

**FORT HAYS STATE UNIVERSITY  
DEPARTMENT OF ENGLISH**

**GUIDE TO GRADUATE STUDY IN ENGLISH**

**REV. FALL 2021**

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## MASTER OF ARTS IN ENGLISH

The graduate program in English at Fort Hays State University leads to the Master of Arts degree. The English Department offers two programs of study for the MA in English: 1) a traditional MA program (wherein students take classes during the fall, spring, and/or summer), and 2) a summer MA program (wherein students may opt to take classes only during the summer). Students in both programs meet the same requirements as described in the Curriculum section below. Designed to enable students to improve their professional preparation for teaching English, the program is sufficiently flexible to permit those interested in pursuing non-teaching careers to obtain a Master of Arts degree in the liberal arts tradition. Those pursuing doctoral studies in English find that this program is excellent preparation. The program outcomes of the program are defined as follows:

Program Student Learning Outcomes (SLOs)
Analyze masterfully how a text engages the conventions of a given genre alone and in relation to other texts.
Construct a sustained, sophisticated, and original argument on a specialized topic that draws on advanced research material.
Construct a sustained, sophisticated, and original argument on a specialized topic that is situated professionally in the critical dialogue
Compose effectively in academic and professional genres related to the discipline of English.
Document diverse and specialized research materials ethically, precisely, and accurately according to current disciplinary standards.
Evaluate masterfully language and expression appropriate to the situation using knowledge of grammars and other aspects of language as medium for communication and literary and cultural expression.
Contextualize masterfully literary texts among historical literary periods and movements specific to British literature.
Contextualize masterfully literary texts among historical literary periods and movements specific to American literature.
Evaluate the effectiveness and appropriateness of critical approaches to achieve a stated research goal.
Discuss contemporary issues in the study of literature, both theoretical and disciplinary.

## CURRICULUM

### Master of Arts in English (30 hours)

#### Requirements:

- ENG 826: Approaches to Graduate Studies in English 3 hours
- ELECTIVES: Courses numbered 600 or above (see note below regarding 601) 27 hours
- ENG 898: Graduate English Course Paper 0 hours
- ENG 890: Continuing Graduate Research (Fall only, until degree completion) 0 hours
- Comprehensive Exam

#### Notes:

The MA in English requires students to complete 30 credit hours of graduate-level classes within eight years. A minimum of 24 credit hours must be completed through regularly scheduled on-campus courses at FHSU. The remaining six credit hours may, of course, also be taken in the traditional on-campus courses. However, the student may elect to complete the **other 6 credit hours** in alternative ways:

- Approved courses taken elsewhere may be transferred to the program if taken within 6 years prior to completing the program.
- Independent projects/apprenticeships (ENG 674 or 676) may be counted toward the student's program. Note: such courses are offered only under greatly extenuating circumstances and require approval.
- Virtual English classes through FHSU may count if taken at the graduate level.
- **Thesis Option:** A student may count 2-6 hours of THESIS (ENG 899) toward the plan of study and submit a thesis before the program completion. A student wishing to pursue the thesis option must obtain the consent of a member of the graduate faculty to chair the thesis committee and the consent of two other members of the graduate faculty to serve as readers. Students who write a thesis must still take the comprehensive exam. It is the student's responsibility to form a thesis committee. For details on the thesis, see the Graduate School's "Thesis and Field Study Guidelines."

## GRADUATE FACULTY

**Lexey Bartlett** (PhD, University of North Texas, 2005). Areas of Expertise: British and Comparative Literature, Nineteenth Century to the Present; Critical Theory; Mythology

**Cheryl Hofstetter Duffy** (PhD, University of Kansas, 1996). Areas of Expertise: Composition and Rhetoric, English Language, Service Learning

**Perry Harrison** (PhD, Baylor, 2018) Areas of Expertise: History of the English Language, Linguistics, Old and Middle English Literature, Old Saxon Literature, Technical Writing

**Sharla Hutchison** (PhD, University of Oklahoma, 2002). Areas of Expertise: British and American Literary Modernism, Women's Writing, Critical Theory, Gothic Literature

**Eric Leuschner** (PhD, University of Missouri-Columbia, 2004). Areas of Expertise: History and Theory of the Novel, Eighteenth-Century British Literature

**Michael Meade** (PhD, University of Wisconsin, 1969). Areas of Expertise: Twentieth-Century European Novel; French, German, Italian; Literary Criticism; Renaissance Art and Literature

**Pauline Scott** (PhD, University of Wisconsin-Madison, 1994). Areas of Expertise: Early Modern Literature, Comparative Literature, and Literary Theory

**Matthew Smalley** (PhD, University of Kansas, 2016). Areas of Expertise: 19th Century American Literature and Culture, Early American Literature, African American Literature, US Literature of the Immigrant Experience, Religion and Literature, 20th Century American Literature

**Brett Weaver** (PhD, University of North Texas, 2000). Areas of Expertise: Creative Writing (Fiction and Drama), Latin-American Literature

**Bradley Will** (PhD, University of Oklahoma, 1998). Areas of Expertise: Twentieth-Century American Literature, Literary Theory, Science Fiction and Fantasy Literature, the Sublime

## **ADMISSION TO GRADUATE STUDY**

The procedures for seeking admission to the graduate program are described on the Graduate School website <[www.fhsu.edu/gradschl](http://www.fhsu.edu/gradschl)>. Students will be admitted to graduate study in English according to the following criteria:

1. A bachelor's degree with a 3.0 GPA in a minimum of 18 hours of English courses beyond the general studies composition courses. At least one course must be in American literature, and at least one course must be in British literature.
2. Students who do not meet the basic requirements may enroll in the graduate program, but they must remove their deficiencies by taking approved undergraduate courses or have graduate courses added to the program of study.
3. In addition to materials requested by the Graduate School, the English Department also requires applicants to submit two letters of recommendation and a personal statement.

