

**Department of English**



# **Master of Arts in English**

**Program Handbook**

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## WELCOME

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On behalf of the Graduate Program Committee, we are pleased that you have chosen to pursue a Master's degree with UNO's English Program.

The post-baccalaureate program at UNO includes a Master's degree-granting program; two 15-credit hour, stand-alone certificates in Advanced Writing, Technical Communication, and one 12-credit, stand-alone certificate in Teaching English to Speakers of Other Languages (TESOL). The Department of English also offers a graduate minor of 9 hours for students enrolled in master's degree programs from other departments across the University. Non-degree students may also enroll in our courses as long as they do not exceed 9 credit hours total of non-degree work. The English master's degree must be completed within ten consecutive calendar years. Coursework older than 10 years (30 consecutive terms) cannot be used for a master's degree.

The English Department has no application deadline dates, which means that you can apply at any time. Note that the closer to the semester in which you apply, the less likely you are to get into the classes that you desire.

Once accepted to the program, you are responsible for knowing the content of this handbook. If you have any questions, please don't hesitate to contact me.

Dr. Ramón Guerra, Graduate Program Chair  
English Department  
402.554.2096 | [rguerra@unomaha.edu](mailto:rguerra@unomaha.edu)

This handbook was written by Jennifer Formo and Hillary Addison, Technical Communication Capstone students, and revised and produced by Tracy Bridgeford with continued revision from Ramón Guerra.

## Mission Statement

The English Department reflects the centrality of language to human endeavors and its effectiveness in achieving awareness of the human complexities that are part of us, our relationships, and our roles in the world.

## Graduate Student Profile

The graduate student body includes area high school teachers seeking further expertise and accreditation in their areas as well as future PhDs who will go on to national doctoral programs after graduation. English MAs also work in local business environments in Omaha and disperse to join a broad array of employment opportunities nation-wide, including grant writers, nonprofit directors, free-lance writers, writers for the popular press, editors, bloggers, grass-roots organizers, Web designers, technical communicators, proofreaders, journalists, and teachers who work both state-side and overseas. The combination of writing and critical thinking skills that the discipline of English stresses at the core of its mission prepares students well for a wide range of professional pursuits.

## ENGLISH DEPARTMENT CONTACTS

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### Graduate Program Chair

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## DESCRIPTION OF THE PROGRAM

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### Master of Arts in English

The Master of Arts degree in English is a generalist degree with some opportunities for specialization. Course offerings span a wide range of traditional and contemporary subjects, methodologies, and scholarly areas within the broader discipline of English. The UNO English faculty offer courses in general categories of American and British literature, Composition, Creative Nonfiction, Linguistics, Rhetoric, and Technical Communication.

## Graduate Course Load

To be designated as full-time, graduate students must be enrolled for at least 9 credit hours during an academic semester. Students enrolling for more than 12 hours must have the approval from the English Department Graduate Program Chair and Dean for Graduate Studies.

## Plan of Study

At the time of admission to a degree program, an individual plan of study will be sent to the student with their official letter of admission from the Dean of Graduate Studies. This individual plan of study will list all requirements for the completion of the degree program. These requirements may include deficiency courses and other provisions of admission, specific courses to be completed to graduate, and comprehensive examinations.

The Master's Program in English offers two plans of study: Option 1 Thesis or Option 2 Non-thesis (sometimes referred to as Coursework).

### Option 1 Plan of Study: Thesis

#### QUICK VIEW

**24 credits total**

+6 thesis credits

- 12 hours must be seminar-level
- Thesis topic approval & defense
- Comps

Option 1 requires successful completion of 24 credit hours of coursework, including at least 12 hours of seminar-level courses, plus a thesis (total of 6 credit hours usually taken over two semesters) on an approved topic that is accepted after an oral defense by a faculty committee. Option 1 also requires a written comprehensive examination over a designated body of knowledge prepared and judged by assigned faculty members.

Refer to the Guidelines for Preparing Theses, Thesis-Equivalent Projects, Ed.S Field Projects, or Dissertations on the Office of Graduate Studies website for more information about the approval of a supervisory

committee, proposal approval, formatting, and deadlines.

### Option 2 Plan of Study: Non-thesis (often referred to as Coursework)

#### QUICK VIEW

**36 credits total**

- 18 hours must be seminar-level
- Comps

Successful completion of 36 credit hours in coursework, including at least 18 hours of seminar-level courses, plus a written comprehensive examination over a designated body of knowledge prepared and judged by faculty members.

With approval from an advisor and the English Graduate Program Committee, students may include a minor or coursework from a related

discipline or disciplines as part of their Plan of Study.

Any changes to the Plan of Study identified in your admission letter must be approved by the student's advisor, the graduate program committee chair, and the Dean of Graduate Studies by completing the *Change in Plan of Study* form. Upon approval, the student and department/school will be notified of this change.

You can find the necessary forms on the Graduate Studies website.

## Change in Plan of Study Form

<http://www.unomaha.edu/graduate-studies/files/change-plan-of-study-form.pdf>

## Proposed Supervisory Committee Form (for Thesis/Thesis-Equivalent, EdS programs)

<http://www.unomaha.edu/graduate-studies/files/supervisory-committee-form.pdf>

## Thesis/Thesis-Equivalent Proposal Approval Form

<http://www.unomaha.edu/graduate-studies/files/thesis-proposal-approval-form.pdf>

## Possible Areas of Specialization

### Graduate Certificates

The English Department offers several Master's certificate programs that allow students to earn a credential in a focused area of study. Certificate programs may be of interest to students already in an English program and to non-traditional students from a wide array of backgrounds and programs.

Certificate Programs in Advanced Writing and Technical Communication require 15 hours of credit and the Certificate Program in Teaching English to Speakers of Other Languages (TESOL) requires 12 hours of credit chosen from a list of courses approved for a specific certificate. In most instances, all of the credit earned for a certificate can be applied toward either the Masters of Arts degree or the Bachelor of Arts degree.

Certificate Programs are administratively separate from other degree programs, however, and are administrated by Directors of the respective programs. In all cases, students are required to submit a separate application for admission to a Certificate Program. If the student has already been admitted to a program in English, however, neither additional transcripts nor an application fee is required.

### Certificate in Advanced Writing

The Advanced Writing Certificate is designed for the following students:

- Writers interested in developing and publishing their creative nonfiction;
- Graduate students in English and related fields;
- Educators seeking writing-specific training and credentials;
- Working professionals who are either currently employed or will be seeking employment as experts in written communication;
- Individuals who work in community service organizations;
- Individuals dedicated to cultural activities in the community.

### Required Course Work

A total of 15 credits from the complete list of approved courses. A minimum of 9 credits must be from courses identified as approved core courses.



### **Approved Core Courses (9 hours required)**

ENGL 8826 Autobiography  
ENGL 8846 Travel Writing  
ENGL 8866 Modern Familiar Essay  
ENGL 8966 Narrative Nonfiction  
ENGL 8850 Seminar: Spiritual Nonfiction  
ENGL 8870 Seminar: Publishing Nonfiction  
ENGL 8890 Seminar: Experiments in Creative Nonfiction

### **Certificate in Technical Communication**

The Technical Communication Graduate Certificate is offered through the Department of English in conjunction with the School of Communication. All courses are cross listed and may be taken under either or both course numbers.

The Graduate Certificate in Technical Communication is designed for graduate students and industry professionals seeking a foundation in the theory and practice of Technical Communication. This foundation provides students with the kind of competencies expected from technical communication professionals, including writing, design, editing, and technology.

The Technical Communication Certificate is designed for the following students:

- Part- and full-time UNO students pursuing graduate degrees, who are seeking a cognate area outside, but relevant to, their primary program of study;
- Industry professionals seeking to develop the knowledge and skills for a career in Technical Communication; and
- Business or technical professionals seeking to enhance their employment opportunities through a professional development program.

### **Required Course Work**

The Graduate Certificate in Technical Communication consists of 4 core courses (12 credits) and one elective (3 credits) for a total of 15 credits. These credits can consist of a combination of English and Communication credits.

Although each course lists graduate standing as the only prerequisite, students should be aware that the program director strongly recommends taking the courses in the order they appear.

### **Core Courses (12 credits)**

ENGL/JOUR 8816 Digital Literacies for Technical Communicators  
ENGL/JOUR 8836 Technical Communication  
ENGL/JOUR 8856 Information Design for Technical Communicators  
ENGL/JOUR 8876 Technical Editing Other Approved Courses  
ENGL/JOUR 8896 Capstone Course in Technical Communication  
SPCH 8156 Communication Training & Development Skills  
SPCH 8196 Communication Training and Development Skills  
SPCH 8536 Cross-Cultural Communication

## Portfolio Requirement

Students are required to assemble a portfolio representing their achievement in the five courses (15 credits). The portfolio will contain at least one writing sample/project from each course and will be reviewed by the Technical Communication program coordinator and one other member of the Graduate Faculty from the English department or School of Communication. Faculty teaching these courses will be aware of this portfolio requirement and will assign work that can be used as part of the portfolio (e.g., a report, user's manual, web site, etc.).

## Teaching English to Speakers of Other Languages

The Department of English offers students the opportunity to obtain a Certificate in Teaching English to Speakers of Other Languages. Completion of these requirements does not certify a graduate to teach in Nebraska public schools. Instead, it is an academic credential meant for teachers already certified in other areas, for people who plan to teach in venues other than public schools, and for anyone who works in some capacity with non-native speakers of English.

### Admission Requirements

Program-Specific Requirements:

- Bachelor's degree
- An Introduction to Linguistics course is required. Equivalent course(s) from other institutions will be considered.
- Students in the College of Education should meet with the certification director to plan a program of study.
- All students whose language of nurture is not English must demonstrate oral and written mastery of English as certified by the Department of English. The Department of English requires non-native speakers of English to have a TOEFL score of 600 (paper-based), 250 (computer-based), 100 (internet-based), 8 IELTS, or 68 PTE to be eligible for conditional admission.
- If an applicant has been admitted to the MA in English, an application fee and transcripts are not required.

### Certificate Requirements

This is a 4 course, 12 hour graduate certificate. Students may not repeat any courses already taken at the undergraduate level. Students are encouraged to take more than the minimum required. All courses must be taken at the graduate level. The Linguistics faculty strongly recommends that all TESOL certificate students achieve an oral and written proficiency in a second language.

#### Required Course:

- ENGL 8656 Structure of English

#### Select one of the following:

- FLNG 8030 Seminar: Second Language Acquisition Theory
- ENGL 8740 Seminar: Discourse, Culture, and Power

**Select one of the following:**

- ENGL 8770 Seminar: L2 Composition Pedagogy
- FLNG 8040 Seminar: Assessment & Curriculum
- TED 8006 Special Methods in the Content Area

**Select one of the following:**

- ENGL 8020 Seminar: College Writing Instruction
- ENGL 8756 Composition Theory and Pedagogy
- ENGL 8775 Writing Center Theory, Pedagogy, and Research
- ENGL 8780 Pedagogic Field Experience
- FLNG 8020 Seminar: FL/TESOL Research

**Substitutions:**

Under special circumstances, the TESOL Certificate Director may approve up to six hours (6 hrs.) of substitutions from the following list:

- ENGL 8006 English Internship
- ENGL 8030 Field-Based Research Methods
- ENGL 8696 Topics in Linguistics (Topic must be “Rhetoric of the Sentence”)
- ENGL 8886 Community Service Writing
- TED 8250 Assessment for the Classroom Teacher

## **Graduate Minor in English**

The English department offers a graduate minor in English. Students may fulfill the requirements for the minor by successfully completing nine hours of graduate coursework in English.

Students currently enrolled as Master’s degree students in disciplines other than English are eligible to pursue a Graduate Minor in English, after securing permission from their advisor and the Graduate Program Chair. Successful completion (with a B average) of nine hours of graduate coursework in English is sufficient to earn the Minor, without any additional requirements or stipulations imposed by the program in English. Students should check with their home departments for any additional requirements that may need to be met.

In some cases, the nine hours of coursework required for the minor can substitute for nine hours of requirements in the student’s home Master’s program. Students are urged to check with their home Graduate Program Chairs to confirm this possibility for their specific situation.

Students taking nine hours in a single department—or in an interdisciplinary area such as Medieval/Renaissance Studies—may be eligible for a minor in that area, which will be conferred upon graduation. Students must, however, apply for the minor to be recognized.

Students pursuing a Minor need to alert the Graduate Studies Office of their intentions by filling out a *Change in Plan of Study* form before graduating. This form can be found on the Graduate Studies website (<http://www.unomaha.edu/graduate-studies/>). Minors will appear on student transcripts.

## Minors Outside the Department of English

With the permission of the Graduate Program Chair, students are free to take courses outside English. Up to nine hours of coursework toward the MA degree may be taken at UNO outside English, when those courses are coherent with the student's learning and program objectives.

### Interdisciplinary Minor in Medieval and Renaissance Studies

A minor in Medieval/Renaissance Studies will require a minimum of 18 credit hours at the 3000 or 4000 level. Students must take one course from at least three of the four areas listed below. The remaining courses may be taken from any of the areas as independent studies although not more than three credits of independent study work may be used to fulfill these requirements. A grade of C or above will be required in each course that a student wishes to apply toward this minor.

In addition to the above requirements, students must present two years of college work in one of the following foreign languages or the equivalent thereof, as determined by the Department of Foreign Languages and Literature: French, German, Italian, Latin (classical or medieval), Russian, Spanish.

For more information, see <http://www.unomaha.edu/mrs/>

## APPLYING TO THE ENGLISH GRADUATE PROGRAM

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To be admitted to graduate study in English, students should have completed at least 18 credit hours in undergraduate English courses above the first-year level with an average grade of "B" (3.0 on a 4.0 scale) or above. When calculating the GPA, we count only courses taken in English. In addition to the GPA, international applicants must score at least 600 on the paper-based TOEFL examination, 250 on the computer-based TOEFL, 100 on the internet-based TOEFL, 8.0 on the IELTS (International English Language Testing System), or 68 on the PTE (Pearson Test of English) in order to be eligible for unconditional admission.

To apply, go to <https://www.unomaha.edu/admissions/apply/index.php> and complete an application. There is a one-time application fee of \$45. You will need to request one official transcript from all previous institutions you attended (except UNO) to be sent to the Office of Graduate Studies. Be prepared to attach your statement of purpose. Graduate Studies will not forward any application to a Graduate Program Chair (GPC) until all documents are submitted.

International students must complete an International Graduate Application and submit all supporting documentation to the Office of International Studies and Programs.

## Admission Status

There are three categories for which a student may be admitted to the Master's Program in English:

- **Unconditional** admission status may be granted to students who are considered fully qualified to undertake a program toward a graduate certificate or master's degree. These students generally have an undergraduate degree or minor in English or at least 18 credits of English credits.
- **Provisional** admission status may be granted to students lacking one or more requirements, for example, less than 18 hours in undergraduate English courses above the first-year level, a bachelor's degree in a related discipline, or with a lower GPA. If your admission is provisional, you will be required to fulfill certain requirements before registering for any graduate classes. Provisional requirements could include one or more of the following conditions: additional undergraduate work, 3.0 GPA in your first 9 credits of graduate work, and/or meet with the Graduate Program Chair to review your work.
- **Unclassified** admission or Non-Degree status is typically reserved for non-degree students taking graduate coursework for professional growth (e.g., certification renewal), for personal growth or interest, or readmission circumstances.

Applications are evaluated by the Graduate Program Chair (GPC), who reviews all previous transcripts, calculates only English undergraduate credits to determine the required 3.0 GPA, and reads the statement of goals. From this evaluation, the GPC determines the applicant's admission status.

## TEACHING ASSISTANTSHIPS (TAs) IN ENGLISH

Teaching assistants are graduate students trained and mentored to teach first-year writing and to work as consultants in the University's Writing Center. New TAs attend a spring meeting during finals week and a two-week orientation held during the second and third weeks of August when members of the Department of English provide TAs with a thorough introduction to teaching first-year writing at the university level. During their first fall semester, teaching assistants also enroll in a seminar that provides theoretical and on-the-job support

The Department of English solicits applications for Teaching Assistantships once annually, in early February, and the Graduate Faculty makes recommendation for appointments by early March. The deadline for receipt of all application materials is usually the second Friday in February.

## Application Requirements

After applicants have completed their initial application to graduate study at UNO, the Department of English will receive their post-secondary transcripts and any other relevant documents directly from the Office of Graduate Studies.

TA application materials should all be sent by postal mail directly to

Dr. Ramón Guerra  
Graduate Program Chair  
University of Nebraska at Omaha  
6001 Dodge Street  
Department of English  
ASH 192  
Omaha, NE 68182-0175

Although less ideal, application materials may also be sent as email attachments to *rguerra@unomaha.edu*.

## Application Materials

In addition to any materials requested by Graduate Studies, all applications for teaching assistantships should include the following documents:

- **Application cover letter indicating interest in a teaching assistantship.**
- **Statement of purpose** of 500–1000 words, detailing the applicant’s ambitions in the graduate program and his or her motivation for pursuing the teaching assistantship. In addition, this statement should convey some sense of the applicant’s identity and philosophy of learning.
- **Writing sample or samples** of academic or creative non-fiction prose by the applicant totaling 10-20 pages in length. The sample(s) should reflect the applicant’s best writing, demonstrating a cohesive argument and/or sustained thematic focus and excellent control over syntax and style.
- **Three letters of recommendation** from past teachers or anyone else reasonably able to offer an objective assessment of the applicant’s writing, critical reasoning skills, and promise as a teacher. These letters should be sent to the above address directly by the recommenders, along with waiver forms.
- Either **GRE** (Graduate Record Examination) or **MAT** (Miller Analogies Test) scores sent directly to UNO from the testing entities.

