course content.

### ENG 550B. FAULKNER

A study of the novels of William Faulkner, with attention paid to defining his Southernliness and to exploring the creative rootholds of his particular muse.

### ENG 550M. MELVILLE

Examines Herman Melville's literary career, in which he presented a narration of cultural contact posing the assumptions of Western civilization against those of a Pacific society that he ultimately could not comprehend. However, in posing the values of this alien society, as he understood them, against those of his own, he began a literary career that persistently questioned the ways of knowing that his own culture largely held. The course engages in this quest.

### ENG 550Q. CHARLOTTE BRONTË

Charlotte Brontë's novels read in the contexts of contemporary (mid-19th century) culture—primarily politics, religion, nationality, and gender.

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**ENG 550R. 19TH-CENTURY WOMEN WRITERS**

Focus on the works of three 19th-century British authors: Jane Austen, Elizabeth Gaskell and George Eliot. Their works will be considered in relationship to each other, to 19th-century British culture generally, and to contemporary feminist theory and criticism.

**ENG 551. MILTON****ENG 555. SIGNIFICANT WORKS OF ENGLISH OR AMERICAN LITERATURE**

Significant works, selected by instructor, determine course content.

**ENG 645. SHAKESPEARE AND CONTEMPORARIES**

Shakespeare in context of Elizabethan Jacobean dramatists.

**ENG 650. SPECIAL STUDIES IN SIGNIFICANT FIGURES**

Prerequisites, title, course description designated by instructor.

**ENG 650A. BLAKE**

Studies William Blake's evolving psychology in a context ranging from Freud, Jung, Melanie Klein and Lacan to Heidegger and Sartre. Studies Blake's pioneering feminism in a context ranging from Mary Wollstonecraft to Elaine Pagels.

**ENG 655. SPECIAL STUDIES IN SIGNIFICANT LITERARY WORKS**

Prerequisites and course content designated by instructor.

**Special Courses and Independent Studies****ENG 589. TEACHING OF COLLEGE ENGLISH**

Theory and practice of teaching composition and literature on college level.

**ENG 589A. TEACHING WRITING: DE-COLONIZING OUR PEDAGOGICAL PRACTICES**

This Internet-based, interactive course focuses on critical literacy. Students read about issues of literacy; write literary autobiographies and publish them on the Internet; and work on teaching portfolios. Topics of discussion include: assigning writing; responding to student writing; collaborative learning; evaluating writing; approaches to error; issues of power and authority; writing and teaching with technology, especially in networked classrooms.

**ENG 591. TEACHING PRACTICUM** 1-4 credits**ENG 592. BIBLIOGRAPHY AND RESEARCH** variable credit

Major tools of literary research. Lectures, practice in location of printed and manuscript materials; preparation of bibliographies on subjects of interest to graduate students.

**ENG 593. SPECIAL TOPICS**

Paleography, advanced bibliographic studies, textual criticism, principles of editing, literary iconography.

**ENG 593R. LITERATURE OF THE ASIAN DIASPORA**

Examines the literature of Asian writers who are part of a historical diaspora. Particular attention is paid to authors who write in an American and British context.

**ENG 597. INDEPENDENT STUDY** 1-4 credits

Graded or ungraded study for course credit.

**ENG 599. THESIS** 1-4 credits

Preparation of MA research thesis or MA creative writing thesis.

**ENG 640. POETRY WORKSHOP**

Techniques of poetry writing. Critical work on student's poetry. May be repeated for credit.

**ENG 641. NOVEL WORKSHOP**

Techniques of novel writing. Critical work on student's novel.

**ENG 643. ESSAY WORKSHOP**

Techniques of essay writing. Critical work on student's essays. May be repeated for credit.

**ENG 698. PRE-DISSERTATION RESEARCH** 1-9 credits/semester

Independent reading and/or research in preparation for comprehensive examinations for admission to PhD candidacy, and/or preparation of dissertation prospectus. Graded on S/U basis only.

**ENG 699. DISSERTATION** 1-12 credits/semester

Research and preparation of the dissertation.

**ENG 700. CONTINUOUS REGISTRATION** 1 credit/semester

Required for maintenance of matriculated status in graduate program. No credit toward graduate degree requirements.

**ENG 707. RESEARCH SKILLS** 1-4 credits

Development of research skills required within graduate programs. May not be applied toward course credits for any graduate degree. Prerequisite: approval of relevant program directors or department chairs.