## **TRADITIONAL YEAR-ROUND MA PROGRAM**

The Department of English offers courses year-round for students pursuing a master's degree on a traditional academic schedule. Students in the year-round program are eligible to apply for Graduate Teaching Assistantships. See the Graduate School webpage for information and application materials for GTA positions.

## **SUMMER MA IN ENGLISH PROGRAM**

The Department of English also offers a Summer MA program designed to make it possible for the in-service teacher to earn a master's degree in two years while remaining on the job.\* The basic assumption is that only certain activities—attending classes, listening to lectures, participating in discussions, utilizing library resources for research—need to be performed on campus and completed in two consecutive summer sessions, while other activities—reading the assignments, writing papers, developing projects—can be performed off campus. Some courses will complete requirements within the term.

In order to complete the program in two years, participants enroll for credit in 5 courses (15 hours) each summer, meeting the requirements of all 5 courses, with the exception of out-of-class papers and projects, and taking automatic incompletes. While off-campus in the fall semester, students write the papers and projects for all 5 courses, and remove their incompletes by the following May. In addition, students will not complete the degree until they have passed two required zero-credit courses (ENG 890 and ENG 898) and the comprehensive examination.

### Calendar for completion in two summers:

1. January-March. Contact the Department of English or consult the web site <[www.fhsu.edu/english](http://www.fhsu.edu/english)> for a reading list for the first summer's courses.
2. Apply for admission to the graduate school <[www.fhsu.edu/gradschl](http://www.fhsu.edu/gradschl)>.
3. February-May. Read the assigned works on the list and make initial contact with graduate advisor.
4. June-July. Enroll and take the first summer's courses (fifteen hours).
5. August. Enroll in ENG 890 and complete self-assessment.
6. August-December. Write the assigned papers based on the first summer's courses.
7. January-April. Obtain syllabi and a reading list for the second summer's courses.
8. February-May. Read the assigned works on the list.
9. June-July. Enroll and take the second summer's courses (fifteen hours).
10. August-December. Write the assigned papers based on the second summer's courses.
11. Register for and take the comprehensive examination. Students are expected to have completed the majority of their graduate hours before they will be eligible to sign up for the exam. Students who have taken fewer than 21 graduate hours must have secured permission of the graduate advisor and department chair prior to signing up.

\*The program also allows students to complete the course requirements in three or more years if this better suits their needs, although validation restrictions will apply after seven years. Students choosing the longer plan will follow the same procedure but will enroll in fewer hours each summer. (Students need to be aware, however, that if they choose to complete the degree in three years, they might need to attend both the June and July sessions for one of the summers.)

### **PROBATION AND DISMISSAL**

Students who do not maintain a 3.0 average will be placed on academic review and may be subject to dismissal from the program.

### **PROGRAM OF STUDY**

A Program of Study is required by the Graduate School to be submitted prior to the completion of 9 hours. The Program of Study lists all courses taken and a plan of additional courses to be taken to complete the program. Since the English MA program is elective heavy and course topics are not decided until the semester prior to offering, the English Department office will amend the POS as courses are taken. However, it is strongly recommended that students consult with their advisor to make a tentative plan and proposed areas of concentration. The Department will make every effort to inform students of course offerings as soon as possible.

## **ADMISSION TO CANDIDACY**

Admission to candidacy is an important step in the completion of a graduate degree program. A graduate student may apply for admission to candidacy upon the successful completion of at least nine hours of graduate study and upon filing an approved program of study in consultation with the major advisor and departmental graduate committee or its delegate committee. Application for candidacy should be made before completing no more than 15 hours in order to avoid the possibility of extending the program. The student must be recommended for candidacy by the advisor, the departmental graduate committee, and the department chair. The student is admitted to candidacy by the Graduate Dean.

1. To be admitted to candidacy, the student must have:
2. satisfactorily passed the preliminary or other qualifying examination if either is required by the major department
3. removed all deficiencies for admission to graduate study
4. earned a B average (3.00) in all graduate courses that are a part of the degree program to that point
5. filed in the Graduate School a program of study that has been approved by the Graduate Dean
6. completed a total of at least nine graduate program hours

The student must be admitted to candidacy before being eligible to sign up for or take the comprehensive examination or to file an Intent to Graduate.

## **ENG 890 CONTINUING GRADUATE RESEARCH**

Students must enroll in ENG 890 Continuing Graduate Research each fall semester until all other program requirements are completed. The purpose of this course is for students to keep track of their progress through the program through a simple self-assessment report (template provided through the associated Blackboard portion of the course) that will also provide a means of formalized communication with the graduate advisor. The self-assessment is intended to help students stay on track in the program and maintain access to university resources to facilitate their research. Students may also enroll in ENG 890 in the spring so that they are considered properly enrolled in order to have access to university resources. Because the course is zero credit hours, there is no associated tuition or fee cost. ENG 890 replaces the Requests for Extension.