See <http://www.unomaha.edu/college-of-arts-and-sciences/english/files/documents/engl-ta-application%202017.pdf> for Frequently Asked Questions about teaching assistantships.

## Length of Appointment

A teaching assistantship is awarded for one year and is renewable for a second year, based on successful performance during the initial appointment. In very rare circumstances, a TA may request a third year of support.

## Course Load

Teaching assistants are expected to carry a minimum of six graduate hours in each of the fall and spring semesters; however, graduate assistants working in the summer semester are not required to be concurrently enrolled. The Department of English *strongly* recommends that teaching assistants take only six hours each semester.

Graduate assistants may not register for more than 12 semester hours without approval from both the Graduate Program Chair and the Graduate Dean. The graduate assistantship will not pay for more than 12 semester hours a semester.

## Compensation and Benefits

Teaching Assistants are on special appointment by the Graduate Studies Office and receive the following compensation and benefits:

- Approximately \$12,200 annual stipend
- Tuition remission
- Office space
- Faculty/Staff parking privileges

## GRADUATE COURSEWORK

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### Required Coursework for All Students



#### **8010 Seminar: Literary Research**

Note that this course is required of *all* master's students and should be taken within the first 9-15 credit hours of graduate study.



#### **8030 Seminar: Field-based Research Methods in English Studies**

Note that this course is required of *all* master's students and should be taken within the first 9-15 credit hours of graduate study.

### Additional Required Coursework for Teaching Assistants



#### **8020 Seminar: College Writing Instruction**

This course is required of *all* teaching assistants and must be taken during the first semester of graduate study. A two-week orientation held in August is also required as part of these credits.

## Seminars

At least half the courses taken by graduate students must be seminar courses (see Course Descriptions in **Appendix B**). Seminars end in a "0" (zero) and dual-level courses end in a "6" (six). The following English seminars vary in emphasis and may be repeated for credit: 8100, 8200, 8400, 8500, 8600, 8800, 8900, and 9120.

## Transfer Credits

Up to one-third of the coursework required for the master's degree may be accepted from an accredited institution if those courses were not applied to a degree previously awarded and have been taken within the last six years. Requests for transfer credits are determined by the Graduate Program Chair and the Dean of Graduate Studies. All transfer credit must have a grade of B (3.0) or higher.

## Independent Studies

Occasionally, students may want to study a topic not offered in the regular curriculum. For these rare circumstances, the English Department offers independent study credit, which is counted as seminar credit. This option should be considered only for special circumstances. It requires an independent study contract obtained from the English Department main office that outlines the readings, assignments, and deadlines agreed to by the student and faculty member. This contract must also be signed by the department chair.



**Note** that faculty members who agree to participate in an independent study are not compensated for their time and effort. Please be considerate when asking faculty to participate.

### Current Language on IS

Independent Study (ENGL-8900) is reserved for special circumstances when there is no course in the current rotation that covers the targeted material and if faculty have the time, inclination, and expertise to take on the extra demands of working one-on-one with the student requesting an Independent Study.

English graduate students are eligible to take Independent Study if they have admission to candidacy and have no outstanding incompletes. Students who wish to embark on Independent Study should work closely with a faculty member who will agree to direct their study. Students are limited to a total of six credit hours of Independent Study. Independent Study is rarely available to students outside of the English Department and is never available for general education courses offered on a regular basis.

A student who successfully appeals to a faculty member to direct an independent study will need to submit the appropriate form found on the Department of English website at <http://www.unomaha.edu/college-of-arts-and-sciences/english/about-us/Forms.php>. Only after the contract has been received and signed by the department chair will the student be given a permission number to enroll in the Independent Study credit for the given semester.

### Catalog Description

ENGL8900 Specially planned readings in a well-defined field of literature or language, carried out under the supervision of a member of the graduate faculty. Designed



primarily for the student who has need of work not currently available in the departmental offering and who has demonstrated capability of working independently. May be repeated for credit once. Formerly ENGL8980. Credits: 1-3 Prereq: Graduate, permission of instructor, admission to candidacy, and no "incompletes" outstanding.

## COMPREHENSIVE EXAMS (COMPS)

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Comprehensive exams cover a body of knowledge as identified by a specific academic area. Comps are written by two faculty members from the area identified who evaluate the student's answer and determine the grade. The master's program offers comprehensive exams in the following areas:

- American Literature
- British, Irish, and Commonwealth Literature
- Creative Nonfiction
- Language Studies (Choose two areas from Composition, Rhetoric, Linguistics, Technical Communication)
- Linguistics

All graduate students are required to take comprehensive exams. Exams are held twice a year on the first Saturday in November (Fall) and the first Saturday in April (Spring). Students must sign up by **the second Friday of the semester in which they intend to take comps**. At this time, students will be asked to identify the reading list from which they choose to take the comprehensive exams.



**Note** that students should request the sign-up form from the department staff assistant and complete Part 1 in the office. The staff assistant will then request the appropriate signatures from designated faculty members. Students should, however, connect with comps readers by letting them know they have submitted the form.

### Reading Lists

Reading lists for each area listed above are available in **Appendix C**. A list of examiners for the next couple of years is available in **Appendix D**.



**Note** that the listed reader may change due to professional leave, illness, or other circumstances.

### Comprehensive Exams Mandatory Information Meeting

A *mandatory* Comps information meeting is typically held about one week after the sign-up deadline. The purpose of these meetings is to provide examinees with information about the logistics of the comps process and procedures. Students are welcome to attend one or more of these meetings during their first year of graduate school.

## Planning and Preparing for the Exam

### Signing up for Comps

To take the comprehensive exams, students must sign up by the second Friday of the semester in which they intend to take comps. The Comprehensive Exams form is available from the department staff assistant. Students should complete Part I of the form and submit to the staff assistant.

### Seeking Advice

Before you choose a list, it is a good idea to confer with one or more faculty members in the content area chosen. (See **Appendix D** for a list of comps readers. See **Appendix A** for a list of faculty research areas.) Students should arrange to meet with relevant faculty and ask what expectations they have and what advice they can give for successful preparation and performance on the exam. We caution you against choosing a list for which you have no background and recommend that you choose a list in which you have had significant coursework (6 credits).

### Choosing a Reading List

Ideally, students should choose a list for their exam in the first or second semester of enrollment in the program. Because the lists involve an intensive degree of reading and study, they cannot ordinarily be mastered in a single semester or even in a single year, especially given that in most cases the list readings will not be covered, or only partially covered, through coursework. As a background activity, students must take care to give themselves enough time to work their way through the reading lists before the semester in which they plan to take the exam.

We recommend that students begin working through the readings on their chosen list (see **Appendix C**) at least one year before signing up for comps. Remember that not all readings listed are covered in courses. Reading, alone, is often not sufficient to take comps. Prepare notes and summary sheets that will help you synthesize the critical aspects of the texts and list examples from a text that will support those critical statements.

### Forming Study Groups and Sharing Notes

Identifying others in the program who are also studying your chosen exam list and then forming study groups that meet on a routine schedule is a good way to prepare for the exam. The English Graduate student listserv is an excellent place to inquire about others who may be willing to form such a group ([englgrads@lists.unomaha.edu](mailto:englgrads@lists.unomaha.edu)). Discussing and debating insights with others is crucial for helping students formulate and better understand their thinking about a given text. Also, forming groups can be a way to divide the labor for generating summary notes, which can then be shared to supplement the common activity of reading. Getting notes from students who have already taken the exam or are further along in their study is also a good idea.

### Practice Exams and Simulating the Exam Environment

Students should spend some of their preparation time on practice questions that they generate themselves or take from past exams. Simulating the exam environment as closely as possible will help students grow more comfortable with the time constraints of the exam and allow them to

discover the right pacing for conceiving, outlining, and executing an exam answer in a fixed period of time (usually 60 or 90 minutes per question).

## **Exam Logistics**

Everyone takes the exam on the same day no matter which list they chose. The exam questions will be made available for students on the Thursday before the scheduled exam from Jill in the English main office. The exam is held one Saturday each semester from 9:00 a.m. to noon in ASH 181, which is a computer classroom. You should arrive 15 minutes before the exam begins to get settled in. Exams will be typed and printed out before you leave. You cannot take the exam with you or send yourself a digital copy. You will be given a clean copy of the reading lists you chose along with the exam questions. Internet access is forbidden.

You may bring blank sheets of paper and something to write with. Students taking the Language Studies exam (but only for the Rhetoric, Composition, or Technical Communication areas) or the Creative Nonfiction exam will be allowed to have notes and texts with them. These materials are limited to texts from the Rhetoric, Composition, and Technical Communication or Creative Nonfiction comprehensive lists and/or your own notes.

You may get up and go in and out as necessary without permission for a drink or to go to the bathroom.

## **Exam Structure**

The three-hour exam is usually made up of four essay questions from which students choose to answer two. There may be restrictions about which texts a question will ask you to address. Once the exam is completed, it is collected and distributed to the examining faculty, who have about a week to assign a grade to the exam. Assignable grades are Pass, High Pass (for extraordinary performance), and Fail. If a student fails the exam, they must arrange to re-take the exam in a future semester.

## **Grading**

Two examining faculty evaluate the completed examination and assign a grade of High Pass, Pass, or Fail. If they do not concur regarding a passing grade, a third reader will be asked to evaluate the completed examination with a deciding vote. Students may re-take the exam once in a future semester.

## **Notification of Results**

Students will be notified of their grades in a letter from the Department. Grades are only released when ALL exams have been graded. No grades may be released prior to this official notification.

## THESES

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### **Overview of Thesis**

The thesis is normally the last step of your progress through the program. For students choosing *Plan of Study Option 1: Thesis*, completing a thesis involves four major steps:

- Securing a thesis director and topic
- Completing and submitting the proper forms to register your committee and your proposed topic:
  - *Proposed Supervisory Form*
  - *Thesis/Thesis Equivalent Approval Form*
- Completion and oral defense
- Submission of *Report on Completion of Degree Form*.

### **Nature and Length of Thesis**

Quality is more important than quantity. Thesis directors and students will determine together the specific guidelines for individual thesis projects with the following parameters in mind. The scholarly/critical thesis should be about 40-60 pages long; theses for the concentration in creative nonfiction should be about 60 pages long and must provide a critical introduction or critical prospectus. The scholarly/critical thesis may fall within any of the several emphases of the program according to the inclinations of the student and director. Experience shows that, almost invariably, the more carefully limited and defined a topic is, the more successful the finished product will be. It is advisable to communicate general and specific expectations with thesis directors and/or the graduate program chair.

### **Choosing Thesis Director and Topic**

Students must first secure a thesis director with whom the student will define a topic and put together a committee. The thesis director must be a graduate faculty member from English. It is advisable to find a thesis director and settle on a topic as early as possible. Students who choose the thesis option should expect to have a thesis director and topic at least two semesters before the anticipated graduation date.

Students may go about selecting a director and a topic in any of several ways. They may already have a topic in mind, growing out of their undergraduate studies or independent interests. In that case, they should seek out the faculty members whose fields of specialization would qualify them to supervise the thesis. In addition to the director, the thesis committee must include at least one additional graduate faculty member from English and one member from outside the department. The outside member must be at UNO or in the University of Nebraska system. Once all members of the thesis committee have agreed to serve on the student's committee and the topic of the thesis has been defined, students should proceed to the next step: completing and submitting the proper forms to register for the thesis project.

### **Process of Registering for Thesis**

Once the committee and topic are established, students then need to complete and submit two forms to Graduate Studies to register for the thesis project. The first form is the *Proposed Supervisory Committee Form* available on the Graduate Studies website at:

- [www.unomaha.edu/graduate-studies/files/supervisory-committee-form.pdf](http://www.unomaha.edu/graduate-studies/files/supervisory-committee-form.pdf)

Each member of the committee *as well as the English Department Graduate Program Chair* must sign this form. Once all signatures are collected, the form should be submitted to Graduate Studies. Once this form is signed by the Graduate Program Chair, the English Department will give you a permission number to register for thesis credits (ENGL 8990). A permission number cannot be granted until a copy of this form is submitted to the Department.

The second form will need to be completed and submitted once a topic for the thesis has been established. This is the *Thesis/Thesis Equivalent Approval Form* which is available on the Graduate Studies website at:

- [www.unomaha.edu/graduate-studies/files/thesis-proposal-approval-form.pdf](http://www.unomaha.edu/graduate-studies/files/thesis-proposal-approval-form.pdf)

This form identifies the topic to be studied. This form does not require the Graduate Program Chair's signature but must be submitted to Graduate Studies. Be sure to make a copy of the form for your file in the English Department.

### **Completion and Defense of Thesis**

The schedule for drafting and reviewing during the research and writing of the thesis is determined by the student and their thesis director/committee on an individual basis. Once the thesis is completed, the student must schedule a defense of their thesis with their director and committee members. It is important to note that all grades for and final submission of theses must be submitted to Graduate Studies approximately three weeks before graduation each semester; students should plan their thesis defense accordingly. After the thesis has been defended and approved, the committee needs to sign the *Report on Completion of Degree Form* available on the Graduate Studies website at:

- [www.unomaha.edu/graduate-studies/files/report-completion-degree-form.pdf](http://www.unomaha.edu/graduate-studies/files/report-completion-degree-form.pdf)

This form needs to be submitted to Graduate Studies for the Graduate Dean's signature after each committee member has signed it. Be sure to make a copy of the form for your file in the English Department.

## INTERNSHIPS

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Whether graduate students intend to go on to additional graduate work or secure a position in industry, completing an internship can benefit their course of study. UNO offers several kinds of internships positioned in various industries and focused on tasks such as writing, editing and document and web design. For more information, see the *English Internships* handbook available at <http://www.unomaha.edu/college-of-arts-and-sciences/english/student-opportunities/internships.php>. You may also direct questions to Dr. Joan Latchaw, English Internship Director, at 402.554.3309 or [jlatchaw@unomaha.edu](mailto:jlatchaw@unomaha.edu).

## GRADES

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### Grade Point Average

If you have been admitted to UNO for graduate study in English, we expect more and better academic work from you than is required for undergraduate degrees. You must maintain an overall GPA of B (3.0) or higher in all graduate coursework taken as a part of their degree or certificate program. Students who receive a C during the first nine hours of graduate study will be placed on academic probation. A subsequent grade of B- or below may result in dismissal from the program.

### Grades of Incomplete

If you request an incomplete grade ("I") in a course, the instructor decides if the grade is appropriate. To be eligible, you need to have completed the major requirements of the course and to have serious, unavoidable circumstances that prevent you from finishing the remaining requirements. Reasons, such as a course is more work than you expected, is an example of an unacceptable excuse.

### Petitioning for Reinstatement Policy for the English Graduate Program

Students in the graduate program in English shall comply with and be subject to all Quality Standards published by the University of Nebraska Omaha's Office of Graduate Studies, including appeal policies and procedures (such as grade appeals).

Students who have been dismissed from the graduate program in English due to poor academic performance or other academic dismissible action may submit a written petition for reinstatement to the program's Graduate Program Committee via its Graduate Program Chair. Poor academic performance is defined as 1) earning three C/C+ grades or 2) one grade of C- or lower, or 3) receiving a grade of U (unsatisfactory) or Fail. An example of another academic dismissible action would be failure to complete the program within a 10-year time limit.

Upon receiving a petition for reinstatement, the Graduate Program Chair will forward the request to the GPC, who will evaluate the student's written petition for reinstatement. As part of the reinstatement petitioning process, the GPC reserves the right to examine the student's academic record and reserves the right to contact any previous instructors who have taught the

student. This information may be used by the GPC in the reinstatement decision. Information provided by previous instructors will not be shared with the student.

Reinstatement is a privilege and not all students who are dismissed will be reinstated. Students who have petitioned for reinstatement may not enroll in any courses for graduate credit while the petition is under review. Students who have been reinstated will serve a probationary period of the GPC's discretion and must satisfy the probationary conditions specified by the GPC. In addition to probationary conditions, reinstated students may be subject to additional reinstatement conditions as specified by the GPC. These reinstatement conditions may include retaking one or more courses in which the student must earn a grade of "B" (3.0) or higher though the exact grade requirements for repeated courses may in fact be higher than "B" (3.0). Students not achieving the probationary or reinstatement conditions will be automatically dismissed.

## ADVISING

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Upon acceptance, graduate students are required to meet with the Graduate Program Chair (GPC) for an initial meeting about the program expectations. A "Program Information Hold" will be placed on your MavLINK account that can only be removed by the GPC. This is a one-time hold that will be removed after meeting with the GPC.

A second "Advising Hold" will also be placed on your account every semester to be removed by your advisor. You will be assigned an advisor upon admission and notified of that advisor's name in your acceptance letter from the Office of Graduate Studies. Advisors can assist with flag removal during class registration and provide guidance for students. For advising consistency and continuity, you should make every effort to meet with your assigned advisor well before registration.



**Note** that faculty members are on nine-month contracts and may not be available for advising during the summer months. During the summer, you may contact the Graduate Program Chair or Mr. Dustin Pendley by phone (402.554.3476) or by email (dpendley@unomaha.edu).

You may change your advisor at any time. Upon agreement with your new advisor, contact the department staff assistant in the main office (ASH 192C) or by phone (402.554.3636).

## SCHOLARSHIPS AND AWARDS

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English graduate students are eligible for various scholarships and awards. In some cases, students are nominated by the graduate faculty for competitive awards. In other cases, students are invited to apply for awards. English graduate students have been awarded more than one of these awards.

A list of graduate student awards with links to appropriate form is available on the following website: <http://www.unomaha.edu/graduate-studies/financing-your-degree/scholarships.php>.

## Helen Hanson Outstanding Graduate Student Award

Every year, the graduate faculty recommends two outstanding graduate students to the Dean of Graduate Studies to be considered for the Helen Hanson Outstanding Graduate Student Award. These students compete with other graduate students across campus for the award. Nominations are solicited from faculty, students, and administrators and are based on students who are outstanding in their academic performance and professional roles.

### Requirements

To qualify for this award, graduate students must

- Be nominated by the English department,
- Have completed 18 graduate credits within a UNO graduate program,
- Have 3.75 or higher graduate GPA,
- Have no outstanding incomplete grades,
- Submit a vita and a writing sample to the Graduate Program Coordinator to be included in the submission packet,
- Have not graduated prior to the spring semester in which the nomination is made.

## Presidential Graduate Fellowship: Master's Students

The University of Nebraska at Omaha has been granted two fellowships for graduate students with funds available through the University of Nebraska Foundation. The fellowship stipend is \$12,000.00 plus tuition remission for master-level students and \$15,000.00 plus tuition remission for doctoral students.

Students selected for these prestigious fellowships are expected to devote all their time to their graduate studies during the tenure of the award and will not be allowed to have other employment, including assistantships. Students who accept these fellowships should be aware they may not be eligible for federal loan monies.

### Requirements

- Must have completed 12 graduate hours within a graduate degree program,
- Nomination by department/school (one person),
- A graduate GPA of 3.75 within the student's present program,
- Unofficial up-to-date transcript,
- 3–5 letters of recommendation.

### Procedure

Each graduate department/school may submit the name of no more than one nomination for the award. With the name of the nominee, the department/school should submit a resume and at least three, but no more than five, letters of recommendation that address the selection criteria; at least one letter should be from a member of the graduate faculty of the nominee's own department/school. The nominated student must submit an unofficial transcript. Other



documentation that conforms to the criteria for selection also may be submitted at the discretion of the department/school.

All nominations and accompanying documentation must be in the Office of Graduate Studies by February 28. The final selection of the fellowships will be announced by the Dean for Graduate Studies no later than July 2.

The Selection Committee for the Presidential Graduate Fellowships will be the Graduate Scholarship/Fellowships Committee.

At no time will a faculty member on the Graduate Scholarship/Fellowship Committee advocate a nominee from his or her own department/school.

The Graduate Scholarship/Fellowship Committee shall recommend to the Dean for Graduate Studies its selections, consisting of two students plus an alternate.

The vote will be by written ballot, to be submitted directly to the Dean for Graduate Studies.

It is understood that the Graduate Scholarship/Fellowship Committee's recommendation to the Dean is advisory. The Dean may select other recipients or another alternate from among the nominees as she or he sees fit, but in the event this occurs, the Dean shall provide the Graduate Scholarship/Fellowship Committee with his or her rationale.

## **Summer Graduate Scholarship**

### **Amount of the Award**

\$1,000.00

### **Guidelines**

Students who have an outstanding academic performance and potential are encouraged to apply.

### **Eligibility**

- Must have completed twelve graduate hours within a graduate program,
- Currently enrolled in at least three graduate hours (at the time of application) or a candidate for a doctoral degree at the time of application,
- A graduate GPA of 3.75 or higher,
- Two to four letters of recommendation.

### **Selection Criteria**

The following will be considered in evaluating the applicants for the Scholarships:

- Outstanding academic performance and potential,
- Published papers/studies (basic or applied research) and presentations to disciplinary or professional organizations,
- Outstanding professional work in practicum or agency settings, if applicable,
- Community and professional service as a graduate student or volunteer,

It is not expected that every applicant must satisfy all the above criteria. Applicants will be judged on the quality of their performance in those areas appropriate to their discipline or profession.

## Regents Tuition Waivers

Each year the Regents of the University of Nebraska make available funds, in the form of the Regents Tuition Waiver (RTW). Funds are limited and will be used to recruit highly qualified students. Students applying for admission to a graduate certificate or degree program at UNO are eligible for an RTW's for one academic year with an additional year available to students who maintain a 3.0 GPA. The final decision regarding whom to recommend shall be made by the department/school graduate program committee chair (GPC).

Nominations should be submitted on behalf of eligible students by the department/school graduate program committee (GPC). Nominations should include the following: a letter of support from the GPC that addresses the strengths of the candidate, what will the candidate bring to the program, and a copy of the candidate's resume or vitae. If nominating more than one candidate, The GPC should list student names in rank order. Evaluations will be conducted by the Dean for Graduate Studies. Awards will be based, in part, on the likelihood they will contribute to other highly qualified students choosing UNO for graduate study. The value of a diverse student body will also be taken into consideration in these evaluations. Thus, with an applicant's permission, programs may indicate gender and/or ethnicity of applicants. Awards will be made to students applying for part-time as well as full-time status. Tuition waivers under this program may be used only for graduate courses in the student's program.

Further restrictions on the use of these waivers include:

- RTW's cover the cost of resident tuition. Students subject to nonresident rates must pay the difference between resident and nonresident tuition rates.
- The maximum waiver available in the fall and spring semesters is equivalent to the resident tuition cost for nine graduate credit hours. For the summer semester, the maximum waiver available is equivalent to the resident tuition cost for six graduate credit hours. If you withdraw from a course, you will be charged for the course.
- Tuition waivers cannot be applied toward the cost of undergraduate courses, non-credit courses or audited courses.
- Tuition waivers can be used for courses on other campuses of the University of Nebraska as long as the student is simultaneously registered for at least three graduate credits at UNO. A student wishing to take graduate courses on another campus should complete an intercampus form available at [https://intercampus.nebraska.edu/pre\\_inter\\_campus.aspx](https://intercampus.nebraska.edu/pre_inter_campus.aspx) and obtain a voucher from the Office of Graduate Studies giving approval for the courses to be taken and stating the exact number of graduate hours involved.

## Graduate Thesis Scholarship

Any UNO Graduate Scholarship will be confirmed from student records in the UNO Office of Graduate Studies. If you are uncertain whether your records are accurate, you may ask the staff in the office to check them for you.

The application for the scholarship must include recommendations from at least two, but no more than four, persons who are familiar with your academic or professional performance and potential. More information and the application forms for the recommendations are available online at <http://www.unomaha.edu/graduate-studies/files/Graduate%20Thesis%20Scholarship%2010-7-15.pdf>

Amount to be awarded

\$1,000.00/student in the Spring semester

### Guidelines

Enrolled in a UNO master's thesis program

### Requirements

- Must have completed 15 graduate hours within a graduate degree program,
- 3.75 or better graduate GPA,
- 2–4 letters of recommendation addressing the quality of the thesis,
- Advisor's approval of the thesis topic via submission of signed thesis proposal form,
- Applicant must provide a one page statement of significance of the project

Previous thesis scholarship recipients are ineligible. Recommendation is made by Graduate Scholarship/Fellowship Committee

## Elton S. Carter

Every year, the Elton. S. Carter Award is given out in recognition of excellence in thesis work.

### Amount Awarded

Determined by funds available

### Requirements

- Must have graduated in the fall semester of the previous year or during the spring or summer semester of the current year,
- Must have completed a thesis,
- Nominated by department/school (one nomination per department/school),
- Due to the Office of Graduate Studies in September. (See the Office of Graduate Studies website for current dates.

### Selection made by

Elton. S. Carter selection committee

## Forms Available

Information Form to be completed and submitted with the rest of the material.

## Funding for Graduate Student Research & Travel Support

An essential part of every graduate program is learning to use the tools of research, both scholarly and applied. Graduate students seeking funding for a research project should first inquire whether their department or college has funds available for that purpose.

Information on other sources such as the University Committee on Research & Creative Activity and funding agencies outside the University can be obtained from the Office of Sponsored Programs and Research, 203 Eppley Administration Building. For travel support contact Nicole Kersten via email at [nkersten@unomaha.edu](mailto:nkersten@unomaha.edu).

## NETWORKING OPPORTUNITIES

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### English Graduate Organization (EGO)

The English Graduate Organization is a body that represents graduate student interests to the faculty and department. In addition to social events and other networking opportunities, EGO nominates a graduate student for service on the Graduate Program Committee.

### Study Abroad Program

Information on the Study Abroad program can be found at the following website:

<http://world.unomaha.edu/index.php?page=studyabroad>.

### Listserv

Upon acceptance, you are encouraged to join the graduate student listserv. This listserv is used to communication with graduate students. The listserv communicates news and events that affect English graduate students, such as notifying students of internships, social events, conferences, and especially deadlines for scholarships, awards, and other honors. This list is moderated by Mr. Dustin Pendley. You can sign up for this listserv at <https://lists.unomaha.edu/mailman/listinfo/englgrads>.

### Conferences

The Department of English encourages students to attend and/or participate in a variety of conferences related to their area of interest. This is a great way to get involved in the English community and network for opportunities within the field. There is also travel funding available through Graduate Studies.

## RESOURCES

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### Writing Center

The Writing Center invites UNO students, faculty, and staff in all university divisions to work with a writing consultant on any university-related writing project. You may use this free service to work on

your writing assignments, application essays, business letters, or other projects. Because our goal is to help you become an effective, independent writer, we will not edit papers for you; instead, we will help you develop the ability to edit your own work. Schedule an appointment at <http://www.unomaha.edu/writingcenter/>.

## **Criss Library**

The Criss Library is UNO's main library used to access various research documents in print and online. It houses books, databases, journals, and microfiche as well as computer labs, conference rooms and tables, and a café.

## **Office of Graduate Studies**

The Office of Graduate Studies is located in the Eppely Administration Building, Room 203. You can reach them by phone at 402.554.2341.

## **Counseling Center**

The UNO Counseling Center provides short-term personal counseling for all students, faculty, and staff of the university. Difficult life circumstances, personal relationship concerns, balancing day-to-day responsibilities or similar issues may be addressed in counseling. Our services offer you a safe atmosphere where personal concerns can be openly explored and discussed with a professionally trained counselor.

Services provided by the UNO Counseling Center include academic counseling, career counseling, and personal counseling. Prevention, outreach education, and consultation for students, faculty, and staff are equally important in facilitating the academic life, psychological health, and safety of the campus.

The Center is staffed by Licensed Mental Health Practitioners and Graduate Assistants. Each is dedicated and trained to provide support and encourage personal success in identifying and reaching individual goals.

## **Career Coach**

Career Coach is a searchable database tool that provides information about potential careers and jobs. This tool is designed by Economic Modeling Specialists Inc. (EMSI) to help jobseekers understand local jobs and training. This database is designed to encourage early career planning with information about pay levels, education and training programs, job growth categories, and job openings in the Omaha area, covering a 50-mile radius that includes the Dodge–Fremont area. This database shows students an array of educational opportunities, listing academic programs available for particular careers.

The Career Coach tool draws content from O\*NET, the federal occupational database of occupations (<http://www.onetonline.org>). But what makes Career Coach an especially inviting tool for students is its focus on careers and jobs in the Omaha metropolitan area. The search results provide a

definition of the occupation as well as its expected educational level. This tool might be especially helpful for students who have not yet identified a career, but have many interests.

Career Coach also offers a resume building tool to aid students in the development of their resumes that works similar to how online tax forms work: automatically filling out portions of the resume to get users started. Based on user input, the tool prompts for information about their work experience, education, skills, and references. This tool is extremely user-friendly, allowing users to be self-directed for the most part. Unlike resume templates found in software programs such as Microsoft Word, this tool is useful for its vast content about the tasks and skills typical of a particular occupation, which can help users shape the resume's content and language. Resume Builder also provides users with space for adding specific tasks. Users can then preview the data in resume format and export it to their desktop or email. The document arrives in Microsoft Word format. Although the resume's design is generic, users can reformat it as desired.

Career Coach is available at <http://www.unomaha.edu/careercoach>.

## **Career Center**

The Career Center team continuously establishes and develops partnerships with employers, the community, and alumni to assist students in gaining the knowledge and skills that are necessary components of professional development.

We strive to provide students and faculty with the opportunity to engage in specialized career development and educational experiences that will increase knowledge and awareness of employment options and facilitate lifelong career management.

## APPENDIX A: FACULTY RESEARCH AND TEACHING AREAS

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### American Literature

#### **Ramon Guerra**

Chicano/a Literature, Latino/a Literature, 20<sup>th</sup> & 21<sup>st</sup> Century American Literature, Post-modernism, Testimonio Literature

#### **Charles Johanningsmeier**

American regionalist literature, Readers and American literary history, American immigrant literature, Multicultural Literature

#### **David Peterson**

American Literature

#### **Barbara Robins**

Contemporary Native American Literature, Visual Arts

### British Literature

#### **J. David Boocker**

Milton, Milton and His Influence, Milton & Science Influence Theory

#### **Lisabeth Buchelt**

British and Irish Medieval Literature, Early Medieval Insular Gospel Manuscripts, Early Medieval Insular Apocrypha, Medieval Anglo-Saxon and Irish Manuscript Culture, Anglo-Norman Literature, Arthurian Literature, 19<sup>th</sup> and Early 20<sup>th</sup> Century British and Irish Medievalism,

#### **Robert Darcy**

Early Modern Literature & Culture, History of Ideas Theory, Gender & Sexuality

#### **Tanushree Ghosh**

Victorian Literature and Culture  
Visual Studies, Popular Culture  
Postcolonial Studies

#### **Kristin Girtten**

Restoration, Eighteenth-Century, and Romantic Literature and Culture; History and Philosophy of Science; Women's Literary History; Aesthetic Theory; Feminist Theory; Visual Studies; Embodied Rhetoric and Pedagogy.

### Creative Non-Fiction

#### **Jody Keisner**

Form and Style in Creative Nonfiction, Autobiographical Reading and Writing, Modern Familiar Essay, Creative Nonfiction in Digital Environments, Research and Argument

#### **Lisa Knopp**

Experiments in Creative Nonfiction, Narrative Nonfiction, Modern Familiar Essay, Travel Writing

#### **John T. Price**

Creative Nonfiction, American Literature, Great Plains Literature, Environmental Literature

### Language Studies

#### **Travis Adams**

Writing Center Theory

#### **Nora Bacon**

Transition from Academic to Nonacademic Writing, Service Learning, Prose Style

#### **Frank Bramlett**

Linguistics and Comics, Discourse Analysis, Gay Men's English, Homophobia and Anti-gay Bias

#### **Tracy Bridgeford**

Technical Communication, Information Design, Communities of Practice, Pedagogy, Theories of Technology, Theories of Practice

#### **Tammie Kennedy**

Feminist Rhetoric, Rhetorical Memory, Rhetoric of Difference, Whiteness Studies, Film and Popular Culture, Creative Nonfiction

#### **Joan Latchaw**

Computers and Composition, Cultural Studies, Rhetoric

#### **Owen Mordaunt**

Black literature  
Socio- and Applied Linguistics

## APPENDIX B: COURSE DESCRIPTIONS

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**8010 Seminar: Literary Research** (3) A survey of the resources, methodologies, and protocol for conducting and reporting the results of research appropriate to graduate-level study in English and its related disciplines. *Prereq: Graduate.*

**8020 Seminar: College Writing Instruction** (5) The seminar in college writing instruction prepares Graduate Teaching Assistants to fulfill their responsibilities as teachers of first-year composition. *Prereq: Graduate status and a teaching assistantship. Not open to non-degree students.*

**8030 Seminar: Field-Based Research Methods** (3) An overview of resources and methods for conducting qualitative, field-based research in English and related disciplines; students gain experience collecting data and analyzing data and reporting findings. *Prereq: Graduate*

**8026 American Poetry** (3) The practice and theory of American poetry from the colonial period up to the contemporary period. Formerly ENGL 4930/8936. *Prereq: Graduate.* (Cross-listed with ENGL-4020.)

**8046 Contemporary Poetry of England and America** (3) A study of English and American poetry, the important ideas it contains, and the relevant critical theory of the contemporary period. Formerly ENGL 4910/8916. *Prereq: Graduate.* (Cross-listed with ENGL-4040.)

**8066 The American Novel** (3) A comprehensive survey of the evolution of the American Novel from 1789 to the present day. Special emphasis will be placed on how authors have responded to changing cultural circumstances and expressed widely varying viewpoints depending on their own gender, race, geographic region, and/or ethnicity. *Prereq: Graduate.* (Cross-listed with ENGL-4060.)

**8086 The American Drama** (3) A study of the American drama and its theatrical background from the beginning to the present day, with concentration on the drama of the 20th century. Formerly ENGL 4980/8986. *Prereq: Graduate.* (Cross-listed with ENGL-4080.)

**8100 Seminar: Topics in American Literature** (3) Individual research and group discussion relating to a general topic in American literature. (The course may be repeated for additional credits under different topics.) Formerly ENGL 8060. *Prereq: Graduate.*

**8146 American Literary Realism and Naturalism** (3) This course examines a wide range of 19th- and 20th-century American literary works, written by male and female authors of various races, geographic regions, and ethnicities. The influence of cultural, economic, political, and social environments on the construction and reception of these works will be emphasized. *Prereq: Graduate.* (Cross-listed with ENGL-4140.)