## **ENG 898 GRADUATE ENGLISH COURSE PAPER**

Students must enroll in ENG 898 Graduate English Course Paper (typically after completion of the majority of their required graduate hours) and submit one approved copy of their strongest graduate course paper to the English Department. The graduate course paper is a record of a research project or critical paper by the student under the supervision of a graduate faculty member in whose course the paper was written. It should demonstrate the student's



understanding of, and skills in, research and critical writing. The paper must conform to the documentation style set forth in the most recent edition of the *MLA Handbook for Writers of Research Papers*. The Graduate English Course Paper should be 5000 to 8000 words (15 to 25 pages in Times New Roman 12-point font, not including the works cited or title page). Papers that do not meet the minimum requirements of 5000 words (15 pages) and at least 4 quality secondary sources will not be accepted. It is the student's responsibility to have an acceptable paper available and may require revision of an earlier paper or work with an instructor on an additional research project for a class. Students should consider this requirement as they take classes to ensure they have an appropriate paper.

The student's advisor must certify that the student has completed this requirement by filing the graduate course paper in the English Office. The title page (see format in appendix 1) must be signed by the student's advisor, the department chair, or the professor for whom the paper was written. The paper may be appraised by other members of the graduate faculty if they are called upon to recommend the student for future employment or further graduate study, or it may be used for program assessment.

### **GUIDELINES FOR THE COMPREHENSIVE EXAMINATION**

The graduate examination requires students to demonstrate 1) knowledge of literary works and literary history or studies of rhetorical or linguistic topics, 2) skill in analysis and synthesis, and 3) rhetorically effective writing. Prior to taking the examination, students will choose three subject areas from the list below to "specialize" in. On the exam, students will be required to answer four one-hour questions, two in their primary field of specialization and one in each of the other two. Students must allow themselves sufficient time to study the designated works and to read critical studies of the works or other appropriate background sources as they pursue their course of study through the program and prepare for the comprehensive exam.

#### Subject Areas

- British Literature, Old English to 1660
- British Literature, 1660 to 1900
- American Literature, Beginnings to 1900
- British and American Literature, post 1900
- Writing Studies
- Language and Linguistics
- TESOL/Second Language Acquisition (we are not currently accepting applications in this area and coursework may not be offered)

Students will choose three areas to study in preparation for the exam and as a complement to their coursework in the program. Students should review lists and consider areas of interest on entering the program, read these works in conjunction with course readings, and choose courses

that will enhance study of works on these basic lists with supplementary works and cultural, historical, and theoretical issues associated with the concentration. A rotation of courses is available that ensures courses from each area are offered within a two-year period. Each subject area will have a fixed reading list (to be reviewed every three years; see appendix 2) determined by the faculty who specialize in that subject area. The reading lists for each area consist of works in a variety of genres (poetry, long and short fiction, non-fiction, and drama) by major writers in the specified period or, in the case of Writing Studies, Language and Linguistics, and TESOL, of key works in the theoretical area.

Questions will be designed to reveal the student's ability to make sense of literary works or to apply and discuss theories. For literature categories, questions may require students to discuss literary elements appropriate to the genre of the work. Any question on the written examination may assume that the candidate is knowledgeable about matters external to the literary work itself (e.g., historical and cultural contexts including literary movements) and commonly discussed in critical studies of that work. Questions may ask students to compare texts on the list or illustrate the development of a theme or topic among the works on a list. In addition, any question may require the application of critical approaches to the work, such as feminist or postcolonial theories. For sample questions, see appendix 3.

Each question will be graded by a committee of three faculty members knowledgeable in the area, but the deciding vote for each question will be cast by a committee member who specializes in the given area. In the case of a disagreement within the committee, other specialists in that area will be consulted for a final decision. Essays that show an understanding of the work but fail to address the question will not be considered as passing. It is strongly recommended that students admitted to the English MA program schedule a meeting with the graduate advisor before their first semester of attendance to discuss their program of study and preparation for the Graduate Comprehensive Examination. The key to successful completion of the exam is early preparation and the development of a plan of study. In addition, students should schedule a strategy session with the graduate advisor the semester before they intend to take the exam.

Students may take the graduate exam more than once; however, if they fail the exam twice, they will be advised to address any deficiencies and meet with the graduate advisor to discuss options for continuing or withdrawing from the program. The graduate committee may recommend additional course work. Moreover, students will repeat the exam only in the area(s) failed. No particular time interval is required before retaking the graduate exam, but students should consult their advisor before signing up to retake the exam. The exams are given three times a year (March, June, and October); a student must sign up for one of the scheduled exams with the Graduate School (see their webpage for deadlines). Exams will not be given at other times of the year.

Students will adhere to the policies of the English graduate examination in place when they matriculate; if the policy changes while they are in the graduate program, they may (but are not required to) agree in writing to abide by the revised one.

Students may choose to take the exam off-campus with an approved proctor. Students who opt to use a proctor must obtain the proctor request forms from the English Department and submit completed forms to the graduate advisor. Students may also choose to take the exam using a computer by installing Lockdown Browser. Students who choose this option must be enrolled ENG 890 in order to access the Blackboard shell and exam. Please note that any technical difficulties (including loss of connection) does not affect the parameters of the exam.

### **APPEALS**

Students shall have protection through orderly procedures against arbitrary or capricious academic evaluation. In matters relating to evaluation of academic performance, an information as well as a formal procedure exists.