**8150 Seminar: Theodore Roethke's Poetry** (3) A study of the poetry of Theodore Roethke as well as his notebooks, poetic theories, poetic practices, revisions, and biography where appropriate to an understanding of the poetry. Formerly ENGL 8900. *Prereq: Graduate.*

**8160 Seminar: Postmodern Fiction of the United States** (3) A seminar in American Fiction from the second half of the twentieth century into the twenty-first century which presents and discusses some of the major trends and issues associated with postmodern culture in America. *Prereq: Graduate student standing.*

**8166 Topics in American Regionalism** (3) A study of major trends in American literary regionalism, with special emphasis on social, cultural, and ecological contexts. Focus will be determined by instructor, but may include



particular authors, literary themes, historical periods, or geographic regions. *Prereq: Graduate.* (Cross-listed with ENGL-4160.)

**8180 Seminar: Contemporary American Poetry** (3) A study of the work of selected contemporary American poets, especially the technical aspects of the poetry. Texts usually will be a full single volume by each poet or in some cases the selected or collected works of a poet. Formerly ENGL 8920. *Prereq: Graduate.*

**8186 Major Movements in Contemporary Literature** (3) A critical study of selected major literary figures or major literary movements which have appeared since World War II. Formerly ENGL 4950/8956 Contemporary Literature: Major Figures and Major Movements. *Prereq: Graduate.* (Cross-listed with ENGL-4180.)

**8200 Seminar: Middle English Literature** (3) A study of selected writings in Middle English. *Prereq: Graduate and one course in Middle English language or writings.*

**8236 Latino Literature** (3) A study of representative works of Mexican-American, Spanish-American, and American writers, along with their cultural and historical antecedents. Formerly ENGL 4180/8186 Chicano Literature and Culture. *Prereq: Graduate, permission.* (Cross-listed with ENGL-4230.)

**8250 Seminar: Chaucer** (3) A study of selected works of Geoffrey Chaucer. *Prereq: Graduate and one course in Middle English language or writings.*

**8256 Introduction to Women's Studies in Literature** (3) A critical study of literature by and about women in which students learn about contributions of women to literature, ask what literature reveals about the identity and roles of women in various contexts, and evaluate standard interpretations from the perspectives of current research and individual experience. *Prereq: Graduate.* (Cross-listed with ENGL-4250.)

**8266 Women of Color Writers** (3) Women of Color Writers is designed to introduce students to the multicultural, literary experience and contributions of women of color writers. The course will elucidate the multi-ethnic and feminist/womanist perspectives reflected in literary works by examining the themes, motifs and idioms used to portray women. The course examines critically the implications and conceptual grounds of literary study which have been based almost entirely on male literary experiences. *Prereq: Graduate English major or permission of instructor.* (Cross-listed with ENGL-4260.)

**8276 Women Writers of the West** (3) A survey of American and Canadian women writers who explore issues of settlement, land use, cultural displacement, and survival in western territories, states, and provinces. Readings span 19th and 20th-Century literacy and reflect the cultural diversity of the American and Canadian wests. *Prereq: ENGL 1150 and 1160 or equivalent; ENGL 2410 recommended.* (Cross-listed with ENGL-4270, WMST-4270.)

**8300 Seminar: Shakespeare** (3) Critical analysis of ten tragedies, ten histories, or ten comedies of Shakespeare. Formerly ENGL 9120. *Prereq: Graduate.*

**8316 Middle English Literature** (3) A survey of the principal writings in English, excluding those of Chaucer, from 1100 to 1500. Formerly ENGL 4320/8326. *Prereq: Graduate.* (Cross-listed with ENGL-4310.)

**8326 Chaucer** (3) A literary, linguistic, and historical study of the works of Geoffrey Chaucer: his dream visions, Troilus and Criseyde, and the Canterbury Tales. Formerly ENGL 4340/8346. *Prereq: Graduate.* (Cross-listed with ENGL-4320.)

**8336 Sixteenth Century Literature** (3) Poetry and prose of the English Renaissance, from its continental origins to the end of the Elizabethan age. *Prereq: Graduate.* (Cross-listed with ENGL-4330.)

**8346 Shakespeare** (3) A critical study of selected plays from among the four traditional Shakespearean genres: comedy, history, tragedy, and romance. Formerly ENGL 4600/8606 *Prereq: Graduate.* (Cross-listed with ENGL-4340.)

**8356 Shakespeare's Contemporaries** (3) A study of the development of the English drama, exclusive of Shakespeare, from the beginning to 1642. Formerly ENGL 4500/8506. *Prereq: Graduate.* (Cross-listed with ENGL-4350.)

**8366 Seventeenth Century Literature** (3) A study of the English poetry and prose from 1600 to 1660 including such authors as John Donne, Ben Jonson, Sir Francis Bacon, Sir Thomas Brown, and John Milton. Formerly ENGL 4480/8486. *Prereq: Graduate.* (Cross-listed with ENGL-4360.)

**8376 Restoration and Eighteenth Century Literature** (3) Poetry, prose (exclusive of the novel), and drama of England in the Restoration and 18th century (1660-1800), with emphasis on Swift and Johnson. Formerly ENGL 4620/8626. *Prereq: Graduate.* (Cross-listed with ENGL-4370.)

**8386 The Eighteenth Century English Novel** (3) Readings in the English novel from Daniel DeFoe to Jane Austen. Formerly ENGL 4640/8646. *Prereq: Graduate.* (Cross-listed with ENGL-4380.)

**8396 Medieval Celtic Literature** (3) This course examines the literature and culture of the Celtic civilizations. The course examines the archeological record and texts about the Celts by Greek and Roman authors, as well as later medieval tales from the Irish, Welsh, and Breton traditions. All texts are in translation with guided reference to the original languages. *Prereq: ENGL 2410 or ENGL 2420 and one ENGL course above 3299, or instructor permission; ENGL 2310 recommended. Not open to nondegree students.* (Cross-listed with ENGL-4390.)

**8400 Seminar: English Renaissance** (3) A seminar in a few significant literary figures of the English Renaissance. Formerly ENGL 8080. *Prereq: Graduate.*

**8416 Literature of the Romantic Period** (3) Poetry and prose (excluding the novel) of England from 1798 to 1830. Formerly ENGL 4810/8816. *Prereq: Graduate.* (Cross-listed with ENGL-4410.)

**8426 Literature of the Victorian Period** (3) English poetry and prose (excluding the novel) from 1830 to 1900. Formerly ENGL 4820/8826. *Prereq: Graduate.* (Cross-listed with ENGL-4420.)

**8436 The Nineteenth Century English Novel** (3) Readings in the English novel from Jane Austen to Thomas Hardy. Formerly: ENGL 4650/8656. *Prereq: Graduate.* (Cross-listed with ENGL-4430.)

**8450 Seminar: John Milton** (3) Intensive seminar in the major works of John Milton and investigation of specific critical and scholarly problems. Formerly ENGL 8140. *Prereq: Graduate.*

**8466 The Twentieth Century English Novel** (3) Readings in the English novel from Joseph Conrad to the present. Formerly ENGL 4660/8666. *Prereq: Graduate.* (Cross-listed with ENGL-4460.)

**8486 Twentieth Century English Literature** (3) Readings in English literature from Shaw and Yeats to the present. Formerly ENGL 4850/8856. *Prereq: Graduate.* (Cross-listed with ENGL-4480.)

**8500 Seminar: Restoration and Eighteenth Century** (3) A detailed study of selected English authors and works of the Restoration and the 18th century (1660-1800). Formerly ENGL 8090. *Prereq: Graduate.*

**8600 Seminar: Nineteenth-Century English Literature** (3) An intensive study of selected Victorian authors and their works. Formerly ENGL 8100 Seminar: Victorian Literature. *Prereq: Graduate.*

**8615 Introduction to Linguistics** (3) An introduction to the concepts and methodology of the scientific study of language; includes language description, history, theory, variation, and semantics as well as first and second language acquisition. Formerly ENGL 4610. *Prereq: ENGL-1160 or equivalent.* (Cross-listed with ENGL-3610.)

**8620 Seminar: Jane Austen** (3) This seminar examines Jane Austen's oeuvre from her juvenilia to her posthumous fragments, giving particular emphasis to her six great novels, *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion*. Austen biography and scholarship provide the framework for studying her literary career.

**8626 History of English** (3) A critical study of both the internal and external histories of English. Includes historical development of English phonology, morphology, graphics, syntax, diction, dialects, and semantics. *Prereq: Graduate.* (Cross-listed with ENGL-4620.)

**8656 Structure of English** (3) A study of grammar as it has been conceived through history, including traditional prescriptive and descriptive approaches as well as transformational- generative grammar. Formerly ENGL 4780/8786. *Prereq: Graduate, ENGL 4610/8616, or permission.* (Cross-listed with ENGL-4650.)

**8676 Sociolinguistics** (3) An exploration of interconnections between language, culture, and communicative meaning, stressing interactional, situational, and social functions of language as they take place and are created within social contexts. Formerly ENGL 4880/8886. *Prereq: Graduate, ENGL 4610/8616 or permission.* (Cross-listed with ENGL-4670.)

**8680 Seminar: Workshop in Tom Stoppard's Plays** (3) A study of both the theory and practice of selected plays by contemporary British playwright Tom Stoppard. An informal workshop approach requiring active participation in class activities which include assembling a portfolio and presenting a reader's theater production of one play. Formerly ENGL 8000. *Prereq: Graduate.*

**8696 Topics in Linguistics** (3) Studies in a selected subfield or problem area of linguistics such as sociolinguistics, generative semantics, applied linguistics, descriptive linguistics, teaching English as a foreign language, etc. Formerly ENGL 4960/8966 Studies in Linguistics. *Prereq: Graduate, ENGL 4610/8616, or permission of instructor.* (Cross-listed with ENGL-4690.)

**8736 Rhetoric** (3) A study of contemporary theories of invention, form, and style and their application in written discourse. Formerly ENGL 4530/8536. *Prereq: Graduate.* (Cross-listed with ENGL-4730.)

**8740 Seminar: Discourse, Culture, and Power** (3) A graduate-level introduction to theories and methodologies of analyzing spoken and written discourse. This seminar will prepare students to conduct field research and analyze natural language data based on theoretical orientations to discourse analysis. *Prereq: Graduate standing.*

**8756 Composition Theory and Pedagogy** (3) Students will review and evaluate 20th century theories with an emphasis on theories developed since 1968. Students will investigate current research practices and design

and execute their own research projects. Formerly ENGL 4760/8766. *Prereq: Graduate standing.* (Cross-listed with ENGL-4750.)

**8760 Seminar in Popular Culture, Mass Media and Visual Rhetoric** (3) This course studies how discursive meaning is made through established and emerging visual technologies and the impact visual symbol systems are having upon the field of rhetoric in general. Students will investigate how visual technologies, discourse theory, and semiotic theory has intersected with and expanded contemporary rhetorical theories, and they will apply these theories to visual texts. *Prereq: Graduate standing.* (Cross-listed with COMM-8200.)

**8780 Pedagogic Field Experience in TESOL** (3) A semester of observation and participation in a service-learning and/or classroom situation in Teaching English to Speakers of Other Languages (TESOL). The course will emphasize the orchestration of the learning environment in a multicultural and global society. *Prereq: Graduate Standing and TED 4000/8006 FL/TESOL Methods.*

**8796 English Career Preparation** (3) This course will help you prepare for an internship or a career, addressing topics such as finding and applying for internships, understanding the workplace and industry, creating a skills/competency inventory, writing and producing a resume and cover letters, practicing interviewing techniques, and a statement of goals. Although open to all undergraduate students, this course is required if you plan to complete an internship. It is not required for graduate students, but is highly recommended. *Prereq: Graduate.*

**8800 Seminar: Topics in English Language and Literature** (3) An intensive study of one or more authors, genres, literary movements, or literary problems not covered by regular period or genre courses. (This course may be repeated for additional credits under different topics.) Formerly ENGL 8130 Topical Seminar in English. *Prereq: Graduate.*

**8806 English Internship** (1-3) Supervised internship in a professional setting with a local employer or nonprofit organization. Hands-on experience. Work hours, activities, and responsibilities must be specified in a written agreement between the employer and the student in consultation with the internship director. Some internships will be paid and some will not. *Prereq: Permission of internship director.* (Cross-listed with ENGL-4800)

**8816 Digital Literacies for Technical Communicators** (3) This course addresses emerging issues about digital literacies such as the rhetoric of technology, technological competency, technology and information ecologies, critical awareness of technology and human interactions, judicious application of technological knowledge, user-centered design, networking and online communities, ethics and technology, and culture and technology. (Cross-listed with ENGL-4810, JOUR-4810, JOUR-8816.)

**8826 Autobiography** (3) Students will read as well as write autobiography. Students will read texts representing various social, political, and religious points of view. Students will also study these texts for theoretical principles and autobiographical techniques which they will use to inform their own autobiographical essays. *Prereq: ENGL 2450 or 2460.* (Cross-listed with ENGL-4820.)

**8836 Technical Communication** (3) Technical Communication introduces students to the field of technical communication. Students will study the development of print and electronic genres common to industry settings, the design and production of technical documents, the writing processes and work practices of professional technical communicators, and the roles of technical communicators in organizational contexts. *Prereq: (Cross-listed with ENGL-4830, JOUR-4830, JOUR-8836.)*

**8846 Travel Writing (3)** Travel Writing is a course in professional writing. Although the course includes critical examinations of texts, the primary focus is on the composition of various kinds of travel essays. *Prereq: Graduate standing.* (Cross-listed with ENGL-4840, JOUR-4840, JOUR-8846.)

**8850 Seminar: Spiritual Nonfiction (3)** Spiritual Nonfiction is a creative nonfiction writing seminar where students study and practice various forms and styles of spiritual nonfiction. The comparative study of spirituality and religion is not the focus of this course. Writing is the focus. Discussion of the characteristics of spiritual experiences and ideas will be limited to their formalistic treatment within individual works. *Prereq: Graduate Standing. At least one creative nonfiction writing course at 4000/8000 level.*

**8856 Information Design for Technical Communicators (3)** This course introduces students to strategies for integrating visual and textual elements of technical documents. Instruction will focus on design theory and application through individual and collaborative projects. Students will develop the professional judgment necessary for making and implementing stylistic choices appropriate for communicating technical information to a lay audience. (Cross-listed with ENGL-4850, JOUR-4850, JOUR-8856.)

**8866 The Modern Familiar Essay (3)** A study of the modern familiar essay, with an emphasis on writing the informal essay. Formerly ENGL 4700/8706. *Prereq: Graduate.* (Cross-listed with ENGL-4860.)

**8870 Seminar: Publishing Non-Fiction (3)** A seminar in the process leading to publication of essays in one or more of the following genres: scholarly essay, personal essay, travel essay, pedagogical essay, autobiographical essay. *Prereq: Graduate standing and 6 hours of graduate credit.*

**8876 Technical Editing (3)** This course introduces students to the roles and responsibilities of technical editors: the editorial decision-making processes for genre, design, style, and production of technical information; the communication with technical experts, writers, and publishers; the collaborative processes of technical editing; and the techniques technical editors use during comprehensive, developmental, copyediting, and proofreading stages. (Cross-listed with ENGL-4870, JOUR-4870, JOUR-8876.)

**8880 Advanced Placement Institute: English & Compositions (3)** An intensive workshop devoted to the organization, planning, implementation and improvement of advanced placement courses in literature and composition. Intended for secondary school teachers of English who are presently teaching or are planning to propose and/or teach advanced placement courses in their school. *Prereq: Graduate in English or in English education.*

**8886 Community Service Writing (3)** A study of the relationship between texts and the social contexts in which they function, with particular attention to differences between academic and non-academic discourse communities. This is a service-learning course: students work as volunteers at community organizations. *Prereq: Graduate standing.* (Cross-listed with ENGL-4880.)

**8890 Sem: Experiments in Creative Nonfiction (3)** English 8890 is a graduate seminar in creative nonfiction. This course explores, through an intensive engagement with long and short forms of creative nonfiction, the ways in which contemporary practitioners of the genre have experimented with form and meaning. Students will attempt their own experiments in writing. *Prereq: Graduate Standing, Two graduate-level creative nonfiction courses from ENGL-8846, ENGL-8866, ENGL-8870, or ENGL-8800, when topic is appropriate.*

**8896 Capstone Course in Technical Communication (3)** In this capstone course, students will extend foundational skills learned in previous technical communication courses. Students will demonstrate their competency of the technical documentation process in organizational environments, the issues important to

the technical communication profession, and the practices of writing and creating complex technical documents for specific purpose and audience. *Prereq: Graduate standing or permission of instructor. ENGL 8816, 8836, 8856 and 8876 highly recommended.* (Cross-listed with ENGL-4890, JOUR-4890, JOUR-8896.)