The student should first consult with the professor(s) involved. If the issue is not resolved at that level, the student may consult with the chair of the department who will, if necessary, inform the student of further informal appeals or of specific formal appeals procedures. The formal appeals process begins with a written appeal to the department stating the specific arbitrary or capricious academic evaluation. A copy of the formal appeals procedure can be found here <https://www.fhsu.edu/academic/gradschl/Graduate-School-Appeals/>.

### **INDEPENDENT STUDIES**

Under special extenuating circumstances, a student may petition to conduct an independent study for 1-3 credit hours. No more than 6 hours of independent projects/apprenticeship (ENG 674 or 676) may be counted toward the student's program of study. Graduate students must have a cumulative GPA of 3.0 or higher in graduate work; have completed at least 12 hours toward the graduate degree; have received credit for ENG 826; and complete a course application that is signed by the student's advisor and faculty member who will be supervising the study (see appendix 4). Independent projects should not duplicate a regularly scheduled course currently being offered. No faculty member is obligated to supervise an independent project, and the supervising faculty must have expertise in the area of the proposed project. Applications for independent projects must be submitted and approved prior to the first day of the semester the independent project is to be conducted.

The application should show how the project/study will complement or enhance the student's program of study better than taking a scheduled course. It should also demonstrate how it is equivalent to the number of credit hours proposed. The approval process is then to get the (1) approval of the

instructor/facilitator (to ensure they are on board and are willing to commit the time and that it is an appropriate project); (2) the approval of your advisor (to ensure that it best fits your program of study and goals—including preparation for exams); and (3) the approval of the chair (to ensure it doesn't conflict with department policy or needs, matches the credit hour workload, and the faculty member has the appropriate expertise).

### **OBLIGATIONS OF THE STUDENT**

After admission, students will keep the graduate school and their graduate advisor informed of their progress toward the degree. In addition, it will be the responsibility of the students to carry out the following:

1. Satisfy the necessary prerequisites if deficiencies were specified on the application for admission to graduate study (see Admission to Graduate Study above).
2. Complete 30 hours of course work with an average grade of "B" or higher.
3. Sign up for the Graduate Examination with the Graduate School at the proper time. See note under Guidelines for Comprehensive Exam regarding when a student is eligible.
4. Pass the written Graduate Examination at the proper time.
5. File an "Intent to Graduate" with the Graduate School and complete a file review at the beginning of the semester or summer session of intended graduation.
6. Enroll in ENG 898 Graduate English Course Paper and, as the sole requirement of this "course," file one approved copy of their best graduate course paper with the English Office.

**Appendix 1: Graduate Course Paper Title Page**

TITLE

by

Student's Name

Graduate English Course Paper  
ENG 898

APPROVED: \_\_\_\_\_  
(Advisor or Course Professor)

DATE: \_\_\_\_\_

## Appendix 2: Reading Lists

### Reading List: British Literature to 1660

Alfred the Great's Preface to *Pastoral Care*

*Beowulf* (verse translation)

Chaucer, Geoffrey. *The Canterbury Tales* (General Prologue, Knight's Tale, Miller's Tale, Wife of Bath's Tale, Pardoner's Tale, Nun's Priest Tale) [middle English]

"A Colloquy on Occupations"

"The Dream of the Rood"

Donne, John. "The Canonization", "The Flea", "A Valediction: Forbidding Mourning", Holy Sonnets 9, 10, 14, 19

*Everyman*

Jonson, Ben. "To Penshurst"

Kyd, Thomas. *The Spanish Tragedy*

Lanyer, Aemilia. "Eve's Apology in Defense of Women," "The Description of Cooke-ham"

Malory, Thomas. *Morte Darthur* ["The Death of King Arthur"]

Marlowe, Christopher. *Doctor Faustus*

Marvell, Andrew. "To His Coy Mistress"

Milton, John. Sonnet (On the Late Massacre in Piedmont); Sonnet ("When I Consider How my Light is Spent"); *Lycidas*

Philips, Katherine. "A Married State"

*The Second Shepherd's Play*

Shakespeare, William. Sonnets 18, 30, 55, 87, 116, and 130; *A Midsummer Night's Dream*, *As You Like It*, *Hamlet*, *King Lear*

Sidney, Sir Philip. "The Defence of Poetry"; *Astrophil and Stella*

Spenser, Edmund. *The Faerie Queene*, books 1 and 2

"The Wanderer" or "The Seafarer"

Webster, John. *The Duchess of Malfi*

Wroth, Lady Mary. *Pamphilia to Amphilanthus*

### Reading List: British Literature, 1660-1900

Arnold, Matthew. "The Function of Criticism at the Present Time;" "Dover Beach" and "Thyrsis"

Austen, Jane. *Pride and Prejudice* OR *Emma*

Browning, Robert. "My Last Duchess" and "Caliban upon Setebos"

Behn, Aphra. *Oroonoko*

Blake, William. *Songs of Innocence* and *Songs of Experience*

Brontë, Emily. *Wuthering Heights*

Burns, Robert. "Tam O'Shanter," "Auld Lang Syne," "My Love Is Like a Red, Red Rose"  
 Byron, George Gordon. *Manfred*  
 Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner*  
 Conrad, Joseph. *Heart of Darkness*  
 Dickens, Charles. *Hard Times* OR *Great Expectations*  
 Doyle, Arthur Conan. "The Speckled Band"  
 Eliot, George. *Middlemarch*  
 Fielding, Henry. *Joseph Andrews*  
 Finch, Anne. "The Spleen"  
 Gaskell, Elizabeth. *North and South* OR *Mary Barton*  
 Gray, Thomas. "Elegy Written in a Country Churchyard"  
 Hardy, Thomas. *Tess of the D'Urbervilles*  
 Hazlitt, William. "My First Acquaintance with Poets"  
 Johnson, Samuel. *Rambler*, no. 4  
 Keats, John. "To Autumn," "Ode on a Grecian Urn," "Ode on Melancholy," "Ode to a  
 Nightingale"  
 Kipling, Rudyard. "The White Man's Burden" and "If—"  
 Mill, John Stuart. *The Subjection of Women*, Chapter 1  
 Milton, John. *Paradise Lost* (Book 1)  
 Pope, Alexander. *The Rape of the Lock* (5-canto version)  
 Richardson, Samuel. *Pamela*  
 Rossetti, Christina. "Goblin Market"  
 Scott, Walter. *Waverley*  
 Shelley, Mary. *Frankenstein*  
 Shelley, Percy. "A Defence of Poetry," "Ode to the West Wind," "Ozymandias," and "Mont  
 Blanc"  
 Sheridan, Richard. *She Stoops to Conquer*  
 Stevenson, Robert Louis. *Dr. Jekyll and Mr. Hyde*  
 Swift, Jonathan. *Gulliver's Travels*  
 Swinburne, Algernon Charles. "The Garden of Proserpine" and "Hymn to Proserpine"  
 Tennyson, Alfred. "Ulysses" and selections from *In Memoriam*  
 Walpole, Horace. *The Castle of Otranto*  
 Wilde, Oscar. *The Importance of Being Earnest*  
 Wollstonecraft, Mary. *A Vindication of the Rights of Woman*, Introduction and Chapters 1,  
 2, and 4  
 Wordsworth, William. Preface to *Lyrical Ballads*; "Lines Written a Few Miles above Tintern  
 Abbey" and "Ode: Intimations of Immortality"  
 Wycherly, William. *The Country Wife*

## **Reading List: American Literature, Colonial to 1900**

Apess, William. *Son of the Forest*  
Bradstreet, Anne. "The Author to Her Book" and "Upon the Burning of Our House"  
Brown, Charles Brockden. *Wieland*  
Bryant, William Cullen. "Thanatopsis" and "The Prairies"  
Chesnutt, Charles. "The Goophered Grapevine" and "Po' Sandy"  
Chopin, Kate. *The Awakening*  
Cooper, James Fenimore. *The Last of the Mohicans*  
Davis, Rebecca Harding. *Life in the Iron-Mills*  
Dickinson, Emily. Nos. 236, 340, 409, 598, and 620 (Franklin sequence)  
Douglass, Frederick. *Narrative of the Life of Frederick Douglass*  
Edwards, Jonathan. "A Divine and Supernatural Light"  
Emerson, Ralph Waldo. "Self-Reliance," "The Divinity School Address," "The American Scholar," "The Poet," "Uriel," and "Hamatreya"  
Franklin, Benjamin. *Autobiography*  
Gilman, Charlotte Perkins. "The Yellow Wall-paper"  
Hawthorne, Nathaniel. *The House of the Seven Gables*  
Irving, Washington. "Rip Van Winkle"  
James, Henry. *The Portrait of a Lady* and "The Art of Fiction"  
Jefferson, Thomas. Queries XIV and XIX from *Notes on the State of Virginia* Longfellow, "The Wreck of the Hesperus" and "The Children's Hour"  
Melville, Herman. *Benito Cereno*  
Norris, Frank. *McTeague* and "A Plea for Romantic Fiction"  
Poe, Edgar Allan. "Ligeia," "The Murders in the Rue Morgue," "The Raven," "Ulalume," and "The Philosophy of Composition"  
Rowlandson, Mary. *Narrative (The Sovereignty and Goodness of God)*  
Stowe, Harriet Beecher. *Uncle Tom's Cabin*  
Taylor, Edward. "Upon Wedlock and Death of Children" and "Huswifery"  
Thoreau, Henry David. *Walden*  
Twain, Mark. *Pudd'nhead Wilson* and "Fenimore Cooper's Literary Offenses"  
Tyler, Royall. *The Contrast*  
Wheatley, Phillis. "To His Excellency George Washington" and "On Being Brought from Africa to America"  
Whitman, Walt. Preface to *Leaves of Grass* (1855), "Song of Myself," "Out of the Cradle Endlessly Rocking," and "When Lilacs Last in the Dooryard Bloom'd"