**8900 Independent Study** (1-3) Specially planned readings in a well-defined field of literature or language, carried out under the supervision of a member of the graduate faculty. Designed primarily for the student who has need of work not currently available in the departmental offering and who has demonstrated capability of working independently. May be repeated for credit once. Formerly ENGL 8980. *Prereq: Graduate, permission of instructor, admission to candidacy, and no "incompletes" outstanding.*

**8910 Seminar: Critical Theory** (3) Seminar in theories of literary criticism, with emphasis on modern approaches. Formerly ENGL 8040. *Prereq: Graduate.*

**8926 Great Characters** (3) Great Characters is a study of literary characters in fiction and drama from the standpoint of temperament theory. The course uses Keirsey's model of temperament to focus on conflict and conflict resolution between characters as this constitutes the dynamics of plot. Formerly ENGL 4050/8056. *Prereq: Senior standing, or one 4000 level English course.* (Cross-listed with ENGL-4920.)

**8946 History of Literary Criticism** (3) Primarily a study of the history of English, American, and continental literary criticism, with emphasis on modern theory and methods. Formerly ENG 4040/8046. *Prereq: Graduate or permission.* (Cross-listed with ENGL-4940.)

**8966 Topics in Language and Literature** (3) Specific subjects (when offered) appear in class schedules. Complete syllabus available in English Department. Formerly ENGL 4940/8946 Studies in Language and Literature. *Prereq: Graduate.* (Cross-listed with ENGL-4960.)

**8990 Thesis** (3-6) Independent research project written under the supervision of an adviser. *Prereq: Graduate, permission of thesis director.*

## APPENDIX C: COMPREHENSIVE EXAMS READING LISTS

The comprehensive Exam in the English MA program at UNO is “comprehensive” in that it requires intensive reading and study in a specific field, discipline, period, or theme as conceived both by a natural tradition and by the graduate faculty in English at UNO. The existing lists, and instructional notes about them, are as follows:

### American Literature

The American Literature reading list is made up of a Core list, which every student under examination is required to study in common, plus Supplemental lists that vary in their focus. Students are required to choose one of the Supplemental lists as a way of tailoring their exam.

#### The Core List

##### Drama

Miller, Arthur	Death of a Salesman
O’Neill, Eugene	Long Day’s Journey into Night
Williams, Tennessee	The Glass Menagerie

##### Non-Fiction

Adams, Henry	“The Virgin and the Dynamo”
Baldwin, James	“Notes of a Native Son”
Bradford, William	<i>Of Plymouth Plantation</i> (as excerpted in <i>Norton Anth. of Lit</i> , vol. 1, 5 <sup>th</sup> ed, 1998)
Edwards, Jonathan	“Sinners in the Hands of an Angry God”
Eiseley, Loren	“The Bird and the Machine”
Emerson, Ralph W.	“Nature”
Franklin, Benjamin	<i>The Autobiography of Benjamin Franklin</i>
Douglass, Frederick	<i>Narrative of the Life of Frederick Douglass</i>
Hughes, Langston	“The Negro Artist and the Racial Mountain”
King, Martin Luther, Jr.	“I Have a Dream”
LaFlesche, Francis	<i>The Middle Five</i>
Leopold, Aldo	“Thinking Like a Mountain”
Momaday, N. Scott	<i>The Way to Rainy Mountain</i>
Rowlandson, Mary	<i>Narrative of the Captivity and Restoration</i>
Thoreau, Henry David	<i>Walden</i>
Williams, Terry T.	“Clan of the One Breasted Women”

##### Novels

Cather, Willa	<i>O Pioneers</i>
Erdrich, Louise	<i>Love Medicine</i>
Hawthorne, Nathaniel	<i>A Scarlet Letter</i>
Jewett, Sarah Orne	<i>Country of the Pointed Firs</i>
Silko, Leslie Marmon	<i>Ceremony</i>
Steinbeck, John	<i>The Grapes of Wrath</i>
Twain, Mark	<i>Adventures of Huckleberry Finn</i>



## Poetry

Alexie, Sherman	"On the Amtrak from Boston to New York City"
	"Crazy Horse Speaks"; "Evolution"
Bradstreet, Ann	"The Flesh and the Spirit"; "To My Dear and Loving Husband"; "Upon the Burning of our House"; "To My Dear Children"
Brooks, Gwendolyn	"Kitchenette Building"; "The Mother"
	"We Real Cool"; "Sadie and Maud"
Cullen, Countee	"Heritage"
Cummings, E. E.	"in Just—"; "O sweet spontaneous"
	"the Cambridge ladies who live in furnished souls"
	"next to of course god America i"
	"I sing Olaf glad and big"; "anyone lived in a pretty how town"; "my father moved through dooms of love"
Dickinson, Emily	"'Faith' is a fine invention"; "I felt a Funeral, in my Brain"; "This World is not Conclusion"; "The Brain—is wider than the Sky—"; "A narrow Fellow in the Grass"; "Tell all the Turth but tell it slant—"; "I never lost as much but twice"; "Success is counted sweetest"; "I'm 'wife'—I've finished that—"; "I tasted liquor never brewed" "Wild Nights—Wild Nights!"; "There's a certain Slant of Light"; "He fumbles at your Soul"; "Some keep the Sabbath going to Church"; "I heard a Fly buzz—when I died—"; "Publication—is the Auction"; "My Life had stood—a loaded Gun"; "The Bible is an antique Volume—"; "Apparently with no surprise"
Dove, Rita	"Adolescence (I, II, III)"; "Bannecker"
	"The Event"; "Straw Hat"
	"The Zeppelin Factory"; "Heroes"; "Rosa"
Dunbar, Paul Laurence	"Sympathy"; "We Wear the Mask"
Eliot, T. S.	"The Love Song of J. Alfred Prufrock"
Frost, Robert	"Mending Wall"; "After Apple-Picking"
	"Stopping by Woods on a Snowy Evening"
Giovanni, Nikki	"Nikki-Rosa"
Harjo, Joy	"She Had Some Horses"; "Deer Ghost"
Hogan, Linda	from <i>Seeing Through the Sun</i> : "The Truth Is"; "Tiva's Tapestry: La Llorona"
Hughes, Langston	"The Negro Speaks of Rivers"; "Mother to Son"
	"The Weary Blues"; "I, Too"
	"Refugee in America"; "Madam's Calling Cards"
	"Note on Commercial Theatre"; "Democracy"
	"Harlem"; "Dream Variations"
	"Theme for English B"



Knight, Etheridge	"Hard Rock Returns to Prison from the Hospital for the Criminal Insane"; "A WASP Woman Visits a Black Junkie in Prison"
Kooser, Ted	from <i>Delights and Shadows</i> : "At the Cancer Clinic"; "A Rainy Morning"; "The China Painters"; "Pearl"
Lowell, Robert	"Colloquy in Black Rock"; "The Quaker Graveyard in Nantucket"; "Skunk Hour"; "Night Sweat"; "For the Union Dead"
Randall, Dudley	"The Melting Pot"
Robinson, Edwin A.	"Richard Cory"; "Miniver Cheevy"; "Mr. Flood's Party"
Roethke, Theodore	"Frau Bauman, Frau Schmidt, and Frau Schwartz"
	"My Papa's Waltz"; "The Lost Son"
	"The Waking"; "I Knew a Woman"
	"The Far Field"; "Wish for a Young Wife"
	"In a Dark Time"; "The North American Sequence"
	"Cuttings"
Stevens, Wallace	"Sunday Morning"
Tohe, Laura	"Our Tongues Slapped into Silence"
Welch, James	"Harlem, Montana: Just Off the Reservation"
Wheatley, Phyllis	"On Being Brought from Africa to America"
Whitman, Walt	"Song of Myself"
	"Out of the Cradle, Endlessly Rocking"
	"When Lilacs Last in the Dooryard Bloom'd"
Williams, William C.	"Spring and All"; "The Red Wheelbarrow"
	"This is Just to Say"
Zepeda, Ofelia	"Riding the Earth"
<b>Short Fiction</b>	
Alexie, Sherman	"Every Little Hurricane"
Baldwin, James	"Sonny's Blues"
Bonnin, Gertrude	"Soft-Hearted Sioux" (available online e-text)
Carver, Raymond	"Cathedral"
Chesnutt, Charles	"The Goophered Grapevine"
Cisneros, Sandra	"Barbi-Q"; "Woman Hollering Creek"
Crane, Stephen	"The Open Boat"
Davis, Rebecca H.	"Life in the Iron Mills"
Ellison, Ralph	from <i>Invisible Man</i> : "Prologue"; "Battle Royal"
Faulkner, William	"The Bear"
Freeman, Mary W.	"A New England Nun"
Hemingway, Ernest	"Big Two-Hearted River"
Irving, Washington	"Rip Van Winkle"
James, Henry	"Daisy Miller"
Johnson, Pauline	"A Red Girl's Reasoning" (available online e-text)
Melville, Herman	"Bartleby, the Scrivener"

O'Connor, Flannery	"Good Country People"
Oskison, John	"The Problem of Old Harjo"
Poe, Edgar Allan	"Fall of the House of Usher"
Twain, Mark	"The Notorious Jumping Frog of Calaveras County"
Updike, John	"A & P"
Welty, Eudora	"Petrified Man"

## **American Literature Special Focus Lists**

### **Beyond Walden Pond—20<sup>th</sup> Century Nature Poetry**

Frost, Robert	<i>North of Boston</i>
Jeffers, Robinson	<i>The Wild God of the World: Selected Poems</i> (Exclude "Cawdor")
Roethke, Theodore	<i>Collected Poems</i>
Oliver, Mary	<i>New and Selected Poems</i>
Hogan, Linda	<i>Seeing Through the Sun</i>
Hansen, Twyla	<i>Potato Soup</i>

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### **Native American Literature**

*Created by Barbara Robins*

#### **Drama**

All selections available in *Seventh Generation: Anthology of Native American Plays*

Hana Geigamaha	"Body Indian"
LeAnne Howe	"Indian Radio Days"
and Roxy Gordon	
William Yellow Robe	"Study of Susanna"

#### **Non-Fiction Prose**

Vine Deloria Jr.	"Custer Died for Your Sins"
Leslie Marmon Silko	<i>Yellow Woman and a Beauty of the Spirit</i>
Samson Occum	"A Sermon Preached... Moses Paul"

#### **Novels**

Ella Cara Deloria	<i>Waterlily</i>
LeAnne Howe	<i>Shell Shaker</i>
D'Arcy McNickle	<i>The Surrounded</i>

#### **Poetry**

A. Grove Day	<i>The Sky Clears: Poetry of the American Indians</i>
Esther G. Belin, ed.	Selections from <i>From the Belly of My Beauty</i>
	"Euro-American Womanhood Ceremony"
	"Rubys Summer Fruit"
	"Ruby's Answer"

Geary Hobson	"Deer Hunting"
Deborah A. Miranda	Selections from <i>Indian Cartography</i>
	"Looking for a Cure"
	"Indian Cartography"
N. Scott Momaday	"The Bear"
	"The Delight Song of Tsoai-Talee"
Simon Ortiz	"Dry Root in a Wash"
	"A New Story"
Carter Revard	"An Eagle Nation"
Luci Tapahonso	"Hills Brother Coffee"
	"They are Silent and Quick"

### Short Stories

Sherman Alexie, ed.	Selections from <i>Ten Little Indians</i>
Robert Conley	"The Witch of Goingsnake"
Leslie Marmon Silko	"Storyteller"

### Criticism

Craig Womach	<i>Red on Red: Native American Literary Separatism</i>
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## America Realism and Naturalism (1860–1920)

*Created by Charles Johanningsmeier*

### Novels

Kate Chopin	<i>The Awakening</i>
Stephen Crane	<i>Maggie, A Girl of the Streets</i>
Theodore Dreiser	<i>Sister Carrie</i>
Edith Wharton	<i>The House of Mirth</i>

### Short Stories

Paul Laurence Dunbar	"The Lynching of Jube Benson"
Charles Chesnutt	"The Wife of His Youth"
Hamlin Garland	"Up the Coolly"
María Christina Mena	"The Vine Leaf"
Jack London	"The Law of Life"
Mark Twain	"The Man Who Corrupted Hadleyburg"
Kate Chopin	"Desirée's Baby"
Willa Cather	"A Wagner Matinée"
Bret Harte	"The Outcasts of Poker Flat"
Charlotte Perkins Gilman	"The Yellow Wallpaper"
Sui Sin Far	"Its Wavering Image"

**Drama**

Israel Zangwill  
Susan Glaspell

*The Melting Pot*  
*Trifles*

**Memoirs, Essays**

Zitkala-Ša

"Impressions of an Indian Childhood"  
"School Days of an Indian Girl"  
"An Indian Teacher Among Indians"

Hamlin Garland

"Literary Centres"

Frank Norris

"A Plea for Romantic Fiction"

Henry James

"The Art of Fiction"

Mark Twain

"Cooper's Literary Offences"

Sui Sin Far

"Leaves from the Mental Portfolio of an Eurasian"

**Poetry**

Stephen Crane

"God Lay Dead in Heaven"  
"A Man Said to the Universe"  
"Do Not Weep, Maiden, For War Is Kind"  
"We Wear the Mask"  
"Richard Cory"  
"Miniver Cheevy"

Paul Laurence Dunbar

Edwin Arlington Robinson

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**American Drama**

*Created by David Peterson*

**18<sup>th</sup> Century**

Tyler, Royall

*The Contrast*

Warren, Mercy Otis

*The Group*

**19<sup>th</sup> Century**

Boucicault, Dion

*The Octoroon*

Fitch, Clyde William

*The City*

Mowatt, Anna Cora

*Fashion; or, Life in New York*

**20<sup>th</sup> Century**

Albee, Edward

*Who's Afraid of Virginia Woolf?*

Herne, James A.

*Shore Acres*

Kushner, Tony

*Angels in America, Parts 1 & 2*

Mamet, David

*Glengarry Glen Ross*

Miller, Arthur

*The Crucible*

O'Neill, Eugene	<i>The Iceman Cometh</i>
	<i>Desire Under the Elms</i>
Wasserstein, Wendy	<i>The Heidi Chronicles</i>
Williams, Tennessee	<i>A Streetcar Named Desire</i>
	<i>Night of the Iguana</i>
Wilson, August	<i>The Piano Lesson</i>
	<i>Joe Turner's Come and Gone</i>

## American Poetry to 1900

*Created by David J. Peterson*

All selections from:

*American Poetry: The Seventeenth & Eighteenth Centuries*. Ed. David S. Shields. New York: Library of America, 2007. Print.

*American Poetry: The Nineteenth Century*. Vols 1 & 2. Ed. John Hollander. New York: Library of America, 1993. Print.

Johnson, Edward (1598-1672)

New England's Annoyances

Bradstreet, Anne (1612-1672).

The Prologue \* A Dialogue between Old England and New \* The Author to her Book

Wigglesworth, Michael (1631-1705)

from The Day of Doom

Alsop, George (1636-c1673)

The Author to His Book

Taylor, Edward (1642-1729)

Selections from Preparatory Meditations (first series)

1, 2, 9, 23, 32, 39, 46

from Preparatory Meditations (second series)

18, 34, 150

Wright, Susanna (1697-1784)

Anna Boylens Letter to King Henry the 8<sup>th</sup> \* On the Death of a little Girl

My own Birth Day \* To Eliza Norris—at Fairhill

Hammon, Jupiter (1711-c1806)

An Address to Miss Phillis Wheatley, Ethiopian Poetess...

Freneau, Philip (1752-1832)

Libera nos, Domine... \* The Indian Student, or Force of Nature

Lines occasioned by a Visit to an old Indian Burying Ground

To Sir Toby... \* The Republican Genius of Europe

On a Honey Bee, Drinking from a Glass of Wine...