## **Reading List: 20th-Century Literature in English**

Achebe, Chinua. *Things Fall Apart*  
Anaya, Rudolfo. *Bless Me Ultima*



Beckett, Samuel. *Waiting for Godot*  
Conrad, Joseph. *Heart of Darkness*  
Ellison, Ralph. *Invisible Man*  
Erdrich, Louise. *Tracks*  
Faulkner, William. *As I Lay Dying*  
Forster, E. M. *Howards End*  
Ginsberg, Allen. "Howl"  
Glaspell, Susan. *Trifles*  
Gordimer, Nadine. "The Moment Before the Gun Went Off"  
Heaney, Seamus. "Digging"  
Joyce, James. *A Portrait of the Artist as a Young Man*  
King, Stephen. "The Man in the Black Suit"  
Lawrence, D. H. *Lady Chatterly's Lover* or *Women in Love*  
Lessing, Doris. "To Room Nineteen"  
Mansfield, Katherine. "The Fly," "The Garden Party," and "Miss Brill"  
McCarthy, Cormac. *No Country for Old Men*  
Moore, Marianne. "The Sycamore" and "The Fish"  
O'Connor, Flannery. "Revelation"  
Owen, Wilfred. "Miners"  
Plath, Sylvia. "Black Rook in Rainy Weather" and "Tulips"  
Proulx, Annie. "The Half-Skinned Steer"  
Rhys, Jean. *Wide Sargasso Sea*  
Rosenberg, Isaac. "Louse Hunting"  
David Sedaris, "Go Carolina"  
Stevens, Wallace. "Thirteen Ways of Looking at a Blackbird" and "Anecdote of the Jar"  
Stoker, Bram. *Jewel of the Seven Stars*  
Viramontes, Helena Maria. "The Moths"  
Walcott, Derek. "A Far Cry from Africa"  
Walker, Alice. "Everyday Use"  
Williams, William Carlos. "Red Wheelbarrow," "Young Sycamore," and "Queen Anne's  
Lace"  
Woolf, Virginia. *Mrs. Dalloway*  
Yeats, William Butler. "Easter 1916" and "Leda and the Swan"

### **Reading List: Writing Studies**

#### **Composition and Rhetoric, and Creative Writing**

#### **Composition and Rhetoric:**

Bitzer, Lloyd F. "The Rhetorical Situation" (article)

Williams, James D., editor. *An Introduction to Classical Rhetoric: Essential Readings*. Selected

readings:

- “Plato on Philosophy and Rhetoric,” incl. *Protagoras, Gorgias, & Phaedrus*: 108-221
- “Aristotle and the Systemization of Rhetoric,” incl. excerpts from *The Art of Rhetoric* and *The Art of Poetry*: 222-270

Bizzell, Patricia, and Bruce Herzberg. editors. *The Rhetorical Tradition*, 2<sup>nd</sup> ed. Selected readings:

- “General Introduction”
- Kenneth Burke, excerpts from *A Grammar of Motives, A Rhetoric of Motives, and Language as Symbolic Action*

Flower, Linda. *Community Literacy and the Rhetoric of Public Engagement*.

Ratcliffe, Krista. “Rhetorical Listening: A Trope for Interpretive Invention and a Code of Cross-Cultural Conduct.” *CCC 51* (Dec. 1999): 33-62. (article)

Tate, Gary, Amy Ruppier, and Kurt Schick, editors. *A Guide to Composition Pedagogies*

Villanueva, Victor, editor. *Cross-Talk in Comp Theory*. Selected readings:

- “The Givens in Our Conversations: The Writing Process”
- Donald Murray, “Teach Writing as a Process Not Product”
- Janet Emig, “Writing as a Mode of Learning”
- Sondra Perl, “The Composing Processes of Unskilled College Writers”
- Nancy Sommers, “Revision Strategies of Student Writers and Experienced Adult Writers”
- Walter J. Ong, “The Writer’s Audience Is Always a Fiction”
- Lisa Ede and Andrea Lunsford, “Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy”
- Lee-Ann M. and Kastman Breuch, “Post-Process ‘Pedagogy’: A Philosophical Exercise”
- “Talking in Terms of Discourse: What It Is, How It’s Taught”
- James L. Kinneavy, “The Basic Aims of Discourse”
- Paul C. Rodgers, Jr., “A Discourse-Centered Rhetoric of the Paragraph”
- Richard Braddock, “The Frequency and Placement of Topic Sentences in Expository Prose”
- Patrick Hartwell, “Grammar, Grammars, and the Teaching of Grammar”
- James A. Berlin, “Contemporary Composition: The Major Pedagogical Theories”
- Andrea A. Lunsford, “Cognitive Development and the Basic Writer”
- Mina P. Shaughnessy, “Diving In: An Introduction to Basic Writing”
- Patricia Bizzell, “Cognition, Convention, and Certainty: What We Need to Know about Writing”
- Ellen Cushman, “The Public Intellectual, Service Learning, and Activist Research”
- Diana George, “From Analysis to Design: Visual Communication in the Teaching of Writing”
- “Talking about Writing in Society”
- Kenneth A. Bruffee, “Collaborative Learning and the ‘Conversation of Mankind’”
- Greg Myers, “Reality, Consensus, and Reform in the Rhetoric of Composition Teaching”
- Gesa E. Kirsch and Joy S. Ritchie, “Beyond the Personal: Theorizing a Politics of Location”

in Composition Research”

- “Talking about Selves and Schools: On Voice, Voices, and Other Voices”
- David Bartholomae, “Inventing the University”
- Victor Villanueva, “Memoria Is a Friend of Ours: On the Discourse of Color”
- Elizabeth A. Flynn, “Composing as a Woman”
- Peter Elbow, “Inviting the Mother Tongue: Beyond ‘Mistakes,’ ‘Bad English,’ and ‘Wrong Language’”
- Paul Kei Matsuda, “Composition Studies and ESL Writing: A Disciplinary Division of Labor”
- “Virtual Talk: Composing Beyond the Word”
- Cynthia L. Selfe and Richard J. Selfe, Jr., “The Politics of the Interface: Power and Its Exercise in Electronic Contact Zones”
- Kathleen Blake Yancey, “Made Not Only in Words: Composition in a New Key”