Wheatley, Phillis (c1753-1784)

To Maecenas \* To the University of Cambridge, in New-England  
On being brought from Africa to America  
To S.M., a young African Painter. . . \* A Farewel to America  
To His Excellency General Washington \* Liberty and Peace

Bryant, William Cullen (1794-1878)

Thanatopsis \* To a Waterfowl \* A Winter Piece \* An Indian at the  
Burying-Place of His Fathers \* The Prairies \* The Painted Cup

Emerson, Ralph Waldo (1803-1882)

Each and All \* The Problem \* To Rhea \* The World-Soul  
Hamatreya \* The Rhodora \* The Humble-Bee \*  
Ode, Inscribed to W.H. Channing \* Merlin I & II \* Muskitaquid  
Threnody \* Brahma

Longfellow, Henry Wadsworth (1807-1882)

A Psalm of Life \* The Wreck of the Hesperus \* The Village Blacksmith  
The Warning \* Seaweed \* The Bridge  
The Jewish Cemetery at Newport \* The Children's Hour

Whittier, John Greenleaf (1807-1892)

The Haschich \* Maud Muller \* Barbara Frietchie \* What the Birds Said  
Burning Drift-Wood

Poe, Edgar Allan (1809-1849)

"Stanzas" \* To Science Fairy-Land \* "Alone" \* To Helen  
The Conqueror Worm \* Lenore \* The Raven \* The Bells \* Annabel Lee

Whitman, Walt (1819-1892)

From Pent-Up Aching Rivers \* In Paths Untrodden  
Scented Herbage of My Breast \* Of the Terrible Doubt of Appearances  
When I Heard at the Close of Day  
We Two Boys Together Clinging \* Crossing Brooklyn Ferry

Melville, Herman (1819-1891)

"The ribs and terrors in the whale," \* The Portent \* Misgivings  
The Conflict of Convictions \* A Utilitarian View of the Monitor's Fight  
Shiloh: A Requiem \* The House-top: A Night Piece \* "Formerly a Slave"

Cary, Alice (1820-1871)

The Sea-Side Cave \* To Solitude \* Katrina on the Porch

## The West Country

Dickinson, Emily (1830-1886)

"The bee is not afraid of me." \* "Bring me the sunset in a cup,"  
"These are the days when Birds come back—"  
"Safe in their Alabaster Chambers" \* "I like the look of Agony,"  
"I can wade Grief—" \* "'Hope' is the thing with feathers"  
"I felt a funeral, in my Brain," \* "I'm Nobody! Who are you?"  
"I should have been too glad, I see—" \* "I cannot dance upon my Toes—"  
"Of Course—I prayed—" \* "There's been a Death, in the Opposite House,"  
"'Twas like a Maelstrom, with a notch,"  
"Much Madness is divinest Sense—" \* "I died for Beauty—but was scarce"  
"I'm ceded—I've stopped being Theirs—"  
"Mine—by the Right of the White Election!"  
"They shut me up in Prose—" \* "I dwell in Possibility—" \*  
"One need not be a Chamber—to be Haunted—" \*  
"A Pit—but Heaven over it—"

Robinson, E. A. (1869-1935)

Aaron Stark \* Walt Whitman \* John Evereldown \* Luke Havergal  
Reuben Bright \* Cliff Klingenhagen

Dunbar, Paul Laurence (1872-1906)

Accountability \* Compensation \* The Colored Soldiers

Crane, Stephen (1871-1900)

selections from *The Black Riders and Other Lines*  
selections from *War is Kind*  
"A man adrift on a slim spar" \* "A naked woman and a dead dwarf"

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## American Modernist Poetry, Major Figures

*Created by David Peterson*

Stein, Gertrude (1874-1946)

Emp Lace \* Lifting Belly \* *Tender Buttons* \* Patriarchal Poetry  
Stanzas in Meditation

Stevens, Wallace (1879-1955)

The Snow Man \* Le Monocle de Mon Oncle  
A High-Toned Old Christian Woman \* Tea at the Palaz of Hoon  
Anecdote of the Jar \* To the One of Fictive Music \* Peter Quince at the Clavier

Thirteen Ways of Looking at a Blackbird \* The Idea of Order at Key West Examination of the Hero in a Time of War \* Notes toward a Supreme Fiction

Pound, Ezra (1885-1972)

Portrait d'une Femme \* The Seafarer \* A Pact \* A Station in the Metro

The River-Merchant's Wife: A Letter

Hugh Selwyn Mauberley \* *The Cantos* (I, II, III, IV, IX, XIII, XIV)

Williams, William Carlos (1883-1963)

Pastoral \* Queen Anne's Lace \* To Elsie \* Portrait of a Lady \* This Is Just To Say \* Burning the Christmas Greens \* Paterson: The Falls

The Dance \* Perpetuum Mobile: The City

H.D. (1886-1961)

Sea Rose \* Sea Lily \* Hermes of the Ways \* The God \* Adonis \* Eurydice \* Oread \* Orion Dead \* Demeter \* Circe \* Leda \* Helen \* *Trilogy*: The Walls Do Not Fall

Moore, Marianne (1887-1972)

The Steeple Jack \* The Hero \* The Plumet Basilisk \* The Frigate Pelican

The Fish \* Poetry (both versions) \* Critics & Connoisseurs \* England

When I Buy Pictures \* What Are Years? \* Bird-Witted \* The Pangolin

Like a Bulwark \* Granite and Steel \* Baseball and Writing \* Tell Me, Tell Me

Eliot, T. S. (1888-1965)

Portrait of a Lady \* Preludes \* Gerontion

The Hollow Men \* Ash-Wednesday \* The Waste Land

Four Quartets: Burnt Norton

## British Literature, Origins to the Pre-Romantics

This list covers British, Irish, Commonwealth, and Anglophone literature from the Medieval period to roughly the early Eighteenth Century. This list is organized chronologically by genre and includes choice selection for tailoring the list to a student's interests. Because the list can be tailored, it must be shared and cleared with the examining faculty, who after consultation sign the tailored list along with the student.

### NARRATIVE / EPIC POETRY

1. *Beowulf* (Heaney trans.)
2. OLD ENGLISH BIBLICAL VERSE (*choose one*):
  - ☐ Genesis A & B
  - ☐ Judith
3. CHAUCER, *The Canterbury Tales*



General Prologue

Knight's Prologue and Tale

Miller's Prologue and Tale

*Plus choose two:*

- ☐ Wife of Bath's Prologue and Tale
- ☐ Pardoner's Prologue and Tale
- ☐ Reeve's Prologue and Tale
- ☐ Tale of Sir Thopas
- ☐ Prioress's Prologue and Tale
- ☐ Chaucer's Retraction

4. *Sir Gawain and the Green Knight* (Borroff trans.)

5. MIDDLE ENGLISH ROMANCES (*choose one*):

- ☐ Havelok the Dane
- ☐ Sir Orfeo
- ☐ King Horn
- ☐ The Turk and Sir Gawain
- ☐ The Tale of Gamelyn
- ☐ The Wedding of Sir Gawain and Dame Ragnell

6. SPENSER, *The Faerie Queene* (*choose two*):

- |                          |                       |                          |                     |
|--------------------------|-----------------------|--------------------------|---------------------|
| <input type="checkbox"/> | Book 1, Cant<br>1-6   | <input type="checkbox"/> | Book 1, Cantos 7-12 |
| <input type="checkbox"/> | Book 2, Cant<br>1-6   | <input type="checkbox"/> | Book 2, Cantos 7-12 |
| <input type="checkbox"/> | Book 3, Cant<br>1-6   | <input type="checkbox"/> | Book 3, Cantos 7-12 |
| <input type="checkbox"/> | Book 4, Cant<br>1-6   | <input type="checkbox"/> | Book 4, Cantos 7-12 |
| <input type="checkbox"/> | Book 5, Cant<br>1-6   | <input type="checkbox"/> | Book 5, Cantos 7-12 |
| <input type="checkbox"/> | Book 6, Cant<br>1-6   | <input type="checkbox"/> | Book 6, Cantos 7-12 |
| <input type="checkbox"/> | Mutabilitie<br>cantos |                          |                     |

7. MILTON, *Paradise Lost*, Books 1, 2, 4, 8, 9, 10, 12

8. SAMUEL BUTLER, *Hudibras*, Part I, Canto I

9. ALEXANDER POPE, *Rape of the Lock*

10. JAMES THOMSON, *The Seasons*, “Winter”

**LYRIC**

11. OLD ENGLISH LYRIC (in translation):

“Dream of the Rood” (Kennedy trans.)

*Plus choose one:*

- ☐ “The Wife’s Lament”
- ☐ “The Wanderer”
- ☐ “The Ruin”
- ☐ “Caedmon’s Hymn”

12. MARIE DE FRANCE, *Lais* (Hanning and Ferrante trans.)

Prologue

“Lanval”

*Plus choose one:*

- ☐ “Guigemar”
- ☐ “Le Fresne”
- ☐ “Bisclavret”
- ☐ “Yonec”

13. SKELTON “Philip Sparrow”; “The Tunning of Elinour Rimming” (beginning to the end of the “Primus Passus”)

14. DONNE, “The Canonisation”; “The Ecstasy”; “Air and Angels”; “A Fever”

15. MARVELL, “The Garden”; “The Mower, Against Gardens”; “The Mower to the Glo-Worms”; “The Mower’s Song”

16. RENAISSANCE SONNETS

Wyatt, “Whoso List to Hunt”; “My Galley”; “The Long Love That in My Thought Doth Harbor”

Shakespeare, 3, 17, 18, 20, 73, 105, 126, 127, 130, 138

Donne, Divine Sonnets 5, 10, 14, 19 17.

17. LYRIC SUB-SPECIALTIES (RENAISSANCE)

*Choose two of the following sub-specialties:*

- ☐ COUNTRY-HOUSE POEM
  - Aemilia Lanyer, “Description of Cooke-ham”
  - Ben Jonson, “To Penshurst”
  - Marvell, “Upon Appleton House”
- ☐ EPITHALAMION
  - Spenser, Epithalamion
  - Donne,

“Epithalamion . . . on St. Valentine’s Day”

Jonson, “Epithalamion”

❑ PASTORAL / ELEGY

Spenser, *The Shepheardes Calender*, “August” and “October”

Marlowe, “The Passionate Shepherd to His Love”

Sir Walter Raleigh, “The Nymph’s Reply”

Milton, “Lycidas”

❑ RELIGIOUS / DEVOTIONAL

George Herbert, “The Collar”; “Easter Wings”; “Jordan (I)”

Donne, “Hymn to God, My God in My Sickness”

Aemilia Lanyer, *Salve Deus Rex Judaeorum* (lines 1-328 and 745-856)

Marvell, “A Dialogue between the Soul and the Body” 3 12/07

❑ EPYLLION (SHORT OVIDIAN EPIC)

Marlowe, “Hero and Leander”

John Marston, “The Metamorphosis of Pygmalion’s Image”

❑ CARPE DIEM / EROTIC / PERSUASION POETRY

Elizabeth I, “Ah, Silly Pug, Wert Thou So Sore Afraid?”

Donne, “The Flea”

Robert Herrick, “Corinna’s Going A-Maying”; “Delight in Disorder”; “To the Virgins, to Make Much of Time”

Marvell, “To His Coy Mistress”

❑ SATIRE

Skelton, “The Bowge of Court” (lines 1-182)

Wyatt, “Mine Own John Poynz”

John Marston, *The Scourge of Villanie*, Satyre 8

18. ROCHESTER, “The Disabled Debauchee”; “The Imperfect Enjoyment”; “Upon Nothing”

19. APHRA BEHN, “The Disappointment”

20. JOHN DRYDEN, *Mac Flecknoe*

21. ANNE FINCH, “The Introduction”; “The Spleen”; “A Nocturnal Reverie”

22. JONATHAN SWIFT, “The Lady’s Dressing Room”

23. LADY MARY WORTLEY MONTAGU, “The Reasons that Induced Dr S to Write a Poem Call’d the Lady’s Dressing Room”

24. SAMUEL JOHNSON, “London”

25. WILLIAM COLLINS, “Ode to Evening”

26. THOMAS GRAY, “Elegy Written in a Country Churchyard”

27. ANNA BARBAULD, "A Summer Evening's Meditation"; "Washing Day"

**DRAMA**

28. SHAKESPEARE

*Choose two of the following plays (you may elect to fill in one slot with a play of your own choosing):*

- |   |   |
|---|---|
| <input type="checkbox"/> Titus Andronicus | <input type="checkbox"/> 1 Henry 4            |
| <input type="checkbox"/> Twelfth Night    | <input type="checkbox"/> As You Like It       |
| <input type="checkbox"/> Hamlet           | <input type="checkbox"/> Antony and Cleopatra |
| <input type="checkbox"/> The Tempest      | <input type="checkbox"/> _____                |

29. ELIZABETHAN/JACOBEAN DRAMA (Besides Shakespeare)

*Choose one play from each of the following two groups:*

CHRISTOPHER MARLOWE (choose one):

- ☐ Edward II
- ☐ Jew of Malta
- ☐ Dr. Faustus

BEN JONSON (choose one):

- ☐ Volpone
- ☐ The Alchemist
- ☐ Epicoene
- ☐ Bartholomew Faire

30. RESTORATION/EIGHTEENTH-CENTURY DRAMA (*choose one*):

- ☐ Thomas Shadwell, *The Virtuoso*
- ☐ John Gay, *The Beggar's Opera*
- ☐ Thomas Sheridan, *School for Scandal*

**PROSE**

31. Táin bó Cuailgne

32. Four Branches of the Mabinogi: "Pwyll, Prince of Dyfed"; "Branwen, Daughter of Llyr"; "Manawydan, Son of Llyr"; "Math, Son of Mathonwy"

33. MEDIEVAL WOMEN MYSTICS (*Choose one*):

- ☐ Margery Kempe, *Book of Margery Kempe*
- ☐ Julian of Norwich, *Showings* (Short Text)

34. ARTHURIAN TRADITION:

THOMAS MALORY, from *Le Morte Darthur* (Oxford World Classics ed.):

“The Noble Tale of the Sangrail” (pp. 310-402)

*Plus choose one:*

- ☐ “From the Marriage of King Uther Unto King Arthur” (selections: pp. 3-32, 50-81)
- ☐ “The Death of Arthur” (pp. 468-527)

WELSH ARTHURIAN TRADITION (*choose two*):

- ☐ Culhwch and Olwen
- ☐ Peredur
- ☐ Gereint
- ☐ The Lady of the Fountain
- ☐ The Dream of Rhonabwy

35. SIR THOMAS MORE, *Utopia* (in translation)

36. ELIZABETH I, “Response to a Parliamentary Delegation on Her Marriage” (1559, 1566); “Speech to the Troops at Tilbury”; “The Golden Speech to Parliament” (1601)

37. SIR PHILIP SIDNEY, *Defence of Poesy*

38. MISCELLANEOUS RENAISSANCE PROSE

*Choose two of the following prose groups:*

☐ HUMANIST TRACTS

Erasmus, *The Praise of Folly* (in translation) Montaigne, *Essais*, “Of Friendship”; “Of Cannibals” (Donald Frame’s translation) Bacon, *Essays*, “Of Parents and Children”; “Of Marriage and Single Life”; “Of Love” Milton, *Areopagitica*

☐ POPULAR LITERATURE

Thomas Deloney, “Jack of Newbury”  
Thomas Nashe, “The Unfortunate Traveller”  
Robert Green, “A Notable Discovery of Cozenage”

☐ ANTI-FEMINIST CONTROVERSY

Jane Anger, *Her Protection for Women*  
Joseph Swetnam, *The Arraignment of Lewd, Idle, Froward, and Unconstant Women*  
*Hic Mulier* (anonymous) *Haec Vir* (anonymous)

☐ RELIGIOUS / DEVOTIONAL

Anne Askew, *Examinations I and II*  
Donne, *Devotions upon Emergent Occasions*: Meditations 10, 17, 19; Expost. 19  
Donne, *Death’s Duel*

☐ WRITING ON MELANCHOLY AND DEATH

Donne, *Biathanatos*, “Conclusion”

Robert Burton, *Anatomy of Melancholy*: First Partition, Section 1 (“Of Diseases in General...”); Second Partition, Section 1 (“Cure of Melancholy in General”; Third Partition, Section 2 (“Love-Melancholy”)

Sir Thomas Browne, “Hydriotaphia, or Urn-Burial”

39. JOHN BUNYAN, *Pilgrim’s Progress*, Part 1 (including Author’s Apology)

40. APHRA BEHN, *Oroonoko*

41. MISCELLANEOUS ENLIGHTENMENT PHILOSOPHY

*Choose 1 of the following prose groups:*

☐ MORAL PHILOSOPHY

John Locke, *Essay upon Human Understanding*: Bk. 2, chap. 1-2; Bk. 4, chap. 19

David Hume, *Enquiry Concerning Human Understanding*: Intro.; Parts 1 and 4

Adam Smith, *Theory of Moral Sentiments*, Section 1

☐ POLITICAL PHILOSOPHY

John Locke, *Second Treatise of Government*, chapters 1-5

Mary Astell, *Some Reflections upon Marriage* (incl. Preface)

Edmund Burke, *Reflections upon the Revolution in France* (Norton excerpt)

Mary Wollstonecraft, *Vindication of the Rights of Woman*: Intro.; chapters 1-4 42.

42. MISCELLANEOUS AUGUSTAN SATIRE (*choose 1*):

☐ Jonathan Swift, *Tale of a Tub*

☐ John Gay, *Trivia: Or, the Art of Walking the Streets of London*

☐ Alexander Pope, *The Dunciad*, Book IV

43. MISCELLANEOUS ENLIGHTENMENT LITERARY CRITICISM (*choose 1*):

☐ Alexander Pope, *Essay on Criticism*

☐ Edmund Burke, *Inquiry into Our Ideas of the Sublime and the Beautiful*

☐ Samuel Johnson, *The Lives of the Poets*: “Cowley”; “Milton”; “Shakespeare”; “Pope”

44. ADDISON and STEELE, *The Spectator*, Imagination Papers

45. DANIEL DEFOE (*choose 1*):

☐ *Robinson Crusoe*

☐ *Moll Flanders*

46. ELIZA HAYWOOD, *Fantomina*

47. JONATHAN SWIFT, *Gulliver’s Travels*, Book 2 (Voyage to Brobdingnag)

48. SAMUEL RICHARDSON, *Pamela*, Vol. 1

49. SAMUEL JOHNSON, *Rasselas*

50. JAMES BOSWELL, *The Life of Johnson* (Norton excerpt)

51. OLAUDAH EQUIANO, *Interesting Narrative* (Norton excerpt)

52. MISCELLANEOUS EIGHTEENTH-CENTURY NOVEL (*choose 2*):

- ☐ Eliza Haywood, *Love in Excess*
- ☐ Henry Fielding, *Joseph Andrews*
- ☐ Lawrence Sterne, *Tristram Shandy*, Vols. 1-2
- ☐ Horace Walpole, *Castle of Otranto*
- ☐ Lawrence Sterne, *Sentimental Journey*
- ☐ Frances Burney, *Evelina*
- ☐ Ann Radcliffe, *The Mysteries of Udolpho*

53. Relevant Theory or Literary Criticism (optional write-in category)

In the space below, write in any theoretical or critical texts that inform your approach to the primary literature on the list and that you would welcome for incorporation into the examination:

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## Exam Signature Page

Student signature: \_\_\_\_\_

Date of signature: \_\_\_\_\_

Examiners' signatures/dates: \_\_\_\_\_

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Expected exam date: \_\_\_\_\_

Special circumstances: \_\_\_\_\_

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Once choices have been indicated and both the student and examiners have signed the list, photocopies should be delivered to the examiners and also to the English Dept. Office, for filing in the student's record.

## British Literature, Pre-Romantics to Contemporary II

(British Lit II, Revised 28 March 2008)

This list covers British, Irish, Commonwealth, and Anglophone literature from the Romantic period (about the middle of the Eighteenth Century) through contemporary literature. It is keyed to three of the most popular and respected modern anthologies of literature.

## 1780-1901: Romantic and Victorian Writers

Arnold, Matthew. "Dover Beach," "The Buried Life," "Stanzas from the Grande Chartreuse," and "The Scholar Gypsy"; excerpt from *The Function of Criticism at the Present Time* \*

Austen, Jane. *Pride and Prejudice*

Baillie, Joanna. "Introductory Discourse" to the *Plays on the Passions* \*\*

Barbauld, Anna Letitia. "Eighteen-Hundred and Eleven" \*\*

Blake, William. *Songs of Innocence and Experience*; *The Marriage of Heaven and Hell* \*

Brönte, Emily. *Wuthering Heights*

Browning, Elizabeth Barrett. From *Aurora Leigh*, excerpts "Book One" and "Book Two" \*

Browning, Robert. "My Last Duchess," "Love Among the Ruins," "Two in the Campagna," "Caliban upon Setebos," "Rabbi Ben Ezra," and "Fra Lippo Lippi" \*

Byron, Lord (George Gordon). "Manfred," excerpt from "Childe Harold's Pilgrimage," excerpt from "Don Juan." \*

Carlyle, Thomas. Excerpt from *Sartor Resartus* \*

Clare, John. "Clock a Clay," "'I Am,'" "The Mores" \*\*

Coleridge, Samuel. "Kubla Khan," "The Time of the Ancient Mariner," "The Eolian Harp," "Frost at Midnight," "Christabel"; excerpt from *Biographia Literaria* \*

Dickens, Charles. *Great Expectations*

Eliot, George. *Middlemarch*

Equiano, Olaudah. Excerpt from *The Interesting Narrative of the Life* \*\*

Fitzgerald, Edward. *The Rubaiyat of Omar Khayyam*

Hardy, Thomas. *Jude the Obscure*

Hemans, Felicia. "Casabianca" \*

Hopkins, Gerard Manley. "God's Grandeur," "Pied Beauty," "The Windhover," "[Carrion Comfort]," and "The Wreck of the Deutschland" \*

Keats, John. "Ode on a Grecian Urn," "To Autumn," "To a Nightingale," "On First Looking Into Chapman's Homer," "La Belle Dame Sans Merci," and "Lamia" \*

Radcliffe, Ann. *The Italian*

Rossetti, Christina. "Goblin Market" \*

Scott, Sir Walter. *Waverley*

Shelley, Mary. *Frankenstein; or, The Modern Prometheus* \*

Shelley, P.B. "Ozymandias," "Mont Blanc," "England in 1819," "Adonais," "Alastor" \*

Smith, Charlotte. Excerpt from "Beachy Head" \*\*

Tennyson, Alfred, Lord. "The Lady of Shalott," "Ulysses," excerpt from "In Memoriam A.H.H.," and "Locksley Hall" \*

Wilde, Oscar. *The Importance of Being Earnest* \*



Wollstonecraft, Mary. Excerpt from *A Vindication of the Rights of Woman* \*\*

Wordsworth, Dorothy. Excerpt from *The Grasmere Journal* \*\*

Wordsworth, William. "The Prelude," "I Wandered Lonely as a Cloud," "Tintern Abbey," "Resolution and Independence," "Ode, Intimations of Immortality," *Lyrical Ballads* (with 1800 Preface) \*

### 1901–Present: Edwardian to Contemporary Writers (British Lit II)

Achebe, Chinua. *Things Fall Apart*

Amis, Kingsley. *Lucky Jim*

Beckett, Samuel. *Waiting for Godot*

Breeze, Jean. "Binta," "Riddyn Ravings (The Mad Woman's Poem)," "Cherry Tree Garden" \*\*\*

Conrad, Joseph. *Heart of Darkness*

Davie, Donald. "Hearing Russian Spoken," "Rejoinder to a Critic," "Rodez," "Out of East Anglia," "A Conditioned Air," "Inditing a Good Matter" \*\*\*

Duffy, Carol Ann. "Standing Female Nude," "And How Are We Today?," "Psychopath," "Translating the English, 1989," "Poet for Our Times" \*\*\*

Eliot, T.S. "The Love Song of J. Alfred Prufrock," *The Waste Land*, "Little Gidding"; "Tradition and the Individual Talent" \*

Golding, William. *Lord of the Flies*

Gunn, Thom. "The Unsettled Motorcyclist's Vision of His Death," "Confessions of the Life Artist," "Moly," "Seesaw," "A Sketch of the Great Dejection," "Lament" \*\*\*

Hardy, Thomas. "The Darkling Thrush," "Channel Firing" \*

Heany, Seamus. "Bogland," "North," "Singing School," "Oysters," "The Toome Road," "The Underground," from "Station Island: VII, XII," "The Mud Vision" \*\*\*

Hughes, Ted. "View of a Pig," "Pike," "Out," "Pibroch," "Wodwo," "Crow Hears Fate Knock on the Door," "Flounder" \*\*\*

Joyce, James. *A Portrait of the Artist as a Young Man*

Kinsella, Thomas. "Baggot Street Deserta," "Ritual of Departure" \*\*\*

Lawrence, D.H. *Women in Love*

Larkin, Phillip. "Church Going," "Toads," "Nothing to Be Said," "Water," "The Whitsun Weddings," "An Arundel Tomb," "High Windows," "Going, Going," "Homage to a Government," "This be the Verse," "The Explosion"

Lessing, Doris. *The Golden Notebook*

Mansfield, Katherine.

McGuckian, Medbh. "Tulips," "The Seed-Picture," "Slips," "Aviary," "The War Ending," "The Albert Chain" \*\*\*

Monk, Geraldine. "La Quinta del Sordo," "Where?" \*\*\*

Montague, John. "The Trout," "A Bright Day," "The Cage," "This Neutral Realm," "The Well Dreams" \*\*\*

Murdoch, Iris. *Under the Net*

Nichols, Grace. "The Fat Black Woman Remembers," "The Fat Black Woman Versus Politics," "Skanking Englishman Between Trains," "Long-Man" \*\*\*

O'Casey, Sean. *Juno and the Paycock*

O'Sullivan, Maggie. "Starlings," "Garb," "Hill Figures" \*\*\*

Pinter Harold. *The Caretaker*

Ray, Jackie. From "The Adoption Papers, Chapter 7: Black Bottom" \*\*\*

Riley, Denise. "Affections Must Not," "Lure, 1963," "When it's Time to Go," "Pastoral" \*\*\*

Rushdie, Salman. *Midnight's Children*

Shaw, George Bernard. *Major Barbara*

Silken, Jon. "Death of a Son," "First it was Singing," "Dandelion," "A Daisy," "A Word About Freedom and Identity in Tel-Aviv" \*\*\*

Stoppard, Tom. *Arcadia*; *Rosencrantz and Guildenstern are Dead*

Thomas, Dylan. "The Force That Through the Green Fuse Drives the Flower," "Fern Hill," and "Do Not Go Gently Into That Good Night" \*

Tomlinson, Charles. "Aesthetic," "Distinctions," "Saving the Appearances," "Swimming Chenango Lake," "Prometheus," "Annunciation," "The Plaza," "The Garden" \*\*\*

Woolf, Virginia. *To the Lighthouse*; excerpt from *A Room of One's Own* \*

Yeats, William Butler. "Easter 1916," "The Second Coming," "Leda and the Swan," "Sailing to Byzantium," and "Among School Children" \*

Some selections are found in these readily available anthologies of British Literature; the number of asterisks indicates the preferred excerpt or selections:

\*Norton Anthology of English Literature, Volume 2 (7<sup>th</sup> Ed.)

\*\*Longman Anthology of English Literature, Volume 2 (2<sup>nd</sup> Ed.)

\*\*\*Anthology of Twentieth-Century British and Irish Poetry (Oxford, 2001)

Novels and plays are available in a number of editions and can be found in the UNO Library. Poems, as well, can be found in collected in editions and era-specific anthologies in the UNO Library.

## Creative Non-fiction

This list covers Creative Nonfiction writers spanning a few centuries with emphasis on writing from the last 50 years. It draws on the collections of a few major anthologies alongside stand-alone texts.

### Anthologies

From Root, Robert L., Jr., and Michael Steinberg. *The Fourth Genre*. 4th ed. New York: Longman, 2007.

Chavez, Lisa D. "Independence Day, Manley Hot Springs, Alaska." 72

Caudron, Shari. "Befriending Barbie." 61  
 Hampl, Patricia. "Parish Streets." 117  
 ---. "Memory and Imagination." 354  
 Dillard, Annie. "To Fashion a Text." 338  
 Lamy, Nicole. "Life in Motion." 149  
 Lopate, Phillip. "What Happened to the Personal Essay?" 384  
 McPhee, John. "The Search for Marvin Gardens." 186  
 Nye, Naomi Shihab. "Three Pokes of a Thistle." 201  
 Pope, Mary Elizabeth. "Teacher Training." 465  
 ---. "Composing 'Teacher Training.'" 471  
 Sanders, Scott Russell. "The Singular First Person." 416  
 Toth, Susan Allen. "Going to the Movies." 294  
 Vidal, Erika. "Undressing Victoria." 297

From Miller, Brenda, and Suzanne Paola. *Tell It Slant: Writing and Shaping Creative Nonfiction*. New York: McGraw-Hill, 2004.

Baldwin, James. "Notes of a Native Son." 208  
 Beard, Jo Ann. "The Fourth State of Matter." 234  
 Kingston, Maxine Hong. "No Name Woman." 348  
 Sedaris, David. "The Drama Bug." 387  
 Selzer, Richard. "The Knife." 395  
 Williams, Terry Tempest. "The Clan of the One Breasted Women." 426  
 Woolf, Virginia. "The Death of the Moth." 434

From Cohen, Samuel. *50 Essays: A Portable Anthology*. Second edition. Boston: Bedford/St. Martin's, 2007.

Mairs, Nancy. "On Being a Cripple." 267  
 Momaday, Scott. "The Way to Rainy Mountain." 291  
 Orwell, George. "Shooting an Elephant." 302  
 Rodriguez, Richard. "Aria: Memoir of a Bilingual Childhood." 326  
 Sanders, Scott Russell. "The Inheritance of Tools." 369  
 Thoreau, Henry David. "Where I Lived, and What I Lived For." 424  
 Walker, Alice. "Beauty: When the Other Dancer Is the Self." 441  
 White, E.B. "Once More to the Lake." 450

From Klaus, Carl, Chris Anderson, and Rebecca Faery. *In Depth*. 2nd ed. New York: Harcourt, 1993.  
 (See Dr. Price for copies of the articles in this anthology. Alternately, the Montaigne and the Orwell can be found in their collected essays. See bibliographic information at the end of this reading list.)

Montaigne, Michel de. "Of the Inconsistency of Our Actions."

——. "Of Idleness."

Orwell, George. "Shooting an Elephant."

——. "Politics and the English Language."

Woolf, Virginia. "The Modern Essay."

From Kerrane, Kevin, and Ben Yagoda. *The Art of Fact: A Historical Anthology of Literary Journalism*.

Agee, James. From *Let Us Now Praise Famous Men*. 417

Alexiyevich, Svetlana. From *Boys in Zink*. 536

Covington, Dennis. From "Snake Handling and Redemption." 391

Crane, Stephen. "When a Man Falls a Crowd Gathers." 58

Hemingway, Ernest. "Japanese Earthquake." 411

Hersey, John. From *Hiroshima*. 536

Mahoney, Rosemary. From *Whoredom in Kimmage*. 367

Mayhew, Henry. "Watercress Girl." 34

Mitchell, Joseph. "Lady Olga." 439

Orwell, George. "The Spike." 245

Talese, Gay. "The Silent Season of a Hero." 143

From Anderson, Chris. *Literary Nonfiction: Theory, Criticism, Pedagogy*. Carbondale: Southern Illinois UP, 1989. (See Dr. Price for copies of the articles in this anthology.)

Anderson, Chris. "Error, Ambiguity, and the Peripheral." 315

Klaus, Carl H. "Essayists on the Essay." 155

Elbow, Peter. "The Pleasures of Voice in the Literary Essay." 211

## Monographs

Didion, Joan. *The Year of Magical Thinking*. New York: Knopf. PS3554. I33 Z47 (2005)

Dillard, Annie. *Teaching a Stone to Talk and Other Expeditions and Encounters*. QH81 D563 (1982)

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. E449. D749 (1845)

Capote, Truman. *In Cold Blood*. New York: Random, 1966. HV6533. K3 C3

Eiseley, Loren. *The Immense Journey*. New York: Vintage, 1959. QH368 .E36

Hampl, Patricia. *I Could Tell You Stories: Sojourns in the Land of Memory*. New York: Norton, 2000. CT21. H33 (2000)

Jerome, Jerome K. *Three Men in a Boat: To Say Nothing of the Dog*. New York: Dutton, 1974. PR4825. J3 T59 (1889)

Janovy, John Jr. *Back in Keith County*. Lincoln: U of Nebraska P, 1981. QH105. N2 J34 (1984)

Steinbeck, John. *Travels with Charlie*. New York: Viking, 1962. E169. S82

Theroux, Paul. *Sunrise with Sea Monsters: Travels and Discoveries—1964–1984*. Boston: Houghton, 1985. PS3570. H4 S8 (1985)

Wolff, Tobias. *This Boy's Life*. PS3573. O558 Z477 (1990).

*The Complete Essays of Montaigne*, translated by Donald M. Frame, Stanford, CA: Stanford U P, 1965. "Of Idleness" (p.20), "Of the Inconsistency of Our Actions" (p. 239). PQ1642. E5F7

*A Collection of Essays by George Orwell*. New York: Harcourt Brace Jovanovich, 1946. (p. 156)

## Language Studies

The Language Studies reading list includes four major disciplinary content areas: Composition, Linguistics, Rhetoric, and Technical Communication. Students are only required to choose two content areas, however. If students choose to be examined in either Composition or Rhetoric, they are free to bring study materials and texts with them into the exam. This exam option is unique to these two areas, however (and it is unique in the program). Students writing on Linguistics are not permitted to bring materials into the exam that relate directly to those lists.

*Revised April 2014*

## Composition

Bruggeman et al. "Becoming Visible: Lessons in Disability." *College Composition and Communication* 52.3 (2001): 368-98.

Buehl, John, Tamar Chute, and Anne Fields. "Training in the Archives: Archival Research as Professional Development." *College Composition and Communication* 64.2 (Dec. 2012).

Connors, Robert J. "The Erasure of the Sentence." *CCC* 52.1 (2000): 96-128.

Elbow, Peter. "Ranking, Evaluating, and Liking." *College English* 55.2 (Feb. 1993): 187-206.

Freire, Paulo. "The Banking Concept of Education" (Chapter 2).

Geller, Anne E., Michele Eodice, Frankie Condon, Meg Carroll, and Elizabeth H. Boquet. *The Everyday Writing Center: A Community of Practice*. Logan, UT: Utah State UP: 2007.

Miller, Susan, ed. *The Norton Book of Composition Studies*. New York: WW. Norton, 2009.

Berlin, James. "Rhetoric and Ideology in the Writing Classroom"

Brereton. From *The Origins of Composition Studies in American College, 1875-1925*

Delpit, Lisa. "The Politics of Teaching Literate Discourse"

Emig, Janet. "The Composing Process of Twelve Graders"

Gee, James Paul. "The New Literacy Studies and the Social Turn"

- Harris, Joseph. "The Idea of Community in the Study of Writing"
- Hesse, Doug. "Who Owns Writing?"
- Reynolds, Nedra. "Interrupting Our Way to Agency: Feminist Cultural Studies and Composition"
- Shaughnessy, Mina. "Introduction to *Errors and Expectations*
- New London Group. "A Pedagogy of Multiliteracies: Designing Social Futures." *Harvard Educational Review* 66 (1996): 60-92.
- North, Stephen M. "The Idea of a Writing Center." *College English* 46.5 (1984): 433-446.
- North, Stephen M. "Revisiting the Idea of a Writing Center." *Writing Center Journal* 15.1 (1994): 7-19.
- Selfe, Cynthia L. "The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing." *College Composition and Communication* 60.4 (June 2009): 611-663.
- Tobin, Lad. "Process Pedagogy." *A Guide to Composition Pedagogies*. Ed. Tate, et al. Oxford UP: 2001. 1-18.
- Villanueva, Victor and Kristin L. Arola. ed. *Cross-Talk in Comp Theory: A Reader*. 3<sup>rd</sup> ed. Urbana, IL: NCTE, 2011
- Bartholomae, David. "Inventing the University."
- Bizzell, Patricia. "Contact Zones."
- Bizzell, Patricia. "Cognition, Convention, and Certainty: What We Need to Know about Writing"
- Bruffe, Kenneth A. "Collaborative Learning and the 'Conversation of Mankind.'"
- Ede, Lisa and Andrea Lunsford. "Audience Addressed"
- Flower and Hayes. "A Cognitive Process Theory of Writing"
- Hartwell, Patrick. "Grammar, Grammars, and the Teaching of Grammar."
- Kinneavy, James E. "The Basic Aims of Discourse"
- Matsuda, Paul Kei. "Composition Studies and ESL Writing: A Disciplinary Division of Labor"
- Rose, Mike. "Narrowing the Mind and Page: Remedial Writers and Cognitive Reductionism"
- Sommers, Nancy. "Revision Strategies of Student Writers and Experienced Adult Writers"
- Trimbur, John. "Consensus and Difference in Collaborative Learning"

Wardle, Elizabeth. "Understanding Transfer from FYC: Preliminary Results of a Longitudinal Study." *Writing Program Administration* 31.1.2 (Fall/Winter 2007): 65-85.