### **Creative Writing**

Field, Syd. *Screenplay: The Foundations of Screenwriting*

Minot, Stephen. *Three Genres: The Writing of Poetry, Fiction, and Drama*

Miller, Brenda, and Suzanne Paula. *Tell It Slant: Crafting, Refining, and Publishing Creative Nonfiction*

### **Professional and Technical Writing**

Markel, Mike. *Technical Communication* 10<sup>th</sup> ed

### **Reading List: Linguistics and Language Study**

#### **(Linguistics, Grammar, History of the English Language)**

Anderson, Stephen R., *Phonology in the Twentieth Century: Theories of Rules and Theories of Representations*

Bailey, Richard, *Speaking American: A History of English in the United States*

Baugh, Albert and Thomas Cable, *A History of the English Language*

Brinton, Laurel and Leslie Arnovick, *The English Language: A Linguistic History*

Chomsky, Noam, *New Horizons in the Study of Language and Mind*

Crystal, David, “A Global Language” [In Philip Seargeant & Joan Swann (eds), *English in the World: History, Diversity, Change*]

Hartwell, Patrick, “Grammar, Grammars, and the Teaching of Grammar” [*College English* 47 (1985): 105-127]

Klammer, Thomas P., Muriel Schulz, & Angela Della, *Analyzing English Grammar*

Kolln, Martha, *Rhetorical Grammar*

Ladefoged, Peter, *A Course in Phonetics*

Lakoff, George and Mark Johnson, *Metaphors We Live By*

O’Grady, William, *Contemporary Linguistic Analysis*

Payne, Thomas E., *Understanding English Grammar: A Linguistic Introduction*

Radford, Andrew, *Syntax: A Minimalist Introduction*

Spencer, Andrew, *Morphological Theory and English*

Wolfram, Walt, and Natalie Schilling-Estes, *American English: Dialect and Variation*

\*latest edition if not otherwise noted

**Reading List: TESOL/SLA**

- Baker, William, "Research into Practice: Cultural and Intercultural Awareness" [*Language Teaching*, 48.1 (2015): 130-141]
- Bloch, Joel, "Plagiarism in an Intercultural Rhetoric Context: What We Can Learn About One from the Other." [In Ulla Connor (ed.) *Contrastive Rhetoric: Reading to Intercultural Rhetoric*]
- Canagarajah, Suresh. "Translingual Writing and Teacher Development in Composition." [*College English* 78.3 (2016): 265-273.]
- Celce-Murcia, Marianne, Donna Brinton, & Marguerite Snow, *Teaching English as a Second or Foreign Language*
- Connor, Ulla, *Intercultural Rhetoric in the Writing Classroom*
- Cummins, Jim, "Cognitive/Academic Language Proficiency, Linguistic Interdependence, The Optimum Age Question and Some Other Matters" [Working Papers on Bilingualism, No. 19 (1979), 121-129]
- Davidson, Katherine, "The Integration of Cognitive and Sociocultural Theories of Literacy Development: Why? How?" [*The Alberta Journal of Educational Research* 56.3 (2010): 246-256]
- Duff, Patricia A., "Second Language Socialization as Sociocultural Theory: Insights and issues" [*Language Teaching* 40 (2007): 309-319]
- Ferris, Dana, and John Hedgcock, *Teaching L2 Composition: Purpose, Process and Practice*
- Gass, Susan & Larry Selinker, *Second Language Acquisition: An Introductory Course*
- Gorsuch, Greta, "International Teaching Assistants' Experiences in Educational Cultures and their Teaching Beliefs" [*TESL-EJ: The Electronic Journal for English as a Second Language*, 16.1 (2012): 1-26]
- Hafner, Christoph A., "Remix Culture and English Language Teaching: The Expression of Learner Voice in Digital Multimodal Compositions" [*TESOL Quarterly* 49.3 (2015): 486-509]
- Hanauer, David I., & Englander, Karen, "Quantifying the Burden of Writing Research Articles in a Second Language: Data from Mexican Scientists." [*Written Communication* 28.4 (2011): 403-416.]
- Herrera, Socorro G. & Keven G. Murry, *Mastering ESL and Bilingual Methods: Differentiated Instruction for Culturally and Linguistically Diverse (CLD) Students*
- Holmes, Kerry P., Susan Rutledge, & Lane R. Gauthier, "Understanding the Cultural-Linguistic Divide in American Classrooms: Language Learning Strategies for a Diverse Student Population" [*Reading Horizons* 49.4 (2009): 285-300]
- Kirkpatrick, Andy and Zhichang Xu. *Chinese Rhetoric and Writing: An Introduction for Language Teaching*