Yancey, "Looking Back as We Look Forward: Historicizing Writing Assessment as a Rhetorical Act." *College Composition and Communication* 50 3 (1999): 483-503.

Young, Vershawn A. "Should Writers Use They Own English" *Writing Centers and the New Racism*, ed. Laura Greenfield and Karen Rowan. Logan, UT: Utah State UP, 2011. 61-72.

## Rhetoric

Anzaldúa, Gloria. "La Conciencia de la Mestiza: Toward a New Consciousness." *Borderlands/La Frontera*. San Francisco, CA: Aunt Lute Books, 1987. 99-113.

Bitzer, Lloyd. "The Rhetorical Situation"

Bizzell, Patricia and Bruce Herzberg, eds. *The Rhetorical Tradition: Readings from Classical Times until the Present*. 2<sup>nd</sup> ed. Boston: Bedford/St Martin's, 2000.

Gorgias, *Defense of Helen* (42-46)

Anonymous, *Dissoi Logoi* (47-55)

Aspasia, From Plato, Cicero, Athenaeus, and Plutarch (56-66)

Plato, *Gorgias* (80-137)

Plato, *Phaedrus* (138-168)

Aristotle, From *Rhetoric* (169-240)

Cicero, From *De Oratore* and *Orator* (283-343)

Locke, From *An Essay Concerning Human Understanding*

Bakhtin, Mikhail. Selections from *Marxism and the Philosophy of Language*

Burke, Kenneth. Excerpts from *A Grammar of Motives*, *A Rhetoric of Motives*, *Language as Symbolic Action*.

Perelman & Olbrechts-Tyteca. From *The New Rhetoric*

Toulmin, Stephen. From *The Uses of Argument*

Foucault, Michel. From *Archeology of Knowledge*

Brooke, Collin. *Lingua Fracta: Toward a Rhetoric of New Media*. Hampton P, 2009.

Corder, Jim. "Rhetoric as Emergence." *Rhetoric Review* 4.1 (1985): 16-32.

Delagrange, Susan H. *Technologies of Wonder: Rhetorical Practice in a Digital World*. Logan, UT: Computers & Composition Digital P/Utah State P, 2011.

Glenn, Cheryl. "Classical Rhetoric Conceptualized, or Vocal Men and Muted Women." *Rhetoric Retold: Regendering the Tradition from Antiquity through the Renaissance*. Carbondale, IL: SIUP, 1997. 1-73.

Foucault, Michel. "Panoptican." From *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books, 1979.

Jarratt, Susan C. "Introduction." *Re-Reading the Sophists: Classical Rhetoric Refigured*. Carbondale, IL: SIUP, 1991.

Miller, Carolyn. "Genre and Social Action." *Quarterly Journal of Speech* 70 (1984): 151-167.

Miles, John D. "The Postindian Rhetoric of Gerald Vizenor." *CCC* 63.1 (2011): 35-53.

Ratcliffe, Krista. "Rhetorical Listening: A Trope for Interpretive Invention and a 'Code of Cross-Cultural Conduct.'" *College Composition and Communication* 51.2 (1999): 195-244.

Royster, Jacqueline and Gesa E. Kirsch. "Feminist Rhetorical Practices: In Search of Excellence." *CCC* 61.4 (June 2010): 640-72.

Vatz, Richard. "The Myth of the Rhetorical Situation"

## Linguistics

Ellis, Rod. *Second Language Acquisition*. Oxford, England. Oxford UP, 1999.

Fairclough, Norman. *Language and Power*, 2<sup>nd</sup> ed. London and New York: Longman, 2001.

Gee, James Paul. *An Introduction to Discourse Analysis: Theory and Method*. London and New York: Routledge, 1999.

Lippi-Green, Rosina. *English With An Accent: Language, Ideology, and Discrimination in the United States*. London and New York: Routledge, 1997.

Martin, Judith N., Thomas Nakayama, and Lisa A Flores. *Readings in Intercultural Communication: Experiences and Contexts*. New York: McGraw Hill, 2001.

Milroy, James and Lesley Milroy. *Authority in Language: Investigating Standard English*. London and New York: Routledge, 1999.

Sacks, Harvey, Emmanuel Schegloff, and Gail Jefferson. "A Simplest Systematics for the Organization of Turn-taking for Conversation." *Language* 50.4 (1974): 696-735.



Tannen, Deborah and Cynthia Wallat. (). "Interactive Frames and Knowledge Schemas in Interaction: Examples from a Medical Examination/Interview." *Framing in Discourse*, Deborah Tannen, ed. New York and Oxford: Oxford University Press, 1993. 57–76.

Wodak, Ruth. "What CDA is about—A Summary of its History, Important Concepts and its Developments." *Methods of Critical Discourse Analysis*, ed. by Ruth Wodak and Michael Meyer. London; Thousand Oaks, CA; New Delhi: SAGE, 2001a. 1–13

Wodak, Ruth. "The Discourse-Historical Approach." *Methods of Critical Discourse Analysis*, ed. by Ruth Wodak and Michael Meyer. London; Thousand Oaks, CA; New Delhi: SAGE, 2001b. 63–94.

## Technical Communication

Albers, Michael, & Mazur Beth. (2003). *Content and complexity: Information design in technical communication*. Mahwah, NJ: Lawrence Erlbaum Associates, Publishers. (Introduction)

Bernhardt, Stephen A. (1986). Seeing the text. *College Composition and Communication*, 37: 66-78.

Bolter, Jay David, & Grusin, Richard. (1999). *Remediation: Understanding new media*. Cambridge, MA: The MIT Press. (Introduction)

Cargile Cook, Kelli. (2002). Layer Literacies: A Theoretical Frame for Technical Communication Pedagogy. *Technical Communication Quarterly*, 11(1): 5-29.

Carliner, Saul. (2000). Physical, cognitive, and affective: A three-part framework for information design. *Technical Communication*, 47(4), 561-576.

Carliner, Saul; Piet Verckens, Jan; & de Waele, Cathy. (2006). *Information and document design: Varieties on recent research*. Amsterdam/Philadelphia: John Benjamins Publishing Company. (Introduction)

Dragga, Sam. (1997). A question of ethics: Lessons from technical communicators on the job. *Technical Communication Quarterly*, 6(2): 161–178.

Florida, Richard. (2012). *The rise of the creative class--Revisited: 10th anniversary edition--Revised and expanded*. 2<sup>nd</sup> ed. New York: Basic Books. (Chapters 1-3)

Harrison, Claire. (2005). Visual social semiotics: Understanding how still images make meaning. *Technical Communication*, 50(1): 46-60.

Heidegger, Martin. (1977). *The question concerning technology*. William Lovitt, trans. New York: Harper.

Herndl, Carl G., Barbara A. Fennell, & Carolyn R. Miller. (1991). Understanding failures in organizational discourse: The accident at Three Mile Island and the Shuttle *Challenger* Disaster. In Charles Bazerman & James Paradis (Eds.), *Textual dynamics of the professions: Historical and*

*contemporary studies of writing in professional communities* (pp. 279–305). Madison, WI: University of Wisconsin Press.

Johnson-Eilola, Johndan, & Stuart A. Selber. (2004). *Central Works in technical communication*. New York: Oxford University Press.

Miller, Carolyn, “A Humanistic Rationale for Technical Writing.”

Johnson, Robert R., “Audience Involved: Toward a Participatory Model of Writing.”

Thralls, Charlotte, and Nancy Roundy Blyler, “The Social Perspective and Professional Communication: Diversity and Directions in Research.”

Slack, Jennifer Daryl, David James Miller, and Jeffrey Doak, “The Technical Communicator as Author: Meaning, Power, Authority.”

Johnson-Eilola, Johndan. “Relocating the value of work: Technical communication in a post-industrial age.”

Katz, Steven. “The Ethics of Expediency: Classical Rhetoric, Technology, and the Holocaust.”

Sullivan, Dale, “Political-Ethical Implications of Defining Technical Communication as a Practice.”

Selfe, Cynthia L., and Richard Selfe, “The Politics of the Interface: Power and Its Exercise in Electronic Contract Zones.”

Schrivers, Karen A. (1997). *Dynamics in document design: Creating texts for readers*. New York: John Wiley & Sons, Inc. (Chapters 1 & 2)

Selber, Stuart. (2004). *Multiliteracies for a digital age*. Carbondale, IL: Southern Illinois University Press. (Chapter 1)

Longo, Bernadette. (1998). An approach for applying cultural study theory to technical writing research. *Technical Communication Quarterly* 7(1): 53–73.

Miller, Carolyn. (1989). What’s practical about technical writing? In Bertie Fearing & W. Keats Sparrow (Eds), *Technical writing: Theory and practice* (pp. 15–26). New York: Modern Language Association.

Reich, Robert B. (1992). *The work of nations: Preparing ourselves for 21<sup>st</sup>-century capitalism*. New York: Vintage Books. (Chapter 14)

Savage, Gerald J., & Dale L. Sullivan. (2001). *Writing a professional life: Stories of technical communicators on and off the job*. Boston: Allyn & Bacon.

Wenger, Etienne. (1998). *Communities of practice: Learning, Meaning, and Identity*. Cambridge University Press.

## Linguistics

The Linguistics reading list covers five sub-disciplinary areas within Linguistics, all of which are required reading for the exam.

### Applied Linguistics

Davies, Alan. (1999). *An Introduction to Applied Linguistics*. Edinburgh: Edinburgh University Press.

Ellis, Rod. (1999). *Second Language Acquisition*. Oxford: Oxford University Press.

Lantolf, James P. (2000). *Sociocultural Theory and Second Language Learning*. Oxford: Oxford University Press.

Mitchell, Rosamond and Florence Myles. (1998). *Second Language Learning Theories*. London and New York: Arnold.

Schmidt, Norbert (ed.). (2002). *An Introduction to Applied Linguistics*. London and New York: Arnold. Discourse: Theory and Analysis

Coates, Jennifer and Mary Ellen Jordan. (1997). "Que(e)rying Friendship: Discourses of Resistance and the Construction of Gendered Subjectivity." *Queerly Phrased: Language, Gender and Sexuality*, ed. By Anna Livia and Kira Hall. 214-232. Oxford and New York: Oxford University Press.

Fairclough, Norman. (2001). *Language and Power*, 2<sup>nd</sup> ed. London and New York: Longman.

Gee, James Paul. (1999). *An Introduction to Discourse Analysis: Theory and Method*. London and New York: Routledge.

Holmes, Janet. (1995). *Women, Men and Politeness*. London and New York: Longman.

Hoyle, Susan. (1993). "Participation Frameworks in Sportscasting Play: Imaginary and Literal Footings." *Framing in Discourse*, ed. by Deborah Tannen, 114-145. New York and Oxford: Oxford University Press.

Leap, William. (1996). *Word's Out: Gay Men's English*. Minneapolis: University of Minnesota Press.

Levinson, Stephen. (1992). "Activity Types and Language." *Talk At Work: Interactions in Institutional Settings*, ed. By Paul Drew and John Heritage, 66-100. Cambridge: Cambridge University Press.

Sacks, Harvey. Emmanuel Schegloff, and Gail Jefferson. (1974). "A Simplest Systematics for the Organization of Turn-taking for Conversations." *Language* 50.4: 696-735.

Tannen, Deborah and Cynthia Wallat. (1993). "Interactive Frames and Knowledge Schemas in Interaction: Examples from a Medical Examination/Interview." *Framing in Discourse*, ed. By Deborah Tannen, 57-76, New York and Oxford: Oxford University Press.

Wodak, Ruth. (2001a). "What CDA is about—A Summary of its History, Important Concepts and its Developments." *Methods of Critical Discourse Analysis*, ed. by Ruth Wodak and Michael Meyer, 1-13. London; Thousand Oaks, CA; New Dehli: SAGE.

Wodak, Ruth. (2001b). "The Discourse-Historical Approach." *Methods of Critical Discourse Analysis*, ed. by Ruth Wodak and Michael Meyer, 63-94. London; Thousand Oaks, CA; New Dehli: SAGE.

### Historical Linguistics & History of the English Languages

Aitchison, Jean. (1991). *Language Change: Progress or Decay?* 2<sup>nd</sup> ed. Cambridge: Cambridge University Press.

Baugh, Albert C. and Thomas Cable. (2002). *A History of the English Language*. 5<sup>th</sup> ed. Upper Saddle River, NJ: Prentice Hall.

### **Intercultural Communication**

Bhagat, Rabi S. and Dan Landis (eds.). (1996). *Handbook of Intercultural Training*. London; Thousand Oaks, CA; New Dehli: SAGE.

Kim, Young Yun. (2001). *Becoming Intercultural: An Integrative Theory of Communication and Cross-Cultural Adaptation*. Thousand Oaks, CA: SAGE.

Lustig, Myron W. and Jolene Koester. (2002). *Intercultural Competence: Interpersonal Communication Across Cultures*. New York: Pearson Allyn & Bacon.

Martin, Judith N., Thomas Nakayama, and Lisa A. Flores. (2001). *Readings in Intercultural Communication: Experiences and Contexts*. New York: McGraw Hill.

Samovar, Larry A. and Richard E. Porter (eds). (2002). *Intercultural Communication: A Reader*. Belmont, CA: Wadsworth Publishing Company.

### **Sociolinguistics**

Fought, Carmen. (2004). *Chicano English in Context*. New York: Palgrave McMillian Press.

Labov, William. (1972). *Sociolinguistic Patterns*. University of Pennsylvania Press.

Lippi-Green, Rosina. (1997). *English With an Accent: Language, Ideology, and Discrimination in The United States*. London and New York: Routledge.

Milroy, Lesley. (1987). *Observing and Analyzing Natural Languages*. Oxford: Blackwell Publishers.

Milroy, Richard and Lesley Milroy. (1999). *Authority In Language: Investigating Standard English*. London and New York: Routledge.

Pennycook, Alastair. (1994). *The Cultural Politics of English as an International Language*. New York and London: Longman.

Smitherman, Geneva. (1977). *Talkin' and Testifyin': The Language of Black America*. Detroit: Wayne State University Press.

## APPENDIX D: SCHEDULE OF COMPREHENSIVE READERS\*

Fall 2016	Pre-1800 British	Darcy	Buchelt	
	Post-1800 British	Ghosh	Girten	
	American Literature	Peterson	Robins	Guerra
	Creative Non-Fiction	Price	Keisner	
	Linguistics	Bramlett	Mordaunt	
	Rhetoric/Comp/Tech Comm	Christensen	Adams	Bridgeford
Spring 2017	Pre-1800 British	Buchelt	Darcy	
	Post-1800 British	Girten	Ghosh	
	American Literature	Johanningsmeier	Peterson	Robins
	Creative Non-Fiction	Knopp	Price	
	Linguistics	Mordaunt	Bramlett	
	Rhetoric/Comp/Tech Comm	Adams	Kennedy	Bridgeford
Fall 2017	Pre-1800 British	Darcy	Buchelt	
	Post-1800 British	Ghosh	Girten	
	American Literature	Guerra	Johanningsmeier	Peterson
	Creative Non-Fiction	Keisner	Knopp	
	Linguistics	Bramlett	Mordaunt	
	Rhetoric/Comp/Tech Comm	Kennedy	Latchaw	Bridgeford
Spring 2018	Pre-1800 British	Buchelt	Darcy	
	Post-1800 British	Girten	Ghosh	
	American Literature	Robins	Guerra	Johanningsmeier
	Creative Non-Fiction	Price	Keisner	
	Linguistics	Mordaunt	Bramlett	
	Rhetoric/Comp/Tech Comm	Latchaw	Christensen	Bridgeford
Fall 2018	Pre-1800 British	Darcy	Buchelt	
	Post-1800 British	Ghosh	Girten	
	American Literature	Peterson	Robins	Guerra
	Creative Non-Fiction	Knopp	Price	
	Linguistics	Bramlett	Mordaunt	
	Rhetoric/Comp/Tech Comm	Christensen	Adams	Bridgeford
Spring 2019	Pre-1800 British	Buchelt	Darcy	
	Post-1800 British	Girten	Ghosh	
	American Literature	Johanningsmeier	Peterson	Robins
	Creative Non-Fiction	Keisner	Knopp	
	Linguistics	Mordaunt	Bramlett	

	Rhetoric/Comp/Tech Comm	Adams	Kennedy	Bridgeford
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**\*THE LISTED READER COULD CHANGE DUE TO PROFESSIONAL LEAVE, ILLNESS, OR OTHER CIRCUMSTANCES.**

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