- Kramersch, Claire, "The Challenge of Globalization for the Teaching of Foreign languages and cultures." [*Electronic Journal of Foreign Language Teaching* 11.2 (2014): 249-254.]
- Lantolf, James P. & Steven L. Thorne, "Sociocultural Theory and Second Language Development" [In Bill VanPatten & Jessica Williams (eds.), *Theories in Second Language Acquisition*]
- Lillis, Theresa, and Mary Jane Curry, *Academic Writing in a Global Context: The Politics and Practices of Publishing in English*
- Meisel, Jurgen M. *First and Second Language Acquisition: Parallels and Differences*
- Norton, Bonny, "Non-Participation, Imagined Communities and the Language Classroom." [In M. Breen (Ed.), *Learner Contributions to Language Learning: New Directions in Research*]
- Norton, Bonny, *Identity and Language Learning: Gender, Ethnicity and Educational Change*.
- Palmer, Yolanda M., "Student to Scholar: Learning Experiences of International Students" [*Journal of International Students*, 6(1) (2016): 216-240]
- Tang, Ramona. "The Issues and Challenges Facing Academic Writers from ESL/EFL Contexts: An Overview" [In Tang (ed.), *Academic Writing in a Second or Foreign Language*]
- Wang, Shuangshuang, "Key Issues in second language acquisition since the 1990s." [*Theory and Practice in Language Studies* 5.9 (2015): 1916-1920]
- You, Xiaoye, *Writing in the Devil's Tongue: A History of English Composition in China*

\*latest edition if not otherwise noted

### Appendix 3: Sample MA Exam Questions

The following questions provide samples of the types of questions that may be asked on the MA Comprehensive exam. It is recommended that you review all questions regardless of the areas you select so that you can discern how questions may be constructed, especially in terms of the requirements of example texts, knowledge of literary terms and movements, and the use of theoretical or a secondary framework.

#### British Literature OE to 1660

Christianity was introduced in what is now England as early as the 1<sup>st</sup> century, but it was not until the 6<sup>th</sup> century with Augustine's mission to King Aethelbert or even the Norman invasion in 1066 that it was firmly established. Citing literary examples from the Old English period, the Middle English period, and the Renaissance period, discuss the role of Christianity as expressed in those literary works.

#### British Literature 1660-1900

In his *Rise of the Novel*, Ian Watt singles out the novels of Jane Austen as the "most successful solutions of the two general narrative problems which Richardson and Fielding had provided only partial answers, [. . .] combin[ing] into a harmonious unity the advantages both of realism of presentation and realism of assessment, of the internal and of the external approaches to character; her novels have authenticity without diffuseness or trickery, wisdom of social comment without a garrulous essayist, and a sense of the social order which is not achieved at the expense of the individuality and autonomy of the characters." First, explain in your own words, using the examples of Fielding, Richardson, and Austen, what Watt means by this passage. Second, using at least two examples of novels after Jane Austen (before 1900), explain how this theory continues to inform the history of the novel.

#### American Literature, Beginnings to 1900

In "The Art of Fiction," Henry James discredits a distinction between the plot-based novel and character-based novel: "The novel and the romance, the novel of incident and that of character—these clumsy separations appear to me to have been made by critics and readers for their own convenience." How do James's comments reflect on the development of the American novel in the eighteenth and nineteenth centuries? How do they reflect the shift from romanticism to realism in the period?

#### 20th-Century Literature in English

In *The Location of Culture*, Homi K. Bhabha writes of Derek Walcott, "Ordinary language develops an auratic authority, an imperial persona; but in a specifically postcolonial performance of reinscription, the focus shifts from the nominalism of imperialism to the emergence of another sign of agency and identity. It signifies the destiny of culture as a site, not simply of subversion and transgression, but one that prefigures a kind of solidarity between

ethnicities that meet in the tryst of colonial history. . . . Walcott's purpose is not to oppose the pedagogy of the imperialist noun to the inflectional appropriation of the native voice. He proposes to go beyond such binaries of power in order to reorganize our sense of the process of identification in the negotiations of cultural politics." Apply Bhabha's ideas to Walcott's "A Far Cry from Africa" and two other texts from the twentieth century. In particular, how do the texts use language to relate to the concept of identity, specifically in terms of cultural identity?

### **Writing Studies**

Forthcoming

### **Linguistics**

Laurel Brinton and Leslie Arnovick, in their *The English Language: A Linguistic History*, describe the Norman invasion of England as "perhaps the single most important event affecting the linguistic development of English." Describe the historical events and context (including approximate dates) associated with the Normans, as well as the linguistic effects on the language. Then confront Brinton and Arnovick's use of the word "perhaps." Either justify it or dispute it with reference to other events in the history of the English language.

### **TESOL/SLA**

Discuss how you—as the instructor—can achieve a safe learning atmosphere of tolerance and sensitivity in response to the growth in the number of racially, ethnically, and linguistically diverse populations in ESL classrooms. Refer to published research in your essay in support of your discussion

## Appendix 4: Independent Study Request

Department of English  
Fort Hays State University  
Independent Project (ENG 674) Application

_____ Undergraduate	_____ Graduate
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Name: \_\_\_\_\_ Student ID: \_\_\_\_\_

Semester/Year: \_\_\_\_\_ Credit Hours: \_\_\_\_\_ 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3

Title of Independent Study:

\_\_\_\_\_

Course Proposal (approximately 2 pages, single-spaced; should include 1) tentative syllabus; 2) reading list; 3) student learning outcomes related to learning outcomes of the English major; 4) assessment methods; 5) justification of need for the independent study, rather than class offered by the department):

Required Signatures:

Student \_\_\_\_\_

Date: \_\_\_\_\_

Supervising Faculty \_\_\_\_\_

Date: \_\_\_\_\_

Advisor \_\_\_\_\_

Date: \_\_\_\_\_

Chair \_\_\_\_\_

Date: \_\_\_\_\_